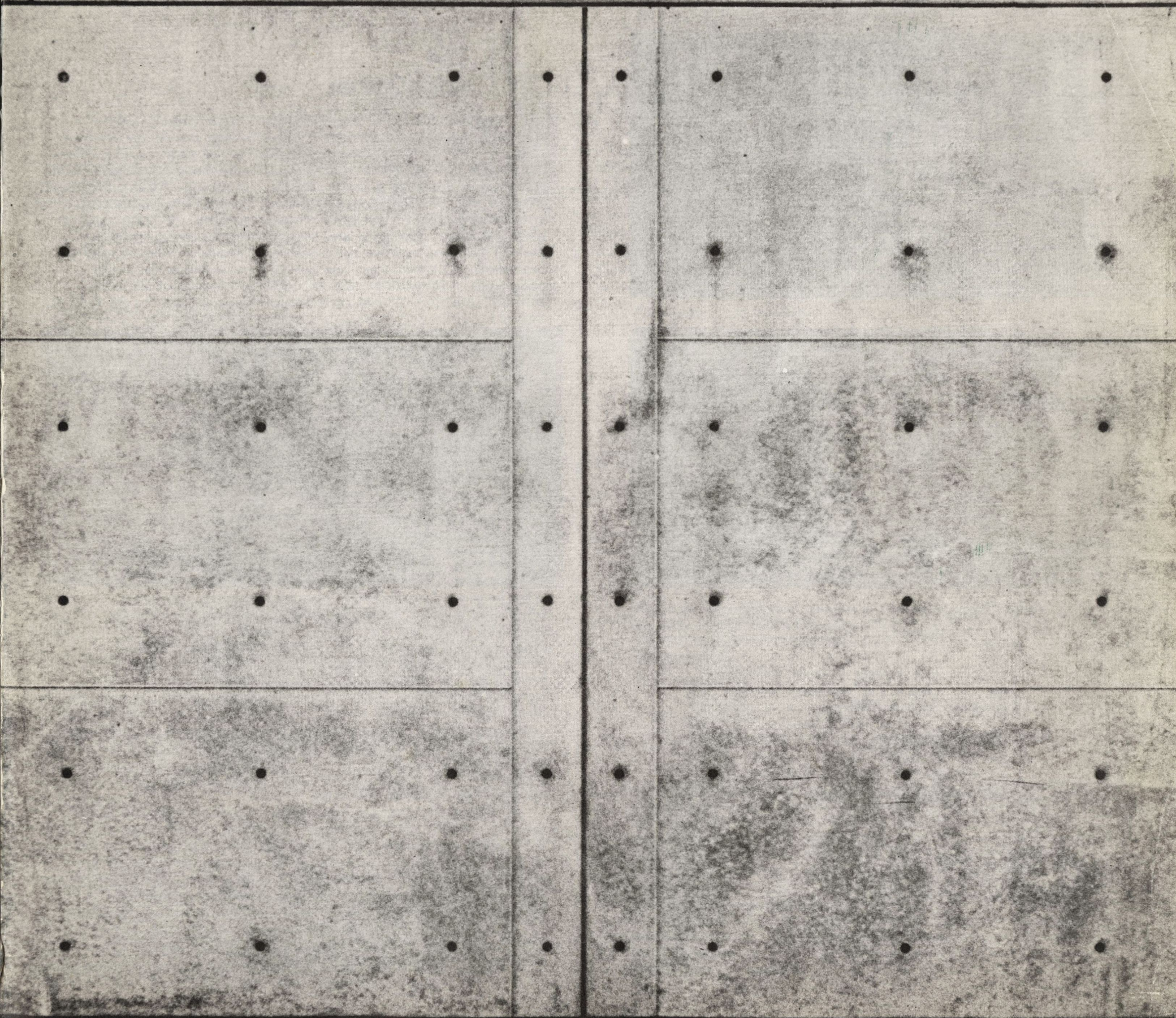


School of Architecture and Environmental Design
The University of Texas @ Arlington

SAEDNEWS



The Dean's Corner

Faculty members of the SAED have been asked to submit a statement on Form as Structure. What follows is a compendium of thoughts reflecting a wide-ranging diversity of views on that theme. The SAED considers the open and active exchange of intellectually challenging opinions as being healthy and strong. While educational trends vary and the design professions espouse one mannerism after another, the role of education remains constant. As in the days of Mark Hopkins, educators and students should exchange views literally face-to-face through analysis, evaluation, rebuttal, and re-evaluation. The principal function of a university must be the expansion of knowledge, not the mere acquisition of knowledge coupled with the learning of technical competencies. In the field of design faculties and practicing professionals ought not to accept styles and mannerisms without thorough critical analyses. The controversies that may arise as to the merit or lack of merit of the varying expressions of design are beneficial to all and most beneficial to the inquiring and intellectually interested student. The intelligent readers, as Mortimer Adler points out, do not merely read and absorb knowledge, they ask questions, challenge, and thereby increase their areas of knowledge. Diversity brings ferment, ferment brings excitement, and excitement results in enthusiasm and dedication. The SAED should understand that genuine diversity brings qualities of inquiry, debate, and free evaluation to its graduates and thence to the allied design professions.

The toleration and encouragement of a varying set of design philosophies may not result in a blinding image of a super philosophy which has an immediate impact upon the profession. Many schools of design which have obediently followed a single dominant leadership — stylistic, technocratic or philosophic — tend to lose their effectiveness when that dominant leadership is lost. Years of painful rebuilding have to follow when the master leaves a program of that type. The SAED, on the contrary, from its inception in 1973 has been built upon the concept of individual teaching philosophies taking precedence over the strongman designer who champions some passing design trend to the virtual exclusion of all others. Most architectural schools in the United States now are in the same mold as the SAED — not bound to the fad of the day. Some professionals indicate that such diversity in itself is not a strength, as there is no resultant big bang and uncontrolled debate may be meaningless. The best solution is a faculty and student body capable of debate and exchange of views, mutually respecting one another's philosophies but never losing their identities.

Students first become inquirers and then movers and shapers through inquiry, experiment and the perfecting of design solutions. If the design professions are to lead society then the universities should supply the yeast for the fermentation of alternatives to complex issues and not offer merely a rigid set of answers embodied in a transitory philosophy. SAED graduates are encouraged to develop independence, not to blindly follow derivative thought.

We are proud of the students and faculty at UTA. It is a new school, well founded and brimming with intellectual diversity and challenge. These pages reveal all of that.

DEAN GEORGE WRIGHT

SAEDNEWS
Spring 1981

Volume 1
Number 3

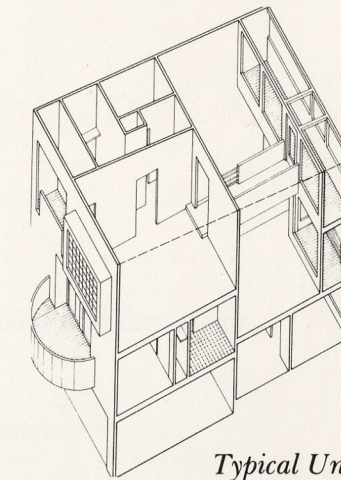
The School of Architecture
and Environmental Design
The University of Texas at Arlington
Arlington, Texas 76019

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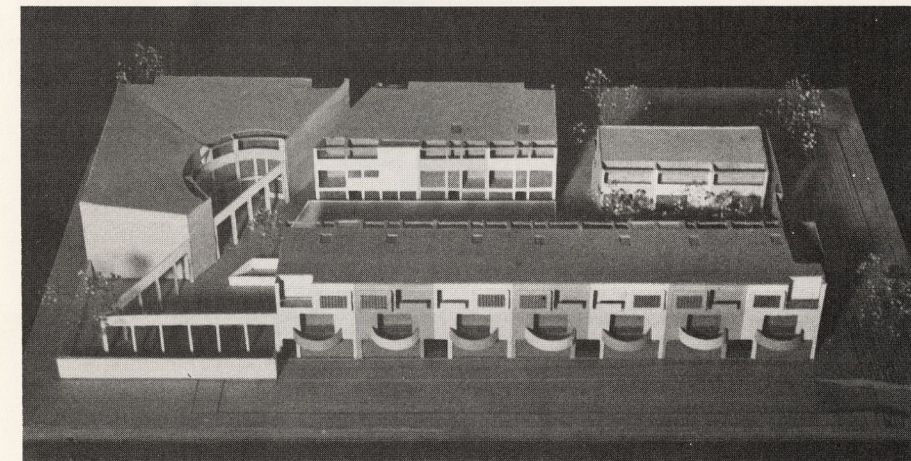
Graphic Design: Joe Guy
Assistant Professor of Architecture

Cover illustration: facade detail
Kimbell Art Museum, Ft. Worth, Texas
Photograph courtesy of Joe Guy



Typical Unit

Unit Repetition: David Weiner



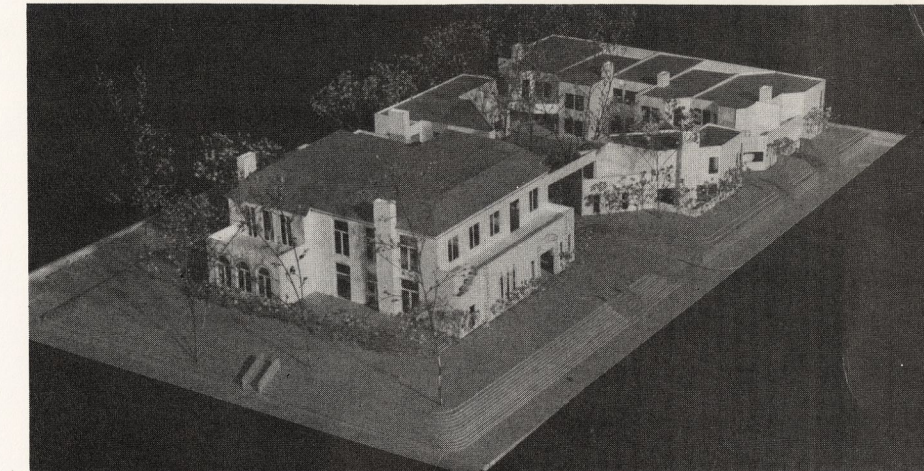
Over the past three years, my third year studio has focused on high density housing in Texas cities. Domestic life at 14-16 dwelling units per acre is a new phenomenon here, perhaps antithetical to the long tradition of ranchburgers on big lots. Houses were organized horizontally, permitting no volumes and little public awareness of potential vertical space. With recent growth, however, people are becoming accustomed to living on smaller lots in closer proximity to each other.

