

Building a School



History of The School of Architecture 1948–2017
50th Anniversary Celebration
Todd Hamilton Steve Quevedo Lee Wright

1948

1967

1972

1976

1987

2001

2003

2017



History of The School of Architecture 1948-2017
50th Anniversary Celebration

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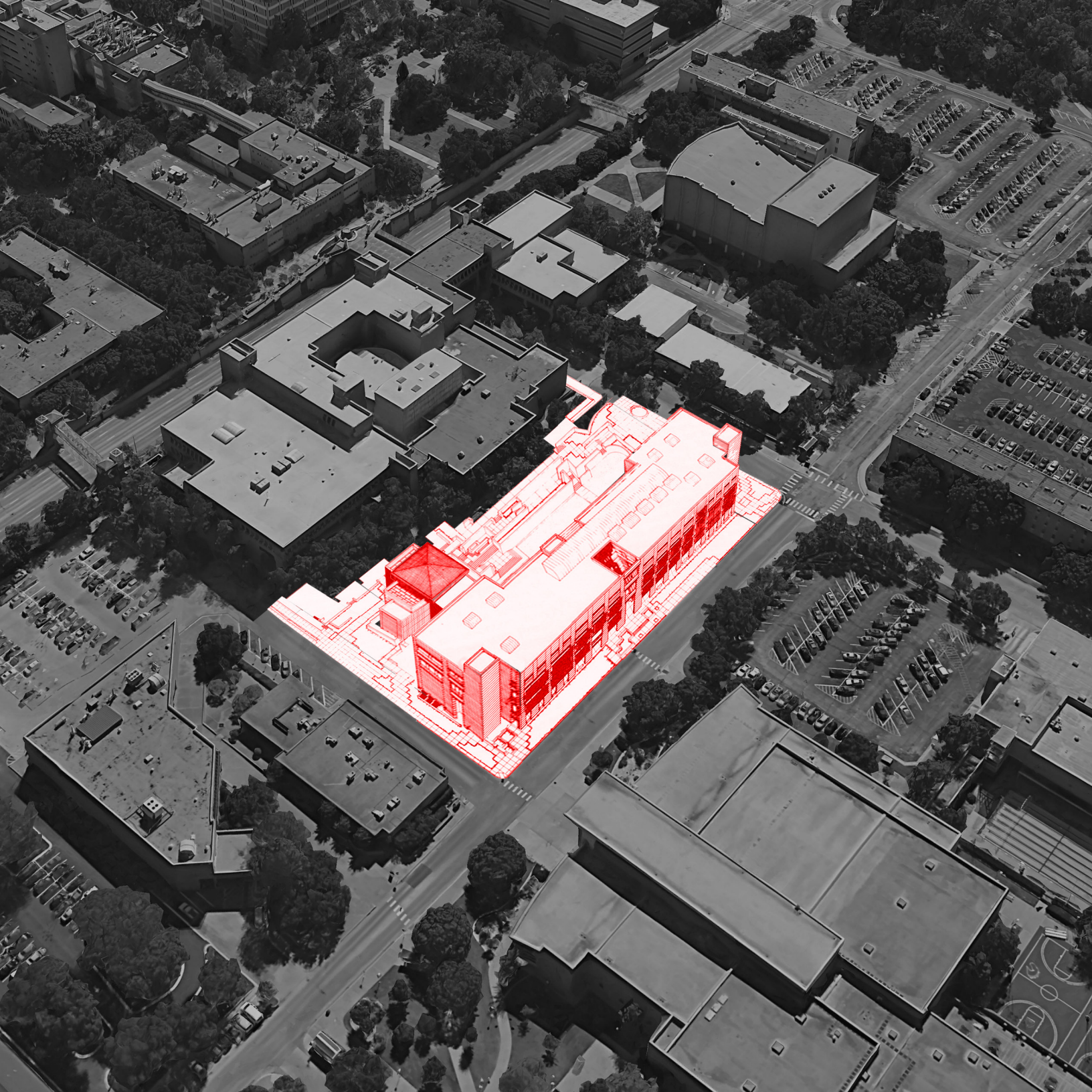
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Lee Wright, Steve Quevedo, Todd Hamilton

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This history of the School of Architecture is dedicated to the faculty, staff and most of all to the students of Architecture, Landscape Architecture and Interior Design, whose combined efforts and designs have elevated this institution to a national and international prominence.



HISTORY OF
THE SCHOOL OF ARCHITECTURE, 1948-2017
50th Anniversary Celebration

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left: Plan oblique of the new Architecture Building, Drawing courtesy of Pratt, Box and Henderson. Graphic design by Tuong Khai Le.

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Also, special thanks to Professor Todd Hamilton, who contributed the second draft and provided key commentary in the history.

The committee would also like to acknowledge the members of the History of the School of Urban and Public Affairs Committee, Professors Enid Avidson and Rod Hissong, whose insights and advice have been extremely helpful in composing the book. In addition, the committee is very grateful to Kate Kosut, who conducted oral histories with several key faculty members. Special thanks to Megan Martinez, our graduate research assistant who provided endless hours in the libraries and Special Collections finding invaluable information.

The history would not be complete without the collective memories of many of the leaders in the School. The committee wishes to thank Dean Emeritus, Edward Baum for his delightful recollections and insights into one of the School's most formidable period. He provided critical

background in the context of architectural education and the vision he brought to the programs.

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In addition, the committee is pleased to recognize Dean Donald Gatzke for providing his recollections from his tenure as dean.

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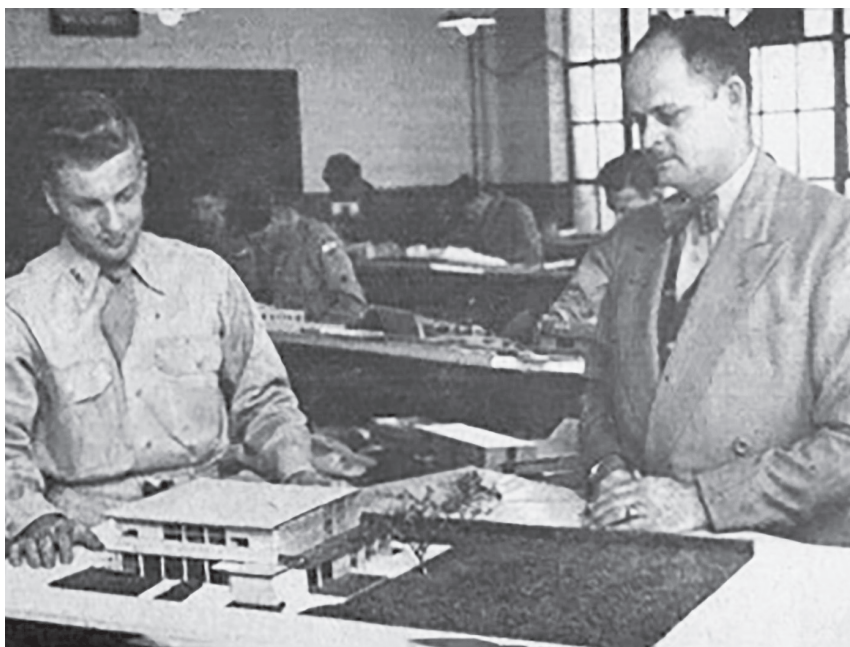
Among the faculty who also provided images and insight into preparing this document, special thanks goes to George Gintole, David Hopman, Heath MacDonald, John Maruszczak, Marc Montry, Taner Odzil, Pia Sarpaneva, Thad Reeves, Thomas Rusher and Max Underwood.

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Finally, the committee thanks the CAPPA Dean, Dr. Nan Ellin for her leadership in providing this opportunity to publish the History of the School of Architecture.

Steve Quevedo
Associate Professor of Architecture
Editor-in Chief

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George Shupee with V-12 student, Allen Rogers, and design of a new student union. Photograph courtesy of the University of Texas at Arlington News Service Photograph collection, Special Collections, UT Arlington Library, Arlington, Texas.

NORTH TEXAS AGRICULTURAL COLLEGE
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PROFESSIONAL ENGINEERING

PROFESSORS HUBBETT, JAY, SHUPEE
ASSOCIATE PROFESSORS ALLEN, DAVIDSON, GOODWIN,
MCMURRY, PETERSON, G. E. SMITH, STILES
ASSISTANT PROFESSORS BROWNING, DICKER,
HOWELL, G. MCC. SMITH
INSTRUCTORS COOK, LANHAM

ARCHITECTURE

141. *Abstract Design and Drafting.* (1-9) 4 hours credit.
Survey of line, tone and color; basic techniques of presentation; abstract sketching, composition and design.

142. *Abstract Design and Drafting.* (1-9) 4 hours credit.
Abstract design, principles of drafting; architectural projections, fundamentals of color; sketching.
Prerequisite: Architecture 141.

261. *Elements of Architecture.* (1-15) 6 hours credit.
Architectural graphics; materials and techniques of presentation; fundamentals of color, elementary design.
Prerequisite: Architecture 142.

262. *Elements of Architecture.* (1-15) 6 hours credit.
Elementary design; elements of plan, arrangement, and construction; materials and techniques of presentation.
Prerequisite: Architecture 261.

DRAWING

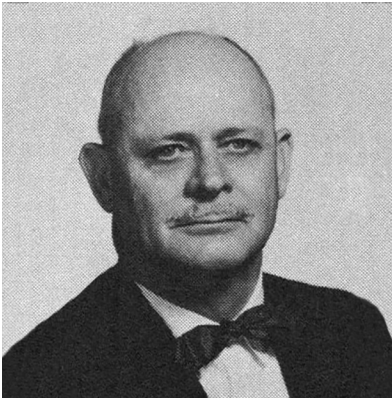
112. *Technical.* (0-4) 1 hour credit.
This course includes elementary parts of machines and engineering structures, details and assemblies, patent office drawings, tracing, blueprinting. It is varied to meet the needs of students in the different engineering departments.

121. *Technical.* (0-4) 2 hours credit.
Care and use of instruments, freehand lettering, sketching, geometrical construction, plane curves, orthographic and isometric projections, conventions, section lining, threads, bolts, rivets, helices, dimensioning, working drawings.

132. *Descriptive Geometry.* (2-2) 3 hours credit.
Problems relating to points, lines, planes, solids, intersections, developments, shades and shadows, linear perspec-

The North Texas Agricultural College 1948 Course Catalog. Photograph courtesy of the University of Texas at Arlington News Service Photograph Collection, Special Collections, UT Arlington Library, Arlington, Texas.

Origins
1948 –1968



George W. Shupee
Professor of Architecture

I think the school's got a tremendous future. I think it has nowhere to go but up. It's going to be a great school. Architecture is going to be a big department, not a Harvard of the Southwest, but it's going to be a good department.

George W. Shupee

In 1941, W.R. Cade, of the Department of Education at the University of Texas at Austin advised the architect, George Whiteside Shupee (B. Arch, University of Texas) of an opening at the North Texas Agricultural College (1923-1949) in the Engineering Department to teach engineering drawing, a position originally occupied by Professor Frank J. Konecny.¹

Shupee met with Professor Roy W. Burdett, the department head, while he was playing golf on the Meadowbrook Golf Course. After a few questions about Shupee's experience and qualifications, he said, "Well George, since you're the only one that has applied for this job, it looks like you're going to get it." A week or so later, Austin sent a letter to Shupee with an offer of \$240.00 a month.²

In 1943, with Naval and Marine soldiers on campus, he started teaching spherical trigonometry with Prof. Richard W. Tanner and later radio code, necessary for signaling on board ships. According to Professor Duncan Robinson, "The V-12 Navy College Training Program saved the Engineering Program. We almost didn't have enough cadets to carry on and nineteen members of our small faculty were in the armed forces. The female enrollment and the Naval V-12 students,

allowed the department to survive during the war by providing training to the cadets."³

Beginning in 1948, Shupee established a two-year program in Architectural Studies as a division in Engineering where students would transfer to the three degree granting programs in the state: U.T. Austin, Texas A&M or Texas Tech. The classes were housed in the Mechanical Arts Building. Built in 1919, the Mechanical Arts Building was originally stables during World War I. Sharing a large room with a calisthenics class, the drafting room was supplied with approximately 24 Army surplus desks fitted with 4'x4' plywood panels. Shupee's first courses had 43 students comprised of G.I.s. Among the courses offered were *Abstract Design and Drafting* and *Elements of Architecture*.⁴

George Shupee would continue to teach until 1977 when he would retire after teaching for thirty-seven years. Professor Shupee passed away on Thursday, June 21, 2001 in Arlington. He was awarded the status of Professor Emeritus in Architecture in 1980 for his role in starting the architecture program at the University of Texas at Arlington and was also recognized as a Fellow of the American Institute of Architects.



above: George Shupee. middle: Students with Shupee in the Mechanical Engineering Building. right: 1919 Mechanical Arts Building. Photographs courtesy of *Reveille the UTA Yearbook*, 1968 and the University of Texas at Arlington News Service Photographic Collection, Special Collections, UT Arlington Library, Arlington, Texas.



2

William M. Hendricks, Edward Kemp, William W. Martin, Robert A. Patterson, Daniel J. Spears, Richard B. Ferrier, Richard M. Mayfield, C.Lee Wright, Photographs courtesy *Reveille the UTA Yearbooks*, 1968, 1969 and 1970, the University of Texas at Arlington Photographic Collections, Special Collections.



Architecture students, Jack Lowman and Nancy Baggs prepare for the Engineering Gala in 1952. Photograph courtesy of *The Shorthorn*.



left: Architecture student, Frank Mills, 1966. middle: George Shupee demonstrating framing models at the Architecture Division lab. right: The Architecture Society Club in 1965. picture in front row: Dee Swope, Hank Hamilton, Glen Taylor, Dixie Thompson. second row Danny Collinsworth with Professors George Shupee and Bill Hendricks. Photographs courtesy *Reveille the UTA Yearbooks*, 1965, 1966 the University of Texas at Arlington Photographic Collections, Special Collections and the Shorthorn.

A BRIEF HISTORY OF
THE SCHOOL OF
ARCHITECTURE
UT ARLINGTON
Lee Wright

The program that would eventually become the School of Architecture at the University of Texas at Arlington was first offered as a two-year technical program in the Department of Civil Engineering in the School of Arts and Sciences. UTA was at this time known as North Texas Agricultural College (1923-1949) and the architecture program was a part of the Institute of Engineering Technology, which had no transferable credits toward a Bachelor's Degree. The college later changed to Arlington State College (1949-1967) and was at this time in the Texas A&M System. Architecture Technology was first offered in 1948 and was headed by George Shupee. George Shupee was a kind and conservative man who envisioned a rather rigid no-nonsense kind of education.

This program did a good job of preparing students to work for architects. George was proud of what he had accomplished and saw no reason to develop the program any further. By 1956, the program had two instructors, Bill Hendricks (B. Arch University of Texas and M. Arch Univ. Pennsylvania) and George Shupee, but now the program was offering courses to students who would transfer to The University of Texas, Tech University or Texas A&M University. The program was not as "technical" but was still housed in

the Engineering Technology Building (now the Geo-Science Building). Adjacent was the program that taught "Baking" where architecture students could buy fresh donuts in the morning. Lee Wright was a student in 1956-1957 and transferred to the University of Texas after one year.

In the following years, the program grew, adding students and faculty and in 1967, Arlington State College became the University of Texas at Arlington, a four-year degree granting institution.

Joe Daniel "Dan" Spears

Associate Professor of Architecture (1965). B. Arch., University of Texas at Austin, 1960; M.S. Arch., Columbia University, 1963. Registered Architect.

Dan Spears became a member of the UT Arlington faculty in 1965. He would later serve as the Associate Dean from 1972 to 1980, as Senior Undergraduate Advisor and Coordinator of Basic Studies in the School of Architecture. He provided active service in the core courses and undergraduate curricular reforms within the University. Professor Spears supervised teams of students researching and documenting the Winfield Wharton Scott and Pollack-Capp residences in Fort Worth for the National Registry and the Historic American Building Survey. Dan had worked for several important firms in

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left: Professor Charles Spore gives a critique to an Interior Design student in the Art department. middle: Professor Dan Spears with Professor Kent Gardner. right: Early basic design model. Photographs courtesy of the *Reveille the UTA Yearbook* 1968, 1970 and the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.



J. Daniel Spears
Associate Professor of Architecture

We want to open many facets of architecture so we can diversify the program. There is a fantastic need for students in the industry, and we want to put capable people with extensive, diverse knowledge of architecture into any position; people capable of advising.

Dan Spears

Dallas; Harrell and Hamilton; The Oglesby Group; Brock Arms and Associates; Thomas and Booziotis, and in 1970 as J. Daniel Spears, Architect.

Dan's education at UT-Austin was critical to the development of the design curriculum at Arlington. Spears was at Austin with the new director, Harwell Hamilton Harris and the young faculty, later known as the "Texas Rangers". These educators included Colin Rowe, John Hejduk, Robert Slutzky, Werner Seligmann, Lee Hirsche, Bernhard Hoesli, Lee Hodgden and John P. Shaw. Spears' colleagues from Austin included other significant educators in architecture: Jerry Wells, W. Irving Phillips, Jr., Michael Dennis and Alexander Carragone. The Texas Rangers would teach between the years of 1951 to 1958.

Spears would later receive his Master of Architecture at Columbia in 1963 where he would study with the architect and preservationist James Marston Fitch and would continue his studies with Bernhard Hoesli at the Eidgenössische Technische Hochschule in Zürich.

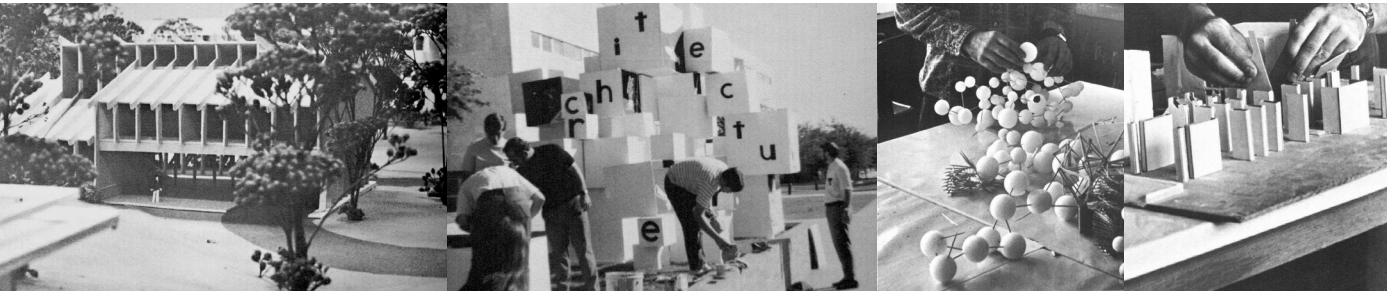
The curricular standards established by the Texas Rangers would serve as a model for the department's design program. The program incorporated the

teaching of design theory within the studio combining the use of history as a resource for workable precedents as well as critical investigation into the design process. This process would focus on the development of the architectural idea and set forth the design studio as a platform for the students' development through objective critique and evaluation. The program de-emphasized form and programmatic functionalism and reiterated spatial theory as the hierarchical basis for projects. This innovative curriculum, combined certain aspects from both the École de Beaux Arts and the Bauhaus, which had been transported to the United States through Harvard's GSD. It sought to teach architecture as a logical process of design thinking and problem solving.

Richard B. Ferrier

Professor of Architecture (1968); B. Arch., Texas Technology College, 1968; M.A., University of Dallas, 1972. Registered Architect.

In September of 1968, just after Arlington State College became UT Arlington, Richard B. Ferrier and Carroll Lee Wright joined the faculty. Ferrier, who had recently graduated from Texas Technology College (now Texas Tech University), was hired as an instructor to replace departing Bill Martin. Lee Wright, who had recently become a registered architect, was hired



left: Model of a "Modern" Fraternity House, 1970.. middle: Architecture students constructing a sculpture for the 1970 Homecoming celebration, Photographs courtesy *Reveille the UTA Yearbook* 1970, the University of Texas at Arlington Photographic Collections, Special Collections

as an assistant professor replacing Bill Hendricks. Bill Hendricks had been Lee Wright's first professor in 1956 and the two were friends previously at Carter Riverside High School in Fort Worth. Other faculty included Bob Patterson and Richard M. Mayfield.

At Texas Tech College Ferrier studied watercolor painting with Professor Clarence Kincaid, who would remain an influence on his work for many years. Ferrier's fellow architecture student at Tech was John Duchendoff who would comment on R.B.'s many talents, "He sings, he plays, he composes and he draws, but does he juggle?" John would later drop out of architecture and change his name to Denver before embarking on his singing career in California. Ferrier replaced John Denver in his band, The Caravans. Ferrier continued his education at the University of Dallas where he received his Master of Arts in 1972 studying with Lyle Novinski, where he studied painting, film making and photography.

C. Lee Wright, Jr.

Associate Professor of Architecture (1968). B. Arch., University of Texas at Austin, 1965; M. Arch., University of Texas at Austin, 1968. Registered Architect.

Lee Wright attended the University of Texas at Austin in the aftermath of the

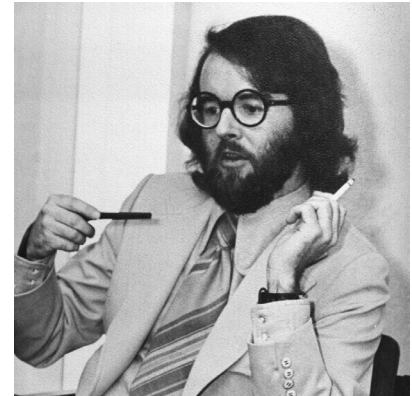
Texas Rangers' departure from the school. Wright received his B. Arch in 1963 and his M. Arch in 1969. At Austin, he had classes with Werner Seligmann and John Shaw.

