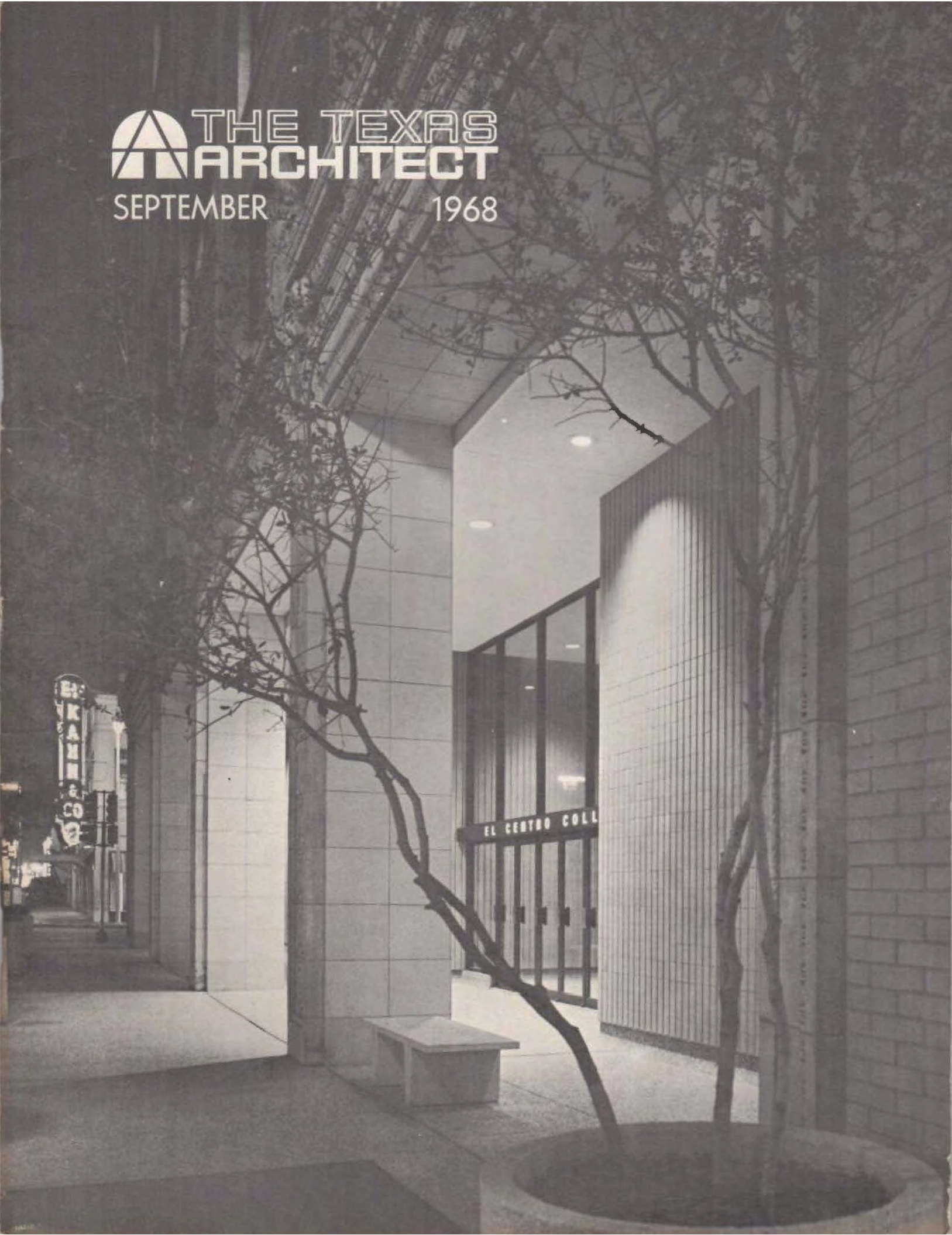


 THE TEXAS  
ARCHITECT

SEPTEMBER

1968





Architect Enslie Oglesby, converting existing buildings dating from 1888, has created elegant spaces for students and faculty. The Dallas County Junior College project, El Centro College, is a "Texas Architecture 1967" selection.

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# THE TEXAS ARCHITECT

VOLUME 18 / SEPTEMBER, 1968 / NUMBER 9

## THE TRADITIONAL AND THE NOVEL: A CREATIVE TENSION

The Rev. Dr. Roger Ortmyer, Director Department of Church and Culture, Division of Christian Life and Mission, National Council of Churches.

Address delivered at 29th National Conference on Religious Architecture

What happened to Christian worship?  
What happened to Christian architecture?  
What happened to music?  
What happened to dance? drama? sculpture? painting?  
What happened to aesthetics?  
What happened in the twentieth century.

What happened in Max Plank and Henry Ford, Heisenberg and Wiener and Wonderbread Julius, Salk, Scott Carpenter, Ringo, Picasso, Liz Taylor, World War I and World War II, Vatican II, John Cage, Leary, the pill and on and on.

What happened in happenings.

At least that is one thing that happened. And perhaps it can point up as well as anything the inventiveness, the confusion, the new continuities, simultaneities, messages and forms, by which we are confronted; in which, I am convinced, we must work our way.

What has happened is Expo '67, Montreal. What has happened is a new locus of celebration, new forms in styling, new shapes and materials. Aesthetics have changed and so has engineering. Theology has changed and so has the liturgies upon which it reflects. Fundamental to any dealing with the arts and architectures of today is the realization that the old *stasis* has come unglued, that art moves and people move and liturgies move, and the houses that give them staging must be flexible. The venerable, frozen static objects, framed and isolated in aesthetic distance from the viewer are in museums, mostly, today. Now we are directly related to and involved in art. Not only is it dynamic, it is process—usually open-ended, becoming, unrepeatable. It is a cliché, today, to say that the old categories have come apart, that the bounds between painters and poets and musicians and dancers and rioters and happeners and even architects as environmental-

lists have been taken down like the famous "wall of Jericho" blanket of the 1930's movie, "It Happened One Night." We could no longer isolate the artists into categories any more than you could keep Clark Gable from Claudet Colbert.

The emphasis has turned to action. "Where's the action?" may have begun as an underworld argot inquiry into the whereabouts of floating crap games; today it is as native to art as to athletics or gambling—maybe more so.

Art is like religion today in that it has to *do* something. Perhaps, as Igor Stravinsky, commenting on a recent hospital experience, spoke of his art, or musical, frustrations: ". . . my pilot-light may not be very gem-like or hard anymore, but it is still burning even when the stove is not in use. Musical ideas stalked me, but I could compose them mentally only, being unable to write at the time and unable to remember now. And the mind needs its daily work at such time, far more than the contemplation of its temporality. To be deprived of art and left alone with philosophy is to be close to Hell."

In doing something, art threatens to undo the past. This is particularly a threat today when the new is a part of a fundamental life change. To be undone is a terrible thing.

Only one cannot undo architecture as he might an oratorio, a drama, or even a liturgy.

Let me make some generalizations about a couple of the words of liturgical usage: worship and celebration.

Worship practices and rites are basic for Christians. I am not going to proceed through word definitions, for definitions may be a part of our fixation in worship today—a fix that seems to tighten up the more we struggle to loosen ourselves. It may be, however, illuminating to take a look back over the last generation.

As World War II was engaged in 1939, a few things seemed clear:

1. The worship situation in local congregations in Protestantism was appallingly barren—something had to be done.

2. Liberals, in worship, had already burned through worship as psychological mood-making, there was much discontent with the pyromania of "follow the gleam" in youth camps and fellowship halls, the boot-strap operations of "Are Ye Able" were petering out and the more theologically rigorous examinations of worship were getting the main attention.

3. Two developments, which satisfied theological vigor, seemed to be fruitful possibilities for renewal: 1. the liturgical scholarship, which was unhappy with the medieval pretentiousness and liturgical mysticism spawned by the Cambridge and Oxford movements, had found a lot of good mining material B.C. (before Charlemagne) and in the explorations of primitive and early Christian practices could arrange a kind of authoritative critique of contemporary practice. 2. found an alignment with a burgeoning ecumenism resulting in exposure and use of practices from other communions, plus the preparation of acceptable papers and books reflecting a common scholarship.

4. Over it all hung the tacit acceptance of the notion that the

## THE TRADITIONAL AND THE NOVEL: A CREATIVE TENSION

people who really knew about worship were knowledgeable Anglicans and certain Lutherans and probably Roman Catholics because they had traditions to be faithful to and costumes prescribed and feast days and prayer books and Gothic buildings and Latin lists and there must be something to the mysteries of the Orthodox.

Now it is 30 years later, and few things seem clear: The worship situation in local congregations in Protestantism is appallingly barren—something has to be done. (Thurber "The Bear Who Let It Alone.") And for the rest?

Some of the pyromania has flickered out and we have centralized sanctuaries instead of divided chancels and nobody can afford Gothic anymore; we have a magnificent storehouse of scholarship exhuming the history of Christian practice and nobody seems to know quite what to do with it; the Romans got rid of Latin, the Liturgical Conference won its battles and now it has so many folk masses and syncopated prayers it sounds like Ryman Auditorium in Nashville, Tennessee, the home of "The Grand Ole Opry" in its pristine days when it was the home of gospel revivals rather than Minnie Pearl and the Scruggs. And the Anglicans were supposed to be the bridge, but the river seems to have wandered off someplace else.

So, what to do? Many of us are beating our breasts, confessing our guilt and inadequacies, going through the motions, looking for novelties, or simply going on in dumb resignation. But, naturally, we cannot do that, and here we are.

I have no solutions. But many find some joy in worship and this is a part of how it has come about, and some of the thinking that has gone into it.

I said that what has happened to worship, to art, to architecture, to life, is the twentieth century. Not only has the focus shifted, but the whole style of existence has been revised. The Cartesian complex (I think, therefore I am) cannot provide a framework to our world that has any meaningfulness. Curious that an ultimate rationalism turns into meaninglessness.

Yet we continue to "build" worship services by the logic along single lines of cause-and-effect continuities—as if quantum had never been seriously entertained. Our sounds in church are almost exclusively tonal in structure—a framework that has been dead for most serious composers for fifty years. In the church my family attended for ten years, a congregation that prided itself on its urban urbanness, the pastor and music director worried about the decline of hymn singing, tried a device the worship committee called "The hymn of the month." Of the 12 hymns selected, each to be sung every Sunday for a month, not one was a product of the 20th century, and most of them came from the 18th or earlier. How quaint—the congregation should have come dressed in periwigs and buckle shoes, dispensed with their interior plumbing and central heat and air conditioning, so as to have felt at home.

The architecture of worship, the church building, has reflected many of the incongruities, and has also shown that what seems abstractly incongruous, in actuality is workable and exciting.

Remember, for instance, the great cathedral at Aachen, the cathedral church of the Holy Roman Empire. The core was copied, in Charlemagne's time, from Justinian's church of San Vitale in Ravenna. It had the central octagonal organization of the model, the bright marble, the radiant handling of the lights. But the 10th century did not last forever, and the space was inadequate and the Cluny reforms had asked for something different in worship. So a great Romanesque nave was added, destroying the central organization in favor of the linear, but the times asked for a different kind of procession, different habits in ritual. But that was not enough for along came the 13th century and the brilliant architectural mutation that the purist derided by calling it barbaric, or Gothic. But the movement of the times had to be satisfied, so a magnificent choir was added on the opposite side of the central octagon. But came the 17th century and a fine baroque tower was added on the west.

Each of the styles—Byzantine, Romanesque, Gothic and Baroque were strong and independent developments. They came out of different eras, were necessary that each time could celebrate its realness, its self-understanding—necessary for each to be. It is bankruptcy, almost a non-being in reality to be caught in doing derivative patterns. Builders in the 10th century, the 12th, 13th and 17th had neither the materials nor the technology to build for obsolescence so they made incongruent styles congruent.