We have explored housing configurations on sites like Oak Lawn adjacent to downtown Dallas. Most schemes have served as infill solutions in plural neighborhoods, those rich in landuse and diverse kinds of people. Our approaches usually fit under three generic headlines:

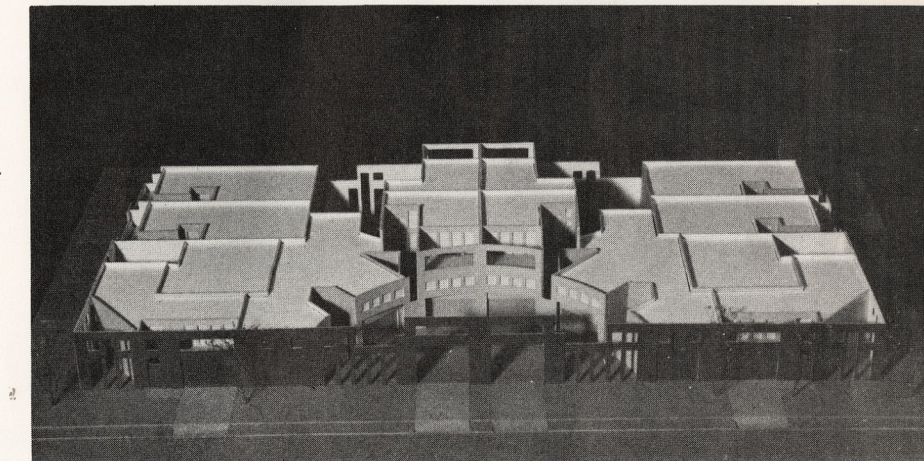
UNIT REPETITION MANSION REBORN THE PALACE

The MANSION conjures up images of Gatsbyesque facades, suggesting occupant wealth and success. The photos of the Dallas Ballet Center (Photo A by David Peckar) suggest how old shells can assume new uses. UNIT REPETITION (Photo B by David Weiner) is egalitarian, repetitious, and basic "only-the-sum-of-its-parts" units. The PALACE approach demands symmetry, strong frontality, and walled containment. Photo C shows a scheme by John Caviness in which all these characteristics are present. Both the MANSION and

Mansion Reborn: David Peckar



The Palace: John Caviness



PALACE are collective images in which the total is much greater than the sum of individual housing units.

Other fundamental issues surface which form the basis of a design intent:

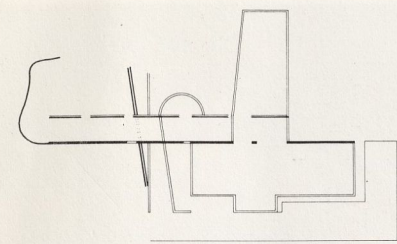
1. Interface between private and public uses
2. Outdoor space and landscape
3. Security vs. vulnerability: real and perceived
4. Vistas: near and far
5. Site orientation and measured benefits
6. Interior volumes and the illusion of bigness
7. Functional and code considerations

Projects involving fewer housing units are more interesting and usually less of an intrusion in existing contexts. The large anonymous apartment-like complexes with the unfortunate complications of vast parking requirements, nondescript landscape, and blocky buildings strewn about in a train-wreck fashion were left by us for the suburbs. Our optimal totals are often in conflict with totals resulting from developers' proformas — the classical struggle between opposing qualitative and quantitative values.

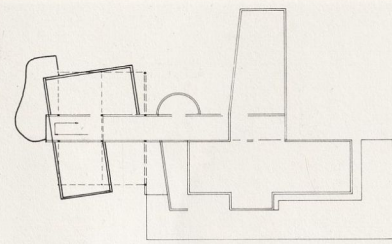
If one believes the single-family detached house remains the American dream, then its high density counterpart, the condominium, must display the same amenities and opportunities for full life only in miniature.

FORM AS STRUCTURE

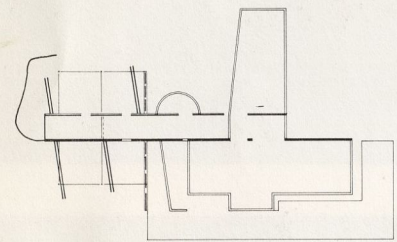
John Elledge Some Notes On the Use of Conceptual Diagrams In Design



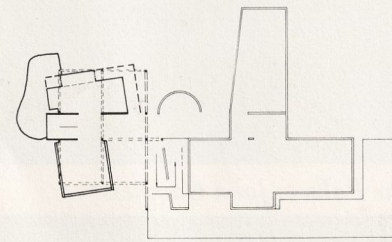
Reference Plane



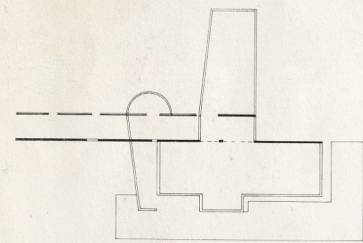
Enclosed volume—shifted



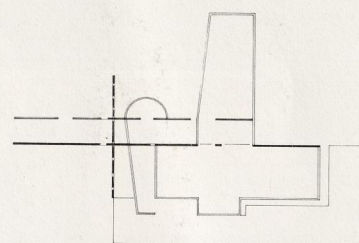
Layering of reference plane



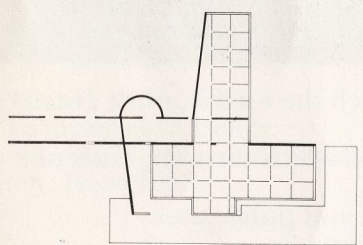
Minor concepts



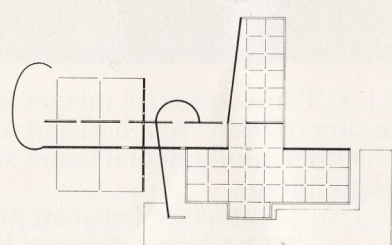
Planer extension



Frontality and axial movement



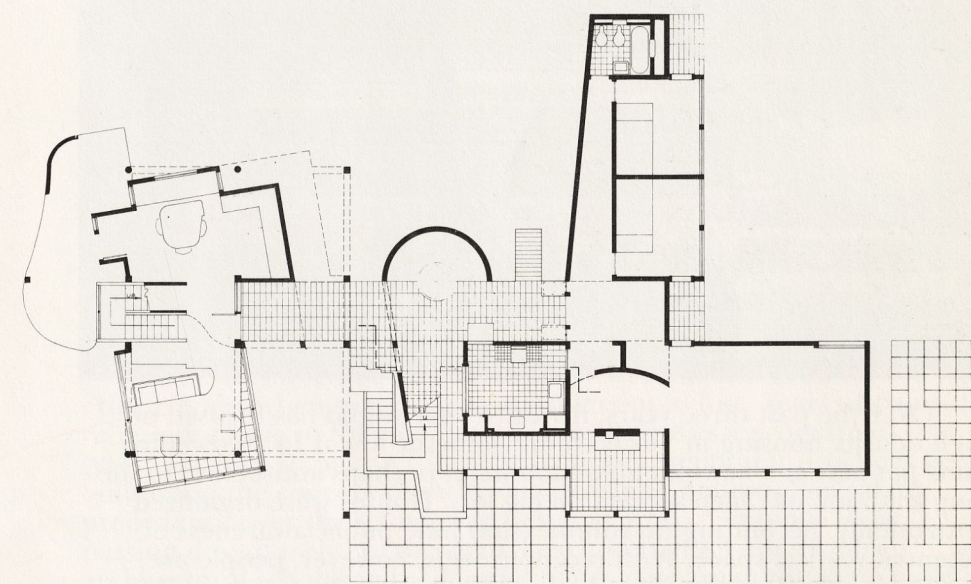
Container vs. grid (existing)



Container vs. grid (proposed)

Between analytic diagrams which express the formal and spatial qualities of the context in which a building is to be placed, and the drawings which present that building as a potentially real artifact through plan, section, and elevation, lies a realm of drawing which has tremendous power to inform and clarify the intentions of the designers. This realm is that of the conceptual diagram. Through such diagrams, the designer can begin to understand the pressure exerted by the context on the artifact being designed, and in turn, its effect on the context. Such diagrams allow the designer to evaluate the relative importance of each formal decision as he proceeds from the scale of the context to the scale of the individual, from general to specific, and to evaluate the degree to which an ideal notion can be deformed by specific concerns and still maintain its integrity and expression in the final product.

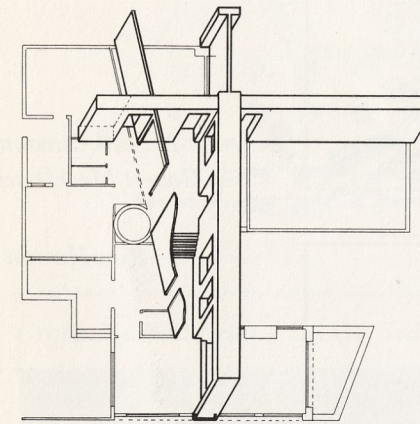
The project illustrated presents one such use of conceptual diagrams and their result.



First floor plan

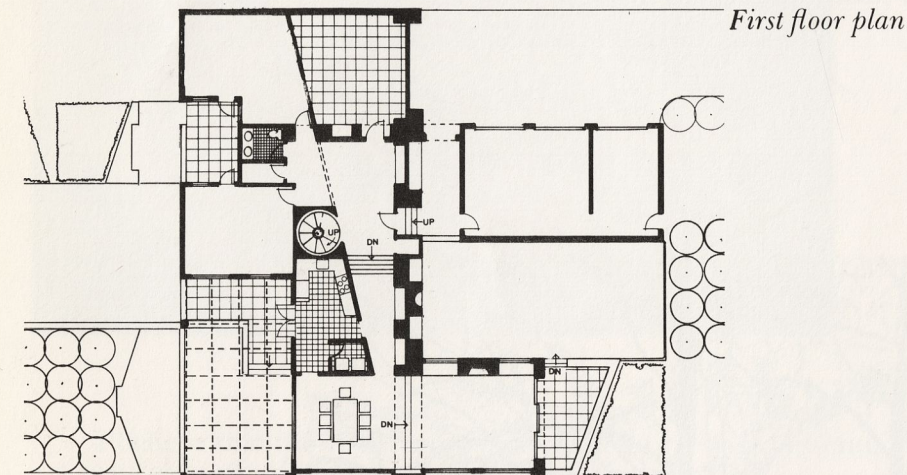
Drawings: Wyatt Lewis

Bill Boswell Design Through Form and Structure



John Brown, 2nd year design

Parti axonometric

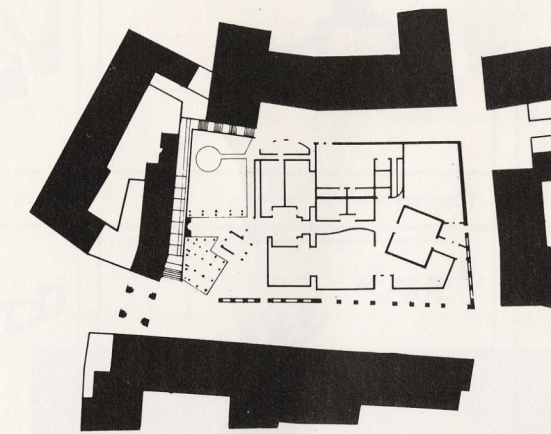


First floor plan

Design instruction must be carefully structured to establish a methodology of individual criticism which allows investigation of new ideas, idealistic as well as pragmatic. Until recently, schools have been reluctant to discuss "form and design," possibly because of the sociological/pragmatic 60's or because the schools have been asking the profession what it desires rather than stating what the nature of architecture should be. Too long, the professionals have requested that students be nothing more than draftsmen. Too long, the professionals have represented themselves as sociologists, psychologists, and saviors in place of being architects. Too long, architects have passed off two-dimensional functional diagrams as architecture.