Arlington's program at that time was still technically oriented with very little exploration of the creative process. All the classes were still taught in the Engineering Technology Building. There were two studios, a lecture hall and limited office cubicles. The physical facilities were abysmal. It was like a high school drafting lab. Lee Wright remembers his first assignment, beyond teaching, was to lock the doors to the studios - to keep the students from messing up the desks at night. Richard Ferrier was actually fired for some minor infraction, but was quickly reinstated by Dean Wendell Nedderman. Nedderman remembered later that, "Ferrier thought that he had the rights of a tenured faculty member."

These along with many other factors convinced Spears, Wright and Ferrier that something had to change, and the strategies for REVOLUTION were set in motion.

After all, it was the late sixties.

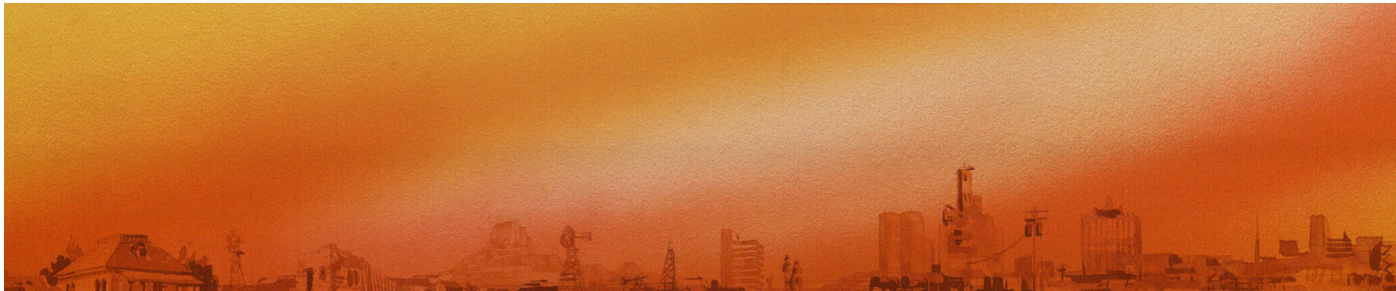
Spears, having more academic connections, began to organize support



Richard B. Ferrier, FAIA
Professor of Architecture

He sings, he plays, he composes and he draws, but does he juggle?

John Denver 5



Trip to Lubbock, early watercolor painting by Richard B. Ferrier. Courtesy, the University of Texas at Arlington, Special Collections.



C. Lee Wright
Professor Emeritus in Architecture

6 *The problem with revolutions is that if you lose, you either lose your head or your job and if you win, you become the establishment.*

Lee Wright

on campus. Dan Spears had the ear of Dr. Charles H. Green, Dean of The School of Liberal Arts, as well as others on the university faculty. Wright became active in the AIA and TSA in an effort to gain the needed support of the Architecture Profession. He became an officer in the Fort Worth Chapter of the AIA, active on Texas Society of Architects committees and attended all the AIA and TSA conventions, meeting the political leaders of the profession and gaining their support for the Architecture Program at UT Arlington.

Ferrier was nearer to the students' age, so he worked with them and their organizations. At some point in that year they had the AUDACITY to believe that they could create a new SCHOOL of ARCHITECTURE for the State of Texas!

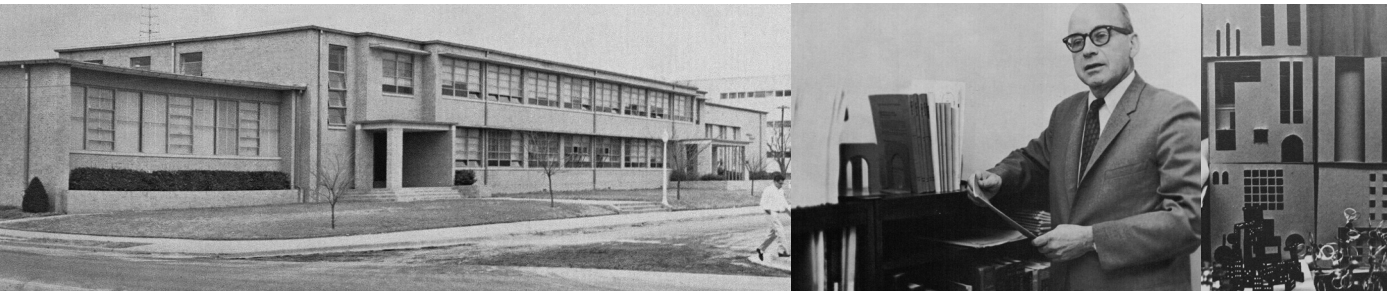
The School of Architecture at UT Arlington began as a division within the engineering program. It was a two-year feeder program to more established Texas architectural programs. Faculty like Lee Wright, Daniel Spears and RB Ferrier were young and enthusiastic about transforming the curriculum and leading the program to full accreditation. Because they were passionate about architecture and education, the School has become

what is has grown to be today. Their zeal overcame any administrative complacency thus paving the way for a new dean and growth. They, like others, realized that a burgeoning urban area like DFW deserved an architectural program of its own. Forty-nine years later a similar understanding of the region has led to CAPP.

Todd Hamilton

The next academic year of 1969/1970 with the support of Dr. Green and the blessing of Dr. Wendell Nedderman, Dean of The College of Engineering, the encouragement of the architectural profession, and the concurrence of the student body, the Architecture program was moved from the School of Engineering to the School of Liberal Arts. At this time the program was elevated to the Department of Architecture. This was an extremely important move in that it broke the ties that Architecture had with Engineering and established it as an independent unit in Liberal Arts with new leadership and new direction.

Dan Spears was appointed Acting Chairman. Spears together with Wright and Ferrier were appointed to a search committee to find a permanent Chairman. Progress was made with the curriculum during this time. Changes were made in



left: Engineering Technology Building, right: Dr. Charles H. Green, Dean of Liberal Arts. right: models from 1971. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

the nature of design projects in the studio courses and a new spirit of change made everything exciting.

New approaches were emphasized in the teaching of architecture towards environmental studies. In an interview with *The Shorthorn*, Spears outlined:

The trend is towards a broader based education. Students would not only be trained to become licensed architects, but would also be educated in the social aspects of buildings and the problems of urban areas. The curriculum would include subjects concerned with the human environment so that students would be more versatile and able to help relieve the urban problems. The program was actually a liberal arts degree with emphasis on architecture.

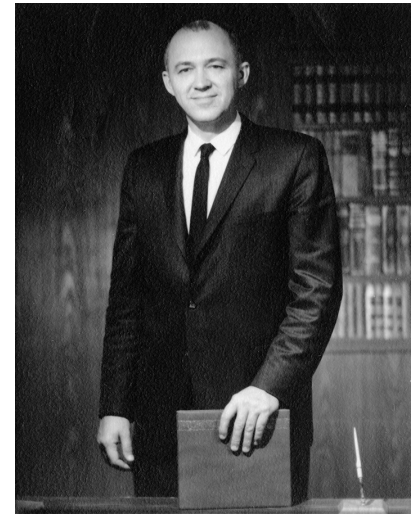
The curriculum first expanded by introducing third year courses in the Fall of 1969 with the fourth year studios being introduced in 1970–71. A special interim brochure describing the new Bachelor of Science degree program was available to the students.

The studios were no longer locked up at night. Students were encouraged to “use lots of yellow trace and mess up the room”.

Small improvements were celebrated. Ferrier was given five hundred dollars by Dean Green to convert a janitor’s closet under the stairs to a darkroom creating an elective in photography.

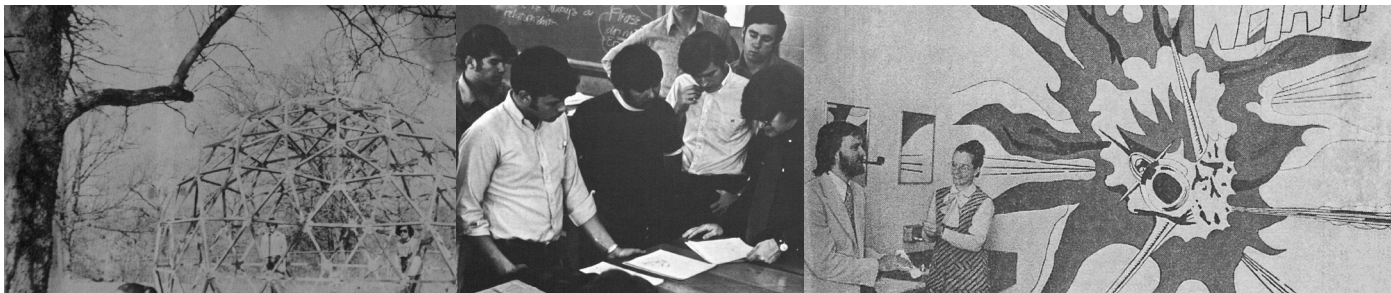
After much research and heated discussions with faculties at other schools it was decided at this time that Arlington would follow the recommendations set forth in the *A Study of Education for Environmental Design*, also known as *The Princeton Report*, co-authored by Robert L. Geddes, the dean of Princeton Architecture Program and fellow faculty, Bernard P. Spring in 1967. This report suggested that the four plus two model replace the five-year Bachelor of Architecture degree. The basic theory was that if the professional education could be delayed a couple of years until the students were older and more educated, then the architecture courses would make more sense. Topics could then addressed more thoroughly issues.

The Princeton Report envisaged a broad scale reconfiguration of architectural education under a new disciplinary rubric: that of ‘environmental design.’ Intended to supersede the discipline of architecture, environmental design would prepare students according to Geddes and Spring’s

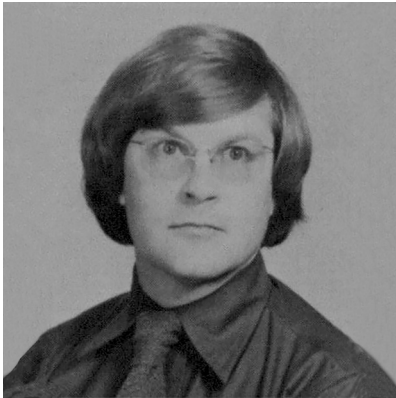


Dr. Wendell Nedderman, Dean of Engineering. Records of the Office of the President, University of Texas at Arlington (Nedderman Administration), Box 30, Folder 8, The University of Texas at Arlington Library Special Collections.

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left: Geodesic dome constructed in Lee Wright’s backyard. Pictured are Mark Dilworth and Mark Cameron. middle: Architecture student in 1971. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas. right: Frank Moreland with Nancy Rodman in front of the mural by Dennis Peck, Courtesy of *The Shorthorn*.



David Jones
Adjunct Associate Professor of Architecture
Associate Dean 2002-2014

proposal, for over two hundred different design-related tasks.¹

Some schools like the University of Texas at Austin originally planned to change to the new model but later found that dismantling the older degree plans was more difficult than anticipated and decided to keep the five-year degree path.

By 1970, the curriculum had been developed for the four-year program with two programs of study. Students could receive 68 credits hours of liberal arts and science with 62 credit hours of Architecture in Option One-The Pre-Professional Program where students would continue their professional courses in years five and six at a graduate programs or proceed to training in the profession. Option Two-The Urban Affairs allowed for 84 credit hours of liberal arts and science and 46 credits of Architecture.

In 1970, Ed B. Wallace (1970-1973), David Jones (1970-2014) and Richard Dale McBride (1970-2000) would join the faculty. Texans whose graduate degrees came from prestigious coastal programs and offices joined the faculty. Strong influences like Jones, Wallace and McBride quickly won the respect of their students and colleagues.

David Jones

Associate Dean of Architecture (2002-2014). B.Arch, University of Oklahoma 1970. Registered Architect.

Professor David Jones, who would later serve as the Associate Dean from 2002-2014, had a direct link to Louis I. Kahn. As a student at the University of Oklahoma, Jones had assisted in bringing Kahn to lecture. Jones spent the day with Kahn showing him various sites in Norman including many of Bruce Goff's works.

As a senior member of the faculty, David Jones would teach at almost every level in the design curriculum including the Landscape Architecture program. An architect active in Dallas with the firm Wong and Tung, Architects and his own practice, David Jones, Architect since 1976, Jones would also share an office with Bill Boswell and Todd Hamilton. His practice focused on medical and commercial facilities as well as single and multifamily residences.

In the summer of 1970, David Jones attended a party in Dallas where he met Dan Spears. He related how he got into a heated discussion with Hal Box on how their views of architecture greatly differed. At the same party, Spears would invite David to teach that fall. Jones would

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left: Two students look on at a jury. middle: Architecture student in studio, 1971. right: Alpha Rho Chi Xenocles Chapter, founded in 1971. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

leave in 1972 to attend the graduate program at M.I.T. and had intended to be in Louis. I. Kahn's studio at Penn in 1974, unfortunately the year Kahn would die.

Richard D. McBride

Professor of Architecture (1973). B.Arch., University of Oregon, 1962; M.Arch., Cornell University, 1965. Registered Architect.

"Rik" McBride attended the University of Texas at Austin from 1956 through 1958 before transferring to the University of Oregon in 1962 where he received his B. Arch.

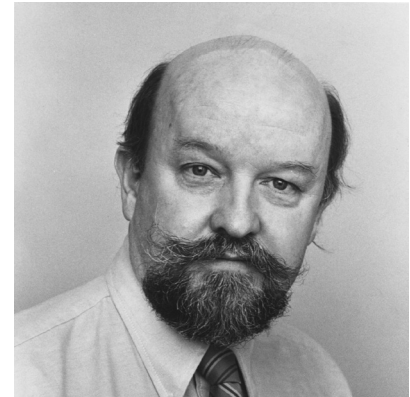
In what may have been the most interesting journey of all, Lee Hodgden, with Texas students Michael Dennis and Richard McBride, brought the message to the University of Oregon in 1958, where an unsuccessful transplantation was attempted. While Hodgden's stay there may have won few allies among the faculty (with an important exception in Alvin Boyarsky, who was eventually to emerge as director of the AA in London in 1970), some exceptional students eventually followed Hodgden from Oregon to Cornell University where he was offered a position there in 1961²

At Cornell, McBride studied in Colin Rowe's Urban Design studio along with

Michael Dennis, Fred Koetter and Roger Sherwood.³

Rowe would remain an influence and mentor to McBride's teaching. McBride was instrumental in his contributions in originating and implementing numerous aspects to the curriculum in architecture, particularly in the basic design and urban design in the upper level studios.

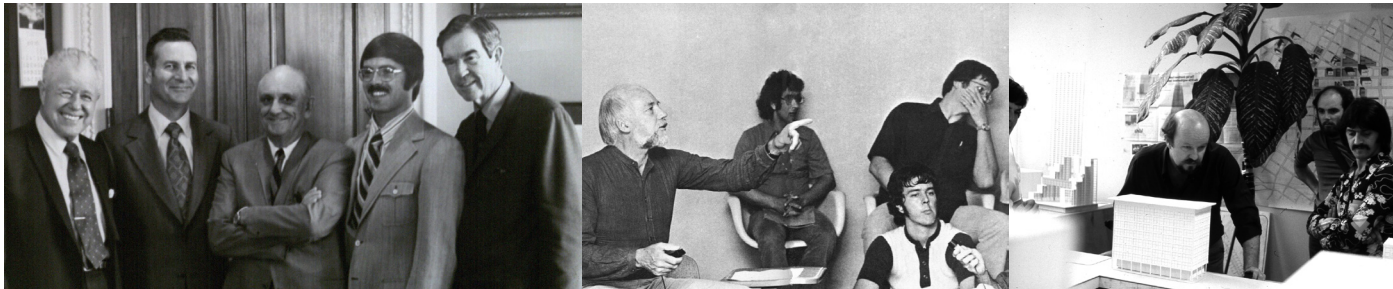
McBride's background included lectures at many universities including Rice, Houston, Columbia, Vanderbilt and University of California-Berkley. Previously, he had been a visiting juror at Texas A&M, Columbia, and Portsmouth Polytechnic, U.K. and professionally practiced as an architect and planner since 1968. McBride worked as a planning consultant to the Episcopal Diocese of Dallas, to colleges, neighborhood preservation groups, business associations and educational systems. Publications include: *Tetra Cubes* with P. Howel, in *Operation Breakthroughs*, United States Department of Housing and Urban Development, 1972; *A New Mode, or, an Old Manner?: Decision for Louis I. Kahn* in *Architecture + Urbanism*, 1977; and *Musement on the Whole* with P. Howel in *Semiotic* 1981, Plenum Press, 1983.



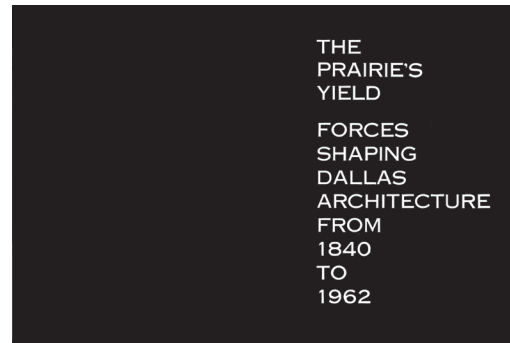
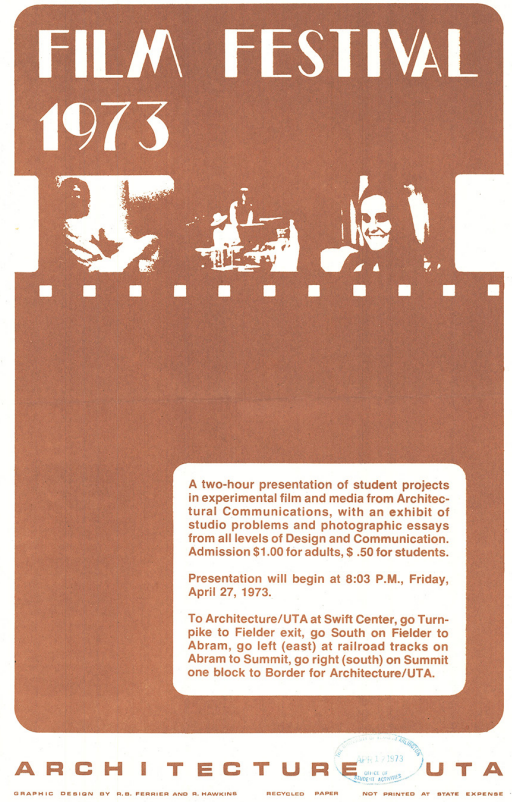
Richard D. McBride
Professor Emeritus of Architecture
Courtesy of the School of Architecture

An idea, architecturally, is the scheme or motif behind a design. It is, if handled right, apparent in the creation itself and furnishes the reason for the design looking as it does. A good idea is readily discernible in a building and one doesn't have to ask why this or that was done in the construction of it because the reason is obvious in the design.⁴

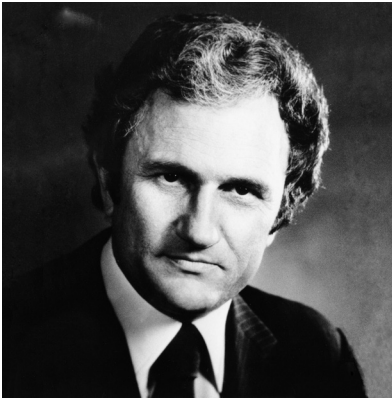
Richard McBride



left: Dr. Pat Taylor with Elo Urbanovsky, 1971. Photograph courtesy of Dr. Pat Taylor. middle: Architect John M. Johansen speaking to students. right: McBride in studio. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.



upper left: Richard Ferrier at the UTA Film Festival 1973. upper right: UTA Film Festival 1973 Poster design by R.B. Ferrier, lower right: cover for the book, *The Prairie's Yield Forces Shaping Dallas Architecture from 1840 to 1962*, text by Hal Box, James Wiley and Jame Reece Pratt with Bill Booziotis, Dallas Chapter American Institute of Architects, Reinhold Publishing Corporation, New York



John Harold "Hal" Box, FAIA
Dean of Architecture 1972-1976

Dean Box FAIA joined the faculty as chairman in 1972 and proved to be exactly the person needed. He had the respect of the architectural community and the out-going personality appropriate to growth. With the continued support of Dean Charles Green the new department prospered.

Lee Wright

After a national search for a permanent chairman, the new school chose Hal Box, a highly respected Dallas architect. Hal was the first choice for chairman, but originally had to be convinced to leave his successful architectural practice. Lee Wright remembers attending an AIA/ AIAS meeting, which coincided with an AIA convention in Boston in which the participants were laying on their backs, in a giant circle, holding hands. Architecture and especially architectural education was experiencing a sociological, psychological, ecological focus along with the rest of the country at this time. Lee was lying next to Hal telling him all the reasons why he should leave Pratt, Box and Henderson and become the new chairman at UTA. He took a leave of absence from his firm and became chairman of the new Department of Architecture. When the new school was approved by the state two years later, he was named its first dean.¹

Hal Box was born and raised in Commerce, Texas. He attended East Texas State University from 1944 to 1946 and was graduated from UT Austin in 1950 with a Bachelor of Architecture degree. As a student at the university, he served as an apprentice to O'Neil Ford.

At the time of his appointment as chairman at UT-Arlington, Box was the vice-president of the Texas Society of Architects and a commissioner for the group's education and research committee.

Box was also a chairman of Goals for Dallas' Design of the City Task Force and Vice President of "Save Open Space." His firm received many honors, including awards for design of the Great Hall of the Apparel Mart, Children's Development Center, St. Stephens Methodist Church and the Quadrangle Shopping Center. Box was responsible for the design of many buildings and planning projects throughout the country. Among them, the Dallas Tower, expected to be the tallest concrete building in the world, and the Solarium for the Dallas Horticultural Center in Fair Park. He also participated in planning the 32-acre downtown Dallas development project called Griffin Square. Among his publications is the book co-authored by James Pratt and Jim Wiley titled, *The Prairie's Yield, Forces Shaping Dallas Architecture, 1840-1962*.