But even while we often admit that, we still get hung up on what seems to be aesthetic incongruities. Things must fit, we say; but fitness is more serious than taste and we usually seem to make our minds up on taste as fitness rather than the essentials of existence and function.

Worship, for the church and the churchman is the celebration of life, that is, the expression of what gives life and holds off death.

Religion seems to have an unappeasable appetite for tradition, no matter how ludicrously incongruous its performances may become. Largely from this penchant, comes, I believe, the quaint aura of irrelevance with which a huge sector of the populace today views us.

Being with it today, has much to do with the seriousness of worship. It looks to me as if much of what we are pleased to call worship is hardly worship, but something else, a theme, a project, a concept . . . something other than worship as celebration.

Suppose, as pastor, I labor hard on a vigorous, hard hitting sermon on social justice. Then I develop a worship service that will be an illustration of my sermon ideas. All the elements are supposed to work: confession will be confession of social exploitation and irresponsibility, the hymn will be "That Cause Can Neither Be Lost nor Stayed" or something else from the abolitionist or social action index, scripture is bound to be from Amos or Isaiah or James . . .

But look at the trap—is this worship? or an illustration?

Worship as illustration of topics, themes, occasions—dramatized movements of adoration, confession, thanksgiving and dedication—linear representations of sacrifice or recapitulations of divine biography—we've gone through all that . . .

so often it seems that we have gone through everything but worship as worship.

Let me return to happenings.

The happening, as such, is a new art form that does not seem new. It just is new.

O.K., a happening may seem like Halloween evening in the church basement or the Grange Hall a generation ago. It seems like it, but it isn't. Picasso sometimes seems like an African fetish carver, or a relic from European proto-history. But he isn't. Or an Arel composition as an untuned radio that is only sounding static. But it is not static.

Allan Kaprow says "The name 'Happening' is unfortunate. It was not intended to stand for an art form, originally. It was merely a neutral word that was part of a title of one of my projected ideas in 1958-59. It was the word which I thought would get me out of the trouble of calling it a 'theatre piece, a 'performance,' a 'game,' a 'total art,' or whatever, that would evoke associations with known sports, theatre, and so on. But then it was taken up by other artists and the press to the point where now all over the world it is used in conversation by people unaware of me, and who do not know what a Happening is. Used in an offhand fashion, the word suggests something rather spontaneous that 'just happens to happen.' For example, walking down the street people will say, humorously, when they see a little dog relieving himself at a hydrant, 'oh, isn't that a Happening?' Now there is a certain natural poetry in such instances. But there is also the question of whether people are not just relating them to show that they suspect every authored Happening of being no more than a casual and indifferent event, or that, at best, it is a 'performance' to release inhibitions. It is one thing to look acutely at moments that just happen in one's life. It is quite another to pay no attention to these moments ordinarily but then invoke them as evidence of the foolishness of the Happening as an art form. This hostile sense of the 'Happening' is unfortunate.

"In another sense it is unfortunate because the word still has those implications of light indifference which such people pick up on. It conveys not only a neutral meaning of 'event' or 'occurrence,' but it implies something unforeseen, something casual, perhaps—unintended, undirected. And if I try to impress everyone with the fact that I really direct a Happening inside out, as most of us do, they do not believe it. They say, 'It's not spontaneous? We don't do what we want to do? I say, 'No, not at all.' and they say, 'Well, why do you call it a Happening?' . . . Thus, just as Cubism may at first have caused one to look for 'cubes' which weren't to be seen, so far a while we shall be stuck with the implication of Happening-as-happenstance." (Allan Kaprow, "A Statement" in *Happenings*, ed. by Michael Kirby, N.Y., E. P. Dutton & Co. Inc., 1966, p. 47f.)

As art, the Happening may be the first really new theater in 2500 years. Happenings have shifted the matrix of the artistic event from the predetermined script with its cues in logical, or psychological sequences, i.e., the dialogues move according to an orderly pattern of continuity, a procession of cause and effect in plot disclosure and character realization—the happening has shifted from such a matrix to that of simultaneities held together by locus and time rather than cause and effect. Instead of event we have events, in place of resolution we are given process, becoming instead of climax and denouement. There is no beginning with its prelude, nor end with its postlude. Beginnings and endings are arbitrary.

Last fall I was responsible for getting a conference started down in Dallas, Texas. When I got back to my office I found this news release from a general news service: Dateline Dallas, Nov. 10, 1967:

"DALLAS—It was an electronic, cacophonous, psychedelic assault on the senses—and more.

"It was a 'Happening,' the opening event of the National Methodist Conference on Christian Education here. The initial session was designed to help the nearly 1,300 members of the conference experience the meeting's theme, 'The Issue is Change.'

"The printed program described the 'Happening' with such terms as 'psychedelic imagination . . . technological sounds in music, holy graffiti, new rhythms of the body . . . free form and indeterminate sequences.'

"Reactions differed as greatly as the many aspects of the event itself. They included: 'It made me mad!' 'It gave me a headache!' 'It was great!' 'I had fun!'

" 'The Happening was a real parable of all the noise and confusion of the world,' declared one person.

"The sign above the door of the Statler Hilton Hotel meeting room said 'Grand Ballroom.' But when members of the conference entered through a sort of 'funhouse' passageway, the ballroom had been transformed. There were islands of activity on several platforms or stages in different sections of the room.

"Colored lights swept around the room. Discordant sounds created a din. On one stage, modern dancers performed with an old Fred Astaire-Ginger Rogers movie as a backdrop. At the same time on other stages, dancers acted out in their own way different ideas, 'rejection,' for instance. Members of the conference milled around, but it was not long before, with encouragement from the 'performers,' they too were involved—blowing balloons, throwing cardboard boxes in a pile, playing follow-the-leader, giving flowers to one another, and participating in other ways. Finally, after nearly two hours of participation and experiences, they broke bread together, passing loaves and pinching off pieces and singing, 'Let us break bread together on our knees.' Many of them did kneel, and some, in discussing the 'Happening' the next morning said the total event, with all its fragmentation, different experiences, and unfamiliar sounds, was a worship experience for them throughout.

"It would take pages to recount the different facets of the 'Happening.' What was the meaning of it all? To answer that, one participant said, would be like trying to explain the 'meaning of downtown Dallas.'

" 'This is a fragmented time, a time of alienation,' said the Rev. Dr. Roger Ortmyer, New York City, who directed the event. 'These and other things were symbolized in different ways and from different directions.'"

The problem is that I said no such thing. But if there is anything that the religiously oriented will do with you, and what you do, it is to turn it all into a symbol of something else—which may be one of the neat tricks of the religious to bypass reality. And it is one of the thrusts of the contemporary in art to resist symbolization.

A few years ago I wrote a play titled, "The Word . . . Is." Inevitably I was asked, "the word is what?" I said the play tries to say that the word is. "Is what?" Is nothing. It just is. "But that does not tell us anything. You say the word is. We want to know what it is. Because you are a Christian we suspect you mean that the word is love. Is that it?" "No, I said, "the word is not love, nor hate, nor fornicating, nor eating. The word is." "Oh!" they said, turning the subject to something else, convinced that I secretly meant that the word is love.

At the recent International Congress on Religion, Architecture and the Visual Arts, held at the New York Hilton at the end of last August, we pushed the conferees out of the plush accommodations of the Hilton and down to Washington Square to an event called "Ordeal" organized by Judson Memorial Church people. It was just that—from an effusive handshake and a kiss at the entrance to a standup Polaroid shot of each person on a cross, to jingly nursery rhymes and libidinous fairy tales to dancing with transvestites and taking an examination with contradictory directions and being given a whip and ordered to use it on a mannequin and finally getting pushed out into the street where some of the participants were interviewed by TV news and said it was great—just like the Christian pilgrimage!

And it is just here, I think, where the temptations, the hang-ups, and the possibilities of renewal in Christian worship are located. Our temptations are to turn everything into allegory and thereby sliding off without ever confronting reality. The temptation to allegory has made of Christian worship a whited sepulcher, a magic incantation, a mechanical game of correct costume and gesture.

Even when the Christians have moved these trappings and posturings over into the more living and vibrant language of symbol itself, we have been hung-up on another level of our cultic actions. We have demanded and insisted upon the objectivity of worship, been suspicious of subjective involvement. Thus worship as thing, object, which has its own existence and life, its validity indeed is to be established quite apart from the personal involvement. Somehow or other, according to this posture, the keys of heaven are rattling and the great white throne imperturbably sits above all the clash and clamor of man's days, pleased with man's praise, but unmoved. This aseptic version of worship had a kind of theological plausibility for what we used to call the neo-orthodox—it does not have much to do with human beings—especially those human beings who know and respond to the Electric Circus, Bob Dylan, Andy Warhol, Ravi Shankar, Bob McKuen, The Beatles, The Whitneys Antonioni and Castro.—to name a disparate few. That which is common to them all is that they are celebrators and the events which they are may be the rightful tunes for Christian celebration.

Celebration is the important word in the emphasis because of its focus on event-in-the-world. Our hearts are moved in the wordly life of God's people. The emphasis is process, not objective content, the intimate relationship of life, the particular presence and action of God, his presence with us. The fundamental struggle of art and architecture in our time has been the realization of process—it is anti-hermeneutical. That which is realized by the artist has not been content, but form. The form is content. This is diametrically

opposite to the clergyman who has conceived of the art of worship as search for the form to hold his content. Absolutely antithetic. The form itself is the content, not some fitting vessel to carry the content, but the thing in itself.

Celebration is the religious analogue. Don't ask, "Celebrate what?"—say "celebrate!" Celebration is joy, it is love, it is contrition, it is despair, it is . . . it is . . . it is.

The architecture of celebration must be fluid, flexible. One of the places we can look to is the grand pop-art-architecture scene that was Expo '67 in Montreal. It summed up beautifully, as a kind of grand happening, where the technologies and events of the 20th century have been leading us. The content of many of the exhibitions and projections, considered rationally, were as inane and silly as a Shakespearean love sonnet. But like Shakespeare, they had something to say about love and life in a way by which the form became the content. It was event-in-the-world, an analogy to that which Christians see as event incarnation.

And it made clear where the tension between the traditional and the novel lies—it is not in aesthetics, in architecture, in happenings, but in life styles.

The traditional that we must cherish is not Gothic architecture, nor Baroque art, not Georgian rationality nor Romantic sentimentality. It is not a style at all—it is the event in the world.

The one event-in-the-world that concerns Christians is that in which God made himself known—in his people Israel, in his son, Jesus, in his church. All the rest is disposable art, like the Christian's central symbol, the Eucharist. Disposable are Gothic and Byzantine, Greek and Roman, and all the other styles. Essential now, the kind of flexibility that Expo gave us some clues concerning: Buckminster Fuller's miraculous dome which, for once, gave the U.S.A. an enchanting and fluid kind of exhibition of life from the games that children play in Pound Ridge and the tools cowboys used to use to the equipment of astronauts and the charms of Marilyn Monroe and Gary Cooper. Architecture that would house liturgy today, like a happening, must have the wrap-around environmental sense of the building that housed The Labyrinth at Expo, the tent-like shelter of the German pavilion, the mirror stretched walls of Kaleidoscope. It must be available to back and front projections, to simultaneous, wrap-around events that go on at the same time.

It must be amenable to the new sculptor's art which uses electric circuits and amplifiers instead of hammer and chisel. All the new circuitry of oscillators, digital computers, the sounds and sights and feel of the electronic milieu must be built into the new houses of worship. The wonder of moving light will be as integral to the rituals now being developed as were wall mosaics to the Byzantines or colored glass to the thirteenth century pilgrims and churchmen. The wonder of moving light will be integral, not just as shapes to illuminate, but giving brilliant and new color formations—seeing and showing new sights with camera and projections.

The tension is not with the old styles. The tension of the novel is with the ever living tradition of God's acts in the world. That's the only tension that counts in building for worship. ■

# EL CENTRO COLLEGE

ARCHITECT

ENSLIE OGLESBY A.I.A.