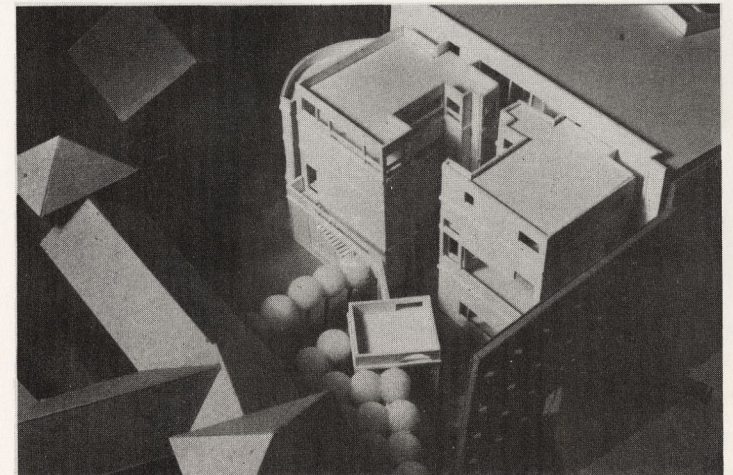
Many schools are stating that design has returned to the curriculum. They are referring to *ideas* in design—design through modeling, metaphor exploration as generator of alternatives, and old concepts of parti and *poché* as alternatives to the functional diagram, case study, and economic approach often taken by the practitioners.

Using design models, metaphor, and case studies, students are assigned projects requiring research in different regions and contexts which allow the examination of varying biases. Through analysis and programmatic research, relationship diagrams are developed immediately and requirements for alternate solutions are structured



Joni Jasper, 4th year design

Context: figure-ground relationship



Model

in the program, leading toward the development of a conceptual parti through a study of

- design models (investigation of architectural precedent)
- metaphors
- spatial transparency
- habitable *poché*
- frontality
- spatial sequence
- procession

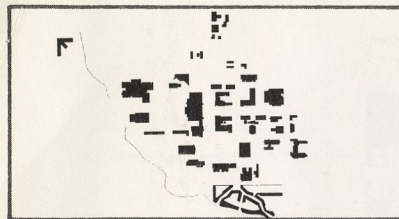
At the final review student solutions resolving pragmatic (functional) problems are automatically expected and schemes expressing other aspects of form determinants are discussed, resulting in ideas explored on a more sophisticated level.

I think the trend toward developing a design methodology for the generation and examination of form and structure is a legitimate approach, both philosophically and pedagogically. Eliel Saarinen considered "spiritual function" inseparable from "practical function" and described civilized existence itself as a "search for form."* Hopefully, the students retain a spirit discovered during these academic years—a spirit of exploration and discovery, delight, and enlightenment.

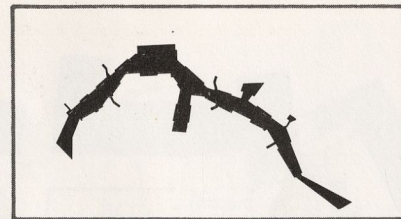
*Tenko, Allan. *Eero Saarinen—Makers of Modern Architecture*.

FORM AS STRUCTURE

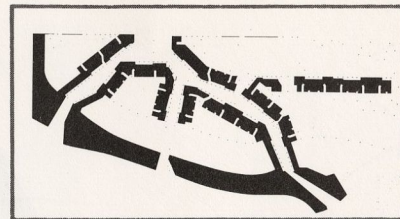
Martin Price The Structure of Nature



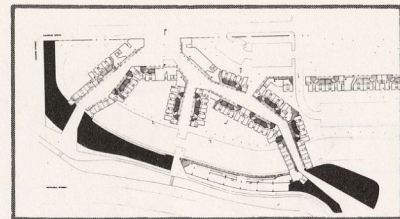
Context



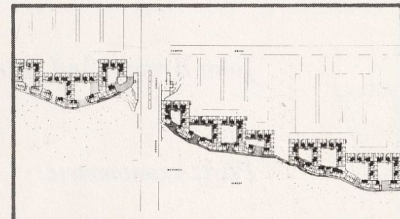
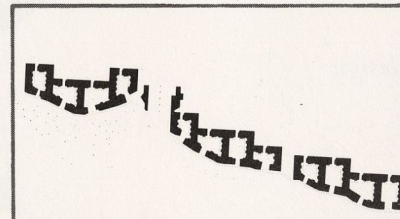
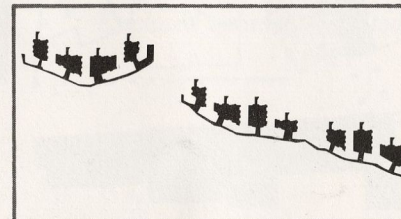
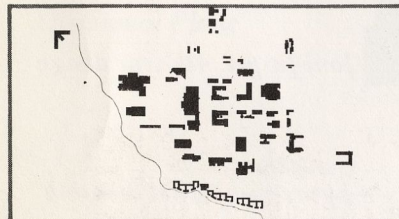
Routing



Form



Floor Plan



Housing for 600 students for The University of Texas @ Arlington
Graduate Design: Instructor, Martin Price

Students: Russell Claxton,
Robert Meckfessel

Ron Horton

with a return
to the concern
for the natural environment
a return
to a more natural way

with the STRUCTURE OF NATURE
as an inspiration

a softening of geometry
with sensuous continuous undulations
like those found in the nature

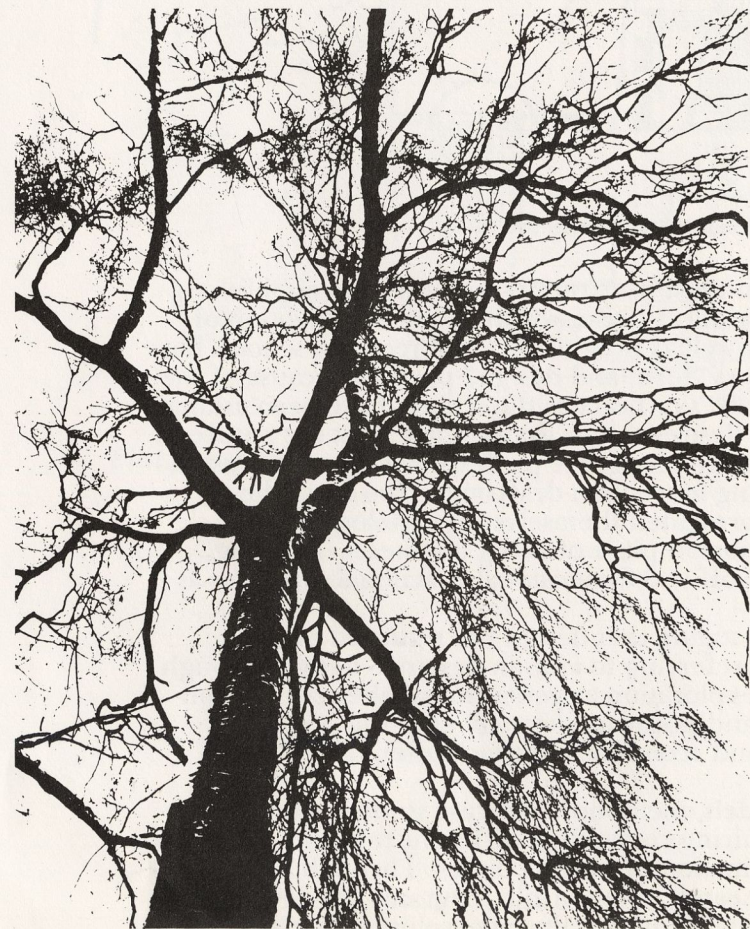
with flowing rhythms
flowing lines
flowing harmonies
flowing forms

a naturalism
informalism
humanism

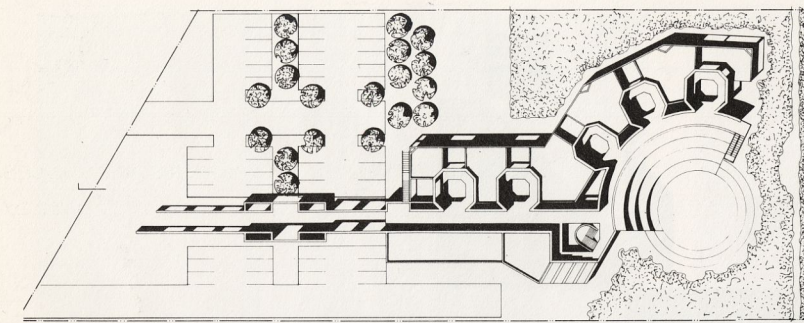
from the land mountains hills rocks
forests trees trunks branches leaves
waters rivers lakes
sky lightening clouds

a naturalism
informalism
humanism

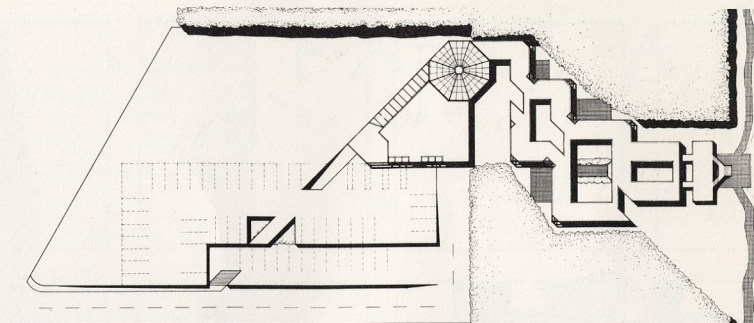
COMFORTABLE



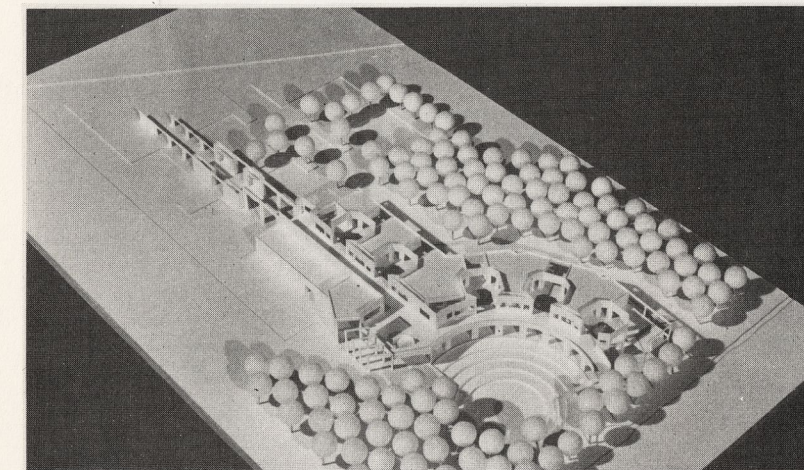
Richard Scherr Form As Urban Structure



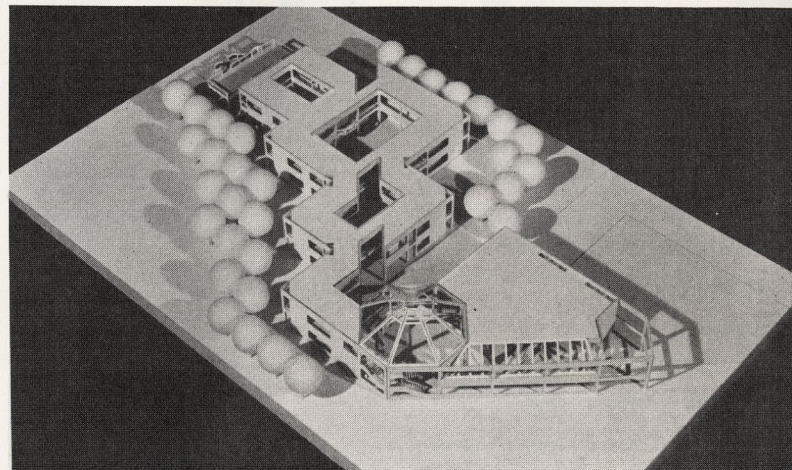
Crafts Market: Leland Decker, 3rd year design