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Box had served as the president of the Dallas AIA chapter, and had been a partner in Pratt, Box, Henderson since 1958. Before that he was an associate of Harrell and Hamilton Architects of Dallas, and a



left: International Apparel Mart, 1964. Pratt, Box and Henderson. Photograph courtesy of Craig Blackmon, AIA. right: Aerial view of the Quadrangle Shopping Center



New Department of Architecture. Photograph courtesy of Lee Wright



Architecture students in 1971. Photograph courtesy of *UT Arlington 1971-72 Undergraduate Catalog*, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas

U.S. Naval civil engineer corps officer in 1952-55. In 1971, the AIA inducted Box into the College of Fellows.¹

The new Architecture Department moved into an old house (long since torn down) just north of the Student Center in the center of the campus. This building provided departmental office space along with some faculty offices. A large sign was painted on a 4' x 8' piece of plywood, mounted vertically and proudly proclaimed the new Department of Architecture. Studios and additional office spaces were located in the former Ousley Junior High, on Cooper Street between East Abrams Street and East Border Street (now UTA Boulevard). Architecture shared this building with the School of Social Work.

At one of Dean Box's first faculty meetings, he organized the Department's first Promotion and Tenure Committee. When this process was completed, he then proposed that the Department needed a Promotion and Tenure Marching Band and appointed Richard Ferrier, a guitar player and sometime singer, to form a band. The band ultimately consisted of Ferrier, Rick Box, (the Dean's son who was a freshman architecture major), Jim Johnson, another Architecture student and Walter McDonald known as "the Amazing Walter", a non-

student who played harmonica. This band played together for several years and was known off campus as The Corduroy Cowboys. They often played at the pub, Whiskey River on Cedar Springs in Dallas and were sometimes joined by one of the clubs owners, Willie Nelson, before he was well known. The band opened for a number of country western singers: Rusty Wier, Ray Wylie Hubbard, Bonnie Bramlett, Jerry Jeff Walker among others. They recorded several songs, one original song by Ferrier, a piece called "The Ballad of Henry Wade". Henry Wade was at that time District Attorney of Dallas. Interestingly, Wade's office would invite the Corduroy Cowboys to perform the song at the district attorney's birthday party.

The architectural fraternity, Alpha Rho Chi, a professional/social fraternity became active on September 12, 1970. *The Xenocles* UTA Chapter was located across from Swift Center at 402 Summit Avenue. The chapter would remain active on campus until 1980's before being disbanded. Alumnus Ron Grogin however would continue to deliver the Alpha Rho Chi medal to graduating students for many years later.

The Student Chapter of the American Institute of Architects formally known



left: Jack Luby tests bridge constructions with students. Photograph by Jim Mercer, courtesy of *The Shorthorn*. The Corduroy Cowboys from left Jim Johnson, Rick Box, R.B. Ferrier and the Amazing Walter. Photograph courtesy of R. B. Ferrier Archives. right: 1973 architectural project. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

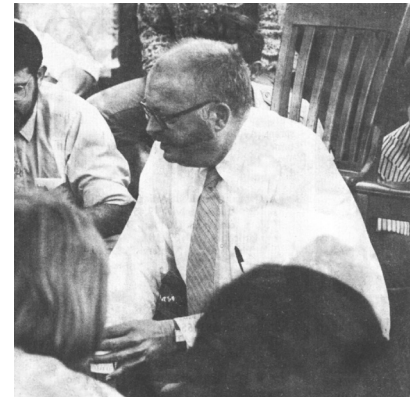
as the Architecture Society obtained its official charter in the Fall of 1967. This organization would play host to many events including film screenings and lectures as well as beer busts later to be called "Burger Burns" and the annual Beaux Arts Balls. The Constituent Council would also be formed to represent and reflect the views of the students of the School. The Constituent Council later became the Joint Constituent Council of Architecture in 2003 to include Interior Design and Landscape Architecture students.

New faculty at this time in 1971 included Jack Luby (1971-1973), Sarah B. Moore (1971-1975), Joann Pratt, 1971-1975, Thomas. W. Taylor (1971-1975), Peter J. Wood (1971-1975), George S. Wright (1971-2000) and Mickey Shelton (1971-1973).

The curriculum was very experimental at this time and consisted of freshmen building cardboard mazes and baking bread. The mazes helped students understand the importance of spatial sequence and the bread was for those students who had never made anything, to better understand the design process.

In the spring of 1971, the architect, Charles Moore, whose firm Moore, Lyndon, Turnbull and Whitaker had just designed Sea Ranch and were at the beginning of their influence, visited the campus. A lawn party for faculty and students was held in the front yard of the old house that housed the departmental offices. McDonald's catered the party and Moore thought it was a very cool event.

About this time in November of 1971, Lee Wright organized the first of two all school camp outs. The event, known as "Instant City", appeared overnight and disappeared without a trace the following day. Held on a peninsula on Lake Lewisville, the site was accessible only on foot and participants parked about a quarter mile away and carried all their equipment and supplies. No tents were allowed but instead everyone was given 10' x 20' piece of polyethylene and 20' of rope. Students had been asked to bring a sack of marbles, which became part of the "plastic to rope detail". That night there was a large campfire at the end of the peninsula with guitar/ harmonica music. Along one edge of the lake, the students constructed a wonderful random system of interlocking plastic structures supported by willow trees. These tent-like structures were lit from within with their



Charles Moore visits with students. Photograph Courtesy of *The Shorthorn*

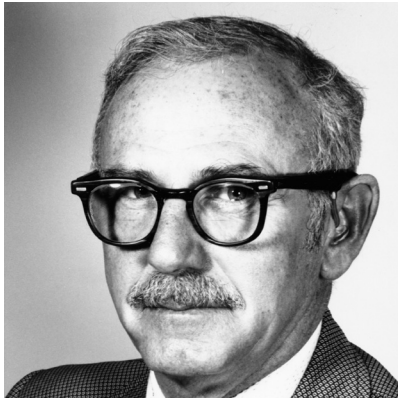
The current title of the school, including Environmental Design, is to show its inclusion of the new disciplines of city planning and landscape architecture which in years to come may be recognized under one heading.

Hal Box

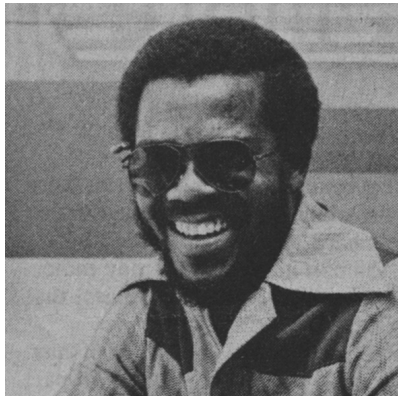
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left: Lee Wright with Michael Shelton, assists in the construction of an "instant city", an overnight construction on the university campus. Photograph by Gary Cochran, courtesy *The Shorthorn*. right: An inflated structure built on campus. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.



Dr. Ernest L. Buckley
Professor of Architecture



Stanley W. Jackson, Jr.
Adjunct Assistant Professor

own fires and candles giving an eerie kind of luminescence. Some people slept that night, some didn't, but the next morning everyone packed up, policed the area and disappeared. No trash or litter remained.

1972–73

The following year another camp-out was held on property owned by Peter Wood's in-laws. There was a small stock tank, but this was just a typical kind of camp-out. All the school parties were always fun in those days.

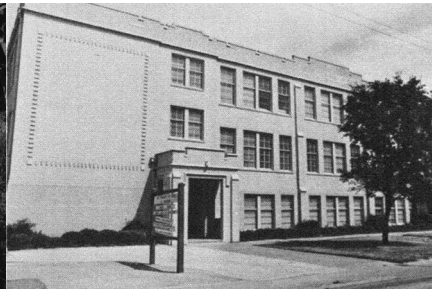
Also that year, the School was given the authority to offer the Master of Architecture as well as the Master of Interior Design, both two-year professional degrees.

In 1972, new faculty included Dr. Jay Henry (1972–2005) in History, Dr. Ernest L. Buckley (1972-1985) in Structures (father of the actress Betty Buckley), Stanley W. Jackson, Jr. (1972-1975), William Samuel "Sam" Austin (1972-1980), Martin C. Growald (1972-1973 and 1979), Robert S. Mabry (1972-1973), Onny B. Smith (1972-1975), and R. Jerrald Vincent (1972-1975) in Architecture Design and Khan M. Husain (1972-1979) in Planning.

The Department of Architecture moved again in October of 1972 into Swift Center

formerly Ruby Ray Swift Elementary School, a building that had been renovated by Fisher and Spillman Architects, Inc., for \$375,000.00 to fit the needs of the program. All the walls of the original classrooms were eliminated in favor of one big open studio, which was then defined into individual studios by the drawing table arrangements. Each table had a plywood panel attached to the back so that the panels made a continuous "wall" when the desks were aligned. This system worked well to adjust the size of studios. This building, located at the corner of Summit and Bluff Streets, would house the program for several years. The department would share the building with the Women's Physical Education program, which used the auditorium and renovated cafeteria as their new gym. Freshmen studios continued to be held in the old Ousley Junior High School building.

The third year design studios were taught in a unique way. There were two sections. One studied small scale design issues, and the other looked at large scale problems. Small scale consisted of Interior Design, Architecture, and Building Systems, and large scale involved Landscape, Urban Design and Planning. Students would alternate between studying the small-scale sections in the Fall semester and large-



left: Dean Hal Box and Lee Wright at Instant City. right: Students setting up Instant City. Photographs courtesy of Lee Wright. The Ousley Junior High School Building. Photograph courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

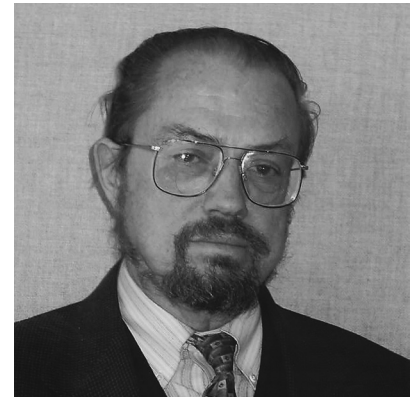
scale sections in the spring semesters. Each section was divided into three sub sections, which would rotate through three different instructors during the semester. This system allowed the students to experience the different faculty specialists. Grades were then averaged between the three areas of study.

It was during this period that Professor Dan Spears organized a sit-down dinner for the students and faculty in the gym. Sit-down in this case was “sit on the floor” at low student-built tables. Large cardboard freestanding up-light fixtures provided a nice ambiance. O’Neal Ford, then regarded as “The Dean of Texas Architects”, made a surprise visit. Ford was in the metropolis to receive the Gold Medal from the Dallas AIA. Ford’s appearance contributed to a memorable experience. The School felt honored that Ford would choose to celebrate with students and faculty rather than his peers.

The Visiting Lecturers Series in 1972-73 included the following speakers: Marshall Kaplan, a planner from San Francisco, with “The Irrelevance of the City Planner”; UCLA Professor Coy Howard with “Processes of Design”; Robert Venturi and Denise Scott Brown, architects from Philadelphia, with

“Ugly and Ordinary Architecture of the Decorated Shed”; Dallas interior designer Carol Hermanovski with “Interior Design: An Approach”; Dallas photographer, Bill Cox with “A Knapsack Tour of Europe”; Flower Mound Manager, Howard Moskof with “Urban Design: Flower Mound New Town”; Dallas architect Frank Kelly with “Strip Highway”; Dallas landscape architect Richard Myrick with “Richland College: A Landscape Study”; San Antonio architect O’Neil Ford with “On Plain Vanilla”; Jules Horton, a lighting designer from New York with “Lighting”; Philadelphia planner and architect Ed Bacon held the “Seminar on Urban Mass Transit and the International Airport”; Dallas architect Frank Kelly with “an Interior System- A Case Study” and planner and dean of the School of Architecture at Rice University, David Crane with “Architectural Education at Rice”.

For the Venturi and Brown lecture at the School in October 30, 1972, Professor Sam Austin supervised a group of students to construct a large *papier-mache* duck in Venturi’s honor. Venturi would sign the duck.

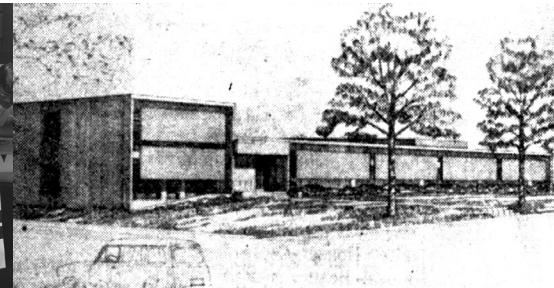


Dr. Jay C. Henry
Professor of Architecture History

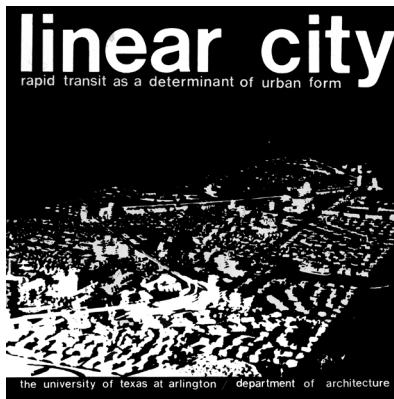


Onny Smith
Assistant Professor of Architecture

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left: Invitation to the opening of Swift Center, design by Sam Austin. middle: The opening of Swift Center in 1972. Photographs and drawing courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.



Cover for the Linear City brochure, graphics by Michael A. Shelton, September 1973.

Linear City

Rapid Transit as a Determinant of Urban Form

Linear City was a critical collaborative initiative in the new Department utilizing the faculty of Architecture, Engineering and the newly formed Public Transportation Center. The goal of the two-year study investigated proposals for public transportation, which would cut automobile use and seek new forms for urban development along the highways.

The Department of Housing and Urban Development funded the public transportation study with a \$150,000 grant. Dr. John Haynes, head of the center and professor of civil engineering at UTA said “the ideas hopefully could be put into effect by the time driving autos become impossible through congestion, lack of space and ecological concerns.”²

Architecture Department Chairman Harold Box said “linear cities along a line—such as a highway or railroad—are the most natural way for people to live together, but the automobile changed all that. New cities are spread out.”³ The studies explored creating a “city” running north and south from the Dallas-Fort Worth Airport to the proposed Lakeview Reservoir.

In conjunction with this research, Dr. Mo-Shing Chen, power systems analyst, developed a computer program for identifying the best routes to various destinations based on time of day, road construction and traffic accident locations.¹

Ferrier, who had studied film at University of Dallas, produced the film *The Linear City*. The film was selected for a showing at the Cannes International Film Festival in France in 1973. Ferrier also started the *UTA Film Festival* in 1973. He would find multiple success with showings at the *International Film Festival* in Christchurch, New Zealand, where he received an award from the Information Film Producers of America, IFPA.

1973–74

New faculty in 1973 included Anthony C. Antoniadis (1973-1997) from Athens via New Mexico, Frank Moreland (1973-79), Jack F. Roberts (1973-75) and Robert Todd Hamilton (1973-current) from Boston. Martin Price would also start teaching as a Visiting Associate Professor before becoming a permanent member of the faculty in 1976.



left: Robert Venturi and Denise Scott Brown visit the school in 1972. middle and right: Sam Austin builds a duck in their honor. Photographs courtesy of *The Shorthorn*. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

R. Todd Hamilton

Professor of Architecture (1973) B.Arch., Carnegie Mellon University, 1969; M.Arch., Massachusetts Institute of Technology, 1972. Registered Architect.

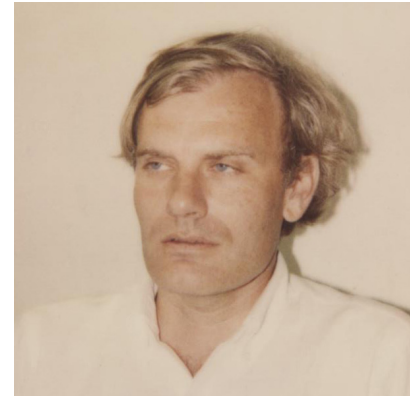
Todd Hamilton started teaching in 1973. Hamilton received his B.Arch from Carnegie-Mellon University in 1969 and his M.Arch; A.S. from the Massachusetts Institute of Technology in 1972. When Todd arrived in Texas, one of the first things he noticed was a billboard outside the old Lexington Motel in Arlington. It read, "Stay a Night or Stay a Lifetime!". Fortunately for the School, Todd stayed a lifetime, although he would reside in Dallas.

Hamilton served as the Graduate Advisor for the Architecture Program and as Assistant Dean in 1991–95. He was also the director of the Summer Studies in New England and he taught as a Visiting Associate Professor at Washington University in 1985 and 1991.

Todd's professional career would prove to be the most prolific of all the practicing architects on the faculty. It was this continuing experience in the profession, which gave his studios a rich and pragmatic exposure to the field. Hamilton's own professional experience included work with Tasso Katselas and

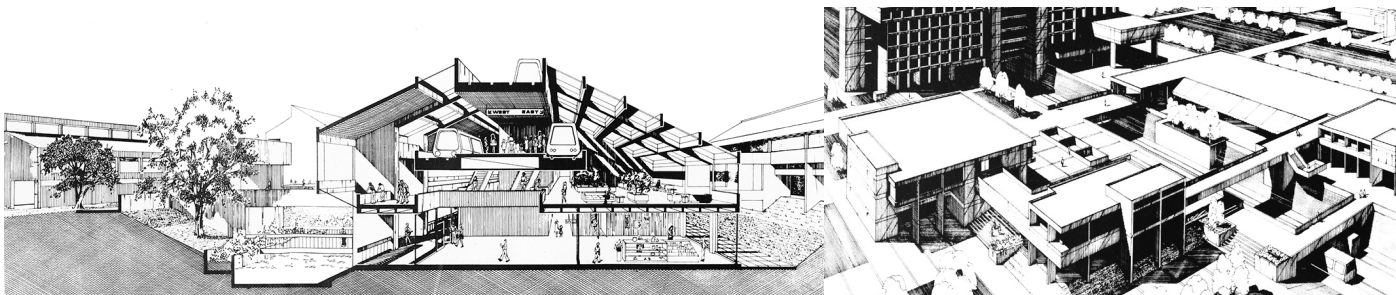
Troy West both of Pittsburgh, R. Wendell Phillips of Boston and his own private practice since 1975. His work has been selected for exhibition in the *New England Holocaust Memorial Competition* in 1991; and received an Honorable Mention for the Mobile, Alabama Courthouse and Government Complex in 1990. Design would also be selected for exhibition at the Yale Conference on Housing in 1993. Hamilton's work would be published in *Texas Architect*, *Abitare*, *Competitions*, *Dallas/Fort Worth Home and Garden*, *House Beautiful*, *Progressive Architecture* and *Architecture Record*.

Antoniades' education included a B.S. Arch. from the National Technical University in Athens, awarded in 1965, his M.S. Arch. from Columbia University in 1966, his M.S. Planning also from Columbia, in 1968 and a Master of Philosophy from University College, University of London in 1972. Antoniades was also a Registered Architect, a member of the AIA and the American Institute of City Planners. Antoniades' scholarly work included articles and design work in numerous journals including *A+U*, *Perspective*, *Architecture*, *Technodomika*, *L'architettura*, *AIA Journal* and the *Journal of Architecture Education*. He published the books *Contemporary Greek Architecture*,



Robert Todd Hamilton
Professor of Architecture

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left and right: Illustrations from the *Linear City* brochure showing various proposals for community centers in residential spurs combining government facilities, retail and public transportation. John H. Box, principle research with graphics by Michael A. Shelton, John M. Luby visuals: Francine Manning, Rafael Indaburu Q.

Architecture/UTA

The program strategy is guided by a diverse full-time faculty and an adjunct faculty drawn from local practicing architects, who together represent 33 universities and 17 architectural schools. Studios vary in size from 15 to 20 students per faculty member.

Research is active with the College of Engineering's Construction Research Center and with the Institute of Urban Studies' Planning Design Research Center and Energy Policy Center.

Student activities include the annual Film Festival for student produced films on architecture and its processes, and the erection of a plastic Instant City for 200 students which lasts 24 hours then disappears without a trace. At the "1 o'clock lectures" in the Jury Room, students "do their thing," faculty members describe their projects, or distinguished guests informally talk about what they are doing. Robert Venturi, Nat Owings, Arch Rogers, Charles Moore, Martin Price, Bruce Goff, Victor Christ-Janer, O'Neil Ford, Willie Pena, John Johansen and visiting foreign architects have been recent guests, along with the architects, planners, landscape architects and interior designers of the Dallas and Fort Worth area who have given generously of their time and energies.

Library and Media Center

The University Library collection includes extensive holdings in Architecture and Environmental Design. Through private donations, the Department maintains a Media Center which supplements the University Library collection with an additional 2000 volumes.