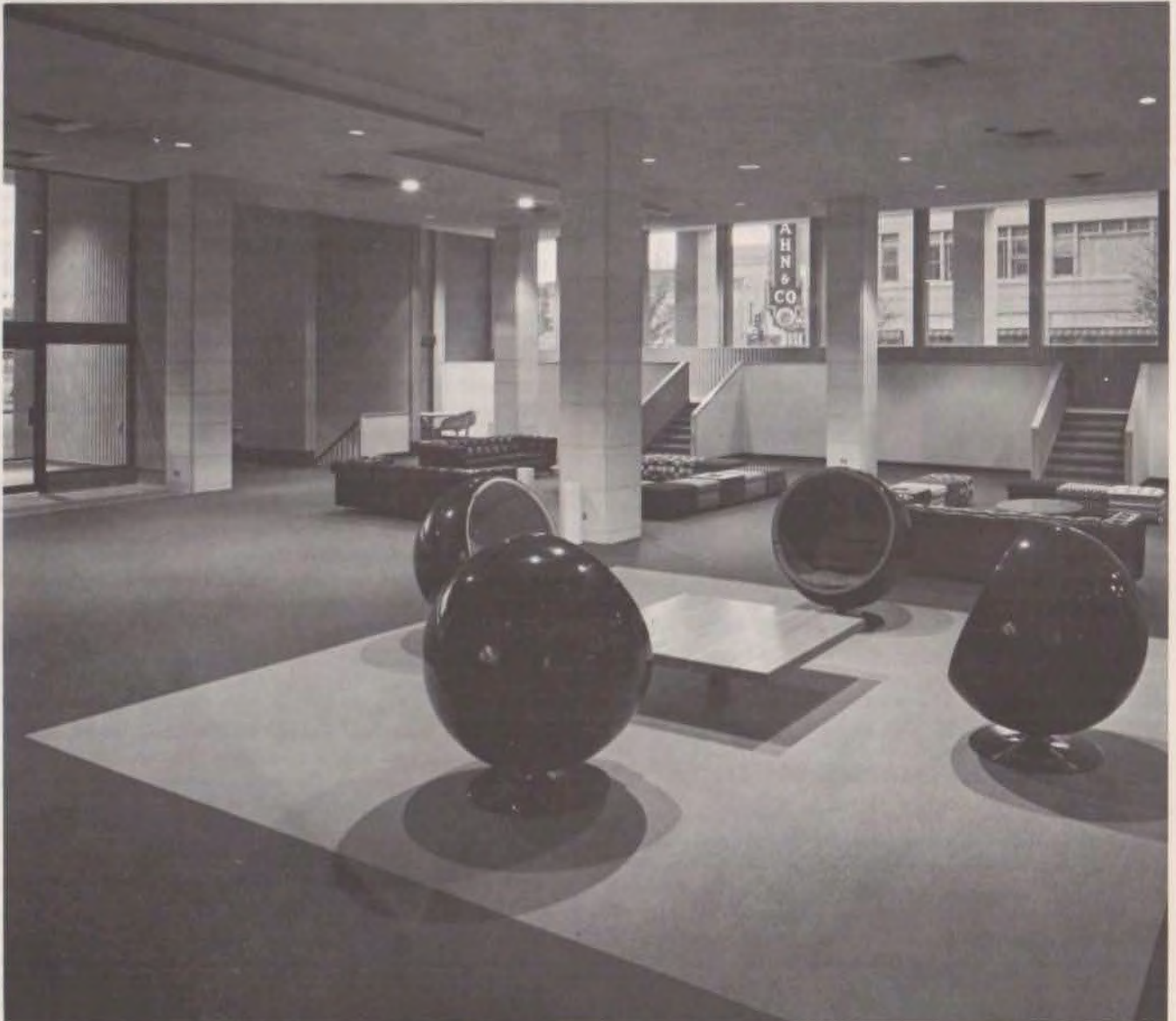
ENGINEERS

Structural  
Hunt & Joiner

Mechanical  
Zumwalt & Vinther

Electrical  
Charles McCreary

TEXAS ARCHITECTURE 1967





El Centro College is the first and central campus of a county-wide community college system. The site is a block square complex of five contiguous buildings dating from 1888 to 1910 and formerly occupied by a major department store.

Building exteriors were judged to be of a quality worth preserving and were differentiated with color; terra cotta ornamentation was restored on the newer building.

A new overhang was built on the ninth floor to frame the view and shade the new District offices and terraces. This also restores the termination shadowline of the original cornice.



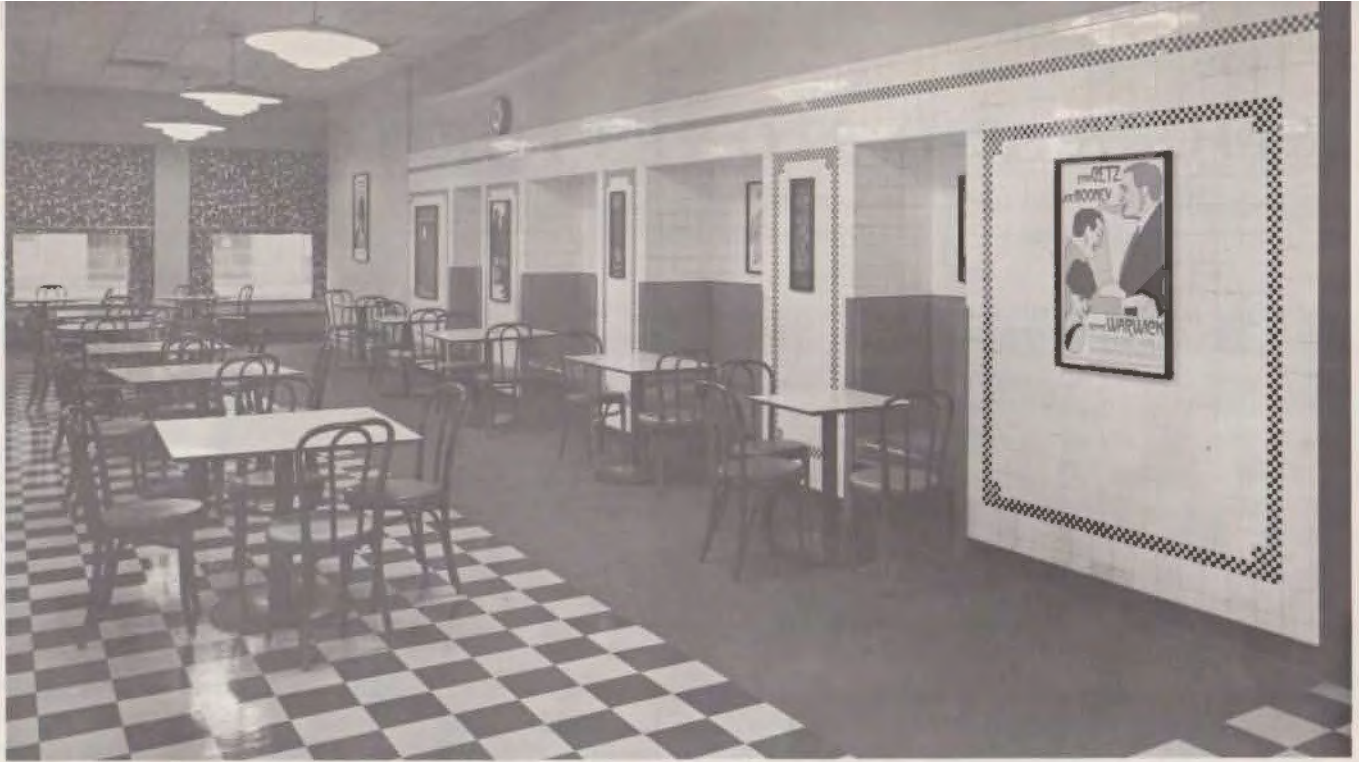


The existing structural bay of the newer building lent itself to the organization of an urban, indoor campus. An arcade was created allowing greater sidewalk space and design freedom for the ground floor wall which creates a background for the fine old terra cotta columns.

A close relationship between faculty and students was a major planning objective and was accomplished by locating faculty offices on each classroom floor.







The entire project incorporates 250,000 sq. ft. for occupancy and 75,000 sq. ft. for storage only. An entirely new electrical distribution, air conditioning and extensive structural repairs were necessary. Total project cost was about three million dollars.

The architects were requested to select materials and finishes for the remodeling which will provide good service for 8 to 10 years in the newer portion of the building, and 3 to 5 years in the older portion of the building. It was the board's intention to authorize a long-range master plan for the site which will call for replacing at least the older section with new construction as soon as feasible. ■



# STICKS AND STONES FOR TOMORROW

An address before the 29th National Conference on Religious Architecture  
by Robert L. Durham, FAIA, President, The American Institute of Architects

It is appropriate that I speak to you as an architect. As a practicing architect speaking to my friends, I cannot escape the responsibility of also expressing the concern of the architectural profession as the voice of The American Institute of Architects.

When I say "speak from the point of view of the architect," I mean a conscious effort to avoid speaking as a theologian, a doctor, a lawyer, or a teacher. After many years of attending national conferences on church design, it seems appropriate that the architect has a point of view and be brash enough to voice it. Perhaps the title of my remarks should be, in reality, "The Architect Strikes Back."

In attending many conferences on church architecture in both the United States and Europe, more often than not, at least in the "high level conference," I have noted there has been, or so it seems to the architects, a spirit of anti-architecture and even anti-art. "Why do we need a building at all?" "Why can't we worship in the home or the factory?" After attending his "God is Alive" conference in Miami, perhaps many of us can return home with some hope for our future practice.

First, let me observe that there is no such thing as "church architecture" or "church architects." There is only good architecture and bad architecture. There is an architecture for religious use as there is for education or industrial use. If it is not as creative as it ought to be, if it does not serve man well, then it is bad—even if it looks good, for architecture is a servant of man. It is a tool for accomplishing a purpose. It may create delight, or fascination, or it may dull the spirit, all as a by-product of its intended use.

Sticks and stones cannot be placed together to make religious buildings. They can be placed together only

to make good buildings or bad buildings. They can provide shelter, they can provide warmth, they can protect, they can inspire. They can do none of these things if they do not serve the people who use them.

Eero Saarinen said, "Architecture is not just to fulfill man's need for shelter, but also to fulfill man's belief in the nobility of his existence on earth." We look back to the golden age of Gothic art and architecture with sentimental awe. The anthropologist tells us that Gothic man differed little from the man of today's industrial age. Architecture has always been the fulfillment of man's needs as measured by his values. As needs and values change, architectural forms will, of necessity, respond.

Architect Bill Caudill recently stated, "If architecture is the inner stuff necessary to raise a mere functional building to a higher plateau where it becomes, in a sense, an art form, exuding inspiration and aspiration, then architecture is as permanent as man. But architectural form by itself is not architecture."

I refuse to agree with the Miami hotel owner who, after a hurricane, said, "It blew off my architecture, but it didn't hurt my building."

The world today faces radical changes which are resulting in great changes for the architect. At no time in human history has the rate of change so caught up with an old profession. Although we use new pencils and new plastic paper, we are still producing buildings by much the same process from a design standpoint as we did one hundred or two hundred years ago. Each year the building becomes more complex, it includes more mechanical equipment, more gadgets—more sophisticated dimmers. It is no wonder that a minister in showing off his church

and its lighting system to a group of visitors called out to the custodian in the balcony, "Give me a blue, Joel!"

The modern architect has been blessed with an expanding palette of materials—many kinds of stones and new kinds of sticks. This evolution is only fairly well begun. Architects are now talking about the production of three-dimensional modules—"instant space," if you please. Completed three-dimensional units are being hoisted up to be fastened on to skyscraper towers. Scientists are working on living modules for marine sub-surface subsistence—"just like farming," they say. Many architects worry that our sense of taste, our discipline to handle so many different materials, lagged behind the producers' ability to bring them to the job site.