Crafts Market: Jennifer Glass, 3rd year design



Model



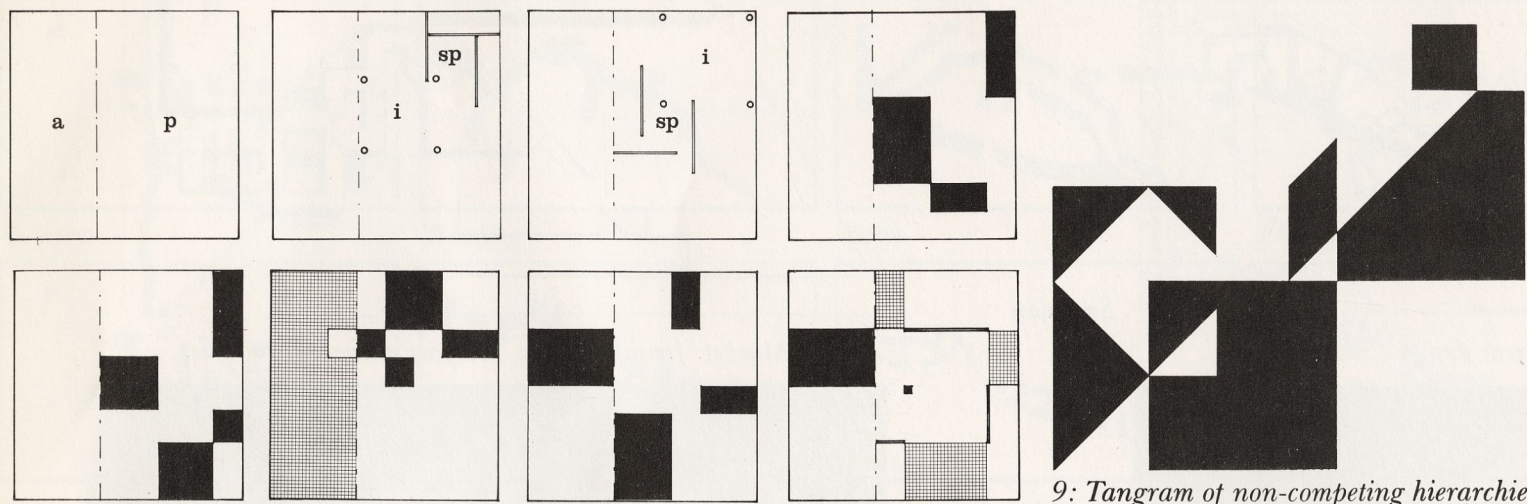
I believe that the structuring of architecture is based essentially on principles of *urban* order and morphology.

- Both the City and Architecture are designed as acts of *subdivision*, which determines the position and interstices of all physical and spatial form.
- Both the City and Architecture are conceived as existing on an "Environmental Field" which is modulated into implied dimensional limits whose presence can generate and structure both internal and external space.
- Both the City and Architecture are conceived as a cohesive organization of public places and connections which relate other independent, disparate elements into larger networks. The ordering of the public realm manifests itself as "Public Structure."
- Both the City and Architecture achieve specificity by the creation of identifiable places whose form and characteristics are appropriate to its served institution and inhabitants.
- Both the City and Architecture are patterned by the formation of figural and residual spaces defined by the enforced limits of other adjacent spaces and masses.
- Both the City and Architecture are a collection of public and private rooms which are positioned and shaped to accommodate equally internal needs and external contextual forces.
- Both the City and Architecture are generated by the 3-dimensional ordering of paths and transitions which form an armature supporting both public and private realms.

- Both the City and Architecture are synthesized through the articulation of polar opposition of formal and functional elements.
The Man-made vs. the Natural
The Open vs. the Closed
The Collective vs. the Individual
The Dynamic vs. the Static
The Singular vs. the Repetitive
- Both the City and Architecture are dynamic forms and must possess organizational clues which suggest possibilities of growth and transformation.
- Finally, both the City and Architecture are dialectical—the structure of each can only be properly perceived and designed in the context of the other, continually alternating their role between the dominant and the submissive, the fragment and the whole.

FORM AS STRUCTURE

Rick McBride Ambiguity and Order Are Not Conflicting Terms In Basic Design



Description of Figures (left to right)

- 1: Model of visual-social context in a simple universe
- 2: Simple containment plan
- 3: Minimal figures
- 4: Static figures
- 5: Ambiguous figures
- 6: Hierarchically composed figure
- 7: Single contained space
- 8: Plan of containers

9: Tangram of non-competing hierarchies

Basic Design can be defended as a microcosm of the structure of all architectural design. But to refer to the "structure" of basic design in this abbreviated essay, is to encapsulate the "structure of the structure," and might be too tedious a thesis to endure at any length.

Perhaps it would be better to treat such innate concepts as "structure of structure" in the way we treat night blindness. A dim object cannot be seen by looking straight at it. The image appears only after looking obliquely to one side. In a similarly oblique fashion, by "talking around the subject" rather than by attacking directly, one may reveal something of the nature of structure in its relation to two other concepts: form and content.

1. Form is the stable part of a structure, and content its variable part. Content is that which is put into form. Both parts cooperatively lend meaning to each other—form arranges the meaning of content, and content lends form its character. We must not ask "what" is the form (or content) of structure, as if structure were a concrete monism. We should, rather, think of structure only as process, or more correctly, as the order of a variable process.
2. Through the plural nature of structure—form in one moment, content in the next—the second perceptual association with basic design can be made: ambiguity. If it weren't for the variable relationship of form and content to structure, the concept of ambiguity would mean only chaos. But if ambiguity becomes a term related to form and content, then through the hierarchical association of one over the other (form over content or vice versa) the concept of ambiguity is

saved from its fate as a reduction to chaos. In other words, ambiguity becomes the means for explaining the multiple exposure of all perceptual events, but especially that of space, which is the structure of basic design.

Consider what this might mean in a series of related models, where space is used as the structure of a social situation. In regard to these models, the word "ambiguity" may be used to mean the relationship of form/content, without specifying which is dominant, because in a perceptual situation, dominance depends upon the individual's frame of reference at any given moment.

In (Fig. 1), the Model of a Social Situation, the notation is explained:

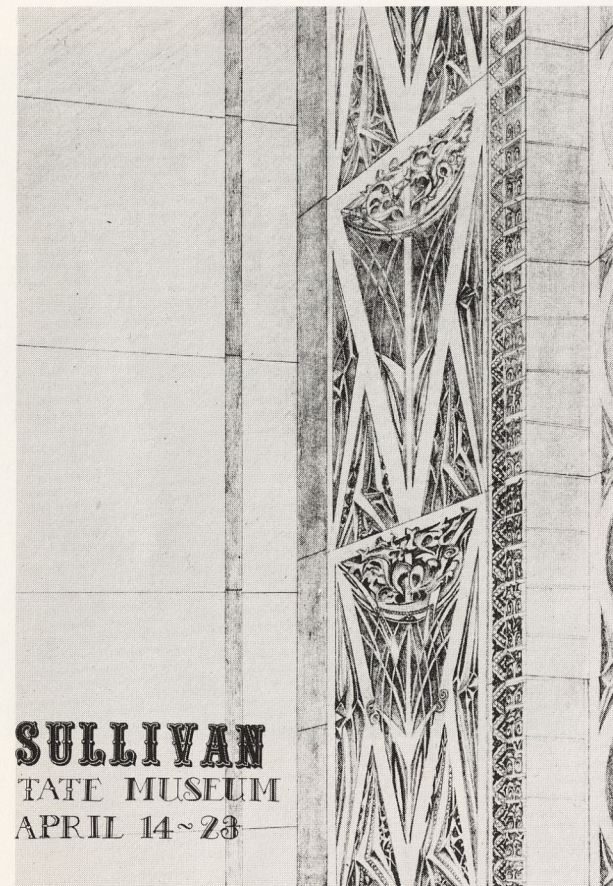
- a = adjacency (the neighbor)
- p = primacy (the subject site)
- a + p = environment (the neighborhood)

Other figures include:

- sp = space by partial physical containment
- i = space by implication (i.e.: logical vs phenomenal containment)

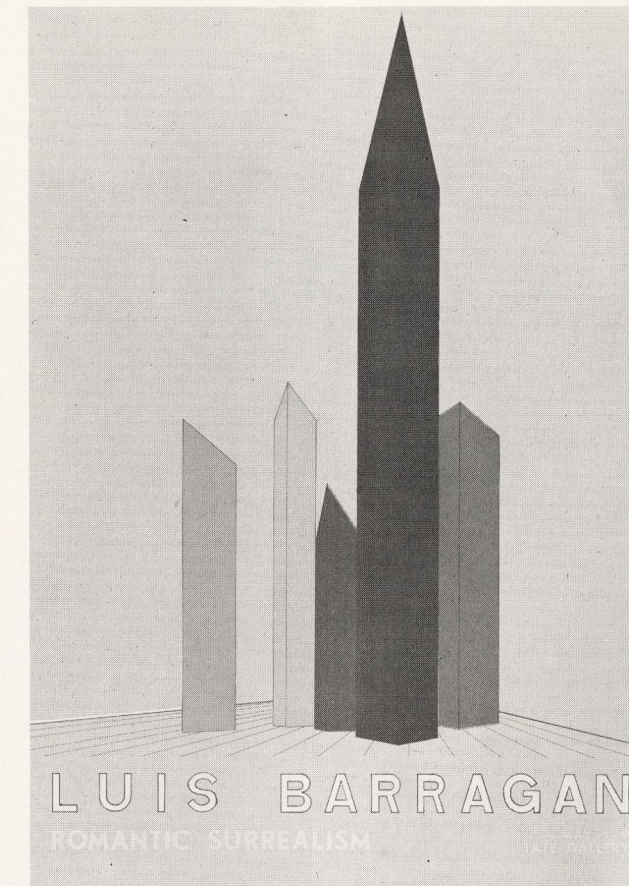
In general, the figures are arranged to demonstrate an increasing of perceptual complexity. From this series, we can conclude that space becomes the structure of social measure—structure = space as form + pattern as content, and vice versa. All edges dually represent visual image and social contingency; the patterning implicit in edge-of-field/edge-of-figure phenomenon is thus important to both vision and social integration.

Joe Guy Invariants of a Drawing



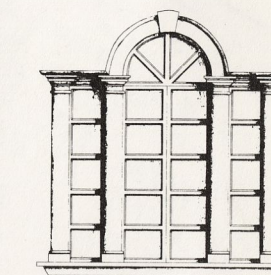
Susan Thompson

Poster designs
Design Communications, 3rd year



Audri Rios

PALLADIO



INFLUENCING
OUR
WORLD

DESIGNS . . . PRINTS
MARCH 15 . . . APRIL 20
DALLAS MUSEUM OF FINE ART

Bill Ory

The teaching of Design Communications, though committed to a firm understanding of traditional architectural drawing types, is not reduced to either conventional, technical drawings or standard presentation drawings. The emphasis is on a conceptual approach, rather than on learning drawing as a set of rules.