For information:
Architecture/UTA
University of Texas at Arlington
Arlington, Texas 76019
(817) 265-5881

Faculty 1974-75

Cathy B. Allgeier, Assistant Professor
BFA, Pratt Institute, 1964
M Ed (Art Ed) Edinboro State College, 1971 ASID IDEC
Anthony C. Antoniadis, Associate Professor
National Technical University (Athens, Greece) 1965
MS Arch, Columbia University, 1966; MS Planning, 1968
M Philosophy, University of London, 1972
AIA, Registered Architect Assoc AIP
Wm Samuel Austin, Instructor
B Arch, University of Texas at Austin, 1970
AIA, Registered Architect
Hal Box, FAIA, Professor and Chairman
B Arch, University of Texas at Austin, 1950
NCARB, Registered Architect
Ernest L. Buckley, Professor
BSCE, South Dakota State University, 1947
MSCE, Kansas State University, 1949
Ph D, University of Texas at Arlington, 1972
Fellow, American Society of Civil Engineers
Registered Professional Engineer
Robert W. Chambers, Adjunct Professor
BS Arch Engr, Iowa State University, 1951
AIA, Registered Architect
Virginia B. Cleveland, Adjunct Instructor
BFA North Texas State University, 1973
Richard B. Ferner, Associate Professor
B Arch, Texas Tech University, 1968
MA (Art) University of Dallas, 1972
Howard J. Garrett, Lecturer
BS (Landscape Arch) Texas Tech University, 1969
ASLA, Registered Landscape Architect
R. Todd Hamilton, Instructor
B Arch, Carnegie-Mellon University, 1969
M Arch AS, Massachusetts Institute of Technology, 1971
Registered Architect Assoc AIP
Walter D. Harris, Visiting Professor
B Arch, Yale University, 1948; M Arch, 1950
Ph D (Hon) National Engineering University (Lima, Peru)
1960 Registered Architect
Jay C. Henry, Assistant Professor
B Arch, Catholic University of America, 1962
M Arch, University of Washington, 1969
Ph D, University of California — Berkeley, 1974
Khan M. Hussain, Adjunct Associate Professor
IS, Faridpur Rajendra College, 1958
BSCE, East Pakistan University of Engineering and Technology, 1962
MRCP, Kansas State University, 1967 AIP ASPO
Stanley W. Jackson, Jr., Adjunct Assistant Professor
B Arch, University of Texas at Austin, 1969
Missy Lipssett, Instructor
AB, Princeton University, 1971
MFA (Graphic Design) Yale University, 1973
Richard D. McBride, Associate Professor
B Arch, University of Oregon, 1962
M Arch, Cornell University, 1965 Registered Architect

David McCandless, Jr., Associate Professor
B Arch, Cornell University, 1948
M Arch AS, Massachusetts Institute of Technology, 1951
AIA, Registered Architect
Sarah B. Moore, Adjunct Assistant Professor
BA, DePaul University, 1961
MA (Geography) Southern Methodist University, 1967
Frank L. Moreland, Visiting Associate Professor
BS, Texas Christian University, 1959
B Arch, University of Texas at Austin, 1962
M Arch, University of California — Berkeley, 1967
Ph D candidate, University of Pennsylvania
AIA, Registered Architect
Martin Price, Visiting Associate Professor
B Arch, University of Pennsylvania, 1966
AIA, Registered Architect
Jack F. Roberts, Adjunct Assistant Professor
BSME, University of Texas at Austin, 1947
Registered Professional Engineer
Richard A. Scherr, Instructor
B Arch, Cornell University, 1972
MS Arch, Columbia University, 1973
George W. Shupep, Professor
B Arch, University of Texas at Austin, 1940
AIA, Registered Architect
Orny B. Smith, Assistant Professor
B Arch, University of Texas at Austin, 1953
MA (Sociology) Texas Christian University, 1969
Registered Architect
J. Daniel Spears, Associate Professor
B Arch, University of Texas at Austin, 1960
MS Arch, Columbia University, 1963
AIA, Registered Architect
Thomas W. Taylor, Adjunct Assistant Professor
BS (Arch Engr) University of Texas at Austin, 1959
ASCE, Registered Professional Engineer
R. Jerrard Vincent, Adjunct Assistant Professor
B Arch, Texas A & M University, 1959
Registered Architect
Peter J. Wood, Assistant Professor
BA, Yale College, 1963
M Arch, Yale University, 1971
Lee C. Wright, Jr., Associate Professor
B Arch, University of Texas at Austin, 1963; M Arch,
1968 AIA, Registered Architect
George S. Wright, Professor
BA, Williams College, 1940
M Arch, Harvard University, 1949; M Arch, 1952
AIA, NCARB Registered Architect

Architecture

UTA

Department of Architecture
University of Texas at Arlington

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The SAED Administration 1974:

Dean: Hal Box

Associate Dean of Graduate Studies:

George S. Wright

Associate Dean of Major Studies:

Lee Wright

Associate Dean of Basic Studies:

Dan Spears

Assistant Dean: Ed Wallace

Assistant Dean: Peter Wood

Director of Architecture:

Anthony Antoniadis

Director of Interior Design:

Cathy Allgeier

Director of Building Systems:

Frank Moorland

Director of Landscape: Richard Myrick

Director of Urban Design: Rick Scherr

Director of Planning: Khan Hussain

Not everyone on the faculty had an administrative appointment!



above: The 1974 Department of Architecture Brochure. Courtesy of Lee Wright. left: Hal Box. middle: Richard Scherr with architecture student, right: architecture student working on a model of the Fine Arts building. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

Anthropos + Choros in 1979; *Architecture and Allied Design*, Kendall-Hunt in 1980; *The Poetics of Architecture* in 1990 and *Epic Space* in 1992 both published by Van Nostrand Reinhold. Antoniadis also wrote a column for *The Dallas Times Herald* called, *Architecturally Speaking* first appearing in 1973.

In October of 1973, Professor Stan Jackson conducts an analysis with the architecture students and proposes renovation projects in economically depressed South Dallas. The aim of the project was to analyze the South Dallas situation realistically and come up with suggestions for improving the community.⁴

Designing one building is not the answer. We have a responsibility not only to the client, but to the overall area-to the entire community since it is our silent client.

Stan Jackson

Jackson was the principle of the design build company, Jackson and Jackson with his father. Jackson would develop his own firm SWJ Architects, Inc., later becoming Sonny-Nicole Architects, Inc. Among his buildings, Jackson would design The Dallas Black Chamber of Commerce; Bank One banking centers; Texas Southern University Library in Houston; the Daniel

“Chappie” James Learning Center; A. Maceo Smith High School as well as schematics for DART transit centers.⁵

1974–75

The following year of 1974, new faculty appeared from around the world. Numerous adjunct faculty taught technical electives and the department soon became a School of Architecture and Environmental Design overnight. New faculty included Cathy Allgeier (1974–1980), Virginia Barber (1974–75), Robert W. Chamber (1974–79) the landscape architect, Howard Garrett (1974–75), Missy Lipsett (1974–75), Richard Scherr (1974–1989) from NYC and David McCandless (1974–75). The same year Paolo Soleri, the architect of Arcosati, the compact city outside of Phoenix, gave a lecture to the School in November 1974.

Richard Scherr received his B.Arch from Cornell University with Phi Kappa Phi Honors in 1972 and his Master of Science in Architecture from Columbia University in 1973. Scherr would teach architectural design at UT Arlington until 1989 before leaving for Pratt University. At UTA, he received a series of Organized Research Grants and the Terry Cunningham Award for Faculty Development to investigate the use of gridded systems in art, architecture

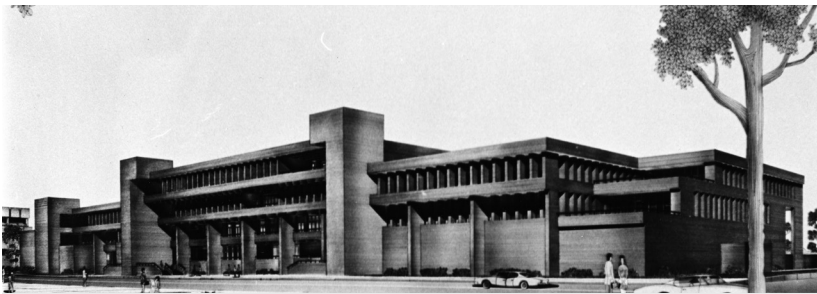


Cathy Allgeier, Director of the Interior Design Program



Richard Scherr
Professor of Architecture

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left: Rendering of the Fine Arts Building's east facade Fine Arts Building showing Cooper Street at grade, right: Fine Arts Building under construction. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.



Antonio C. Antoniadis
Professor of Architecture

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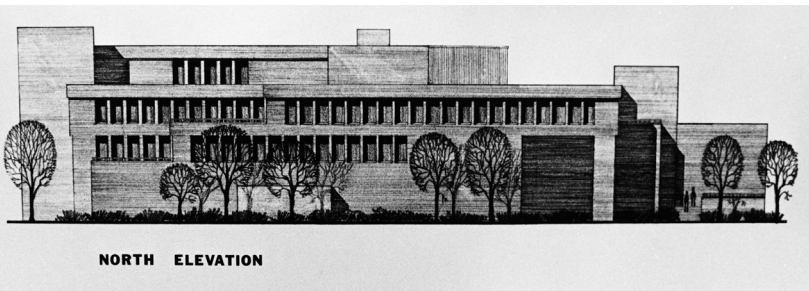
and urban design. The subject of which developed into the book, *The Grid: Form and the Process in Architectural Design* in 2001, USA Books/Universalia Publishers.

In 1974, the Department changed its name to The School of Architecture and Environmental Design, SAED. This reflected the then current emphasis of “architecture being a part of the total environment”. The program focused on the natural environment, the social and psychological aspects of the environment as well as the built environment, which was seen as a result of these other influences. From the beginning though, it was decided that this would be a Design School even though it carried the then current buzz word “Environmental”. There were originally six undergraduate programs, with individual directors for each program. The same year, the new School was approved to offer the Bachelor of Science in Architecture and the Bachelor of Science in Interior Design, both four-year degrees.

The new SAED moved into the new \$8.3 million Fine Arts Building when it was completed in 1975. The building, designed by Parker Croston Associates with Paul C. Wharton Associates, Project Architects, enveloped the existing Main Stage Theater and was modeled after Boston’s City Hall by Kallmann McKinnell & Knowles.

Architecture shared the building with Art, Music and Communications. Architecture had requested in the budget funds to acquire significant examples of modern furniture design, pieces by Knoll, Herman Miller and others. Many of these original pieces are still in the School’s collections at this writing over forty years later. The open plan of the Fine Arts Building allowed for studios to be grouped in flexible areas. Common spaces such as the “carpet garden” served as the student lounge. A large double volume atrium between the second and third floors created a collective space which most of the studios shared. Upper level studios on the third overlooked the basic design courses on the second floor. Some of the adjacent courses were still being taught at Swift Center. A sense of community among the students was particularly strong. Graduate Teaching Assistants acted as late night design critics and they often enlisted the help of undergraduate students to ink presentation drawings for their graduate thesis. In fact, it was a tradition to assist the thesis students in their final presentations so that they would have completed presentations.

The Interior Design Program was initially in the Department of Art in the 1960’s and offered a two year Associate of Arts Certificate. From 1968 to 1972, a four-year Bachelor of Fine Arts degree was



left: Hal Box inspects the new studios in the Fine Arts Building middle: Elevation of the new Fine Arts Building by Parker Croston Associates. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

awarded by the Department of Art. The program would transition to Architecture in 1972 although senior interior design courses continued to be offered by the Art Department through the years of 1973-74.

Cathy Allgeier, a graduate of the Pratt Institute in New York City earned her Masters Degree from Edinboro University, served as the first director of the new Interior Design Program. In an interview with *The Dallas Times Herald*, she spoke about the encompassing curriculum:

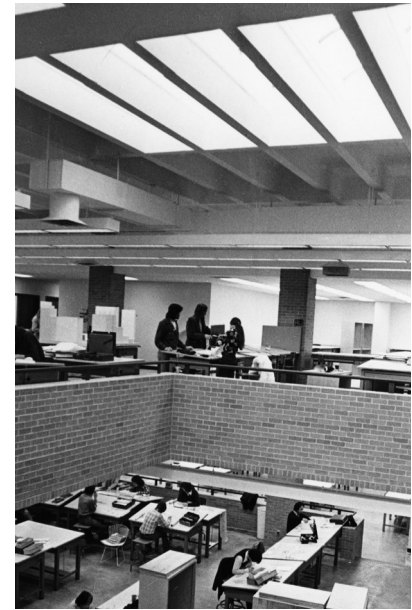
Interior Design is an 'intimate profession' in which the designer needs to know people, as well as color and fabric and rooms. What is the difference? Decorating is merely the application of surface finishes. Decorating is the applied use of color, texture and material to existing space.

Design involves everything from the creation to the shaping of space, the needs of the clients, and the users of the environment. Obviously the more we can determine about the needs of the users and the function of space, the more responsive the design solution can be to the development, which shapes space, determine the functions and determine how the elements go together.⁶

Cathy Allgeier

The university at this time had a centralized library system. The School initially sought to have their own in house library, a request which was denied. The response was then to create what was called the Media Center. The Center originally consisted of architectural periodicals and books donated by practicing architects, retired architects and the widows of architects. The Dallas architect, George L. Dahl, whose firm had designed the UTA Library and Texas Hall, donated a substantial library of books and paintings to the Architecture department including over 300 drawing, some dating back to 1928.⁷

In the 2003 graduation speech, Hal Box would tell how after being denied a separate library, he instructed the faculty to check out all the books on architecture and have them available to the students in the new media center. He then invited the head of the library for a friendly tea where he explained that they would continue to check out all the books until they did get a permanent library. Much later an accreditation team would recommend a facility in the school thus creating the first branch library on campus, the new Art and Architecture Library.



Atrium in the Fine Arts Building. Special Collections, UTA 21

The completion of the Fine Arts building gives visibility to a segment of the university, which has not had visibility. The university should really be a leader in the fine arts for the community. we need to become more responsive to the community.

Dr. William Baker



Student in the new Fine Arts Building. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.



Richard B. Myrick
Professor of Landscape Architecture

1975-76

In October of 1975, the first National Architectural Accrediting Board NAAB team visited and recommended a full five-year accreditation in March of 1976 as they would again in 1980 and 1985. The same year the College Coordinating Board approved the Architecture Department in April 1975, making it a full-fledged school. The new School of Architecture and Environmental Design introduced two graduate programs, one a Masters of City and Regional Planning with a requirement of 60 semester hours and the other a general study integrating architecture with other fields such as sociology and economics in addition to the Master of Architecture degree.

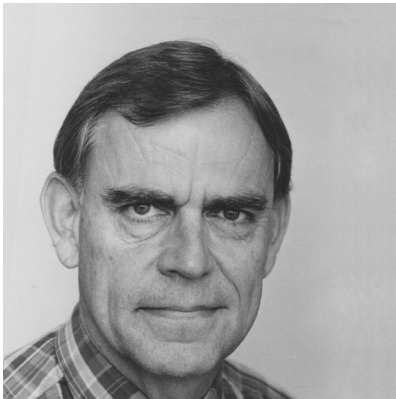
Richard B. Myrick, FASLA

Professor of Landscape Architecture
A.B. Harvard University, 1938; M.L.A., Harvard Graduate School of Design, 1940. Registered Landscape Architect.

Groundwork for the Landscape Program was laid in 1975, when Dean Box engaged the service of long-time local practitioner Richard B. Myrick to teach courses in site design to the architecture students. Response to this offering was so successful that an option was offered in 1977 for a bachelor's degree in Landscape Architecture.

A native of Tignish, Prince Edward Island, Canada, Richard Botume Myrick attended Harvard University, earning a degree in Fine Arts in 1938 and an M.L.A. in 1940.

Upon graduation Myrick joined the Lambert Landscaping Company in Dallas, before forming Richard B. Myrick and Associates in 1953. In 1963, Myrick designed the grounds of the LBJ Ranch in Johnson City, Texas. In 1965, Myrick teamed with Lawrence Halprin to design North Park Center in Dallas, Texas. In 1972, his office designed the landscape master plan for new Dallas/Fort Worth Regional Airport. Myrick's residential work included the landscape of the 1957 modern house, 5848 Colhurst Street, Dallas, Texas, designed by architect, William Benson, with the interior design by Louise W. Kahn.



R. Gene Brooks
Associate Professor of Architecture and Landscape Architecture

Dr. Bill Baker, the Vice-President for Academic Affairs said at the time of the School's first accreditation:

When I talked to members of the team, they had nothing but very favorable comments to make about the school, and emphasized that their recommendation for five-year accreditation was very unusual after a first visit. In fact, they told me it had never been done before, to their knowledge.



left: Assistant Professor of Architecture, Onny Smith with graduate student Nancy Rodman. Photo by Reggie Harrell. Courtesy of *The Shorthorn*. middle: Interior Design students in Fine Arts carpet gardens. right: Cathy Allegier with student. Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

In 1971, Myrick formed a partnership with Gene Newman and Walter Dahlberg: Myrick Newman Dahlberg Inc. The firm's major projects included the Akard Street Mall, Central Business District street scapes, Young Street Revitalization, Dallas City Hall, Convention Center Park, and the 50 acre Reunion Redevelopment with Rowland Jackson in Dallas, five of the eight Dallas Community Colleges, the Dallas City Hall Complex, work in the Guadalupe Mountains, Big Bend National Parks, Lake Amistad, and Lake Meredith National Recreation areas. Myrick was named Professor Emeritus in Landscape Architecture in 1988.

1975 would also see the arrival of new faculty: Bill W. Boswell in Architecture, R. Gene Brooks in City and Regional Planning, Robert Norris (1975-1979) and Robert J. Yingling in Interior Design. John P. Shaw (1975) Thomas L. Udstuen (1975) and Thomas E. Woodward (1975-79).

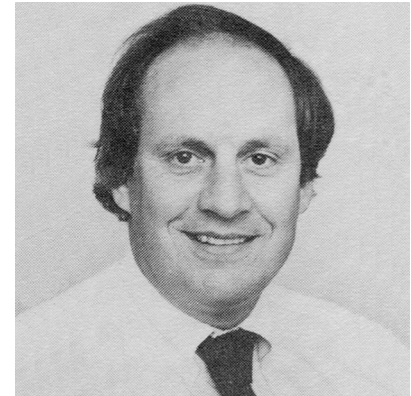
In September of 1975, the School started the Master of City and Regional Planning. The Planning faculty included Joel B. Goldsteen and Khan M. Husain with Brooks and Antoniades.

Bill Boswell

B.Arch., University of Texas at Austin, 1969;
M.Arch., University of Colorado, 1972. Registered Architect

Boswell, like his long time friend, David Jones, began his education at UT Austin before transferring to the University of Oklahoma, where he would receive his B. Arch. He then attended the University of Colorado, for his M. Arch, 1972. Boswell's professional career included practice with Marvin Hatami, Denver; Wong and Tung; and Johnson and Associates, both of Dallas. He maintained his private architectural practice beginning in 1974, with work focusing on residential and commercial projects. Boswell's design talent would be recognized with the following awards: UT-Arlington Chancellor's Council Award for excellence in teaching, 1988; Outstanding Teacher Award, School of Architecture, 1978. In 2012, he was named Professor Emeritus in Architecture.

Professional Design recognitions include: Second Prize in the Downs of Hillcrest Competition, Dallas, 1987; and a Citation Award in the Association of Collegiate Schools of Architecture National Faculty Design Competition in 1988. He taught as a Visiting Professor, at Washington University in the Fall of 1990. Boswell also



Bill Boswell
Associate Professor of Architecture

Professor Boswell by deed and reputation became the most influential teacher in the important second and third year studios. Boswell even in retirement remains our Rome connection and heart and soul of the beginning years. Its fair to say that without him the undergraduate program would have remained just another touchy feely exercise.

Todd Hamilton

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left: Architecture students: Charlotte Boyle, Patti Taylor and Judy Dooley in 1974, Photographs Courtesy of *The Ft. Worth Star Telegram*. middle left: Landscape student Christine Parsons. Photographs Courtesy of the *Ft. Worth Star Telegram* middle right: Sam Austin measuring his small office. Photograph courtesy of *The Shorthorn*. right: Media Center in the Fine Arts Building. Image courtesy of Bill Boswell.





Architecture faculty Micky Shelton, Photographs courtesy of the University of Texas at Arlington News Service Photographic Collections, Special Collections, The University of Texas at Arlington Libraries, Arlington, Texas.

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In just seven years, the program grew from a 2 year transfer program to a six year accredited school of architecture, with thirty-five faculty and 850 students, being the second largest program in Texas.

Lee Wright

started and directed the Study Abroad Program in Italy in 1982, the longest continuing study abroad program on campus.

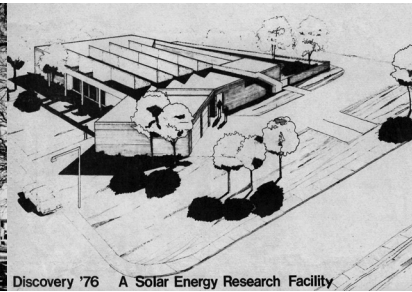
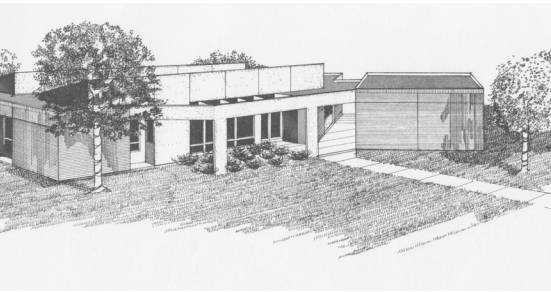
UTA's Construction Research Center began work on the Discovery 76 Solar House in 1975. Dr. Ernest L. Buckley, the project's engineer and Associate Director of the Construction Research Center developed the house with the architectural design by Professor Todd Hamilton with the project manager and Associate CRC director, Dr. Gerald Lowery of the Mechanical Engineering Department. The purpose for the three-bedroom 1,950 square-foot house would be to collect data based from its heating and cooling use from solar energy. Todd Hamilton explains,

Constructed at the corner of South Pecan Street and West Mitchell Street, the design was influenced by two important factors-energy conservation, and certain compromises in order to facilitate the building's research function, a flat roof with double bank of solar collectors.