Technological advances have escalated the changes in architecture so that in the last twenty-five years we have developed styles, ideas, clichés; dropped them, developed others, and squeezed two hundred years of evolution into less than one-half the normal architect's period of practice. Some buildings are out of style before they are even occupied. The evolution has not been without its aches and pains. Form has not followed function; it has been allowed to supplant function. The extravagant shape, the exaggerated structure, the flamboyant line—pseudo-traditional has been followed by pseudo-modern. Throughout the world there seems to have been an over-exaggeration of roof form, although in many cases the exaggeration has been the direct result of the client's demand for "something different." The age of the tail fin has spawned a tail fin architecture.

During this same period theological concepts have been under continuous scrutiny and growth. Conference has followed conference, each influenced by the demands of society, by changing social patterns, by wars and by conflict. If anything has changed any more rapidly than architectural concepts during my own lifetime, it has been theological thought and understanding. In much of the discussion the architect and the artist have become the whipping boys of the conflict. Architects are blamed for decisions leading to exaggerated forms and for constructing expensive monuments. The artist has either been uninvolved, ignored, or irresponsible. There has been no real marriage of art and architecture.

The architects of the Americas have borrowed much from the lands of our forefathers in Central Europe. Perhaps we have been over-enamored by imagination in the use of stone and the genius of the masters of the cathedral. What modern architect can resist stand-

ing in awe in the center of almost any cathedral nave marveling at the balance of forces, the sheer genius of holding up tons of stone interlaced with a pattern of light, texture, color, and form?

The affluence of America is not without blame in encouraging the evolution of an architecture based on a borrowed art, an exaggerated budget, amid the conflicts of the industrial age. Anything became possible when we architects rose to the occasion challenged by the building committee chairman to out-produce the architecture down the street. I recall one national conference a few years ago when one of my colleagues came out of a \$2,000,000 church shaking his head and saying, "I am almost ashamed to be a Presbyterian."

While this was going on, secular architecture was not without its own aches and pains. As you drive from the airport to the center of any city, you normally do not see anything but bad architecture. If, periodically, there is a creditable building, it is so unrelated to its neighbors that it also takes on the taint of the roadside with a lack of any real relationship to either man or nature. There have, however, been bold pioneers in architecture for both secular uses and for religious purposes. Our debt to the pioneer designers is heavy. We have learned discipline from Mies van der Rohe. We have been challenged by Frank Lloyd Wright. We have been inspired to search for meaningful forms by the Saarinens. We have been humbled by the talents of Schwartz, and only rarely have we lived up to our real potential.

Today we are living in a computer age. Most of us, including architects, have never seen an actual computer in use. Yet, I am told that the fourth generation of computer, that is, the fourth improvement, can produce 160,000 answers per second. We need some of these answers. Although we are much in debt to our colleagues in various church building departments for beginning to say clearly, "You must know what you believe before you build," nevertheless, we need more answers. It is a rare architect who is given any substantial help by his client by being provided with a fundamental building program. The purposes for which the building is being created are described haphazardly, by untrained people, with ineffectual leadership ability when it comes to program statements. Yet, many architects are interested in the design of churches solely because they see the creative spark in the eyes of a group of dedicated committee leaders. Contrariwise, it is a rare case when a school board really challenges an architect to produce a quality product rather than an economical product. It is, however, a common occurrence where the archi-



First Methodist Church, Knox City, Texas

James Wiley & Enslie Oglesby, Associated Architects

tect is challenged by his church client with the words, "Do you suppose you could do a church which really will do something for our people who enter it? Make us better people, perhaps?"

"Architects believe that physical and social environment can contribute to, and influence, the quality of behavior. They believe that environment which presents the least obstacle to the intended activity and in a positive way encourages the activity is the best 'architecture.'"

From the evidence of man's earliest history there are significant records to indicate that environment has more than casual importance. I need not take the time to develop the influence of the rock outcropping, the hill, the glen, "the place." Such places set apart have served to influence the developing concept of man's personal and religious philosophy. The significant work done in recent years in anthropology, sociology, and psychology builds brick-by-brick, idea-by-idea, the case for architecture. The case cannot be torn down in a few minutes by those who become over-engrossed in the multi-use of space. We long since have passed the one-room cabin where sleeping, cooking, washing, and worshipping took place. The plain fact is that we can do a better job on each in

separate spaces where the impact of color, sound, and effect on the senses can be molded to suit the job to be done.

It is with no apology that I present the case for the importance of architecture for religious use. We will have significant new churches and temples. We will see created new and significant and challenging shapes of sticks and stones. However, we will begin to do it with discipline, with restraint, and with repose. We will learn that as sticks can be placed together in any exaggerated form, so our discipline calls for placing them together in meaningful form based on service to mankind and recognition of the human sensitivity. We will have a better understanding of the human response and special characteristics. We will study the great, secular architecture with new insight, with new understanding of the freedom offered by new technology. We will see the meaning of the Salk Laboratory by Louie Kahn, and understand the creative implications of the separateness of special use and the interrelationship of space. We will begin to understand that the articles of utility also can be works of art. This is not a new idea, but in our twentieth-century industrialization, we have all but forgotten it. We will begin to understand that works of art can serve to emphasize place and under-



gird human dignity. When I asked the Chicago policeman how to get to the Chicago Civic Center, he replied, "Oh, the Picasso is eight blocks down and two blocks to the left." We will learn how to talk to the artist. We will challenge him to accept a responsible position in the dialogue on the meaning of life, the relationship of art, and the meaning of the environment in which we live.

We Americans are self-conscious about art. We occasionally look at art in museums. As architects, we occasionally succeed in placing a minor piece of art in front of a building, but rarely do we succeed in making art and architecture comfortable with each other. Perhaps we must be patient, or so I have been told by a European friend.

But as we progress in our understanding and appreciation of environment, beauty, appropriateness, and simplicity, we also will have to work diligently on the function of our buildings for religious use. We will be challenged by new educational techniques. We will get a new understanding of the creative spark in each child as we open up new avenue of imagination, personalized instruction, and continuous progress. We will realize that new teaching procedures require new space, but in producing such space, we must make it challenging, appropriate, and harmonious.

It seems appropriate to quote Guild President Ed Sovik, "Architecture for religious use is that architecture which deals with real things in a real way and shuns artificialities, affectations, masks, illusions, deceits and dissimulations; an architecture that succeeds in being coherent in itself and in building integrity between man and the universe; a structure that is as an agent of goodness by being a servant of men rather than a master and a friend rather than an autonomous object; and serves as an analogy of the holy through its beauty."

Four years ago in a significant seminar, which can in some ways take credit for the three-faith growth of the Guild for Religious Architecture, architects and artists sat down with theologians, psychiatrists, sociologists, and other learned disciplines. The group proposed to analyze our society and the ways its religious buildings can make possible a more meaningful expression of its religious convictions. The participants asked each other, "What kind of people have we in relation to religion in our contemporary American society? What are the forces of today's civilization? Which mold the people and influence their relation to religion? What must be achieved in religious buildings to provide the environment in which con-

temporary American man can find religious fulfillment?"

Four years later the questions are still relevant and still unanswered.

To my colleagues in this assembly, I urge a rededication to the undertaking of research that will find the answers. But, even as we search for answers the world and society are changing. There are, however, important trends which are apparent.

Modern man is awakening to the need for better environment. In an affluent society it is not a matter of whether we can afford better buildings or art in our buildings. For the price of one martini per person any American city could afford a major piece of art in its public square every night in the week.

We are beginning to team up to solve problems. Highways, once the province of engineers now are being designed with the help of sociologists, planners, economists, landscape architects, and architects. Perhaps it is time to sit down with the sociologist and the psychologist in the design of our churches. For, if architecture is to be meaningful to people, a tool for better communities, we must learn how to communicate to people through this medium.

There are going to be new churches. Our country will move ahead with an unprecedented increase in population which will bring about new towns, and new cities, and the changing social responsibility which America will assume will bring about better communities with more opportunities for all. The construction industry must solve the techniques of providing housing at prices people can afford to pay. We will begin to use our land with more conservation instead of letting suburbs and highways gobble it up at 3,000 acres per day. We already are well underway to realizing fully that the environment of our towns and cities has something to do with the quality of the life of the people who live in them. It is up to us to apply the same skills that will lead to a solution of many of our country's major problems to the problem of the architecture of the church. Adequate dedication with the use of new tools, including the computer, can lead us to a solution.

I am confident that we need more architecture, not less; but, more importantly, that we need good architecture—an architecture that will provide for and encourage communication between man and man and between man and God. ■