Within this conceptual approach, projects are patterned around the invariant structure of *content*, *drawing type*, and *media*. Drawing techniques and intentions are considerations which arise in expressing the relationships within this structure.

In developing the content of any project, the goal is to present the student with challenges in visual thinking—conceiving in images and metaphors—intending to develop his ability to see, think, and feel (reached primarily through process-orientated drawings), and also, to extend his definition of architectural graphics (stressed in a variety of presentation drawings).

For example, the following Design Communications project, although not directly related to architectural design, illustrates the structure of the projects.

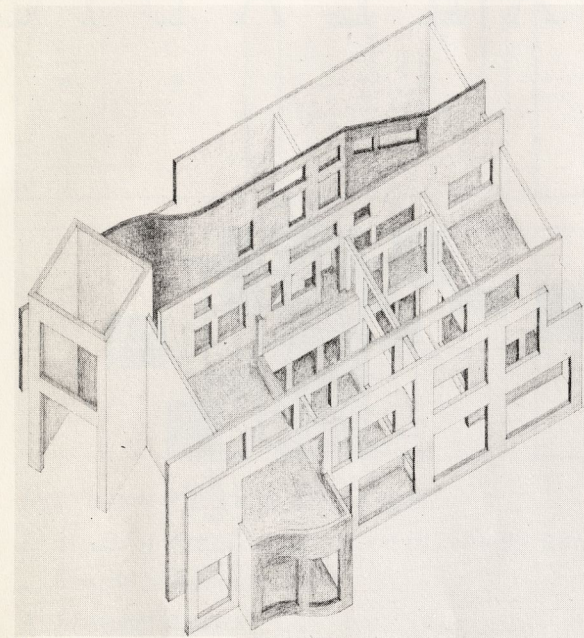
The *content* of the project is the design of a poster announcing the showing of drawings of a well-known Architect. The student is

first asked to research an Architect of his choice in order to determine the Architect's philosophical orientation. From this understanding, he is to create a graphic design with an image and a slogan metaphorically reflecting those philosophical concerns. Architectural *drawing type* is often an apt metaphorical image or "term" for the graphic design, as for example, a student used an elevation study, in representing the work of Michael Graves. The choice of *media* and *techniques* is also an integral part of the project's design decisions since materials and expression need to be consistent and reinforce the overall design intentions. An example here was the use of chrome-coated, cardstock paper on which to draw an elevation in ink representative of the work of the architect John Portman.

Architectural drawing is the subject of increased attention today because it explores a wide range of conceptual and aesthetic alternatives. Being more than an abstract representation of an engineered idea, Design Communications is more importantly an aesthetic medium of expression that encompasses philosophical and ideological beliefs. The student needs to be aware of and to understand this as well as to develop technical competence and craftsmanship in drawing.

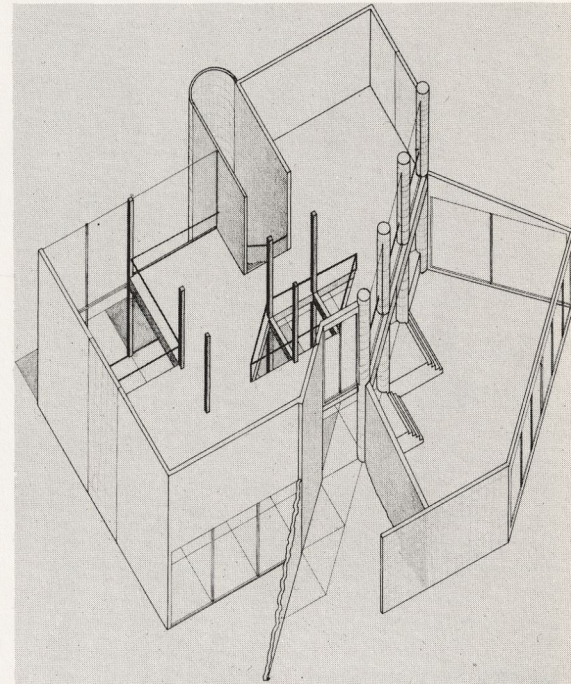
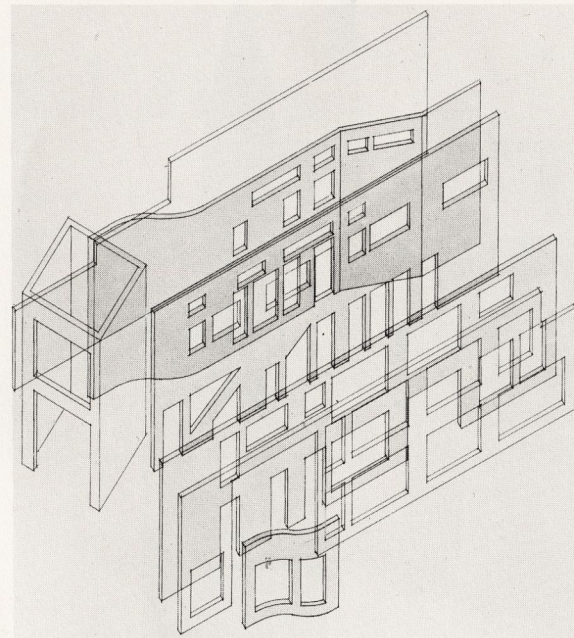
FORM AS STRUCTURE

R. B. Ferrier Drawing: Process and Depiction



M. Mittleman

Student Drawings



R. Miranda

Drawing is most readily thought of as a means of expression and depiction, a mode for the communication of design ideas. At one level, it is just that, the communicative device for that which is proposed as a design solution. It is my intent, however, to develop a much broader consideration of and role for architectural drawing in the design communication sequence.

The importance of architectural drawing as a 'mediator at the interface of a mental vision'¹ significantly precedes the more immediate consideration of architectural drawing as pictorial illustration or drafting. Drawing, as such, should be considered at a conceptual level possessing the nature of gesture and ideation. This mode is less definitive and more abstract in content. It becomes the essence of an idea and is considerably more difficult to address than the aspect of teaching basic architectural drawing types by convention and freehand drawing as observation. Technical convention and freehand observation are obvious points of departure, but they remain only the basis from which one must expand. It is overly simplistic and detrimental to the development of drawing as a tool to relegate the study of drawing to a 'how to' set of parameters.

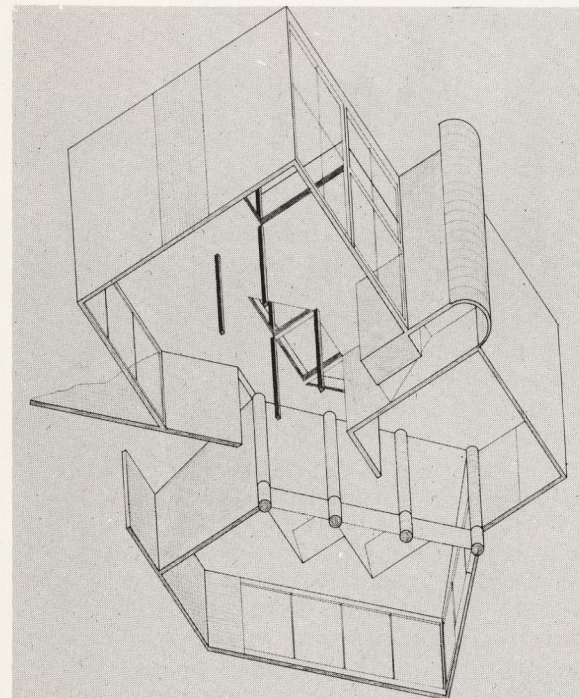
Drawing for the architect encompasses a diverse latitude of modes: observation, notation, analysis, diagram, gesture, schema, conceptualization, ideation, manipulation, expression and depiction. This is not all inclusive, but indicative of the broad spectrum for consideration. In the limited time allocated to the design communication sequence, each individual mode cannot be fully developed. What can be developed is the ability to think graphically; to address drawing and its interrelation with the process of design.

The drawings which precede presentation should receive considerable attention. The ability to work simultaneously with both two and three dimensional sketches, as well as color, will significantly facilitate the design process. The utilization of abstract, non-functional spatial development projects in the design communication sequence have proven most beneficial in addressing drawing as it relates to the design process. The projects are similar to the spatial models executed in the basic design studios. (see illustrations)

In recent years, a renewed interest in architectural drawing has emerged. The Modern Movement placed less importance on drawing as the three-dimensional model seemed more appropriate to the formal concern for the building as a free-standing object in space.² The resurgence of the importance of drawing is certainly linked with the fact that architecture is in a period of question and transition (if not revolution).

I feel that providing our students with a diverse range of issues to investigate, and equipping them with intelligent methods with which to explore, we will serve the students and the profession well. The objectives I have set for my junior level communication courses are:

"To develop a thorough comprehension of and facility with drawing, as it relates to the design process. Variety of modes, methods, and drawing types will be investigated. The sequential and simultaneous nature of the design process and the drawings utilized in the progression of design decision making will be considered. The evolutionary nature of drawing as process and refinement



Lee Wright Form As Structure

will be covered: from analytical, schematic, and diagrammatic, through conceptual and developmental, to technical and illustrative. This process will include color development and application, both as a design element and as an illustrative device. A basic understanding of conceptual expression will be expected. The ability to plan, develop, and execute with color, a graphic presentation appropriate to the nature of the design will be required of each student."

This school has developed an exceptional ability with the utilization of models. Models are an excellent tool in design, and appropriate during process as well as presentation. My concern is that we expand the role of drawing in the design studio to encompass more than the final documentation via architectural convention. If this is to be realized, the design communication sequence will require thorough scrutiny to maximize its potential. I hope it will be our intent to improve the content of both areas. To do so will also require that we remain open to a dialog among ourselves and continually alert to strategies which might improve the nature of what we do.

¹"Architecture and Depiction" Gunter Dittmar, Kenneth Rogers, Emmanuel Ginis *Design Quarterly* 113 114 Spring 1981 Walker Art Center, Vineland Place, Minn. 55403

²"Drawing Towards a More Modern Architecture" Robert A. Stern Guest Editor *Architectural Design* June 1977

Form is "the structure of things." It is what design is about—to give structure or meaning to the chaos which can occur when the design process is ignored.

Structure implies order and from order we derive form. We seek to understand the order of life through religion and philosophy to give our life form or direction. We seek order through political systems to give us form or stability. We seek to understand the structure of our minds through education and psychology to give us a better form or expression.

We seek to understand the order of our relationship with the physical/social environment through environmental design. This too is a complex hierarchical system (a system is implied when there is a mutual relationship between the parts. Systems may also have sub systems).

The various design philosophies which exist and have existed are expressions of the hierarchy of importance placed on the issues identified at that time by those people or group of people who hold those views. The system is a dynamic one, and as the issues change, so must the resultant expressions or forms.

I believe in a holistic approach which causes us as "form givers" entering the system of the environment—

- to understand the system in which we are operating
- to identify our location in that system and the limits of our arena or context
- to identify the forces exerting influence on that arena.

These forces, then, influence, but do not determine the form. The form is determined by our human input and the realization that our actions also exert influence over the sub systems which we are affecting.

In spite of what may seem like a rigid systems approach described above, we must remember that systems occur continually in all natural things and that we as humans have a creative mind and that the possibilities for improving the human condition are limited only by our own imaginations. We know that by understanding the natural "structure of things" and applying the design process, we have the opportunity to express our humaneness, to celebrate the human experience and create a better "form of life."