Texas Electric Service Company provided a grant of \$60,000.00 to initiate the project. Graduate students and their families would reside in the house for a period of five years to record the data⁸ The house

cost \$101,900.00 with \$31,000.00 worth of scientific instruments to test the feasibility of using sunlight as a primary energy source for space heating, air conditioning and water heating. Northrup, Inc. built the solar energy system and Jim Atkins, an architecture alumni was the contractor.⁶ Students in business, engineering and architecture participated in planning, design, administration and the actual construction of the house. The house won a national *Comfortouch Award* and was featured at the 1976 National Association of Home Builders Convention held in Dallas.

Dean Hal Box was **STOLEN** from UTA in 1976. It is rumored that Hal turned down the first couple of offers but the President of U.T. Austin wanted him for their Architecture dean and finally made an offer that he could not refuse added to the opportunity to be dean of the school from which he graduated. Who could refuse? Succeeding Dr. Charles Burnette, Hal served as the Dean of Architecture at U.T. Austin for the next 25 years, retiring in 1992.



left: Perspective of the Discovery 76 Solar House designed by Todd Hamilton. middle: Solar House completed. Photo courtesy of Todd Hamilton. right: early study for the Solar House. Photographs courtesy of Todd Hamilton



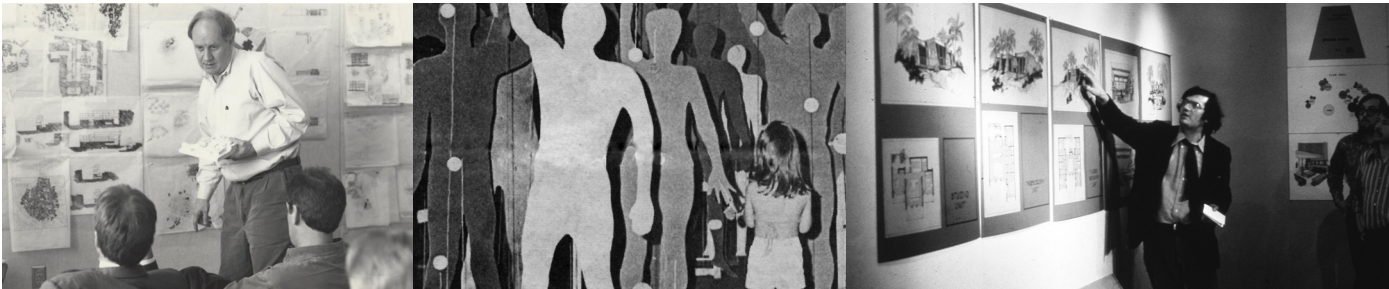
Louis I. Kahn lectures to students at the International Design Conference, Aspen, Colorado, a young Bill Boswell in attendance. Photograph by Dick Durrance II. Used by Permission from GettyImages.

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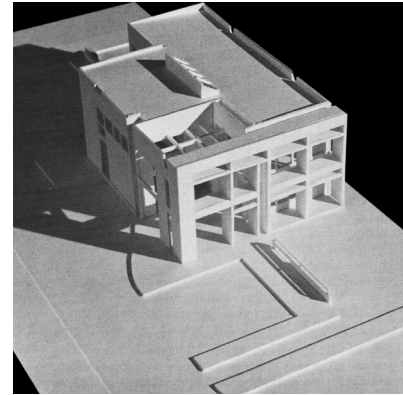
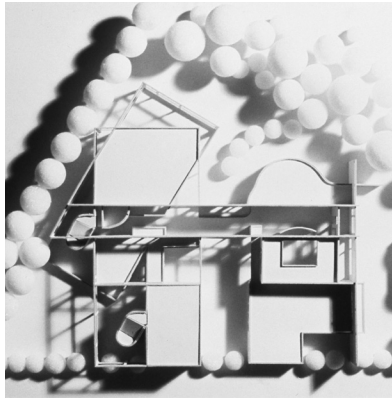
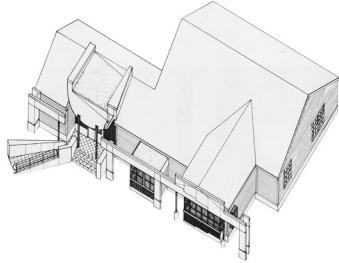
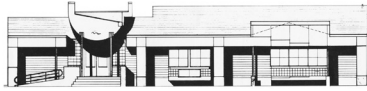
We're trying to use students as much as possible in planning and building. Universities have tended to stay in their ivory towers the last couple decades. I don't think that's good for students. We built the house with masons. We built the wall around the garden with student labor, and you can't tell the difference. But it sure made a difference in cost.

We think this is useful because a lot of these kids go to school and get an engineering degree or a degree in architecture and they've never really got their hands dirty. It's just useful. It builds character¹⁰

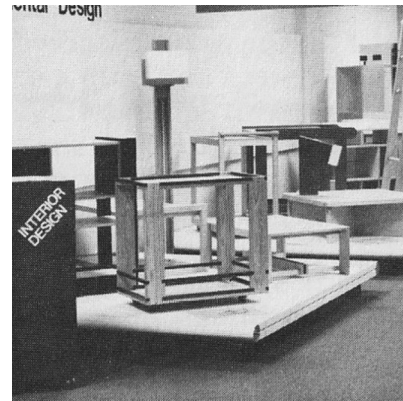
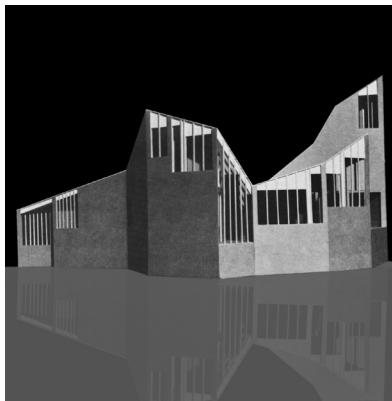
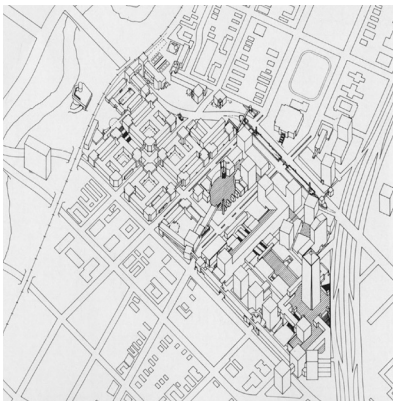
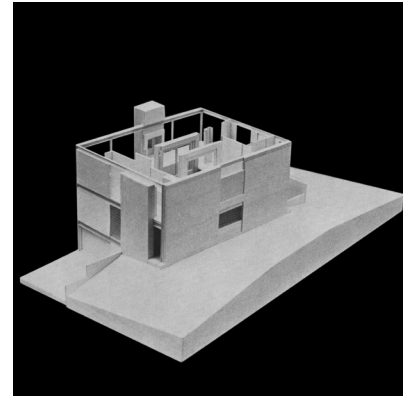
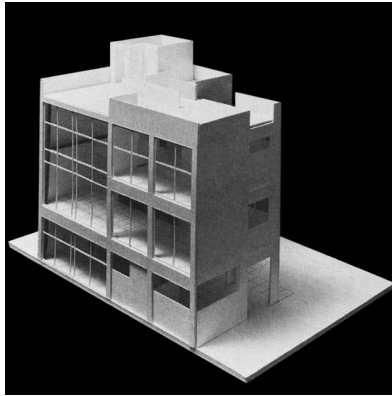
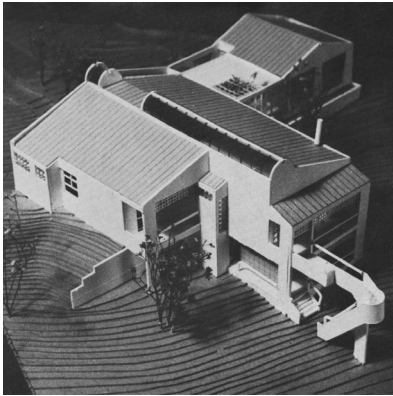
Dr. Ernest L. Buckley



left: Boswell in review. middle: Modulator Man cardboard cut outs. Photograph courtesy of *The Shorthorn* right: Professor Antoniades. Photograph courtesy of the School of Architecture



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Faculty and student architecture work top left to right: Baha'i Remodel, Todd Hamilton; Office Building, Bill Boswell. middle left to right: Stroud Residence, R.B. Ferrier, Paris Penhouse, John Trammel, Rick McBride, design critic; Arriaga House, David Jones; bottom: Kevin Flanagan and Ralph Duesing, Rick Scherr, design critic; The Waltz House, Martin Price; furniture design class, Fabio Fabiano, design critic.



George S. Wright, FAIA
Dean of Architecture 1976–87

After Dean Box left for Austin, Dr. W.A. Baker appointed George S. Wright, FAIA to serve as the acting dean. Dean Wright graduated from Williams College (B.A. in 1973) and received two master of architecture degrees the Harvard's GSD (1949, 1952) where he was a classmate with I.M. Pei, Edward Larabee Barnes, and Stuart E. Franzen, Vermont landscape architect.

George Wright had an award-winning practice in New Mexico before coming to UTA in 1971, where he had served as graduate advisor since the beginning of the master's program.

George Wright designed the first solar heated and cooled office building, which had been featured in *Fortune*, *Time* and *Life* magazines in 1957. He had served as Secretary to the New Mexico Board of Examiners for Architects for six years and had been awarded the New Mexico Fine Arts Medal for Distinguished Architecture for his work on the Rio Grande Zoo. He had been invited by his former employee, Hal Box to teach as an adjunct faculty in 1971. Wright was named Dean Emeritus in Architecture in 1988.

At this time, the school had an enrollment of over a thousand students and thirty-

one full-time faculty. Richard Ferrier was selected to be the Associate Dean. George simplified the structure and offerings of the School in order to focus more on the education of architects. The graduate program in Interior Design, which was had been led by Professor Cathy Allgeier, was discontinued after graduating only five students. Four of the original undergraduate programs were also discontinued or transferred to other schools in the University. Wright's strategy was to maintain the academic organization begun by Hal Box. Many of the initial proposed curriculum offerings disappeared because of the enrollment or lack of interest.

1976–77

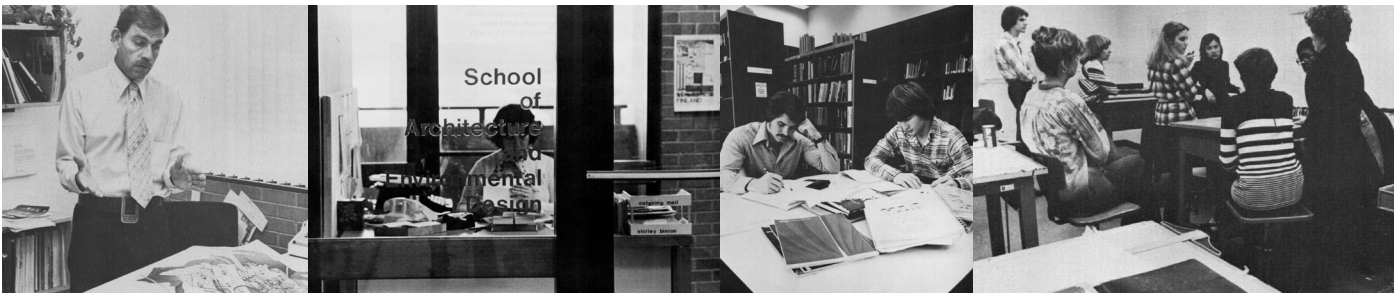
Martin Price

Professor of Architecture. B.Arch, University of Pennsylvania, 1955. Registered Architect.

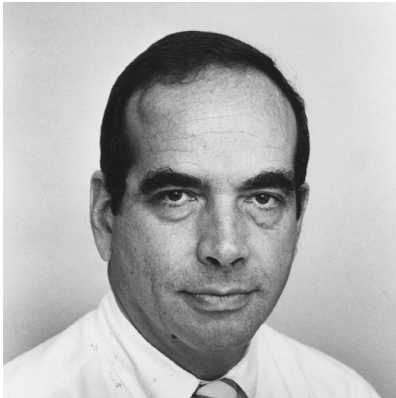
In this same period, Professor Martin Price from NYC appeared as a visiting professor in 1974 and eventually joined the permanent tenured faculty. Price also served as the Acting Director between 1977–78.

Price had a long academic history of being a visiting critic at several universities, including Louisiana State University,

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from left to right: Professor Gene Brooks, Administrative Offices in the Fine Arts Building, Students in the Media Center, Interior Design Class. Photographs courtesy of *Reveille the UTA Yearbook* and the University of Texas at Arlington News Service Photographic Collection, Special Collections, UT Arlington Library, Arlington, Texas



Martin Price, Associate Professor of Architecture

UT-Austin and the University of Houston. He was an invited lecturer at Helsinki University of Technology; Architectural Association, London; Oslo University; University of Michigan; University of New Mexico; Cranbrook Academy of Art; Graham Foundation and Harvard Graduate School of Design. In addition, Price's professional experience included work with Philip Johnson, Harry Weese and as later as a Partner in charge of Design with Armand Bartos. Price's own office, The Office of Martin Price, Architect was started in 1973. Price was named Professor Emeritus in Architecture in 2012.

Martin's passion for anything Finnish and natural fostered an entirely new alternative. For his entire UT Arlington career Price's studios displayed a passion and search for the marriage between nature and building. He connected with the students and faculty.

Todd Hamilton

Chester Duncan started teaching in 1976. Professor Duncan, a registered professional engineer, taught structure courses in *Statics, Concrete and Soils* and *Foundations*. His professional experience included work on the Folger Shakespeare Library and the Federal Reserve Bank both in Washington D.C.; the University City High School in Philadelphia.

Duncan received the Silver Medal of the Pennsylvania Society of Civil Engineers for the Scott Library and Administration Building of the Thomas Jefferson Hospital in Philadelphia. He produced the book, *Soils and Foundations for Architects and Engineers* in 1992 Springer Publishing.

1977–1978

Andrzej Pinno,

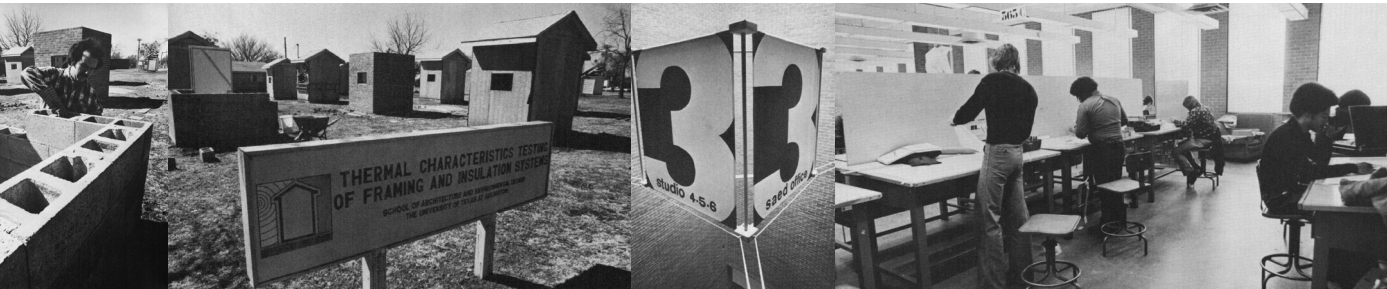
Associate Professor of Architecture (M.Arch., Warsaw Polytechnic Institute, 1952; M.A., Warsaw Academy of Fine Arts, 1963; M.Arch. in Urban Design, Harvard Graduate School of Design, 1966. Registered Architect).

Professor Pinno had taught previously at Renesselear Polytechnic Institute where he would return to teach in 1993. He also taught at the Université de Montréal, Pennsylvania State University and Cornell University. He had professional experience with Jerzy Soltan in Warsaw, and with Josic, Candilis, and Woods in Paris. Candilis' office focused on experimental and prefabricated housing. Professor Pinno's numerous design competitions included Vienna South, and the Centre Georges Pompidou, Roosevelt Island Housing Competition and the Hong Kong Peak Competition. He was published in *Architektura, Bau-Forum, World Architecture No. 1, Architectural Design, Le Carré Bleu, ABC, DMG-DRS Journal, and Reflections*.

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Chester I. Duncan, Jr., Professor of Architecture



left: Terry Cunningham working on the UTA Housing Research and Design Center's 13 structures to study the effects of thermal and electrical use. Photographs courtesy of Reville the UTA Yearbook 1975, 1976 and the University of Texas at Arlington News Service Photographic Collection, Special Collections, UT Arlington Library, Arlington, Texas.

Other new faculty were Ken Schaar (1977–1983), Assistant Professor, B.S. (Washington University, 1962, M.A. University of Uppsala, Sweden, 1968), Newton Fallis (1977-83) and Robert D. DeJean (1977-91) would start teaching in Landscape Architecture.

The Lecture Series, *Insights*, in 1977 included Harry Weese of Chicago; Ricardo Legorreta of Mexico City, William Turnbull of San Francisco, O’Neil Ford of San Antonio and the Finnish architect, Reima Pietila.

1978–1979

Craig Kuhner

B.A., University of Pennsylvania 1964; M.Arch, University of Pennsylvania, 1970; The Academy of Fine Arts in Vienna, 1966-67.

Professor Craig Kuhner (1978-2014) started teaching design studios as well as photography and portfolio design. Students learned how to document their work and organize ideas in powerfully graphic ways. Kuhner studied at The University of Pennsylvania, receiving his B.A. in 1964 and his Master of Architecture in 1970. He also studied at the Academy of Fine Arts in Vienna between the years 1966-67. Kuhner taught previously at Ball State University, prior to his coming to UTA. Kuhner was named Professor Emeritus in Architecture in 2015.

In 1978, the Coordinating Board authorized the School of Architecture to offer the Master of Landscape Architecture a three-year professional degree. Richard Myrick continued to lead this program. Myrick’s efforts led to his award of Outstanding Teacher in 1978.

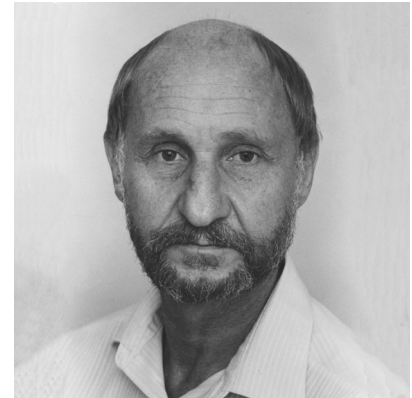
Several new faculty would join the School in 1978-1980. Fabio N. Fabiano (1978-87), Joseph “Joe” Guy (1979–2014), Ardeshir Anjomani Sani (1980–current) and Michael Yardley (1979-2006).

Fabio N. Fabiano

BArch, The University of Florence, 1964; M.I.D., Syracuse University, 1974.

Fabio Fabiano practiced architecture and design in Tunisia, Canada, Italy and the USA. As a design consultant, he designed and realized several interiors for banks, showrooms, exhibits and various product design such as stereo systems, radio receivers, dental units, telephonic equipment, office accessories, furniture and graphic design. He would instrumental in promoting the school with his beautiful posters, which the School has retained in their archives.

Under Fabiano’s leadership the Interior Design program steered towards a stronger curriculum focusing on design and architecture, turning away from



Andrzej Pinno, Associate Professor of Architecture



Craig Kuhner, Professor of Architecture



The Palladio in America Exhibition is held from November 2 to December 20, 1977. On display were the large section models constructed for the Palladio Museum located at the Palazzo Barbarano in Vicenza, Italy. Photograph on left courtesy of *The Shorthorn*.



Fabio N. Fabiano, Director of Interior

traditional decorative features. In lieu of eclectic fashions, window treatment and wall paper, the program integrated the students into the Architecture basic design courses and focused the upper level studios on space planning, graphics, furniture design, photography, and color theory.

Michael Yardley

A.B., Washington University, St. Louis, 1959; M.A., Institute of Fine Arts, New York University, 1965.

Michael Yardley received his B.A. in 1959 from Washington University, St. Louis and his M.A. from the Institute of Fine Arts, New York University in 1965. He also studied at the Courtland Institute of Art in London. Yardley had previously taught at New York University, Barnhard College, Rutgers University and at York University in Toronto. He was a member of the staff of the Avery Memorial Library of Columbia University. Yardley developed history classes on Renaissance and Baroque Architecture as well as organized and led the Study Abroad program in Italy. He was part of the Texas Consortium in which he taught art and architecture history classes in the London Program at the University of London in 1985 and 1987.

Professor Yardley was a modest and gentle instructor. His enthusiasm and

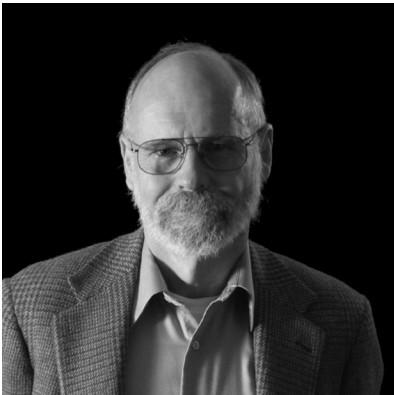
energy in the classroom made him a very popular instructor. In his pedagogy, he taught architectural history as design theory providing a wide scope of the historical contexts and forces which shaped and defined the significance of each architectural building studied. He was, as much as the design faculty, critical in shaping the School's educational mission of design.

Yardley would receive the Dean's Award for Excellence in Teaching in 1982 and the University's Amoco Foundation Teaching Award in 1984. Yardley also lectured in various institutions and professional organization and was active in the College Art Association, the Society of Architectural Historians, the National Trust for Historic Preservations, Phi Beta Delta and the Royal Oak Foundation.