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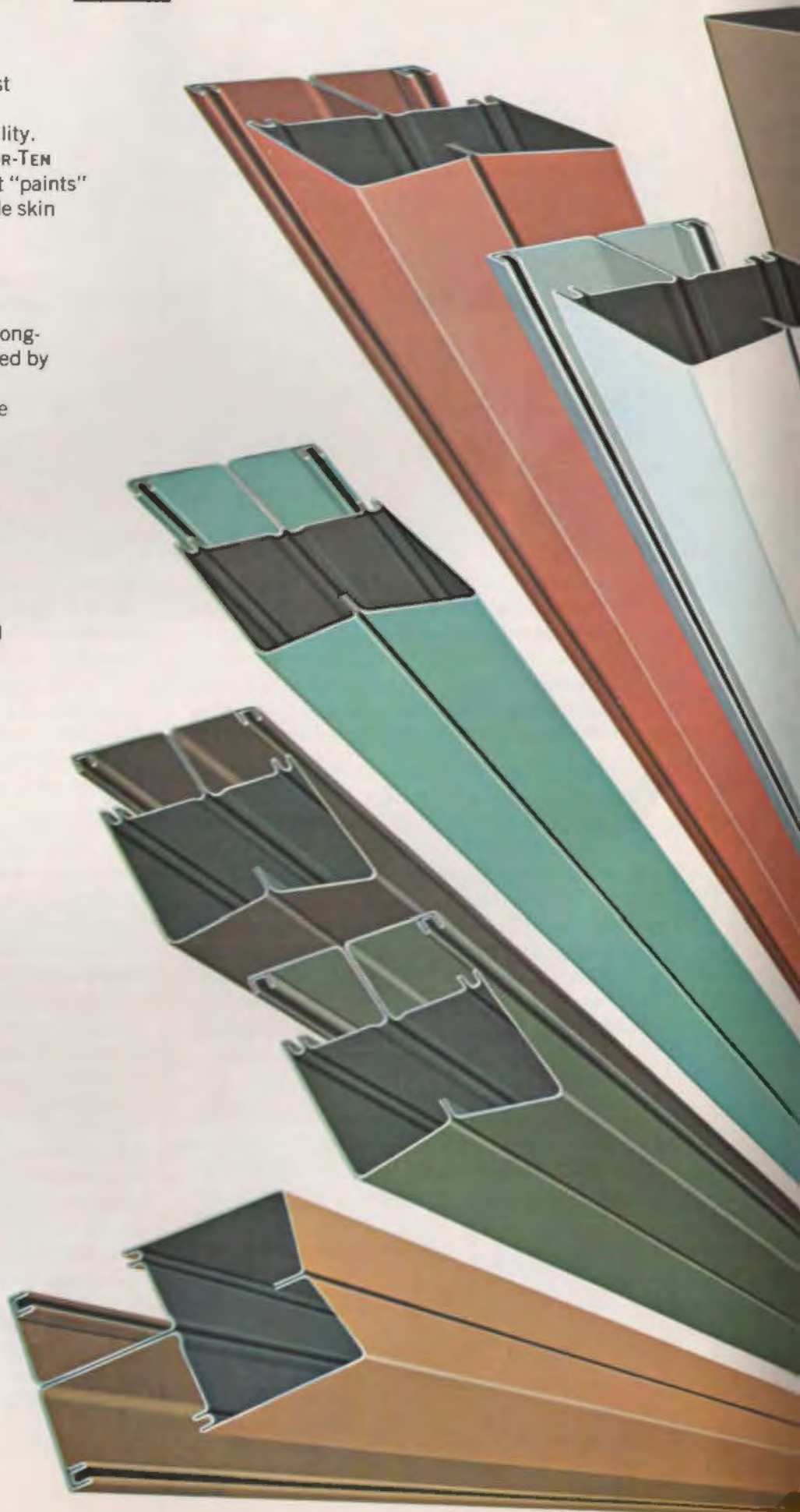
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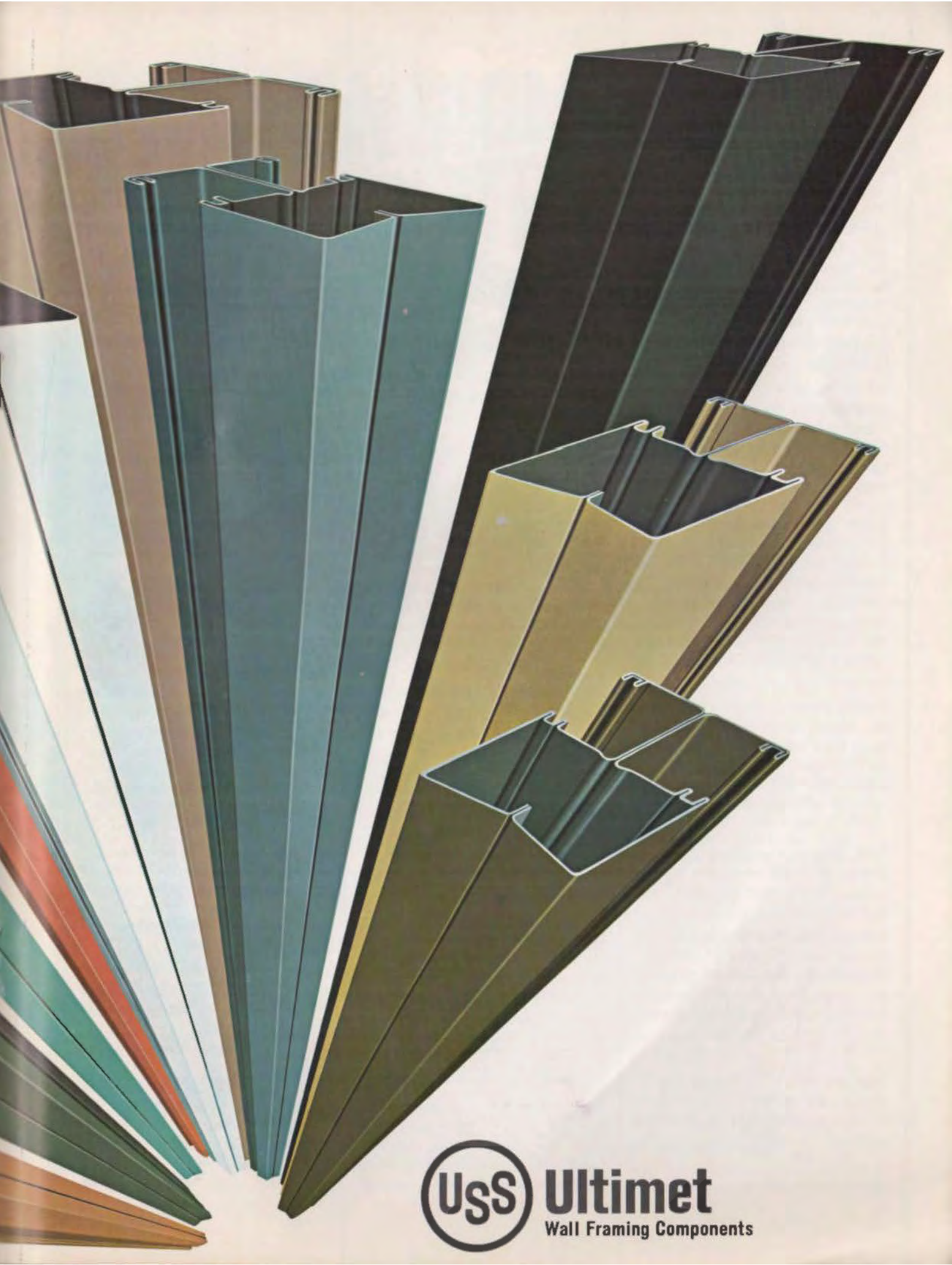
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## BUILDING INSTITUTE FOR PUBLIC LIBRARIES

Sponsored By Texas State Library

A two-day meeting of librarians, architects and library board members will examine public library architecture and construction Sept. 25 and 26.

Sponsored by the Texas State Library, the fourth annual Building Institute for Public Libraries will be held in the Royal Room of the Villa Capri Motor Hotel in Austin.

The program has been designed for groups interested in acquiring matching funds from the State Library under the Library Services and Construction Act, Title II Construction Program.

During the past four years, 73 public library construction projects have been completed or approved for construction. These projects represent a total construction project cost of more than \$15 million.

The library consulting firm of Robert H. Rohlf Associates, Washington, D.C., will conduct the building institute. The eight-phase program will be presented by Robert Rohlf, coordinator of Building Planning for the Library of Congress and Frank E. Gibson, director of the Omaha Public Library, Omaha, Neb.

The two men will bring to the institute the benefit of impressive careers in public library planning and construction.

Rohlf has served as consultant for

over 50 public and college libraries. These include Minneapolis, Wichita, Kansas City, New Haven, Akron and Schnectady. He served as a member of the American Library Association Council from 1963-1967, and has twice been appointed as a juror for the ALA-AIA-NBC Biennial Library Design Awards.

In the spring of 1966 he was appointed Consultant to the Library of Congress for the planning of the new Library of Congress James Madison Memorial Building. In October he will become Director of Administration for the Library of Congress.

Assisting Rohlf during the institute will be Frank E. Gibson, a consultant on library buildings and services to over 35 libraries in six states. Gibson has served as past chairman of the Building and Equipment Section of the ALA's Library Administration Division.

The program will include such topics as The Library and the Community, Site Selection Factors, Public Library Financing; The Planning Team for a Public Library Building; The Planning Procedure; Furnishings and Equipment; Remodeling and Expansion of Existing Buildings, plus a slide presentation on library plans.

Registration for the institute is free but participants must register with the Texas State Library. Hotel reservations should be made directly with the hotel. ■

## BUILDING CONSTRUCTION AN ANTIQUATED SYSTEM

Remarks By Theodore Larson, FAIA

Construction, which has been called the one industry the industrial revolution overlooked, will inevitably move into high-gear production.

The building industry today can hardly be called modern, so long as it remains a conglomeration of local entrepreneurs operating in a feudalistic and restricted fashion.

But, a shift will come and when it does, it will be marked by an emphasis on high volume production and diminishing unit costs.

What will happen is what happened to other American industries—there will be an expansion in the number and scope of individual enterprises, culminating in mergers and the emergence of a few giant organizations that dominate the field.

With this organizational growth will come an increasing emphasis on the introduction of new techniques and a higher level of performance capability in the end product. Gradually, there will arise the concept of service for the public good as the ultimate goal in industrialization.

Straws of change already can be found in the winds sweeping the construction field and Architects will see exciting and challenging vista opening up to the profession. ■

# DIMENSIONS IN STEEL



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U. S. 281

The route for the proposed reconstruction of U.S. 281, cutting through a major city park, has been approved and the state has acquired most of the right-of-way.

The magazine "City" in its, July, 1967 issue said: "An eight-mile, four-lane highway is slated to fly up on a stiltway over the Olmos Basin dam, then across the headwaters of the Antonio River where Davy Crockett once camped, an area of century-old live oaks, pecan trees and cedar elms. It will bisect the campus of the Incarnate Word College, traverse a public golf course, separate the parking space from a public school stadium, and obliterate the expansion area of San Antonio's zoo. Before ending its bizarre course, the roadway will elevate 40 feet above the Sunken Garden Theater in Brackenridge Park."

It said that the "sole opposition in the nine-year fight has been the 2,000 members of the San Antonio Conservation Society, which has spent \$50,000 and worn out three presidents in the course of battle."

Opponents have suggested alternative routes, and now the Society has filed for a court injunction on grounds the chosen path is in violation of Section 4(f). The case is still pending. ■





## TEXAS ENERGY REPORT

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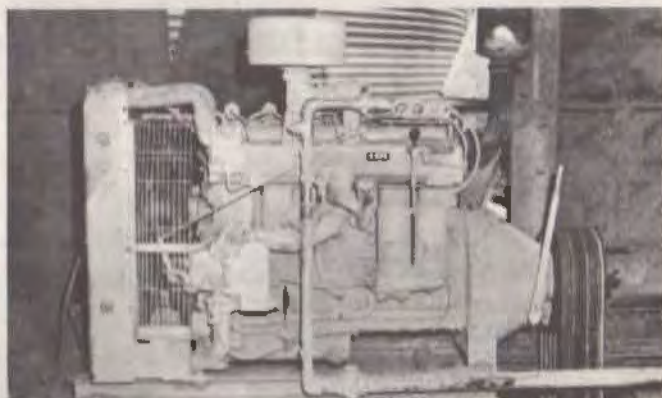
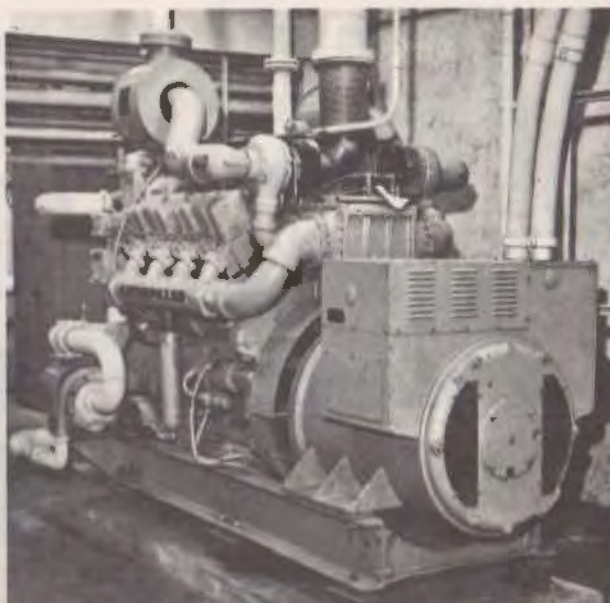
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# THE JOHN BREMOND HOUSE

## TEXAS HISTORICAL ARCHITECTURE

excerpts from graphical essay by Terry Moore, University of Texas

It was on an October day in the year 1846 when John Bremond walked into Austin followed by his ox and cart. This was the end of his first long journey from Philadelphia. And seeing that great profit could be made by supplying the settlers, he wasted no time before opening a small store on the East side of Congress Avenue. It was no more than one room measuring sixteen feet square, but it was the start of a business that would last one-hundred and five years; and it was the start of the Bremond fortune.

In 1847 upon returning from a supplying trip to Phila-

delphia, he brought his wife and family with him back to Austin. Among the sons were Eugene and John Jr. who expanded their father's interest and fortune.

In 1863 John Sr. bought a lot on the South-East corner of a block bounded by Guadalupe, San Antonio, 7th, and 8th streets. He built his house there, and proposed that the rest of the family build their houses within the same block. Since three of the Bremonds had married three members of the Robinson family, the whole group was rather close and soon a family neighborhood was established. During the



course of time that followed, seven houses were erected on the square block in the center of which was a large open space used as a playground by the children and as a patio by the adults.

John Jr. fell heir to his father's original lot on the corner of Guadalupe and 7th Streets. In 1886 he removed his father's one-story frame cottage and began to build a new house on the same location. Of the seven fine homes on the block, John built the grandest. He was a man of very fine taste and great wealth, and he wanted a house that would show this. Consequently, he selected George Feigel to build it at a contracted cost of \$49,000.