Mural, SAED;
executed by the students.
Design: Fabio Fabiano

Interior Design Studio, 4th Year

In Fall 1980, the Interior Design studio course at the 4th year level has produced a great number of worthy projects, both in individual and team/work assignments.

In general, the results prove that students are consistently refining their own design language, while at the same time developing more in-depth technical and professional knowledge. It is important, at this stage, that a project offer the possibility of integrating the variety of knowledge so far acquired, such as planning and building techniques, structural considerations, architectural and furnishing details, and color and graphic treatments.

The assignments are carried out in the current professional manner— from presentation drawings to dimensional plans, final models, and a series of working drawings.

Two assignments were given during the course: (a) An individual project, with emphasis on the design concept and the presentation of the idea. This was a project of an art gallery for a private corporate collection, or a U.S. Tourist Office in the same given space. (b) A team project for a showroom of sport articles, (ski and tennis equipment). The second assignment required complete details of furnishings as well as major architectural details.

The solutions presented here show fresh imagination, as well as in-depth considerations of planning requirements. Students are invited to produce a "total" design concept, where built-in furnishing components integrate well with the treatment of the space. It is rewarding to notice how these projects express a mature understanding of the contemporary design language. A language which represents the technology available, a logical and economical use of materials, the human and environmental requirements, rather than pre-conceived or transitory intellectual schemes and fashions.

Furniture Design

The Furniture Design course in the Interior Design Program aims at providing the students with a sound knowledge of materials and manufacturing processes in contemporary furniture production. It introduces them to product design—the design approach (human factors considerations, modeling, drawing and mock-up techniques, product engineering)— as well as to the acquisition of a basic knowledge of production constraints such as materials and fabrication costs, standardization of parts, assembly techniques, compactness in packaging and transportation, and quality control.

After a review of the most recent history of furniture design, the course concentrates on technology. Innovations in furniture design are explained in connection with the development of new materials and techniques such as the availability of high tensile steel which allowed, in the twenties, the design of cantilevered chairs made of bent steel tube. The section on technology includes woodworking techniques, metal fabrication processes, molding of plastic materials. Also examined in connection with manufacturing are production machinery, production costs, materials supply, transportation and distribution characteristics.

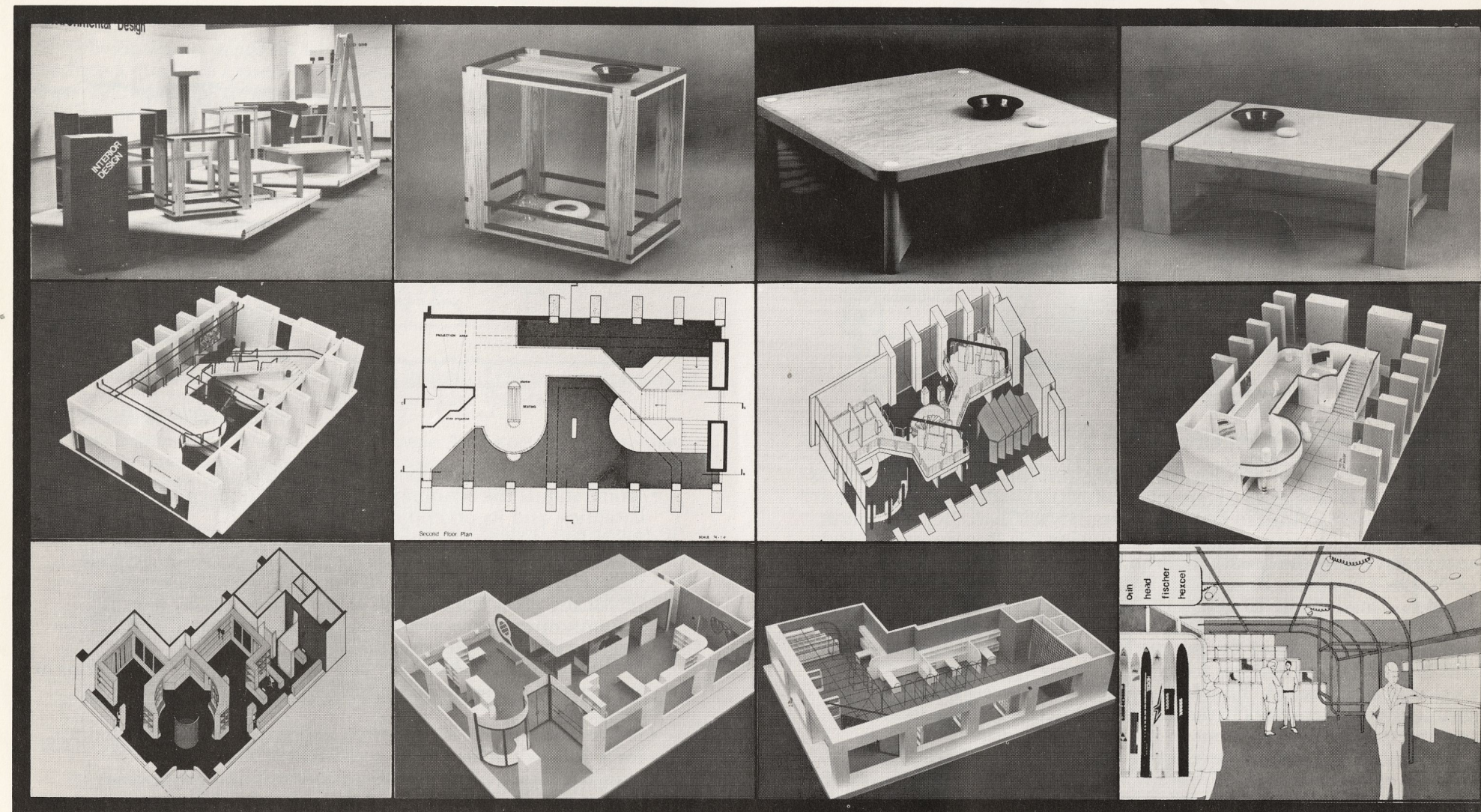
With regard to the conceptual approach to furniture design, particular attention is given to an appropriate understanding of work drawing techniques for production, modeling, and prototyping techniques. Human engineering is covered as well with consideration to comfort factors, body dimensions and special users' needs.

Assignments consist of designing and prototyping a given piece of furniture, either for residential or office/institutional use. This year, for instance, we are taking a fresh look at office furniture systems, in particular at working stations which utilize the latest electronic information processing equipment. This is a fast growing area, where furniture manufacturers can hardly cope with the needs generated by the constant introduction of new electronic equipment into the market, such as displays, keyboards, printers, controllers, and other types of desk units.

In carrying out their assignments, students are constantly reminded to design for production, and not to create an individual piece of handicraft. Design concepts as well as assembly details are to conform to current manufacturing and distribution standards—the use of shapes allowing for easy machining and assembly, the use of specific joining systems, compactness in transportation achieved through knock-down parts, the use of available hardware, to mention only a few of the typical production constraints.

The results achieved last year are quite encouraging in terms of the utility, the elegance, and the logic demonstrated in the projects. The students developed a good understanding of fabrication and materials by building their projects in our workshop. Some of these projects have been published in the Home and Design section of the *Dallas Morning News*, and will be on display at the Home and Garden Show from February 20th to 22nd in Fort Worth.

FABIO FABIANO
Director, Interior Design



● Course of Furniture Design, Spring 1980.
Exhibition of student work.

● Trolley in solid ashwood
by Jan Martin

● Demountable coffee table
by Karen Hickey

● Folding coffee table by Sue Gratke

● Art Gallery. Design by Elfriede Foster

● Art Gallery.
Design by Martin Reynolds

● Art Gallery.
Design by Laura Bridgefarmer

● Ski and Tennis showroom
Design by: E. Foster, M. Reynolds, P. Tabor

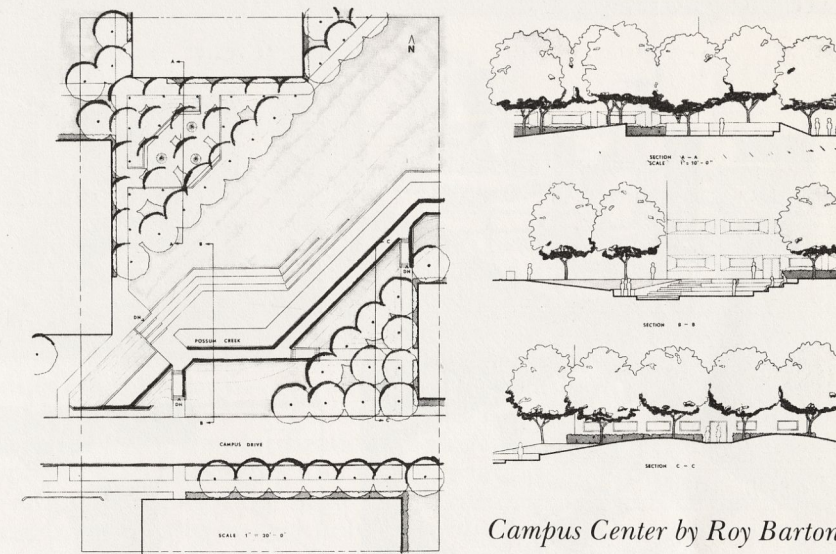
● Ski and Tennis showroom
Design by: C. Medford, D. Ketz

● Ski and Tennis showroom
Designed by: L. Bridgefarmer, S. Huckaby, T. Wilson

LANDSCAPE ARCHITECTURE IN THE 20th CENTURY

The pressures of modern-day living and the far-reaching effects of both population growth and population movement have affected landscape architecture in more significant ways than they have most professions. The concepts developed during the Renaissance in Italy and practiced by the great names in landscape history — Vignola, Le Notre, Capability Brown and Frederick Law Olmsted are either invalid or inadequate to deal with 20th Century problems. No longer primarily involved with an affluent aristocracy, the profession has become the resource of the middle income group of home owners and office workers and has found articulate expression in Christopher Tunnard, Thomas Church, and Garrett Eckbo — courageous interpreters in landscape architecture of the modern and international movements in art and architecture.

Problems of rapidly developing cities, new transportation systems, massive growth of residential units and the suddenly critical depletion of our environmental resources are forcing landscape architects to plan both differently and more comprehensively than ever before. Communication media have made the public generally aware of the problems, and the 80's are seeing the imprint of landscape architecture in every phase of everyday life: where a person lives, works, recreates, or travels; what he does and how he feels; his need for visual and emotional fulfillment, and for a practical solution to all the problems related to the out-of-doors.



Campus Center by Roy Barton

A present-day office in landscape architecture

- Understands the economics of land, its inherent assets and liabilities, and its potential for development.
- Provides a master planning capability for the development of land, whether it be urban or rural, small or vast in acreage, including consideration of its optimum financial return; physically plans the location of structures, roads, parking systems, open space and landscape development, and for the phasing of such a development.
- Is knowledgeable about varying opportunities or restrictions of zoning and guides rezoning proposals through city departments.
- Is proficient in site scale design and implementation whether for a 50-story office tower, a city hall or library, a manufacturing plant or a tiny condominium townhouse. It recognizes the sensitivities of the natural environment, the implications of architectural design and geometry, and the relationship of the project to the total streetscape. It provides design services, production of contract documents and contract management for the developing installation.
- Understands the engineering implications of any development and supplies competent engineering advice through consultants or an in-house capability.
- Is alert to the efficiencies of computerization whether in the compilation of landscape statistics, drafting techniques, maintenance of records, or dissemination of specifications.
- Understands the dimensions of urban design, and is competent in the preparation of streetscapes by in-house personnel or through use of consultants.
- Handles the design of park and recreational facilities — urban or rural, land or water oriented, active or passive.
- Plans subdivisions in all densities, establishing their character and preparing plats and development details.
- Perhaps most importantly for the total visual environment, it sets development standards that control, not only land, but the scale and character of structures on the land so that the impact is totally developed and consistent with its surroundings, including preservation of existing visual assets.