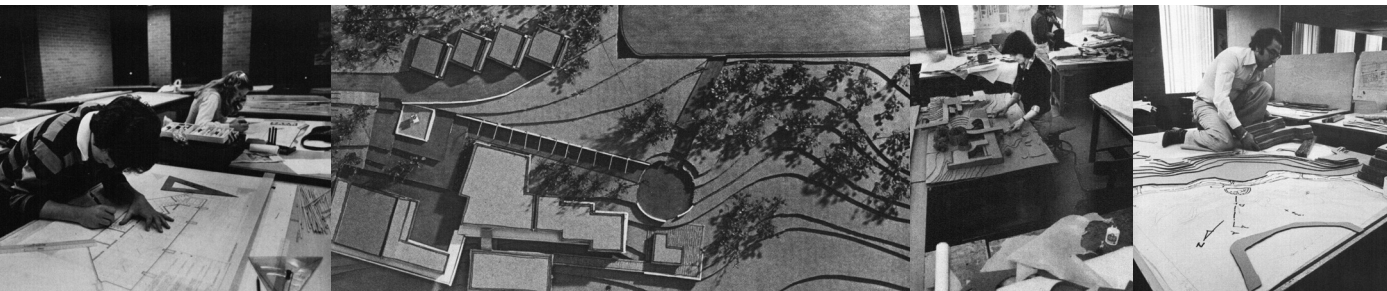
Joe Guy

B.F.A., 1977; M.F.A., 1979, Texas Christian University.

Joe Guy, a well beloved faculty member, was a thoughtful and poetic instructor and artist. He received the Dean's Award for Excellence in Teaching in 1981, and the University Creative Achievement Award in 1989. Among his grants, he received the Louis Comfort Tiffany Foundation Grant in 1987 and the National Endowment for the Arts/Mid-America Arts Council



Michael Yardley
Associate Professor of Architecture History
Professor Emeritus of Architecture



Photographs courtesy of *Reveille* the UTA Yearbook and the University of Texas at Arlington News Service Photographic Collection, Special Collections, UT Arlington Library, Arlington, Texas

Grant in 1990. Guy's work exhibited in multiple venues and institutions including the Waco Art Center, the Dallas Museum of Art, the San Antonio Art Institute, Adams-Middleton Gallery, Dallas, the Art Museum of Southeast Texas, Amerika Haus, Berlin, Aspen Art Museum, the Jan Krugier and Leslie Cecil galleries in New York and the Modern Museum of Fort Worth. Guy's publications include articles in *Artforum*, *Artweek* and *Artspace* and documented in books *Fifty Texas Artists* and *Contemporary Arts in Texas*. Joe Guy was named Professor Emeritus in Architecture in 2012.

Joe Guy taught the students in the first year drawing courses. The introductory courses exposed the students to the craft of drawing in intricate details and instilled in the curriculum a strong foundation in drawing and visual perception. As an artist, Guy's works were abstract mysterious compositions, mediating between sculpture, painting and artifact. His work along with the conceptual paintings by Richard Ferrier would resonate with the students for many years, providing sublime connections between the disciplines of art and architecture.

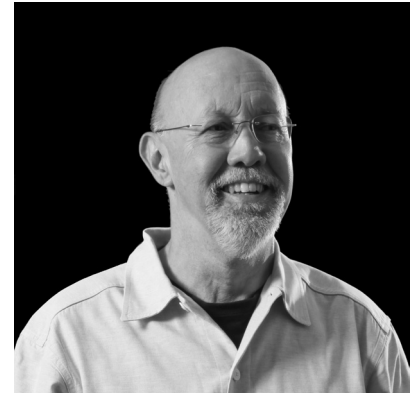
In 1978, Prof. Myrick added Mr. Oliver Windham (1978–1985), B.L.A., 1971;

M.L.A., 1977 Louisiana State University to the Landscape faculty. Windham had taught previously at Louisiana State University and worked professionally with Reynolds, Smith and Hill, The Louisiana Parks and Recreation Department and was in private practice since 1974. Active in state and national ASLA affairs, his major landscape architecture projects included the Treasure Tree Gardens and the Fort Worth Botanical Garden Conservatory. Prof. Windham also received the Outstanding Teaching Award in 1980.

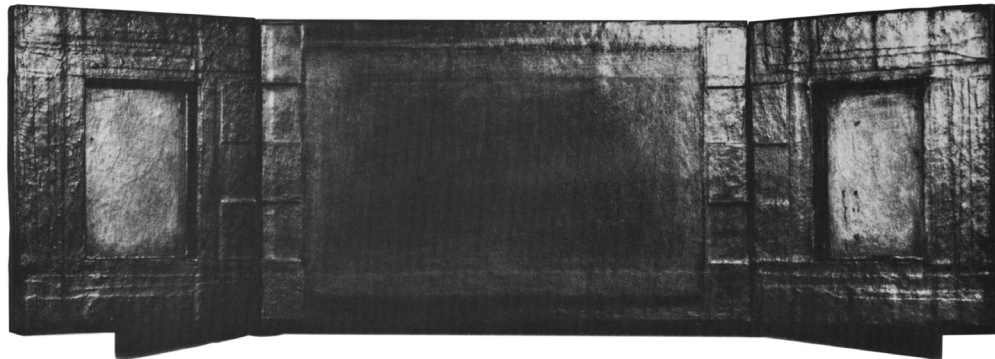
The conference, *Movement Toward Economic Democracy*, is sponsored by CIRP in 1978. The keynote speaker is Georgia Senator Julian Bond, a well-known civil right proponent. The conference is part of the Texas Regional Conference in *Alternative Policies* sponsored by CIRP, SAED and Fuerza de los Barrios.

1980–81

As the SAED entered the 1980's, Dean George Wright addressed the questions of curricular emphasis on design versus the societal issues of low cost housing, the energy crisis and urban renewal. In *The Dean's Corner*, his introduction to the *SAED News*, Spring 1980, volume 1, number 2, Wright states:



R. Joseph Guy
Associate Professor of Architecture



"Dark Knowledge", mixed media, Joe Guy, 1980. Photograph courtesy The School of Architecture

ALVAR AALTO

symposium: "aalto's gift"
school of architecture and environmental design
the university of texas at arlington-fine arts building
wednesday, january 30, 1980, irvine recital hall 7:30 pm
participants:
göran schicht, helsinki
kaarlo vartiainen, helsinki
edgar kaufmann jr., new york
klaus edmund smith, st. benedict, oregon
o'neil ford, san antonio
james psaltis, dallas
martin price, uta (moderator)



Alvar Aalto Symposium poster by Fabio Fabiano, 1980.

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Many of my friends have asked me the questions, "Why isn't the School of Architecture at Arlington concerned about low cost housing... the energy crisis... rebuilding our cities?" I might respond to those very well meaning queries in the following manner:

The practice of architecture does not necessarily respond to the needs of society. Schools of Architecture respond to very few of the issues facing society for the schools are the product of the profession and conversely the schools train and shape the future professionals...

The societal mission of architecture as it may relate to become involved in the problems of our age -The Eighties - not just in idealistic, formalistic, theoretical debates, but mature and deliberate action. Academe has a valid role in theoretical debate. Academe has a greater responsibility, an overriding one if you will, to participate in the greater debate of the future of our world. To perpetuate waste, to lack concern for our cities, to turn our backs on decay and destitution is to fail society. If we do not care about the environment, who will?..

Architecture schools can respond to the situation. Schools with a few dedicated and

concerned faculty members can become involved in an architecture for the eighties. A humane architecture can turn to human scale projects. Schools of architecture can at least be part of the conscience of the professions and present to the community some of the rightful concerns of our segment of society. These concerns should include:

- Energy conservation design
- The issue of low cost housing
- The redesign and rebirth of our cities
- The redemption of suburbia
- The training of minority students to enable them to better interpret the problems of the minorities.

If schools of architecture can touch only a few students, the message that architecture is concerned may reach society. I believe design can be taught at all levels. The principles of design are just as valid for a low-income walk-up apartment as for an urban art museum with no budget restrictions. We need both and that is the point I try to make. For the eighties architectural schools should look at their image. Architecture is an art of love, and love and concern for all our fellow man and our environment is what I believe architecture is all about.



left and right: Alvar Aalto 1898-1976, A Retrospective Exhibition, Photographs courtesy Craig Kuhner.

*I have used the word architecture to embrace all the design disciplines of the SAED: landscape architecture, interior design, planning and urban design, and architecture are all involved. If they are not, then we really are doomed to failure.*¹
Dean George S. Wright

With this renewed call to arms to address societal issues as well as emphasis on the formal principles of architectural design and theory, the eighties began with wide ranging initiatives, curriculum concerns and exhibitions.

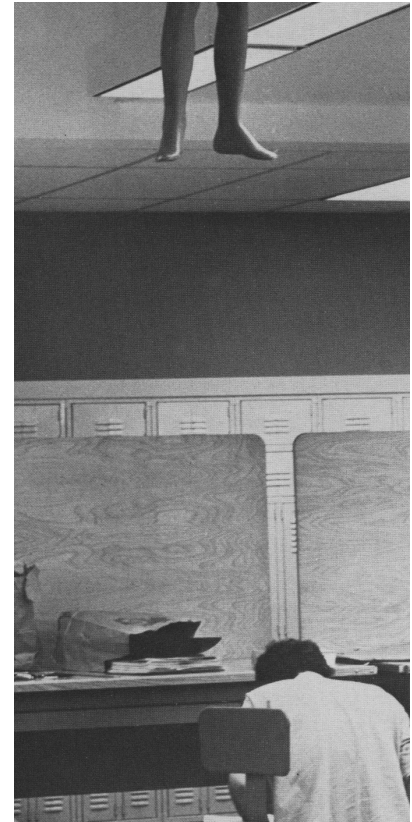
In January of 1980, Professor Martin Price moderated the symposium, *Aalto's Gift: His Concern for Humanity* with Father Edmund Smith, the prior of Mt. Angel Abbey, Oregon where Aalto designed the library; Texas Architect, O'Neil Ford; Edgar Kaufman, Jr., of New York, who commissioned Aalto to design the board room of the Institute of International Education, New York; Kaarlo Leppanen, Architect, Helsinki, chief architect with Aalto's office; James Pratt, Architect, Dallas; Göran Schildt, writer and editor of the book on Aalto, *Sketches*. In conjunction with the symposium, Professor Price brought the exhibition *Alvar Aalto 1898-1976, A Retrospective Exhibition*, organized and circulated by the Museum

of Finnish Architecture, Helsinki with the support of the Finnish government. Leppanen organized the exhibition. Sherry Dunaway and gallery curator Max Sullivan of the Art gallery assisted in bringing the exhibition to the School. Price would also publish the article, *Aalto's Gift, Concern for Humanity for Texas Architect*.²

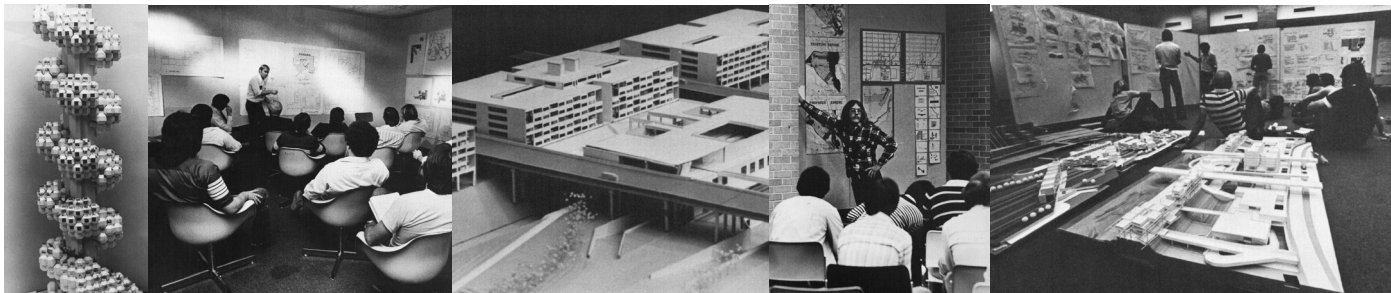
The lecture series for 1980–81 included Barton Myers, TAFT Architects, Robert Irwin, Charles Gwathmey, Geoffrey Broadbent, Helmut Jahn, Gavin Stamp, Jere French, David Dillon, Haig Khachatoorian, Jerome Sirlin, ArchiTexas, James Patrick, Michael Rotondi, Bill Marvel and Bruce Goff. Susana Torre, author of the catalog *Women in American Architecture*, was also included in this lecture series.

Professor Anthony C. Antoniadis writes of the Architecture program:

Many of our studios lean toward a comprehensive approach to architecture-process and product, not product nor form alone, although all options are not ruled out. The diversity of the faculty and the multiplicity of design direction and beliefs were reflected in the projects of our students. The dynamic variety, frustrating



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Photographs courtesy of *Reveille* the UTA Yearbook and the University of Texas at Arlington News Service Photographic Collection, Special Collections, UT Arlington Library, Arlington, Texas



above: The *In Between* exhibition at the National AIA Convention and the Dallas Convention Center, 1976, Photograph courtesy of Bill Boswell. below Charles Jencks. Photograph courtesy of the School of Architecture.

on occasions, produced at the end a memorable year and designs that will be remembered. At least one would like to believe that this year was important to the lives of some of the students and some colleagues.³

The same year, Charles Jencks, the noted architectural historian, was the Visiting Architectural Critic at the SAED. In an essay for the *SAED News* in Spring 1980, Jencks writes on the ideological shift of the early eighties:

*In the past year there has been a convergence of styles within Post-Modernism, a convergence which, to this critic at least, comes as a surprise. The diversity of departures from Modernism seems irreducibly plural... Now things have changed and a more commonly shared approach, even common style, has emerged. It might be called many things: partly derived from the Western tradition of Classicism in all its varieties and partly evolving from Modernism, we could call it Post-Modern Classicism.*⁴

Director of the Landscape Architecture Program, Richard Myrick reports in the same issue of the new program's three venture:

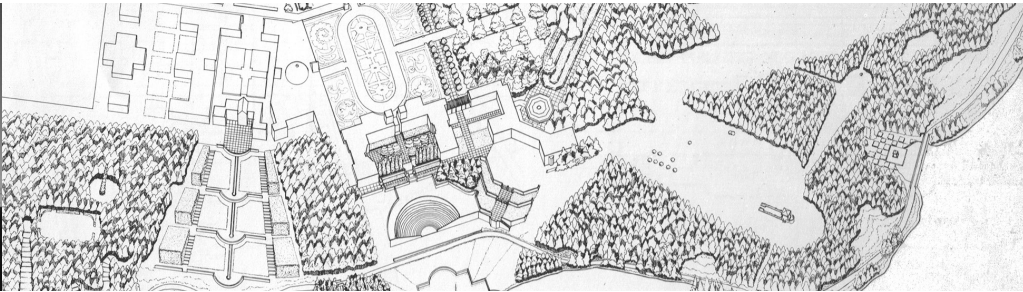
Approximately 45 students were enrolled

in the undergraduate and with 16 being accepted into the graduate program. The first two graduates were expected to complete their MLA in 1980.

In regards to the goals of the program, Myrick writes:

Emphasis in the program centers on the development of a strong technical basis in the traditional aspects of landscape architectural design, plant materials, construction, and history. This is coupled with program development, the design process, and a thorough understanding of the resources on which design must be based—land, landforms, geology, natural systems, and plant associations.

What differentiates this school from others in the South and Southwest is its emphasis on interdisciplinary training. Landscape students are required to take two semesters of architecture design during which they develop an understanding of geometry and the spatial relationship of and in structures. In planning courses, they learn about the factors that influence broad scale decisions at the city and regional level. All above is generally accomplished by the end of the fifth year. The final 16 hours of the master's program is devoted to developing a second strength-



left: Lost Creek House, William S. Austin and R.B. Ferrier, Architect, 1978-80. right: Proposal for the Dallas Arboretum, design by Ralph Duesing, Edwin Davis, Tony Synder. Design critics: George Gintole and Richard Myrick. Photograph courtesy of Richard B. Ferrier. Drawing courtesy of SAEDNEWS.

business administration, urban landscape architecture or perhaps regional planning.⁵

The Landscape Program had a strong foundation of the three core instructors, Myrick, Windham and DeJean. In addition, Dutch landscape architect, Jan Brouwer started teaching as an adjunct. Professor Ian McHaig, author of the book, *Design with Nature* and Jot Carpenter both lectured in 1980.

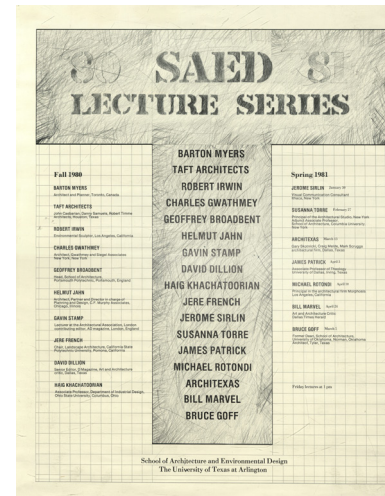
Assistant Professor Kenneth Schaar leads a group of graduate and undergraduate students student on an expedition in collaboration with Cornell University to a Bronze Age site in Alambra, Cyprus. The program documented the architectural remains disclosed by the Cornell expedition. The group undertook a locational study of surface artifacts found within the excavated site, documenting the tombs found within the area. Producing an artifact survey they initiated a resource and utilization assessment of the environmental context.

The architectural critic, David Dillon's first article, *Why is Dallas Architecture So Bad?* for *D Magazine* in May 1980. In the piece he writes:

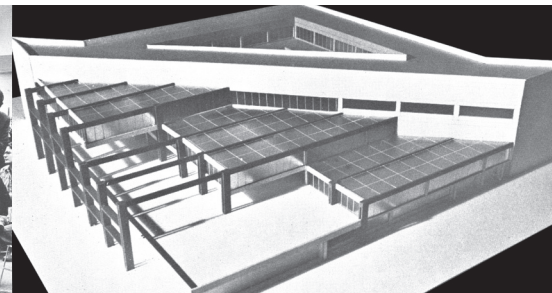
Most cities with national reputations for architecture and planning also have strong

and vocal schools of architecture nearby. Boston has Harvard and MIT, Philadelphia has the University of Pennsylvania, Minneapolis has the University of Minnesota, Houston has Rice, and so on. Whether the teachers are practitioners or the molders of practitioners, the presence of these schools raises the level of discourse about the built environment in ways that are unknown in Dallas. Here, architecture surfaces as a public issue mainly in connection with zoning; the talk is largely about quantity rather than quality. By and large, the Dallas Museum of Fine Arts ignores architecture as a subject for exhibition. Last fall, the AIA-sponsored "Celebration" fizzled through a combination of bad timing and general apathy, although a similar event has been going on in Houston for four years, getting larger and more popular each time. The closest school of architecture is at the University of Texas at Arlington, a new school that is just beginning to find a direction. Its impact on Dallas architecture so far has been minimal and will probably stay that way for several years to come. Among the local architectural community, it has the reputation for being a source of competent technicians rather than fresh thinking about design.⁶

In contrast to Dillon's assessment of the school, George Wright in the year wrote



1980-81 SAED Lecture poster



left: mural by Fabio Fabiano, middle: jury with Charles, Jencks, David Jones and Lee Wright, right: Student Project by Craig Blackmon, 1979. Photographs courtesy of the SAEDNEWS.



John McDermott
Professor of Architecture and Director of Architecture

about the diversity and strength of the program:

The tolerance and encouragement of a varying set of design philosophies may not result in a blinding image of a super philosophy, which has immediate impact upon the profession. Many schools of design 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 architecture 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 a 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 identities⁷

George Wright

1981-82

In 1981, a School of Architecture Alumni Association was formed and in 1983, the first Advisory Council was formed consisting of twenty-seven professionals and friends of the school.

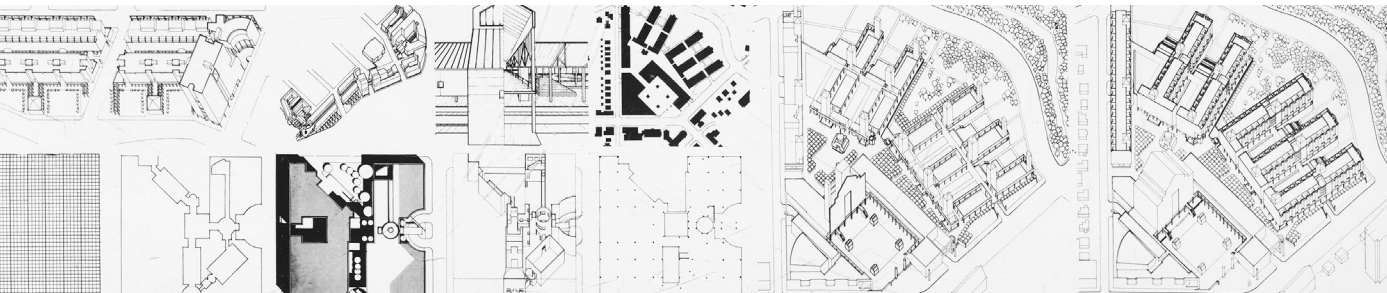
The SAED faculty is diverse in its approach to design and no one direction is desired nor is a single direction evident. There is no one label, which can be applied to the faculty and student work. It is not the intended that the SAED be a "postmodern" school, a direction, which many may praise but, on the other hand, some critics, such as Moshe Safdie, characterize post-modernism as boredom leading to mannerism. The SAED wishes to be an "open school" emphasizing the process of design rather than style. The "open school" is one that is open to differing concerns for, and differing expressions, of design.⁸

George Wright

Rik McBride likewise elaborates on the defining models in the design pedagogy:

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

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Drawing courtesy of SAEDNEWS.

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

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

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

Thus, design ought not be an embellishment upon a technical curriculum anymore than book studies can no longer fail to be procreator to all that follows.