Feigel was born in New Orleans in 1852, and probably was trained as a carpenter. He rode on horseback to Austin at the age of twenty-one, and upon arriving was hired to help a man add two rooms to the rear of a house. That seems to have been the start of his career, for during the remainder of his life he built no less than eighteen fine homes in Austin. But Feigel never called himself an architect, rather a "contractor and builder." In his advertising he was straight forward, stating simply, "Job work of all kinds done with neatness and dispatch." The ability he showed in the construction of these homes put him in the same category of "master builder" as the 1850's Abner Cook.

The house itself is a product of the time and place. It plainly shows the Victorian imprint near its highest degree for this part of Texas. Bay windows, stained glass, and elaborate detail are all part of the period. The hot Texas climate was designed for by providing deep galleries that run for most of two sides of the house thus catching the southerly breezes. Likewise, the bay windows were used to advantage in this respect. Feigel's boyhood impressions of New Orleans seem to show through in the wide usage of wrought iron so frequently adhered to by the Creoles. The modified Mansard roof shows even greater French influence, but it was probably more of a figment of the Victorian period rather than Feigel's personal prejudice.

The general massing of the house is similar to many of the larger Victorian houses, but it shows somewhat greater restraint. The roofline is a great deal simpler than for example the Littlefield house (in Austin) built only a few years later in 1893. No turrets or towers mark the profile of the Bremond house. Its roofline is a continuous band of different colored and patterned slate tiles molded into a subtle curve pierced only by an occasional dormer window. The roof is open-ended over the left wing showing more clearly the true profile. The entire room is crowned by a most delicate wrought iron railing with intricate pinnacles accentuating certain parts of the house in the French manner.

The main body of the house is two storied with a basement level and attic area. The basement area contains three rooms and forms what appears to be the base of the house. It raises the first level of the house almost one complete story above the ground. On the right of the front stair are wide arches which support the two-story gallery above. The arches are glazed to allow light to enter the basement rooms. Fan shape iron work grills are placed in the openings assuring security and adding a great deal of delight to the character of the building. Above the arches, the galleries run across most of the front of the house and for about the same distance on the Guadalupe St. side. Elaborate iron grill work provides the supporting and decorative elements. As the gallery runs in front of the house it is terminated by the projecting left wing of the building, which offers a fine contrast to the delicate grillwork. A bay window on the first floor projects even further from the left wing.

Material and textures are contrasted almost everywhere in a delightful and sometimes playful manner. The main portion of the building is brick, although the windows are encased in smooth white limestone often simply carved. Cast iron panels are used for decoration under the eaves. They are painted and molded to resemble the stone used in the rest of the house. Stonework is not always smooth though. For example, in the front stairs alone stone is found to be heavily rusticated, striated, stippled, and carved along with a wide use of fossiliferous stone.

As you climb these curving front steps and cross the wide gallery, the entry is marked by two double doors with fine etched glass panels in them. The door knobs contain some of the most handsome detailing in the entire house. These doors open directly into a spacious central hall at the rear of which a stair leads to the second floor. The stair rail and post are extremely massive and to modern eyes seems cold and forbidding. This whole feeling might have been dispelled if the stainglass dome which once graced the area above the stair had not been removed by the present owners. The only indication left of the dome is the octagonal molding in the ceiling.

Immediately to the left of the main entrance is the informal living room. It is a







Upper Left; gallery from  
Guadalupe street

Center Left; upper gallery  
at noon

Lower Left; detail of  
shadows on upper gallery

Upper Right; mirror in  
informal dining room

Lower Right; main chimney  
brickwork



large room that once had leather covered walls on which murals were etched. At one end of the room is placed a large full length mirror. Directly opposite it is the nook formed by the projecting bay window. Light comes through the three windows in the bay and is modulated by panel louvers that run from floor to ceiling. These could be folded back if a view through the windows was desired. On the West wall, is located a fireplace that shows the craftsmanship of an expert wood carver. The tiles in all of the fireplaces in the house were designed by an Italian, who also did all of the mouldings in the ceilings. The mouldings were usually simple geometrical patterns correlated to the walls of the rooms. In the center at the point where the light fixtures were hung, an elaborate floral molding was usually provided.

Across the hall and directly to the right of the main entrance is what was considered the formal living room, which was only used on special occasions. Its furnishings were the best in the house. It was said to have been decorated with goldleaved upholstery and a French hand-woven tapestry which covered one wall. The fireplace in this room is the grandest in the house. Louvered windows also produce exciting lighting effects.

Behind this room is a hall leading from the side entrance from Guadalupe St. to the stair hall in the center of the house. This served as an informal entrance, but was not lacking in elegance.

On the other side of the hall from the formal livingroom is the dining room. It occupies half of the North side of the house with a bay window on the Guadalupe St. side. It shares all of the Victorian elegance that the other two rooms exhibited. A fireplace is found in the center of the North wall with the typical ornateness about it.

Adjoining the dining room to the left is the kitchen and pantry with its elaborate mirrored china cabinet and marble sink and drainboard. There is also a back entrance which was used as a service entrance and by the servants who lived behind the house in separate quarters. The kitchen also had a back stairway that connected the service area to the other levels of the house without being seen. In addition to this, a small button was provided in each room that rang a bell in the kitchen to summon a servant. The master bedroom even had a speaking tube direct to the kitchen.

Above the main living level of the house is found the bedroom level. There were four bedrooms on this floor along with three closets with lavatories and one with a bath and a toilet. This is said to have been the first indoor toilet in Austin and that people would drive by just to see the house and comment on how unsanitary it was to have the toilet inside. Each of the bedrooms is spacious and well lighted, by floor to ceiling windows. Detailing on this floor is not as elaborate as that of the main floor, but quality of workmanship is still obvious. The fireplaces are wood painted to resemble marble and are still in excellent condition today. The carving on these is very simple and in some ways more appealing than those of the lower floor.

The total composition of the house is enhanced by the way the detailing supports interest from a distance and gradually increases in importance and prominence as the viewer approaches. Although the exterior detailing is especially light and playful, some of the interior is extremely heavy and very ungraceful. This appears to be more a product of the time than that of inexperience of the individual craftsmen. But today under adverse conditions the house seems to hold its composure. As seen from town the house rises prominently over acres of parked cars. On its side it now wears the red triangular badge of the Y.M.C.A., its present owners. As a whole the building has suffered little over the years. The servants quarters, fish pond, and back yard in general have been converted into a parking lot. The original lighting fixtures have all been replaced by florescent obscenities. But, the dome over the stairs is the greatest irreplaceable loss. On the second floor a closet was removed between two bedrooms to make a large space for meetings, but this is no matter for great concern.

Gracefulness and elegance were the obvious aims of the time. At a period when Austin was starting to boom this should have been expected. Austin had more than twenty thousand people in 1890 and a place of high standing in the community was beginning to be more important. A house of quality was the only place for a man of good taste and high social standing. It is still the formula that we use today. The point is that neither John Bremond nor his house should be discredited on the grounds of pretentiousness. The general lines of the house show restraint proving the owner a man willing to live in the present and not in some medieval curreted relic. The house was built for Texas and made special allowances for the climate, not adhering to style and forgetting the sun's power. ■

# Armco Building System selected for LTV Electrosystems office



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## MINORITY GROUPS IN ARCHITECTURE

Reacting to the challenging suggestions of Whitney M. Young, Jr. at the AIA Convention, President George E. Kassabaum, FAIA, has assembled a national AIA Task Force and has charged them with the responsibility of developing specific positive programs for Chapters and individual members. Alan Y. Taniguchi, AIA Director of University of Texas School of Architecture at Austin, is a member of this Task Force.

During the first series of meetings of the Task Force, discussions centered around the current status of, and opportunities for, the Negro and other minority groups in Architecture. Educational, shop training, involvement with the other design disciplines, encouragement, and recruitment were also discussed.

Among the considered suggestions for action were: (1) each chapter should examine carefully its own membership policies to insure that all qualified applicants were encouraged to join the AIA; (2) members of minority groups should be encouraged to become active in chapter affairs so that they eventually might become officers and directors; (3) establish scholarships to permit qualified high school graduates to enter and complete college training; (4) encourage the hiring and training of young men from disadvantaged neighborhoods; (5) encourage the use of minority-group building contractors; (6) suggest that architects attempt to put equal employment clauses in all contracts; (7) enlarge the experience of architects-in-training, by training young architects to deal with clients, establish fees, and the like; (8) refer projects to minority-group architects; (9) advise young architects on how to get started in practice; (10) individual and chapter support for community design centers; (11) increase the scope of elementary and secondary school programs on environmental awareness to stimulate more interest in joining the profession, and (12) review their own office practices to eliminate any disparity of salaries between white and Negro employees.

Implementation will be the subject of the Task Force next series of meetings. ■



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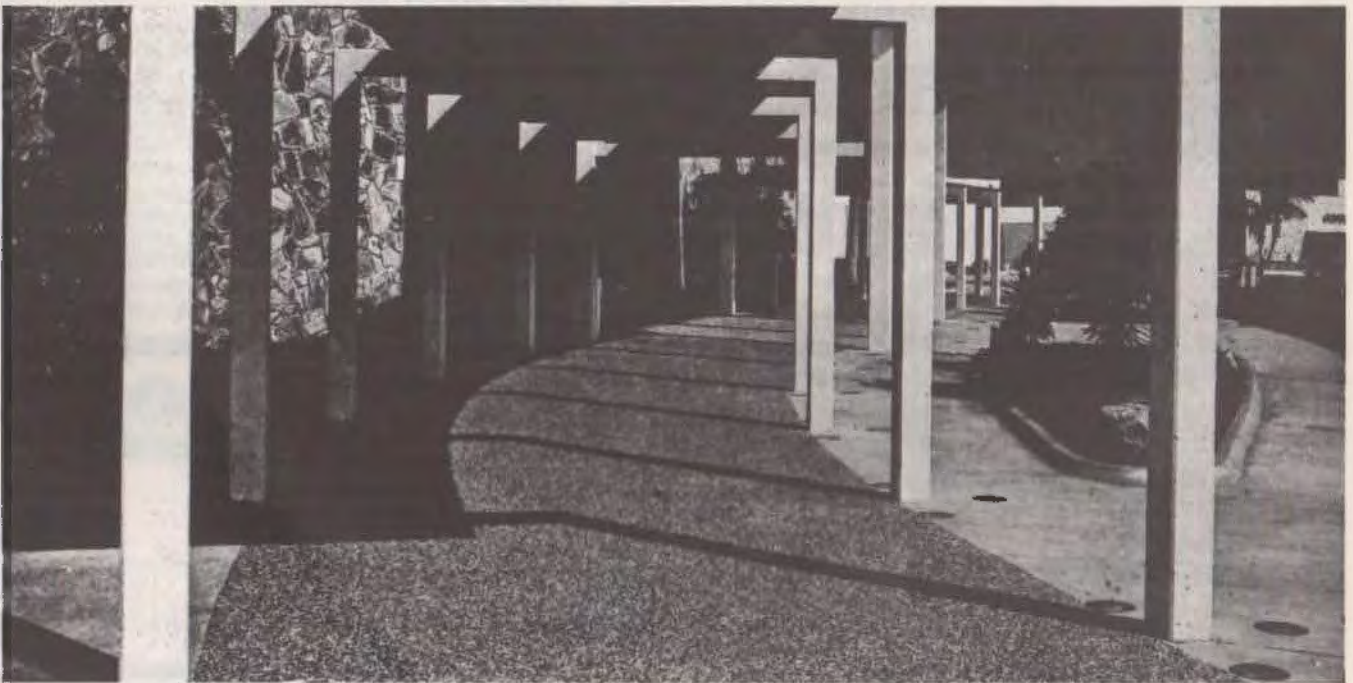




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# your building & your architect

## how to turn a set of drawings into a building

Construction can be—and sometimes actually is—the happy climax to the entire lengthy process of creating a building. Construction also can be a nightmare of disappointment and discord, negating all the work that has gone before.

Whether construction is a climax or a nightmare will be determined, in part, by the client's earlier decisions and the architect's earlier labors: the care taken in the selection of the architect himself, of the consultants and of the contractors; the realism of the design; and the precision with which the design has been reduced to plans and specifications.