THE PROGRAM AT UTA

Obviously, no program whether 4, 5, or 6 years in length, can produce a qualified expert in all the areas outlined above. The present curriculum concentrates on the development of proficiency in site scale landscape architecture since this meets the most immediate demand in Texas. It includes an understanding of

- Design — spacial relationships, scale, creativity, appropriateness, aesthetics, use of materials.
- The technical aspects of the profession
 - Plants and planting
 - Topography and grading
 - Structural systems
 - Road and parking systems
 - Landscape lighting
- Professional practice
- Historical precedent
- Communication — Oral, written, graphic. These components of most four or five-year programs prepare the student for licensing examination.

Candidates for a Master of Landscape Architecture degree are required to have important additional strengths over and above that acquired through the standard or five-year program, including

- Increased research in all its dimensions.
- Increased exposure or experience in the related disciplines of architecture, urban design, or planning. Because of the nature of the Dallas/Fort Worth metroplex, the demand for those with experience in urban design or urban landscape architecture is substantial.
- Special expertise in horticulture.
- Specialization in many aspects of business administration.
- Understanding of real estate issues.
- Potential and development of computer use and application.

CHANGES IN THE PROGRAM

At the undergraduate level, an additional semester of landscape design has been added resulting in a total of 26 hours of design studio course work.

Strength has also been added in plant materials study through the addition of Henry Painter, supervising horticulturist for the City of Fort Worth to the staff.

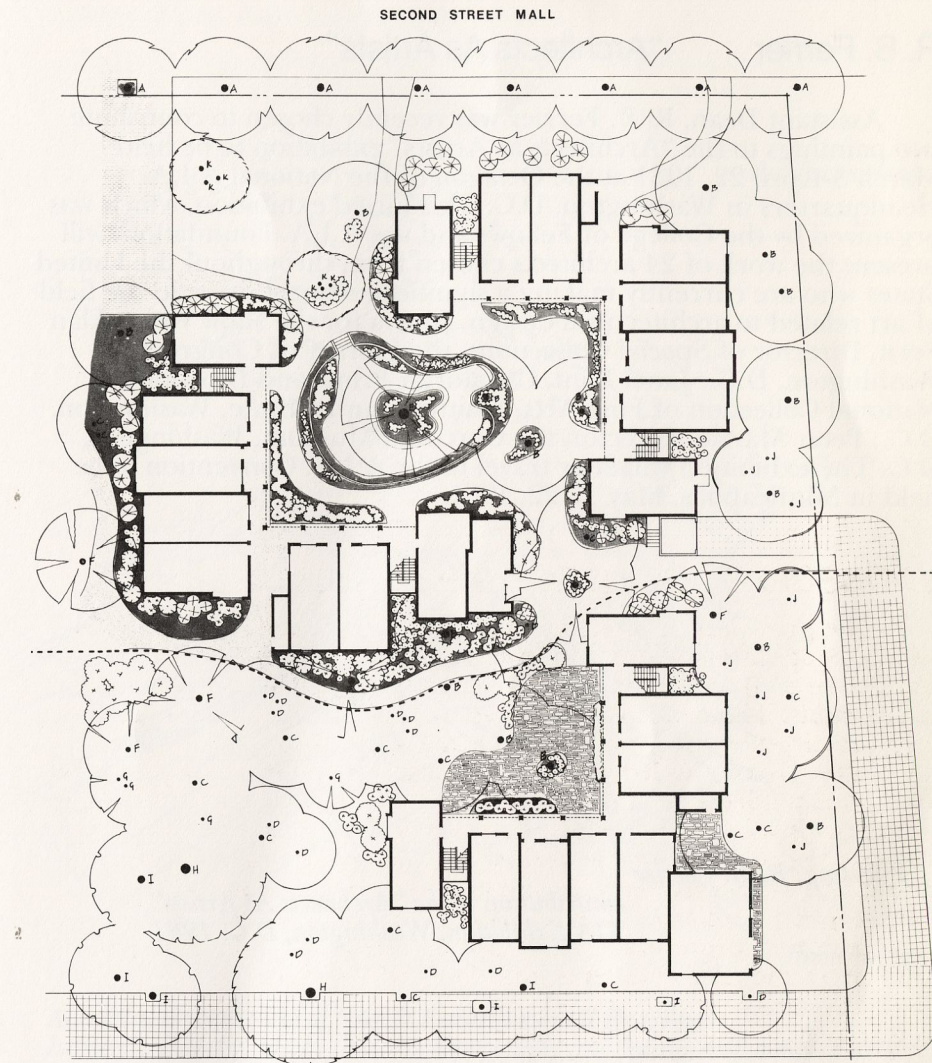
At the graduate level, additions include an introductory course in research prior to beginning the thesis, and a requirement that 12 of 15 hours of electives be from one area of study. A student could then put together as many as 27 hours (including thesis) of an additional expertise or research area.

SCHOLARSHIPS

The University has announced receipt of stock in the approximate value of \$50,000 as a permanent fund for scholarships in landscape architecture. The program is expected to be initiated by the fall semester with undergraduate scholarships of \$1,000 each and graduate scholarships of \$1,500 each made available.

The donor, Mrs. Herman Heep of Austin, Texas, has asked that they be known as the "Richard B. Myrick Scholarships in Landscape Architecture."

RICHARD MYRICK
Director, Landscape Architecture



Student Housing by Bill Cotten

SAED NOTES

SAED : Faculty Activities

R. B. Ferrier "Architects As Artists"

Assistant Dean, R. B. Ferrier was recently chosen to contribute two paintings to the "Architects as Artists" exhibition to be held March 3-April 22, 1981 at the Octagon of the National A.I.A. Headquarters in Washington, D.C. This juried exhibition, which was organized by the College of Fellows and the A.I.A. Foundation, will present the work of 24 architects chosen from throughout the United States who are currently making a significant contribution in the field of art related to architectural design. Jurors for the show were: Alan Fern, Director of Special Collections, the Library of Congress, Washington, D.C.; Janet Flint, Curator of Prints and Drawings, National Collection of Fine Arts, Smithsonian Institute, Washington, D.C.; Peter Marzio, Director, the Corcoran Museum, Washington, D.C. The exhibition will later travel to the A.I.A. Convention to be held in Minneapolis, May 17-22, 1981.

Painting: R. B. Ferrier
contribution to the "Architects As Artists"
AIA Exhibition, Washington, D.C. 1981



"Fragments of Edge, Horizon and the Ground"
watercolor, pencil, colorpencil

Ken Schaar Texas Studies Alambra, 1980

During summer 1980, a team from the University of Texas at Arlington collaborated with an expedition from Cornell University to carry out a program of environmental studies at a Bronze Age site near Alambra, Cyprus. The program was sponsored by the SAED, which, in conjunction with the Graduate School, provided support in the form of Graduate Research Assistantships and a partial operating expense grant. The program was directed by Kenneth W. Schaar, Assistant Professor in Architecture. Participating graduate students included Jan Dolph, Arlan Kalina, Patrick Hammers, Bruce Hazzard, and Roy Hayden; undergraduate students included Leland Decker, Walter Fasnacht (of Zurich University), Jennifer Glass, Bronda Newton, Dale Orth, David Payne, Charlotte Richardson, and Homee Shroff. Andreas Scordhis of Alambra Village served as administrative assistant for the program.

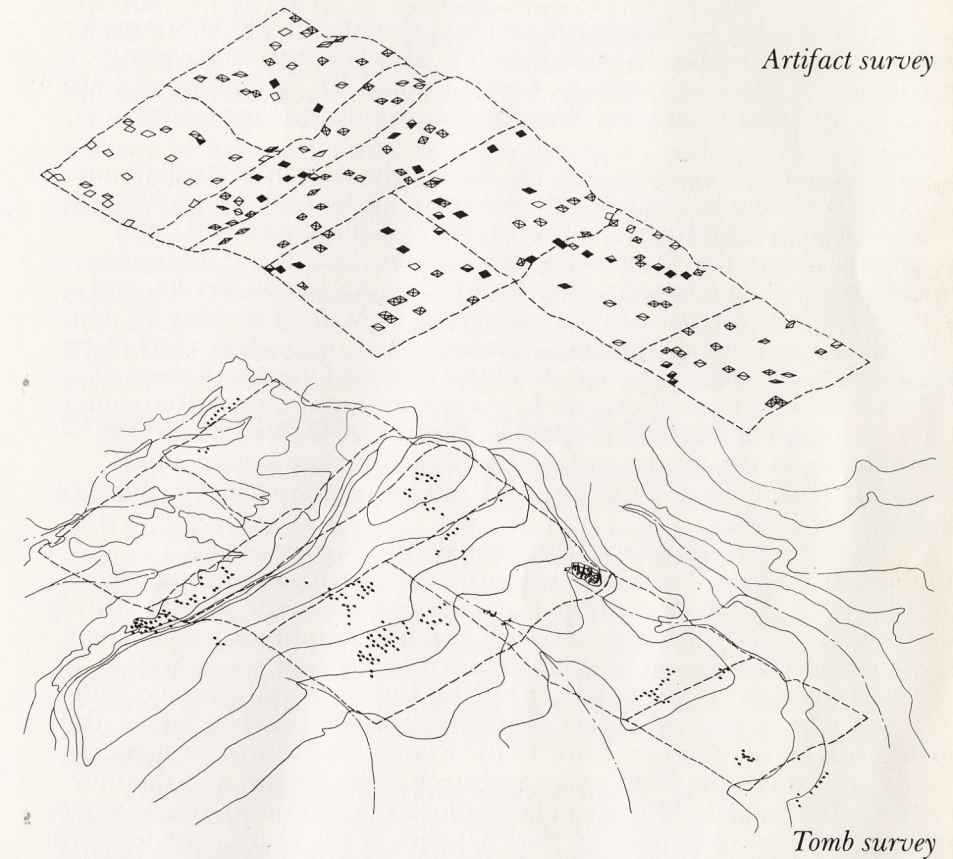
Alambra is in the Greek controlled central part of the island, about twenty kilometers southeast of Nicosia. The prehistoric site comprises a settlement and accompanying cemeteries, situated over the slopes of the hills Moutes and Spileos and the intervening ridge, located to the southwest of the modern village. Many of the tombs were opened in the 1870's and their contents can now be seen in several United States museums, particularly the New York Metropolitan Museum of Art. A two-room structure was excavated at this site in 1924 by the Swedish archaeologist, Einar Gjerstad.

Since 1974, Cornell University has conducted summer campaigns of excavation and study at the site which can be best dated on present evidence to the beginning of the Middle Cypriote period (ca. 2000 BC). The excavation by Cornell and the environmental studies by UTA are providing much new information about a period previously known almost exclusively for its artifacts found in tombs, suggesting that the Cypriote population at the beginning of the Middle Bronze Age was considerably more advanced than has sometimes been thought.