The arcane mysteries of patterning make all the differences to a curriculum of visual values.⁹

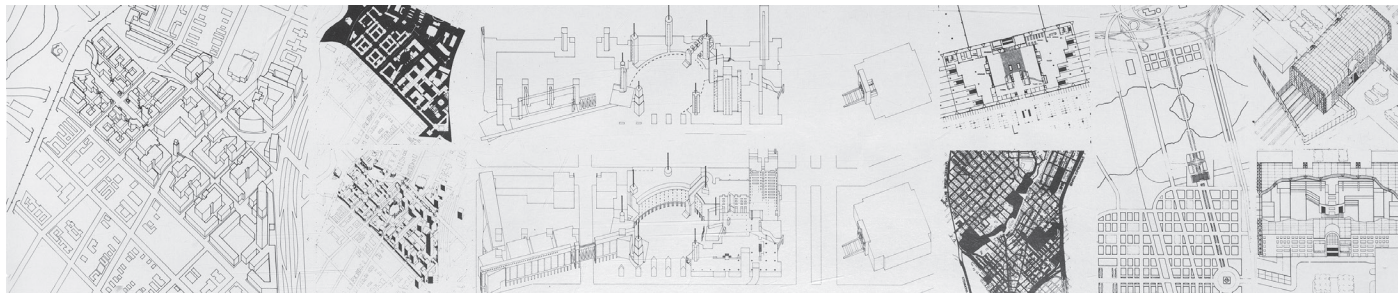
Rick McBride

Richard Myrick writes on the changing philosophy in Landscape Architecture:¹⁰

Landscape Architecture even more than architecture is subject to the pluralistic pressures of modern experience. Not until the 1930's did it abandon the rhetoric of classicism and the Beaux Arts tradition, and for forty years it has been emphasizing a design response to contextualism, naturalism and humanism. Recently the emergence of pure art forms in the landscape, first designed by sculptors and now by landscape architects, has added a new dimension. Finally, we have freed ourselves to draw unashamedly on classical elements as part of our language. In essence, we are following Robert Stern's three paradigms of Modern architecture: classical, vernacular and process in designs that are increasingly more deliberately studied and more carefully integrated.¹¹



Poster for Philip Johnson Exhibition
Fabio Fabiano



Drawing courtesy of SAEDNEWS.



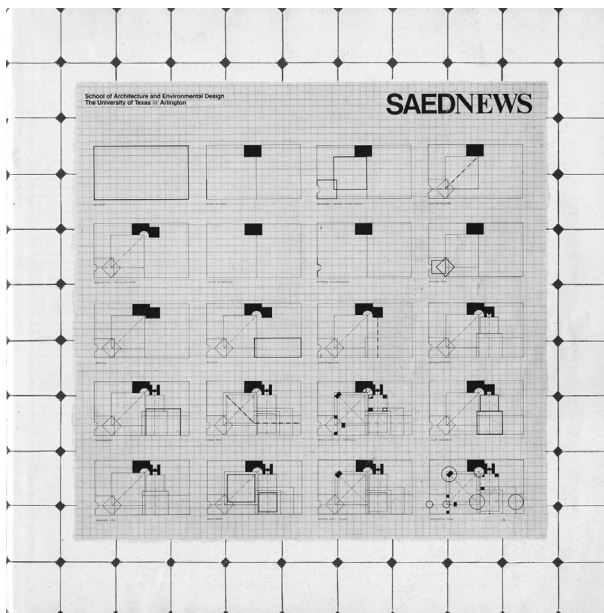
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From April 14-30 of 1982, the School hosted the exhibition of Le Corbusier's drawings and models for the parish church of Saint Pierre de Firminy-Vert. At the center of the exhibition, the large section model of the proposed church dominated the exhibition. In conjunction with the exhibition, the SAED sponsored three speakers who discussed aspects of Le Corbusier's work: Michael Graves, Professor of Architecture, Princeton University; Bernhard Hoesli, Dean of the Eidgenössische Technische Hochschule in Zürich and Werner Seligmann, Professor of Architecture, Syracuse University.

Bernhard Hoesli's lecture at the SAED was his first time to return to Texas since he had left Austin. After his lecture, a group of faculty took him to the Stoneleigh Pub in Dallas where Alexander Caragonne first conceived the idea to write the book, *The Texas Rangers Notes from an Architectural Underground*.



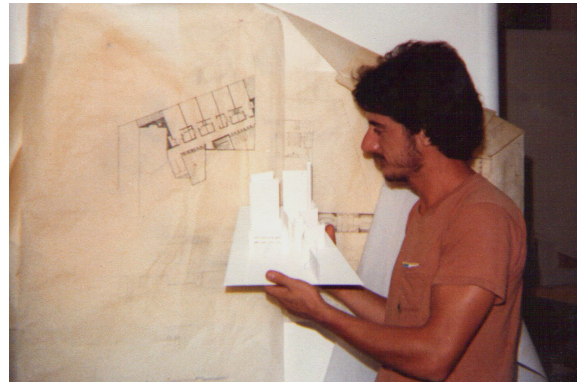
top: Section model of Saint Pierre de Firminy-Vert in the Exhibition Le Corbusier Saint Pierre de Firminy-Vert. Photograph courtesy of Craig Kuhner. on left: poster design by Sam Austin. right: poster design by Fabio Fabiano.



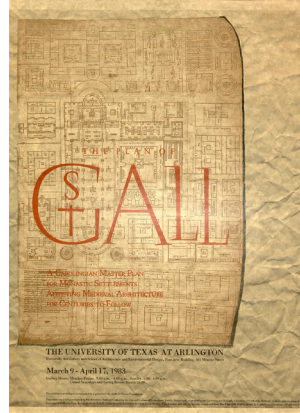
Covers of the SAEDNews from top left to bottom right: Volume 1 Number 2, Spring 1980; Volume 1, Number 3, Spring 1981; Volume 1, Number 4, Spring 1982; Volume 1, Number 5, Spring 1984.



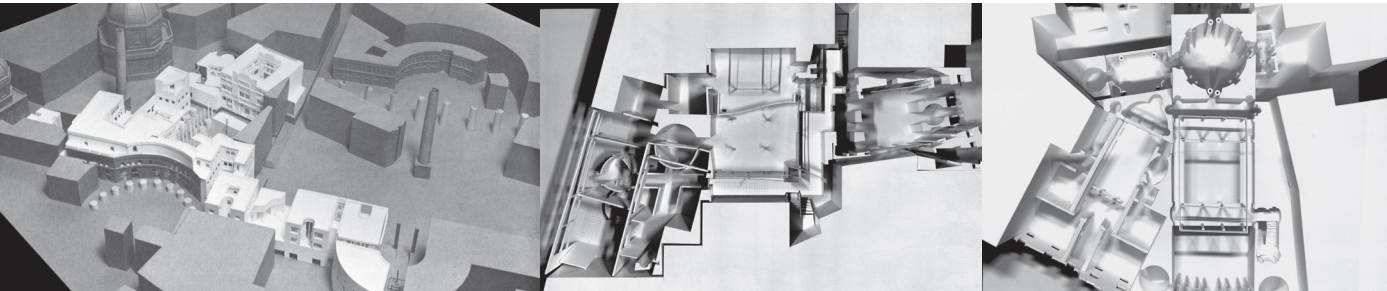
Interior Design Poster by Fabio Fabiano



left: Bijan Youssefzadeh in Bill Boswell's studio.



Poster for *St. Gall Exhibition*, reproduced from the Plan of St. Gall in Brief by Lorna Price, University of California Press, 1982



left: "Italian Connection II or the Missing Link", student project by Barbara Mahan, Dwight Jones, David Swaim, Design critic, Bill Boswell. middle and right: In-fill projects by Darrel Fields and Beth Gu. Design critic Bill Boswell.

Richard Ferrier's work was exhibited in the *Architects as Artist* Exhibition in March and April 1981 at the Octagon in Washington, D.C. Ferrier's conceptual drawings would receive wide reception in exhibitions and publications. In the 1983 exhibition, *Conceptual Drawings and Constructions by Six Texas Architects*, he writes:

Semiotic Intentions: Beyond the Storyline
*Though architectural drawing is most readily thought of as a means of expression and depiction, it also has the potential to transcend the literal. Drawings and paintings are a mode, which provides a vehicle to investigate intentions and attitudes, literal aspects and abstract thoughts, complexities, fantasies, intricate relationships as well as fragmented notions. While the process can be both tangible and speculative, it is its speculative nature that can provide significant contributions to the process of design.*¹²

R.B. Ferrier

1982–83

The School appoints Professor John McDermott as the new Director of Architecture in the Fall of 1982. McDermott previously taught at Ohio University (1970-74) and Ohio State University (1974-82). He also taught in the summer programs at

the Catholic University of America (1974-82) and the University of Miami (1993-95). Professor McDermott would serve as the director until 1987 when the new dean Edward Baum is appointed.

The lecture series for the academic year of 1982–83 listed the following lectures under the theme, *Figuration: Factual Fable*. The series included lectures from Dr. Jay Henry, Alex Caragonne, L. Keith Lofton, William Curtis, Thomas H. Beeby, Jeffrey Owen Brosk, Caroline Constant, Michael Dennis, Robert Sardello, James Hillman, Jack Diamond, Fred Koetter, Jorge Silvetti and George Qualls.

The exhibition, *Beyond the Box: Architecture of Philip Johnson and John Burgee* with photography by Richard Paine was held from October 6 through October 31, 1982. The exhibition, *The Plan of St. Gall: A Carolingian Master Plan for Monastic Settlements Affecting Medieval Architecture for Centuries to Follow* was held from March 9 through April 17, 1983.

1983–84

The 1983–84 lecture series included Rodolfo Machado, Tod Williams, Thomas Schumacher, Jon Michael Schwarting, Peter Eisenman, F.H. Hazelhurst, Steven



G. Truett James
 Senior Lecturer in Architecture.



Stephen E. Lawson
 Senior Lecturer in Architecture

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left Visiting Critic, Susanne Underwood with Architecture students Danny Richardson, Scot Rasmussen and Brad Johnson. Photograph courtesy of the University of Texas at Arlington News Service Photographic Collection, Special Collections, UT Arlington Library, Arlington, Texas. middle and right: *St. Gall Exhibition* in Fine Arts Galleries. Photographs courtesy of Craig Kuhner.



Poster for Vuokko & Antti Nurmesniemi Exhibition.
Poster design by F. Fabiano

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Holl, Kestutis Paul Zygas, Robert Slutzky and George Baird. Martin Price would exhibit his designs for three houses in the exhibition, *Miten Luonto Muovaa- How Nature Forms* at the Museum of Finnish Architecture and at the SAED in November of 1983.

New faculty would include Allan Gold (1983–1986), Stephen E. Lawson (1983–2005), Max and Suzanne Underwood (1983–87). Jack Diamond, John McDonald and Irving Phillips would teach as visiting critics.

Stephen Lawson, Senior Lecturer in Architecture, received his A.B. from Harvard College in 1975 and his M.Arch. from Ohio State University in 1981. He taught previously at Catholic University. At the School of Architecture, Professor Lawson developed and coordinated the Computer Aided Design Laboratory. With Professor G. Truitt James, Lawson received professional awards from the Illumination Engineering Society of North America's Edwin F. Guth Memorial Award of Merit and its International Illumination Design Award for the Iliff House in 1989; the IESNA International Illumination Design Award for the Cook House in 1988. Lawson was a consultant to the United States Corps of Engineers on computer applications in planning and design and an active member of the Association of Computer Aided Design in Architecture, ACADIA. With James, he designed the new McKinney Avenue Contemporary Museum.

In 1983, Dr. Buckley became the Dean of the College of Engineering at South Dakota State University where he served for six years. Buckley would pass away in August of 1989. Several scholarships were named after Professor Buckley both at UTA and SDSU.

1984–85

Planning begins on the new building for the School of Architecture and Environmental Design by the firm, Pratt, Box and Henderson with the general contractor, B-F-W Construction. While Dean Wright sought to have national recognized architects bid for the building's design, the internal regulations of the UT System required a Texas architectural firm to oversee its construction. As the former dean, Hal Box's office would have the advantage. Nonetheless, Wright had solicited interest from Richard Meier, Romaldo "Aldo" Giurgola of Mitchell-Giurgola Architects, Caudill Rowlett Scott (CRS) and Gunnar Birkerts and Associates.

New faculty hires included Bennett Neiman(1984–89) and John Paul Maruszczak (1984–present) and G. Truett James.

Truett James served as many years as a Senior Lecturer in Architecture, teaching the architectural lighting courses and environmental controls. Professor James received his B.S. Arch in 1978 and his M.Arch in 1982, both from the University of Texas at Arlington. James received the American Institute of Architects Henry

Together, Maruszczak and Gintole's formal education and work backgrounds enhanced the school studio experience nicely complimenting the more pragmatic and functional studios. This ongoing purposeful balance of interest and design options made the curriculum more vital and energized. That magic balance continues today in both the undergraduate and the graduate programs.

Todd Hamilton

Adams Award at UT Arlington. He also was awarded a Citation from the AIA Ken Roberts Memorial Delineation Competition, 1982. James was awarded fellowships to the ACSA Summer Institute from 1983 through 1987. Professor James would also co-author chapters "Climate and Site" and "The Building and Energy" in *Site Planning: Environment, Process and Development* by R. Gene Brooks, published in 1988 by Prentice-Hall.

John Maruszczak

Associate Professor of Architecture, 1984–present

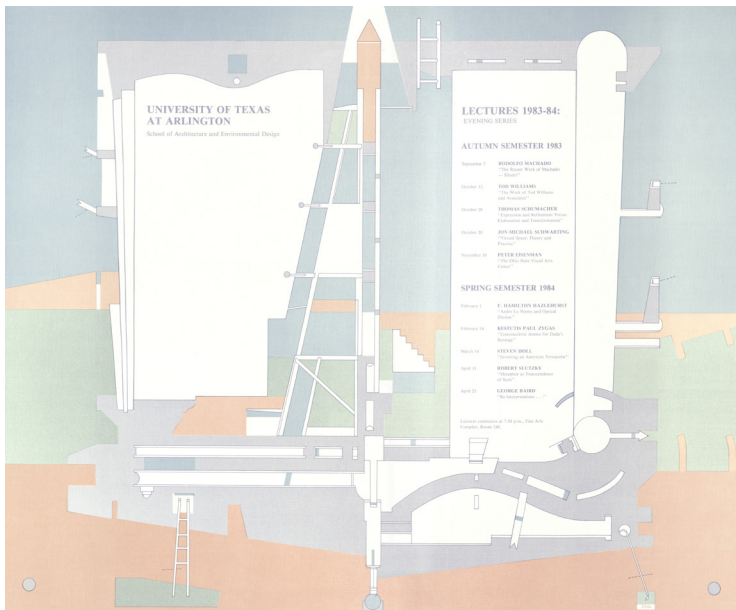
John Maruszczak, Associate Professor of Architecture, (1984–present) is a graduate of Cooper Union (BArch, 1975) and Princeton University (M.Arch, 1980). He taught previously at the University of Miami, Carleton University and Rice University. His professional experience included work with Raimund Abraham of

New York; Peter Waldman at Princeton; and Arquitectonica in Miami. Maruszczak received the Skidmore, Owings and Merrill Educator's Travelling Fellowship in 1986 and later would be honored by UT-Arlington's Distinguished Award for Creativity and Research in 1991.

John would receive numerous major awards in architectural competitions, including: Honorable Mention in *Progressive Architecture Annual International Furniture Competition*, 1986; First Prize, *Mitsui Home International Residential Competition*, 1989; Third Prize, *Shinkenshiku Residential Design Competition* 1989 and again in 1990; Honorable Mention, *Literary Houses Competition*, 1989; Award in the Atlas International Competition, 1991; Second Prize (conceptual category), *Corning Architectural Design Competition*, 1991; Award, ACSA Faculty Design Competition, 1991; and Third Prize in *Takiron Award*

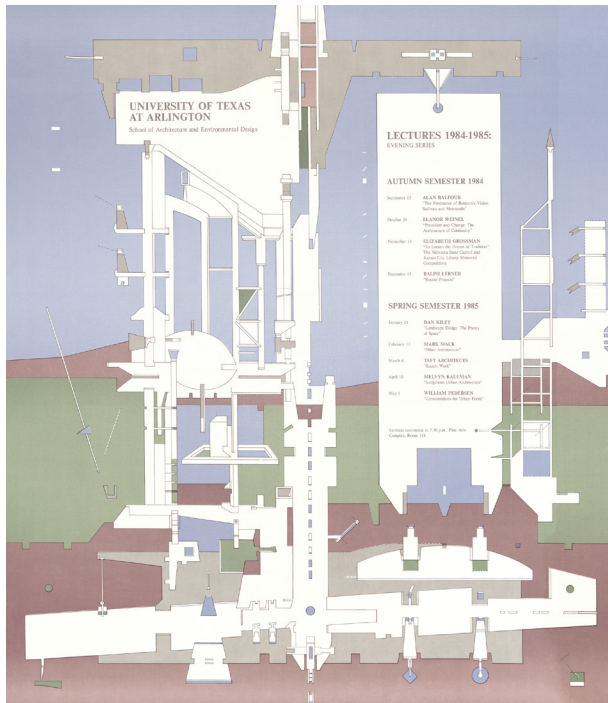


John P. Maruszczak
Associate Professor of Architecture



left: Lecture Series Poster for 1983-84, designed by John Maruszczak. right: Cabana, J.P. Maruszczak, photograph courtesy of Craig Kuhner





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Lecture Series Poster for 1984-85, design by J.P. Maruszczak



1986 Summer Program, The Architecture of Rome and Northern Italy. Drawing by James Hare



left: Student modeling the Nurmesniemi design. Photograph courtesy of *The Shorthorn*. middle: Irving Phillips with Rik McBride. Photograph courtesy Craig Kuhner. right: Professor Bijan Youssefzadeh at the School of Architecture. University of Lund in 1985.

Design Competition, 1991. Maruszczak's work would also be published in *Progressive Architecture*, *Princeton Journal*, *Japan Architect*, *Texas Architect* and along with George Gintole, both their student projects were featured in the Rizzoli publication of *The Education of an Architect* in 1989.

The Department of City and Regional Planning would also move to the School of Urban and Public Affairs in 1984-85 in the Graduate School as an interdisciplinary program.

The School hosted the exhibition of the Finnish husband and wife designers, *Vuokko & Antti Nurmesniemi: Dialog on Design* in February of 1985. The exhibition included fashion and a photographic exhibit which floated in the exhibition gallery. New hires include Elfriede Foster (1985–2013) Harry L. Garnham (1985–1987), George Gintole (1985–present) and Dr. Medan Mehta (1985–present).

Elfriede Foster

Senior Lecturer in Interior Design
1985–2013

Elfriede Foster received her B.S. in Architecture in Interior Design with highest honors from the University of Texas at Arlington in 1981 and her Masters from UTD in 2000 . Professor Foster served

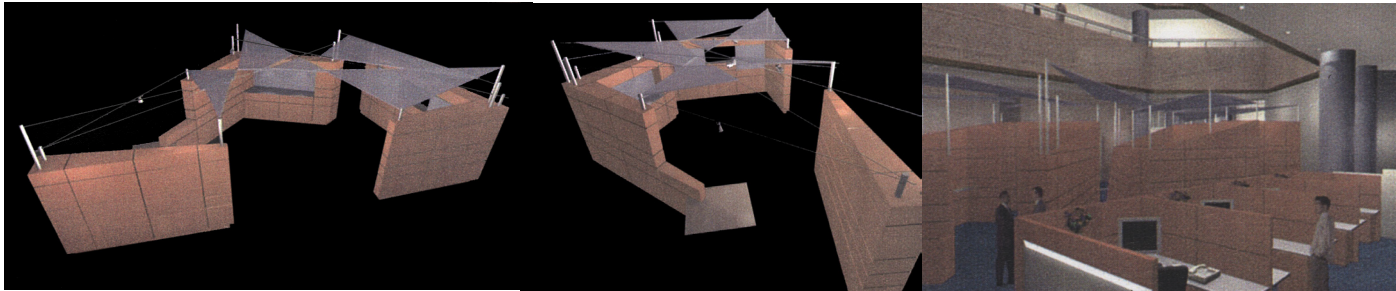
as the Acting Director, Interior Design Program in 1987-88. She also was the Academic Advisor for Interior Design and a member of the Institute of Business Designers Student Chapter advisor since 1985. Foster was nominated, Outstanding Student Organization Advisor in 1990.

Foster's professional work included Komatsu Associates, Fort Worth, and as a Principle in the firm of Design Four, Interior Design Consultants in Fort Worth. Numerous projects include River Oaks United Methodist Church, IBM Corporate Offices, Japanese Garden Gift Shop, Southwestern Life Insurance offices, Burlington Northern Motor Carrier offices, and the Child Study Center, all in Fort Worth; Educational Employees' Credit Union, Arlington; and The Graham Public Library in Graham, Texas. Recipient of Merit Award from the Fort Worth AIA for Trouvé Retail Store interior, 1983. Annual Program Award, 1990, from the Girls' Club of America for coordinating the National Building Project for the Girls' Club of Dallas.

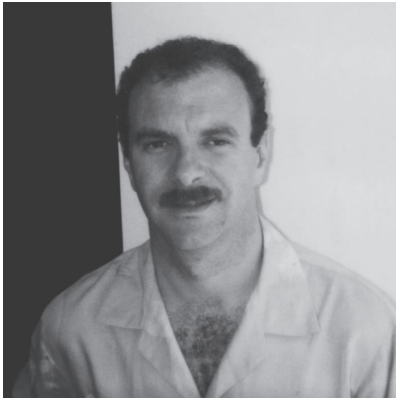
Elfriede worked for many years for the Interior Design department. She single handedly could prepare an entire accreditation exhibition. She will always be remembered as a good friend and professor for the school.