And it will also be determined by the client's actions during the construction period ahead. The start of construction means changes in the relationship between client and architect, and it also means establishing new relationships—with contractors and building tradesmen. The client must know when to spend and when to save, when to authorize changes and when to stand pat and, above all, when to take a hand in the building process and when to retreat behind the terms of the construction contract.

Experience is by far the best teacher in all these things. The only advice to be offered the first-time client, as construction begins, is 1) to keep his eyes wide open, and 2) to go by the book, insofar as possible. The trouble is that even the book is unclear on certain significant matters.

The architect administers, the contractor supervises. The basic ground rules for the construction process

can be found in the previously cited Handbook, and in the so-called general conditions (Document A201) of AIA's Standard Form of Agreement Between the Owner and Contractor. Together, they form the closest thing to a common law for the building industry, codifying both tradition and practice.

One of the significant matters which they leave a bit muddy is what the architect himself does while construction is underway. They are quite specific about a number of his functions, spelling out what he is to do about change orders, shop drawings, certificates of payment and other essentials. But the lack of clarity concerns the most crucial task of all, which is seeing that the building is built exactly as it was designed.

"In administering the construction contract," says Chapter 18 of the Handbook, "the architect determines in general if the contractor's work conforms with the contract documents." But then it goes on in the very next sentence, "The architect is not responsible for the contractor's failure to execute the work in accordance with the contract documents."

This seeming ambiguity represents an attempt by the architectural profession to establish a distinction so fine that it would do justice to a medieval philosopher—out of the justifiable motives of client service and self-defense.

The architect's role in construction used to be described as "supervision" or "superintendence." The abandonment of these terms by AIA came in response to a series of court decisions in which the architect's

construction responsibilities in the eyes of the law were steadily, and somewhat frighteningly, broadened. Individual architects were held liable for mistakes that were clearly the fault of contractors, subcontractors and others; it began to seem that the architect could be sued if a deliveryman tripped and broke his leg while bringing coffee and doughnuts to the carpenters.

The easy way out, of course, would have been for architects to disclaim any further concern with the contractors' work—after all, it is the builder, not the architect, who contracts to see that everything turns out as intended. But this would be an unacceptable abridgement of architectural services. For one thing, few conscientious architects want to give up some measure of control over the execution of their designs, except in unusual circumstances. For another, the concept of the architect as the client's independent agent, protecting the client's interests during the building process, is one of the profession's best counter arguments to the sales pitches of the package design and construction services.

Hence AIA's recourse to semantics, intended as a restatement rather than a change in the ways things always have been done. The term "construction superintendence" is donated to the contractor; it is he, says the Handbook, who is responsible "for delivering to the owner a project in full conformance with the contract documents." And it is the contractor who also has the duty of "management of the construction process."

Managing construction is much like managing any enterprise involving the production of goods. It entails such everyday managerial functions as the purchase and assembly of materials and components, the handling of personnel and the coordination of a complex process according to a stated schedule of delivery. Not surprisingly, contractors have turned more and more to the methods of business and industry for management tools, from bar charts to the computerized critical path method of keeping the job going.

To maintain the analogy, the architect's relationship to the contractor is something like that of a member of the board of directors to the chief operating executive. The revised Handbook calls it "construction contract administration," a term which covers a multitude of functions.

The architect, to begin with, is the prime interpreter of the working drawings and specifications, establishing and maintaining the standards which the work must meet. He is the judge of whether these documents and standards are being followed, checking shop drawings of building components, approving samples of materials and equipment, and authorizing any necessary changes in the work. And he is the one who certifies progress payments to the contractor as the work proceeds.

He does these things by making "periodic" visits to the site, explains the Handbook, introducing another unavoidable ambiguity. The meaning of "periodic" has to be worked out jointly by the client and architect on the basis of the particular situation at hand. Under a normal fee arrangement, on a normal size building and with a normal lump-sum contract, it does not mean that the architect will camp at the job full time. Instead, he, his representative (often the same staff member who has seen the building through drawings and specifications), or one of his consultants will try to be there at all crucial stages of the work.

There are many cases, however, in which fulltime "administration" is indeed a necessity. If the project is large and complex, one or several fulltime project representatives may be required. If it is awarded on a cost-plus basis, there must be continual auditing of man-hours expended and materials purchased. The client has the option of paying the architect extra for these extra services or hiring his own project representative to keep an eye on things. The use of a project representative—formerly poetically called the clerk of the works—can pay off handsomely, but he must be chosen with care and should, in all cases, report to the architect. Otherwise, the client is only adding another strand to the already complicated web created by the various lines of authority over the job.

*Lines of authority, from the client to the workmen*  
These lines of authority, somewhat paralleling the responsibilities outlined here, are spelled out in the General Conditions of the Contract, which place the client in the catbird seat. His responsibilities are few, although rather important—he provides the site and pays the bills—and his authority is ultimate.

The tricky part of the client's job is the delegation of this authority to the architect and contractor. It is



A Ranch House, Wallis, Texas  
P. M. Bolton Associates, A.I.A. Architects



the client's money and the client's building, but he must rely almost entirely on his chosen agent (architect) and project manager (contractor) to see the job through. If he takes a personal hand in things, moreover, he can lose some of the construction contract's safeguards and guarantees—he, not the architect or contractor, can become responsible for defects in any part of the work he has directed. The client, however, still has an ace in the hole: he can fire the architect any time, and he can dismiss the contractor for a variety of reasons, including tardiness or incompetence.

The authority wielded by the architect (or those reporting to him) is the delegated authority of the client. He can order the contractor to speed things up, to return substandard materials or building components, even to tear whole sections of the building out and start over, all in the client's name.

He is far from autonomous, however. He has a voice in the general procedures and even equipment which the contractor proposes to use on the project, but within these limits it is up to the contractor to manage things the way he thinks best. If the architect interferes unduly, he can unwittingly take on some of the contractor's legal responsibilities. And the client can, at any time, pull the rug of authority out from under the architect's feet. Some contractors (and even suppliers) are highly skilled at circumventing the architect and establishing a direct relationship with the client. Once this happens—and if the contractor turns out to be unscrupulous—the client is at his mercy, with no one to blame but himself.

The contractor has authority over the subcontractors (except when a segregated or separate contract is used) and over the workmen (within the sometimes narrow provisions of their union agreements). Otherwise, as one author of a contracting textbook has put it, he has "few rights and many obligations." He is responsible for completing the project on time, within the contract price, and, as previously noted, in accordance with the plans and specifications. Even if these documents are incomplete, or are incorrectly interpreted by the architect, the contractor can be stuck if something should go wrong unless he registers a protest in writing during construction. He also has prime responsibility for safety on the job. If he has submitted a lump-sum bid, he must exercise these obligations come hell or high water. Small wonder that the cost-plus system

is gaining in popularity among the contracting profession.

Even going by the book, then, the distribution of responsibility, liability and authority during construction is a delicate balance. In practice, the human factor is all-important. More often than not, it alone is what makes the balance work.

*Sore spots: craftsmanship, changes and the calendar*  
Were it not for the fact that client, architect and contractor normally share a desire to see the job done well, very few buildings would ever reach completion. For there comes a time on every job when problems arise that could pit one against the other, and then "the book" is of very little help.

One area in which such problems frequently come up is quality of workmanship. The specifications are supposed to set the standards to be enforced on the job, but the specifications can only go so far—they would be endless if taken to the last fine point. Also, there are some standards that neither words nor drawings can convey with precision. Specification of a certain texture in an exposed concrete wall, for example, may bring quite a different picture to the minds of the workmen than was in the mind of the architect.

Another sore spot can be the matter of changes and extra work. The source may be the drawings and specifications themselves; the building process is bound to reveal gaps in even the most tightly drawn set of plans. Or it may be the architect, who finds that a detail that looked so masterful on paper looks crude and clumsy in place. Or it may be the client, who suddenly blurts out a long-suppressed feeling that he has always hated one kind of paneling and would like another type instead.

A third creator of crisis can be the calendar. The job is going swimmingly, and then comes a strike, a shortage of materials, a long spell of rain or a virus that runs rampant through the building trades. The client has made all sorts of plans—and established his budget—on the basis of a schedule which (he thought) allowed plenty of time for contingencies. The contractor has agreed to meet the schedule. But now the entire project has bogged down, and there is no telling when it will get going again.

Enter the human factor. The architect, when he finds sloppy workmanship, can rant against the decline of the building crafts, demand that the whole

thing be done over and hint darkly that he intends to blacken the name of the contractor unless the level of quality improves. The contractor, when he finds holes in the drawings or is asked to make a minor change, can tell the client that he expects to be paid for every extra minute his men spend on the job and pointedly ask why the client didn't get a more realistic architect. The client, when he finds the job falling behind schedule, can squeeze the last penny in penalties out of the contractor, even if it drives the contractor close to bankruptcy.

The result of such behavior—in each instance perfectly justified by the terms of the contract—is to make big problems out of little ones and, quite possibly, to bring the whole project to a temporary halt. Fortunately, very few architects and contractors act that way, and the wise client emulates the restraint of the majority. His most effective safeguard is not a bond or the authority to withhold payment or any such device; it is the desire of most building professionals to do good work and to maintain reputations it has taken years to build.

Once in a while, however, a major crisis is allowed to develop, and then it is time for arbitration. When the dispute is between client and contractor, it is the architect who is the arbitrator. This is the major difference between the architect-client relationship at this and at earlier stages. The architect is still the client's agent, but when the client and contractor disagree, the architect is expected to render an impartial, professional judgment.

Should the disagreement be a serious one, or should the architect himself be involved, it is common practice to resort to a more formal sort of arbitration. AIA follows the Construction Industry Arbitration Rules of the American Arbitration Association. Normally, a three-man board is appointed, whose members are familiar with construction practices, and this board decides the dispute after a full hearing of both sides. The most significant advantage of arbitration is that work can proceed pending the decision. Further information can be obtained from the American Arbitration Association, 140 W. 51st St., N.Y., N.Y. 10020.

### *What to do before sending for the moving van*

At some point during the latter stages of construction, the client is likely to wonder if the process will ever end. The shell of the building went up fast enough, but now the finish work seems to be dragging on interminably. Then he gets a call from the





North Park Regional Shopping Center  
Harrell & Hamilton, AIA, Architects



contractor: his men should be through in about ten days; the client can begin to make his moving plans.

Thus begins the ritual of closing out the project. The architect makes one last inspection, more searching than any that have gone before. If he finds deficiencies, they must be corrected; if not, he recommends to the owner that the contractor be paid in full and the building accepted. Sometimes, when the owner is in a hurry to move in, he accepts the building as "substantially completed," meaning that it is ready for use even though some work may remain to be done.

The amount owing the contractor on acceptance is the last of the progress payments plus the so-called "retained percentage." This is the amount which the client will have held back from earlier payments to the contractor; usually it runs between 5 and 20 percent of the total. The retainage is a form of insurance that the contractor will not leave the job until the client and his architect-agent are fully satisfied.

Before the contractor gets his money, he is asked for a release absolving the owner from liens or claims from subcontractors, suppliers or others. Otherwise, the owner might find his building attached six months hence because of a bill the contractor neglected to pay. If any liens or claims are outstanding when the building is accepted by the owner, they are deducted from the contractor's final payment. The owner also receives a warranty from the contractor for a set period of time, usually a year, after acceptance. Should the roof leak or the walls develop cracks during that time, the contract requires that the builder come back and fix things up.