The objectives of the environmental studies program were to provide opportunities for qualified students from different disciplines to contribute to an active research project; to perform an environmental analysis that would reflect the context of the prehistoric settlement; and to prepare findings for publication in a manner that would complement the archaeological report of the Cornell expedition. The program was implemented by undergraduate and graduate participants who were expected independently to examine problems prescribed according to their abilities in a manner that would meet the general program objectives.

The program comprised four primary efforts: to document the architectural remains disclosed by the Cornell expedition; to undertake a locational study of surface artifacts found within a delimited area that contains the excavated site; to undertake a documentation of tombs found within the area delimited for the artifact survey; and to initiate a resource and utilization assessment of the environmental context as it serves and impacts upon the excavated site.

A statement of the methods and preliminary findings of the UTA environmental studies program will comprise part of the Cornell expedition findings to be published in a forthcoming number of the Report of the Department of Antiquities, Cyprus.



Alambra, Cyprus: site of SAED Environmental Program.
Isometric Overlay Study showing topography and location of sampled artifacts,
possible tomb evidence, and excavated architecture.
(Drawing by: David Payne)

SAED : Faculty Activities

Jay Henry 1981 Summer Study Tour To Spain and France

Professor Jay C. Henry will conduct the fourth SAED Summer Study Tour from May 18 until June 24. This year's tour, covering Spain and France, succeeds the Greek tour of 1976, the tour of Italy in 1977, and that to France, West Germany and the Low Countries in 1979.

The tour will begin in Madrid, where the principal attraction is the Prado Museum. Madrid will also serve as the base for day trips to the Escorial and to Toledo. Then on May 23 the group will head south to explore the principal sites of Islamic Spain: the Alhambra and Generalife at Granada, the Giralda and Alcazar at Seville, and the Grand Mosque at Cordoba, returning to Madrid on May 29. On May 31 begins the pilgrimage to Santiago de Compostela, the holiest shrine in Spain, pausing enroute at the famous University town of Salamanca, rich in medieval and renaissance monuments. Returning from Santiago, a day will be spent in Burgos, in the center of Old Castilo, one of the most handsome and picturesque (and coldest) towns in Spain, whose cathedral rivals in beauty if not in size those of Seville and Toledo.

After this thorough exposure to Islamic, Medieval and Renaissance Spain, Barcelona will provide instruction in modern architecture. Three days in the Catalan metropolis will permit visiting most of the works of Antonio Gaudi and his contemporaries in the Modernismo movement around the turn of the century, as well as several of the more recent works of Jose Luis Sert and Ricardo Bofill.

After five days rest and rehabilitation on the beach at Sitges, the group will leave Spain on June 14 for France. A day will be spent on Toulouse, where the Romanesque church of St. Sernin and the new town of Toulouse-le-Mirail will be explored. Then on to Tours, where two days will be spent visiting the chateaux of the Loire. The tour will end with five days headquartered in Paris, which will include day trips to Chartres and Versailles, departing for Dallas on June 24.

Six credits in the first summer term will be offered to participants, who will be responsible for a short reading list and for participation in on-site discussions. No. P.E. credit is available, however. All the walking, climbing, train changing, baggage toting and umbrella juggling are purely gratuitous exercise by participants who have learned the cardinal principle: Get in shape before going. The director can still walk into the ground students half his age.

Jay C. Henry is serving his second year as Graduate Advisor in Architecture. He spent a month last Summer in Spain, on which he reported in an October lecture in the SAED Faculty Series entitled "Spain, Antonio Gaudi, and Modern Architecture." He also exhibited his Spanish series of sketches in the Faculty show in September. While conducting the forthcoming SAED Summer Study Tour of Spain and France, in May and June, followed by a month in the Netherlands, Jay plans to do further research on the Amsterdam School and Dutch Expressionism.

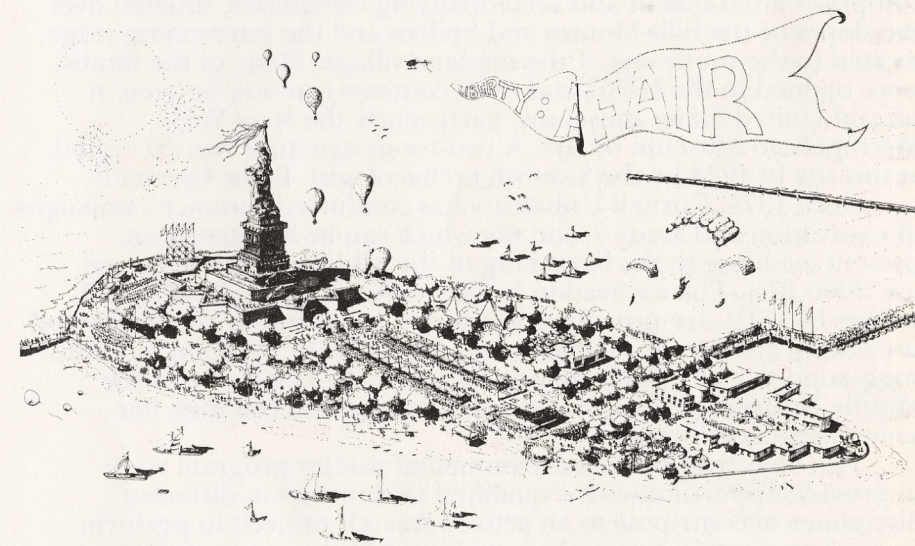
Dr. Henry also read a paper to the Texas Chapter, Society of Architectural Historians, in Fort Worth on February 7, entitled "The Moderne in Texas: An Overview." This paper incorporated some new discoveries made in six days' driving around Texas during mid-term break.

Steven Turnipseed Competition

Assistant Professor, Steven P. Turnipseed made an entry to the New York City A.I.A. 1980 Le Brun Traveling Fellowship Competition entitled "Liberty: A Fair — A Celebration of the Statue of Liberty." His entry was among several that were donated to the Statue of Liberty National Monument for an exhibit at the American Museum of Immigration scheduled to open in late fall or early winter.

Steve also recently received a contract from the Department of Transportation/Federal Highway Administration to prepare an "Urban Street Features" awareness program. It will include a color poster, a slide set and a guidebook identifying and illustrating the vast number of physical features that contribute to the complexity of the urban right-of-way.

Drawing: Steven Turnipseed



Liberty: A Fair - A Celebration of the Statue of Liberty
The 1980 LeBrun Traveling Fellowship Competition

Todd Hamilton Review/Criticism: City Segments Show Ft. Worth Art Museum

The recent architectural drawing exhibit, *City Segments*, at the Fort Worth Art Museum revives the belief that drawings are once again capable of projecting powerful images. The art of architecture, the art of conceptualizing, is alive and regaining the prominence it held throughout the continuum of social and architectural history. Architects, admittedly or not, take delight in viewing themselves in the tradition of Ledoux, Wright, Bernini, and, of course, many others. Granted the times, the politics, the concerns change, the need for conceptual thinking and public offerance is greater than ever. In our world, in which Haussman has been replaced by multi-national corporate decisions and L'Enfant supplanted by red tape agencies, the demand for the benevolent dreamer becomes paramount. *City Segments* reaffirms my hope that architects interested in context are not willing to surrender to the bureaucracy as long as they can draw.

The variety of drawings and techniques stimulates the lay audience by offering powerful images in the spirit of John Kennedy, the way things could be rather than how they are. Generally a sense of optimism prevails in the balance between real and "paper" projects. You leave feeling good about this slice of the built world. The hypothetical "paper" projects offer the most food for thought and act as lateral mind-expanders in the best of the Camelot tradition. Projects dealing with real sites, overburdened with participation and facts, were disappointing, simply by comparison. Perhaps this observation further brings home the idea that the strong individual will, operating in self chosen isolation, remain the best means to project ideas.

Clearly the past decade heralded the reintroduction of color into architectural drawings. Gone are the purist primaries as accent, and in their place are the soft pastels as polychromatic describers of space and intent. We now see color come out of its closet of restraint and assume a cosmetic applique role in idea description. The Agrest/Gandelsonas' use of color is highly inventive and refreshing. Documentation of their two works in the show's catalog, *Design Quarterly 113,114*, one black and white, the other in color, illustrates the importance of careful reproduction. The proposal for La Villette district of Paris loses its impact in black/white.

The most disappointing were the drawings of Cook/Hawley which were collaged futuristic metaphors based upon escapist and acidic images. I suspect the now decade-old technological expression as architectural panacea is believed only by visual cripples. The most inspiring work to this architect in *City Segments* were the drawings of Rob Krier for Berlin. Both technique and content here belonged to the dreamer, the image maker, and yet the schemes are implementable in part or whole. In a larger sense, they are positive indictments of much of the post WWII reconstruction throughout Europe. Finally, the drawings of Rob Krier illustrate the plural quality of cities and couples that with the singular strength of architectural drawing.

Research in Progress

Alternative Wall Materials

A small grant from Acme Brick, through the UTA Construction Research Center, has provided the means for a unique study of alternative wall surfaces. Professor Lee Wright, assisted by Gary Hatch as a GRA and Bob Wingard as a laboratory assistant, is making a comparative analysis of brick veneer, wood siding, and other options that are commonly applied to residential construction. Dr. William Pinney, Associate Professor of Systems Analysis in the College of Business, and one of his graduate students, Mr. James Lin, are engaged in the development of a computer model that will permit the parametric evaluation of the economic factors.

Life-cycle costs related to the complex relationships of construction, maintenance and operation, and marketability will be evaluated. The unique aspect of the study is the consideration of the influence of aesthetics and design, related to economic input. The effect of market appeal is to be measured in terms of time in inventory for new construction and resale value of older properties.

Energy Consumption Data of Building Systems

The thermal performance test project that was initiated by Terry Cunningham in 1978 is nearing completion. Truett James, a GRA, with guidance from Newton Fallis, SAED instructor, is in the final stages of using energy consumption data to validate and evaluate predictive programs that are in current use.

The 27 month test period sponsored by several companies in the energy field has produced some interesting results. Analysis of energy consumption data and evaluation of economic factors related to building systems and insulation used to reduce consumption show that the current product of the homebuilding industry is near optimum.

The test project also shows clearly that at the residential scale masonry should go inside the building and not on the perimeter if energy conservation is the objective. Techniques that have been used in passive design may also have application to reduction of energy used for cooling.

Graduate Thesis Research

The investigation of the means for reducing energy demand in summer, along with demonstrating passive solar heating, will be the primary objective of a project that has been defined by another GRA, John Rice. Working with the guidance of his thesis committee, Professors Todd Hamilton, Bill Boswell, and Ernest Buckley, John has developed the preliminary design of a house that may be built, in the Summer and Fall of this year, at the corner of Border and Davis Streets. Working drawings are now being prepared and support is being solicited in the private sector.

Also in the area of energy concerns, under the direction of Professor Gene Brooks, Mojtaba (Mojji) Haddad is investigating the potential of the Handley generating plant as a source of heat in the support of development along the West shore of Lake Arlington. A grant from the Organized Research program made the study possible and TESCO has been very interested. The utilization of the very large quantities of waste heat would appear to provide a viable motivation for development.

Research is an important part of any academic activity of high standards. SAED efforts, related to supporting technology, is developing. Future projects are contemplated in the area of structural systems, architectural materials and simplified methods for energy consumption prediction.

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