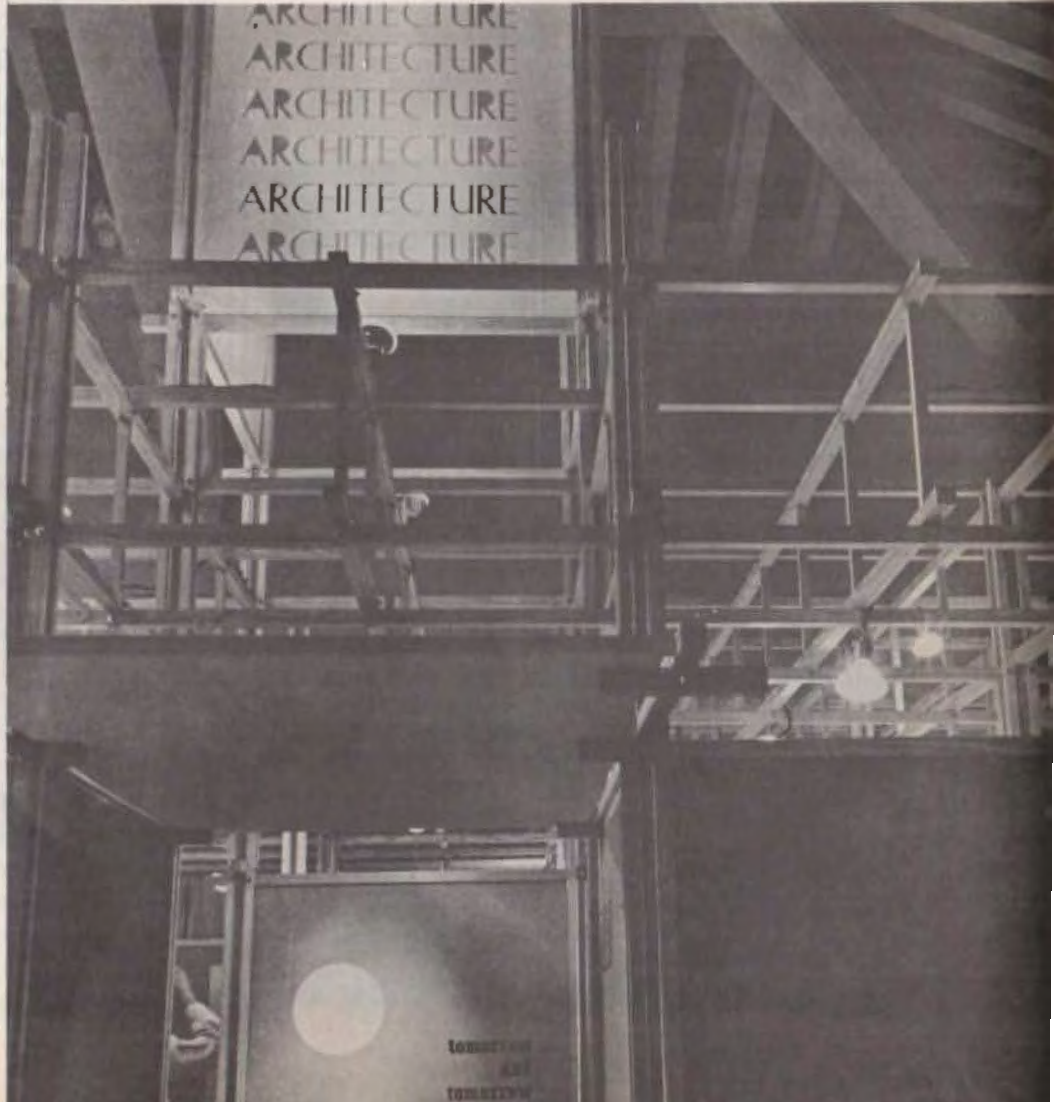
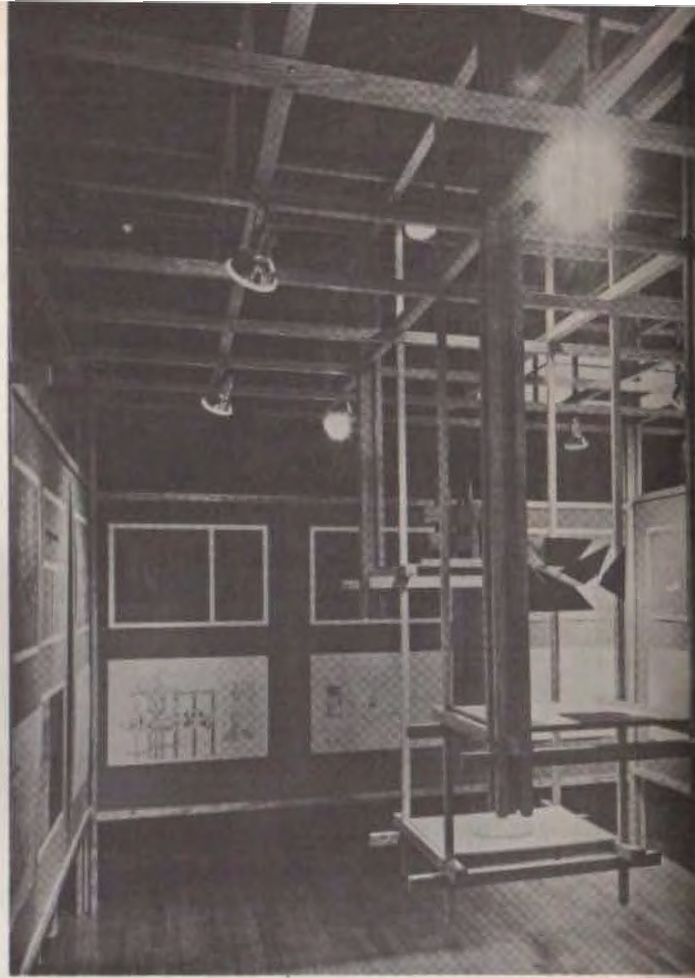
The client, as careful readers will note, has just become the owner. The building is now, for the first time, entirely his. Next time he becomes a client again, he will be a wiser one, but next time may bring a new set of problems. For building is never easy, but neither is it ever dull. ■

The information in this series of articles is from The American Institute of Architects new 18-page publication, "Your Building & Your Architect." The booklet is for distribution by AIA members to prospective building owners and can be purchased from the Institute's Document Division at The Octagon for \$25 for 100 copies and 50c each for less than 100.

# SHOWCASE

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## KENNETH M. NUHN

Mr. Kenneth M. Nuhn, Architect, who for the past 11½ years has been with the Texas State Department of Health in the Hill-Burton Hospital Construction Program, has resigned in order to return to the private practice of architecture. Mr. Nuhn has directed the State's Health Facility Construction program for the past 8½ years. Prior to this, he served for three years as the consultant architect for the program, which is the largest of the fifty states and territories.

Since he has been with the program, Mr. Nuhn has served on several national committees, including five (5) years on the Architectural and Engineering Committee to which he was appointed by the Assistant Surgeon General of the Public Health Service. This committee has studied and revised the standards for planning and construction of health facilities under the Hill-Burton program. He has also been a member of the American Hospital Association's Committee on Hospital Design and Construction for the past two (2) years. During 1966, Mr. Nuhn received a White House appointment and served on the President's Special Task Force on Long-Term Care Facilities. He was a member of the Governor's Task Force on Comprehensive Mental Health Planning and for the past two (2) years has served as a member of the Advisory Council for the Construction of Community Mental Health Centers and Mental Retardation Facilities for the Department of Mental Health and Mental Retardation. For the past three (3) years, he has served as the Chairman of the Texas Society of Architects Committee on Hospital Architecture. Mr. Nuhn is joining the firm of Page, Southerland, Page, Architects of Austin, Texas in the capacity of architect and hospital consultant. ■

## WAYNE BELL

Wayne Bell, architectural restoration advisor for the University of Texas System, will join the staff of the Texas State Historical Survey Committee.

The announcement was made by Charles R. Woodburn, committee president.

Bell will serve in the capacity of architectural restoration consultant for the committee and will direct preparation of a Comprehensive Statewide Historic Survey preliminary to request for state grants-in-aid under the National Historic Properties Act.

The Texas State Historical Survey Committee was designated by Governor John Connally to maintain liaison with the coordinating Federal agencies regarding provision of the Act. The National Historical Properties Act as passed by the 89th Congress provides authorization to the Secretary of the Interior to "expand and maintain a national register of districts, sites, buildings, structures and objects significant in American history, architecture, archaeology, and culture" . . . "and to grant funds to states for the purpose of preparing comprehensive statewide historic surveys and plans, in accordance with criteria established by the Secretary, for the preservation, acquisition, and development of such properties." ■

## CAUDILL ROWLETT SCOTT

Thomas A. Bullock, Executive Partner, Caudill Rowlett Scott Architects, Houston, has announced election of 14 new associates.

DONALD C. AXON, Health facilities project manager. He received a bachelor of architecture degree in 1954 from Pratt Institute and a master's degree in architecture in 1966 from Columbia University.

ANDREW BELSCHNER, Graphics designer and graphics section manager. A graduate of the Rice University school of architecture, he received a bachelor's degree in 1964 and a master's degree in 1966.

WILLIAM T. CANNADY, Design group leader. Formerly in private practice and a professor of architecture at Rice, he received a bachelor of architecture degree in 1961 from the University of California at Berkeley. The following year he received a master's degree from Harvard University.

EDITH A. CHERRY, Interior designer. Miss Cherry has a bachelor of arts degree and a bachelor of architecture degree from Rice, received in 1963 and 1965.

LEE J. ENRIGHT, Senior landscape architect and site planner. In addition to a bachelor of science degree, he has a master's degree in forestry and a doctorate in landscape architecture from Pennsylvania State University.

ALVIN EPPES, Senior design engineer. He has a bachelor of science degree in architecture engineering from the University of Texas.

ROBERT HENDRICKSON, Senior structural engineer. He is a 1963 engineering school graduate of the University of Texas.

THOMAS A. HOOKER, Project manager in the New York City office of the firm. He received a bachelor of architecture degree in 1963 from Texas A. & M. University, and the master's degree in 1964 from the University of Pennsylvania.

PAUL A. KIEL, Senior production architect. He graduated from the University of Houston in 1960 with bachelor's degrees in architecture and science.

CHALMERS G. LONG, JR., Project designer. Long received bachelor of arts and architecture degrees from Rice in 1957 and 1964, and a master in architecture degree from Massachusetts Institute of Technology in 1967.

FREDERICK A. PREISS, Senior designer in the CRS New York office. His architectural degrees were received from Rensselaer Polytechnic Institute and Massachusetts Institute of Technology in 1960 and 1963.

DALE J. RUCKSTUHL, Senior production architect. Formerly in private practice, he is a registered Louisiana architect.

FRANCIS G. WHITCOMB, Project manager and designer. Whitcomb received a bachelor of architecture degree in 1961 from the University of Illinois and a master's degree in 1964 from Massachusetts Institute of Technology.

WILLIAM WRIGHT, JR., Senior project planner. Formerly a section director in the city planning department of the City of Dallas, he received a bachelor of architecture degree in 1961 from the University of Kansas.

Formed 22 years ago, Caudill Rowlett Scott employs 220 persons, and has eight general partners, two partners, 19 associate partners and 41 associates. The firm has \$448 Million worth of current projects.

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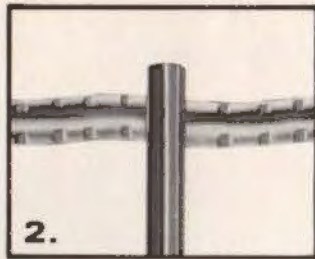
**Nothing new?** Hmmm.



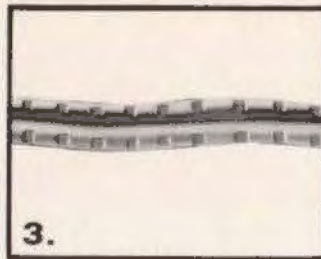
*new dimensions in building*



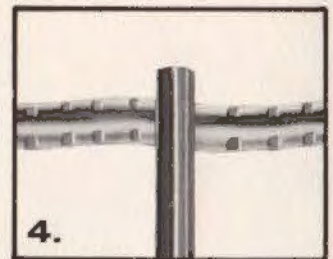
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