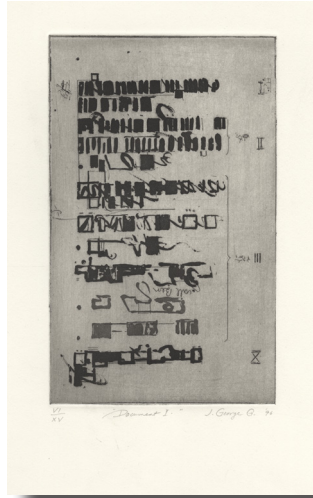
Elfriede Foster
Senior Lecturer in Interior Design



Alterations to J.P. Morgan Chase Downtown, MAGEE Architects L.P., design by Elfriede Foster, 2000

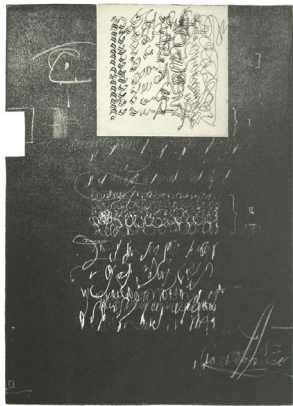


J. George Gintole
Associate Professor of Architecture

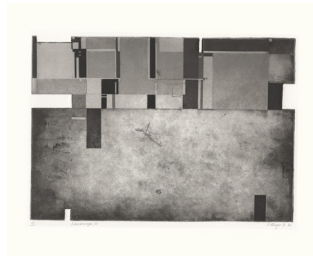


"Document I", Julian George Gintole

46



"Document II", Julian George Gintole



"Landscape II", Julian George Gintole

George Gintole

Associate Professor of Architecture
1985–present

George Gintole received his B.Arch. from The Cooper Union in 1976 and his M.Arch from Princeton University in 1980. He taught previously at the University of Virginia, Rice University and the Harvard Graduate School of Design. Gintole's professional experience included work in I.M. Pei and Partners, and Skidmore, Owings and Merrill in New York and Studio Texas. Gintole had lectured or served as an invited juror at Cranbrook Academy of Art, Rhode Island School of Design, UT-Austin, and at Carleton, Edinburgh, Princeton, Rice and Yale Universities. Gintole received the Alumni and Otto Sussman Awards at Cooper Union, an Honor Award from the Ken Roberts Memorial Delineation Competition in 1986 and an Honorable Mention in the *Literary Houses Competition* in 1989. George's work was selected for national exhibition by the American Society of Architectural Perspectivists in 1990. He had a one-man show, *Words and Lines*, at the Galerie d'a in Dallas in 1990 and his work has been exhibited at galleries in Seattle and San Diego. His design for dwelling was chosen for the Yale Conference on Housing in 1993 and he has received two awards for the 1993 Texas Society of Architects Graphics Competition. Gintole's work has been published in *Texas Architect*, *The Princeton Journal*, *Lotus International* and *The Education of an Architect*, Rizzoli.

Dr. Medan Mehta
Professor of Architecture
1985–present

Dr. Medan Mehta is hired to teach Structures in 1985 and is tenured the following year. Mehta received his Bachelor of Architecture from the University of Rookee, India in 1961, and his Master of Building Science from the University of Sydney in 1967 and his Ph.D. in Engineering from the University of Liverpool in 1974. Dr. Mehta is a Registered Architect, a Fellow in the Indian Institute of Architect, a Member of The Masonry Society and Construction Specification Institute as well as a licensed Professional Engineer. He would serve as the Graduate Advisor in Architecture from 1986-1991.

Mehta's awards include the Outstanding Teacher Award, University Petroleum and Minerals in 1985 and the Top Award from the Government of India in the Low Cost Housing Design Ideas Competition in 1975.

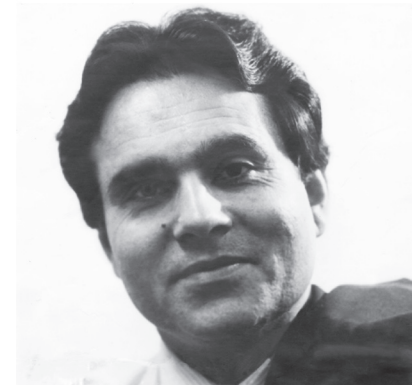
Dr. Mehta published several book on construction including *Solar Radiation Control in Buildings* co-authored with Edward Harkness in 1978; *Principles of Building Construction* in 1997; *Architectural Acoustics: Principles and*

Design with James Johnson and Jorge Rocafort in 1999; *Roofing Design and Practice*, co-authored with Stephen Patterson and *Building Construction: Principles, Materials and Systems* with Walter Scarborough and Diane Armpriest in 2007.

The Spring lecture series for 1986, *Iconoclasts: Values of Individualism*, included Robert Stern, Harwell Hamilton Harris, Elizabeth Plater-Zyberk and Andrés Duany, Antoine Predock, Stuart Wrede, Ron Lovinger, E. Fay Jones, Gunnar Birkerts, William Odum, Bahram Shirdel, Malcolm Quantrill and Peter Papademetriou.

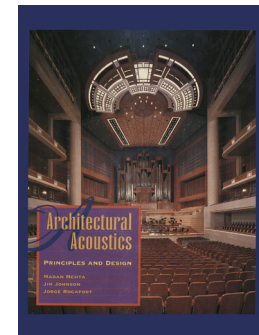
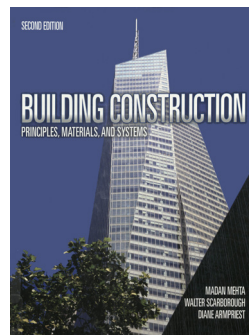
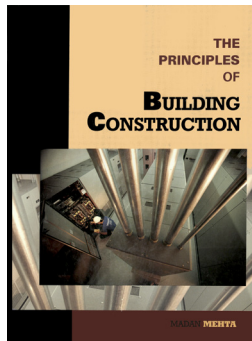
1986–87

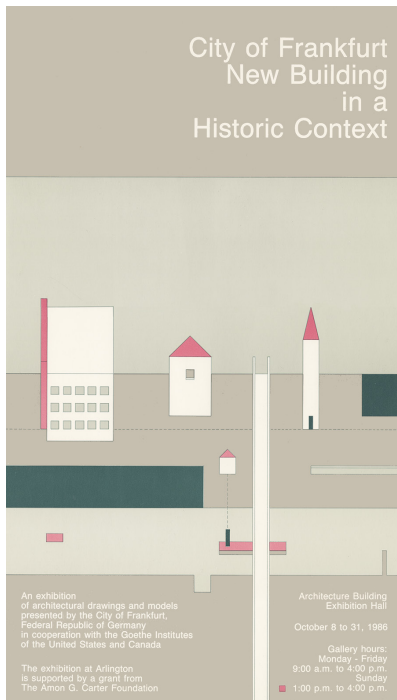
The first contingent of students from the Texas International Education Consortium (TIEC) Architecture Program in Shah Alam, Malaysia, arrived in May. Under the supervision of Dan Spears, eighteen young Malaysians enrolled in the second year of the Architecture Program. Ten students would stay at UT Arlington to complete their undergraduate degrees and Master of Architecture. Other students in the group would go to Texas Tech University, the University of Houston or Texas A&M. The Malaysian government sponsored the students of the TIEC with full scholarships. Professors



Dr. Medan Mehta
Professor of Architecture

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Poster for the City of Frankfurt New Building in a Historical Context, poster design by Bennett Neiman

from the various schools participating in the program include Mark Hicks, David Jones, Kellye Johnson, Eric Robinson, and Patrick Peters of Rice University. These professors taught at the Shah Alam in Malaysia prior to the students coming to the United States. While the program was successful in its first endeavor of bringing students to Texas, the Malaysian government did not continue the program the following year. Of the students who were part of this group, two were selected as Distinguished Alumni in 2008, Azroei Ahmad and Mohd Zamberi Kusa.

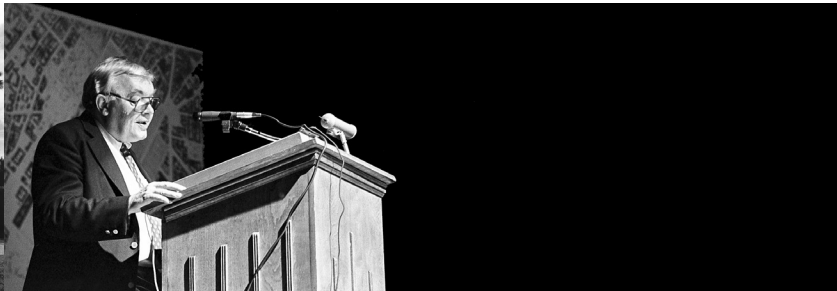
In 1986, William Thomas Odum is honored as the Distinguished Architecture Award. Organized by Max Sullivan, the exhibitions curator, the award is recognition to an individual or firm for a major contribution to the field. The award was an exhibition hosted by the School in the Exhibition Room.

Exhibitions for the academic year 1986-87 included *City of Frankfurt, New Buildings in a Historic Context* from the Goethe Institute of Houston between October 7-31, 1986; *Addison Mizner's Palm Beach Architecture*, a photographic exhibition by Craig Kuhner, from November 5-25, 1986; *Young Sicilian Architects* from the Italian Cultural Consulate between

January 20-February 13, 1987; *SOM: 50 Years, an Exhibit of the Work of Skidmore, Owings & Merrill*, from February 26 to March 12, 1987 and *Works of the Office of Gary Cunningham, Architect*, Second Annual Distinguished Architect Exhibition from March 31–April 23, 1987.

The lectures for 1986–87, included *Architectural Review* editor, Peter Davey; architecture photographer and educator, Eduard Hueber; the architect and urban designer, Fred Koetter, FAIA; architectural historian and theorist, Alberto Pérez-Gómez; and educators Colin Rowe and Werner Seligman.

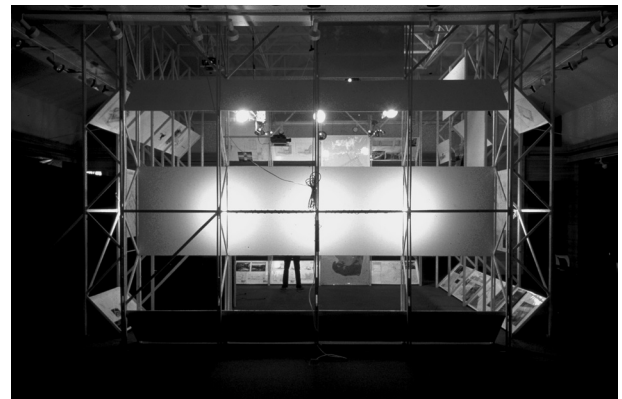
The Landscape Architecture program saw the loss of Harry Garnham, Dayton Reuter and Myrick. Bob DeJean, a full and part-time faculty member, served as Interim Director for the next year until Gary Robinette was appointed. The Landscape undergraduate program was being phased out as a concentration in the Architecture program to further the development of the graduate degrees as a professional and post-professional program and the introduction of research courses under Reuter. This created a unique offering for students from the other programs in the state at Texas A&M and Texas Tech.



"La Bellucia" Residence for W.L. Kinsley from Addison Mizner's Palm Beach Architecture Photography Exhibition by Craig Kuhner. right: Colin Rowe lectures in the A-1 Classy Theater in 1987, photograph courtesy of Craig Kuhner



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Exhibition of the Office of Gary Cunningham, Architect, 1987. Photographs courtesy of Gary Cunningham and Cunningham Architects.

Changes



50 George S. Wright in front of proposed Cooper Street renovations.

As the academic year, 1986–87 ends, the School moves to a time of significant change. The appointment of a new Dean and the resignation of the three program Directors portend different administrative directions and fresh approaches for the students and faculty. The very nature of design and design education is conducive to the spirit of renewal, which will certainly mark the next years at the SAED. It is a healthy situation and one can rationalize that the changes will be for the better. As the history of design education is reviewed, there is a consistent pattern of the new replacing the old; most recently the so-called post-modern accent on style replaced the so-called modern in both the architectural profession and education. The appointment of the three Directors of Architecture, Interior Design, and Landscape, will make for an interesting set of searches which the new administration faces. As Dean, Ed Baum, will need the cooperation of the faculty to select a team, which will work effectively with the entire student body, faculty, and alumni to continue to raise the status of the school both state and nationwide. Baum, from Washington University (St. Louis) and lately of Harvard, has a broad ranging acquaintance with the academic world and will bring to the SAED a spirit of fraternity with the major schools of design across the country. The search, which preceded his selection, was conducted with a high degree of participation on the part of the University, the alumni, the Visiting Council, and the professional community. Five outstanding candidates were brought to the campus in no particular order of priority but all were interviewed as potential nominees. They included, consecutively, David Niland of Cincinnati, Tony Eardley of Kentucky, Ed Baum of Washington University, Gene Kramer from Kansas, and Bill Rudd of Washington State University. It was an exceedingly final and experienced group of which the School and the Search Committee,

headed by Dean Perkins, could be proud. While the search started slowly with the number and quality of applications, it took hold by November and December and interviews proceeded on schedule. Three finalists were selected and Ed Baum, one of the three selected by the Search Committee accepted the position on June 3rd. He assumes his duties officially on September 1st but will be asked to help in other faculty and school matters prior to the start of the school year. The community, the School, and the University are most fortunate in the selection of Ed Baum, the final decision for his selection actually made by Vice President Bill Baker with President Nedderman's approval. Ed brings compassion, good humor, a brilliant academic record, and a sense of well being to the SAED when it is sorely needed. It is hoped he will conduct a Dean's studio in architecture, which should be an attraction second to none.

The loss of three program Directors presents a more difficult set of problems than the replacement of a Dean. The Dean's search has demonstrated that the new Dean will bring an exhilarating change to the School, whether complementary changes can be made with the selection of new Directors is very difficult to predict. While the Dean will bring improvements to that position it is doubtful that it will be an easy matter to find three Directors as competent and strong as the existing ones. Harry Garnham has taken the twin position of head of Landscape Architecture and Urban Design at Colorado (Denver), and Fabio Fabiano will take a teaching position at the University of Maryland as a tenured full Professor. John McDermott, after a superb effort of leading the graduate program in Architecture in excellence, has returned to full time teaching enabling the incoming Dean to select a Director of his own choosing. John had brought with him a large following of students who came to the School because of his reputation for

fine teaching and compassion for students, serving to rescue the graduate Architecture program, which was in considerable distress prior to his arrival. It is possible that Dean Baum may assume the role of Director himself while he reviews the priorities as he sees them. In addition to the openings at the Director's level, there are two positions vacate in Landscape, one in Interiors, and one in Architecture: Rick Scherr will be on leave of absence in 1987-1988, enabling the Dean to make a second appointment in Architecture, although on a one year basis. This is a good opportunity for the School to renew the Visiting Architect appointment instituted some ten years ago but not filled in the last three years. The ten percent reduction in faculty salaries funding in recent years was largely responsible for the current breakdown as the reduction was not anticipated and salary commitments to on-board faculty took priority. In the past, such short-term appointees as Jack Diamond, Max Underwood, Charles Jencks, David Sacha, Zvi Hecker, Bernhard Hafner, and others, were important stimuli to the Architecture Program for both students and, perhaps more importantly, the faculty. Dean Baum will have some, albeit limited, ability to start any reconstruction he may contemplate. The searches for Landscape

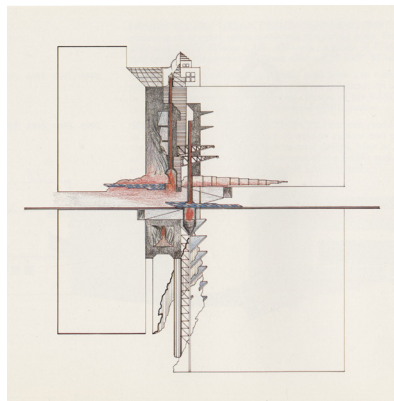
(on a permanent basis), one in Interiors, and two in Architecture, for a total of eight of a faculty of the present total of twenty-eight, presents an opportunity to effect change. With the present resignations, the ratio of tenured faculty to non-tenure faculty will drop from almost 80% to a more acceptable 68% (roughly one third non-tenured). While John McDermott will remain with the faculty in 1987-88, the loss of Dick Myrick, due to a serious leg injury sustained in an auto accident, will be keenly felt, as he will not be returning. Transition and change will be the hallmark for the coming year. Despite setbacks for the economy, which have directly affected some practicing faculty the future for the School could not be brighter. 1987-88 will be a great year for the SAED: confidence and optimism permeate the faculty and student body for change is the elixir of academe at all levels.¹³

George S. Wright
June 22, 1987

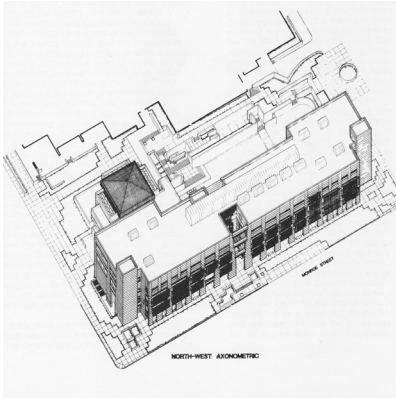
While the new replaces the old, the opportunities for the future abound. In review, the past years reveal a number of major opportunities lost. To name but two of these; there was the possibility, not realized, of exploiting the formal interaction of the graduate design programs for the benefits of the students who will become the professionals of the future; and second, there was a failure to formally establish an urban design graduate program which addressed the issue of new buildings in context with the existing, most particularly in the Dallas/Fort Worth area.

George S. Wright

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Conceptual drawings: left Jane Yang, right Craig King, John Maruszczak, design critic



Plan oblique of Architecture Building.
Drawing courtesy of Pratt, Box and Henderson

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It is the handsomest building on campus. In contrast to the massiveness of the brick veneer, the sunscreens add a stick-like linear quality and provide scale. And the courtyard is beautifully done. It's the finest open space on campus.¹

Ed Baum

Building a School

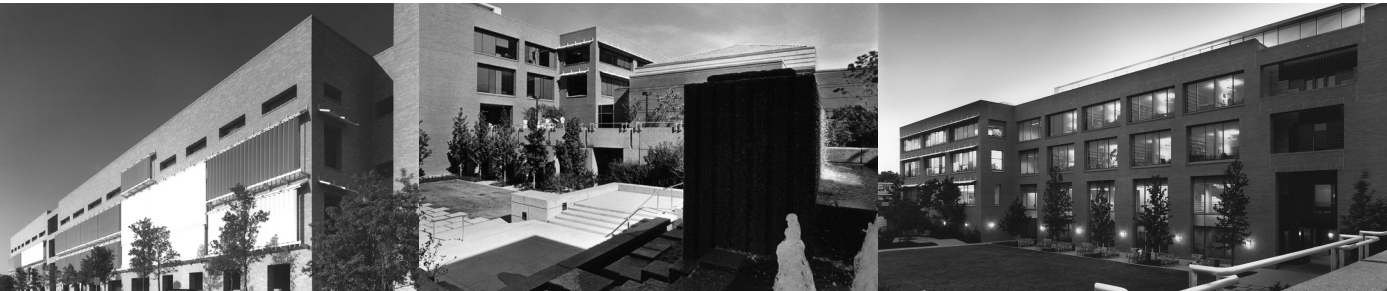
A major character in the history of the School is the Architecture Building. Designed by the firm Pratt, Box and Henderson in 1986 for \$12.6 million with 132, 000 s.f., the building was strategically located west of the Fine Arts building to continue its strong relationship with the Art Department.

The architect, James Pratt writes that the design *"linked the old with the new of the late 80's building."*

Well, when you go from the old to new or new to old, you go through the courtyard. It ties together various functions and experiences within the building. In the old level, you're up high and in the new level, you're down low. The edge of the new building can be a place to be protected from the sun, to pause and rest, to walk through in ways that a "normal" building does not do. It's unique and it has been used for a range of individual activities of quiet sitting, having lunch and studying to group activities like weddings and graduation ceremonies.²

Creating a linear wall along Monroe (now Nedderman) Drive, the building's configuration would create a courtyard

between the Fine Arts building and the new structure. Taking advantage of the natural grade of the site, a courtyard, carved out the ground created a central focus for the building's *parti*. The second floor plinth established the *piano nobile* of the building and created a spatial link to the Fine Arts Building. The new Art and Architecture library occupied the base of the building with the Exhibit and Review Room acting as the ceremonial center of the courtyard's axis. Along Monroe Drive a covered walkway would run the length of the building's west facade. The organization of the building's four stories set up a strategy for the School's programs. The first floor housed the library, the new computer lab, the wood shop, material testing lab and photography lab. An adjacent student lounge opened up to the courtyard. The second floor contained the administrative offices, the Exhibit and Review Room, the auditorium and the First and Second Years' studios. On the third floor, the Interior Design Department, the Landscape Program and Third Year Architecture studios and were located with the fourth floor serving the Fourth year and the Graduate studios. Where in the Fine Arts building, studios were open, only separated by movable partitions, the new studios were closed rooms with continuous enfilades linking them. Windows open to



New Architecture Building left: Monroe Street East middle: Courtyard view looking North. right: West facade Courtyard facade. Photographs courtesy of Craig Kuhner

the corridor provided secondary light to the hall and acted as vignettes to the studios' operations. One feature of the building was the solar screens, which responded automatically to the sun's movements. Characteristic of such reliance on complex mechanisms, the screen's overall performance would prove unreliable and costly.

Making the vertical movement through four floors encompass the horizontal movement through so many spatial layers of various sizes, some outside, some inside...and getting all that to bring history into play. I tried to link the many forms of design into the spaces, the history, the technical aspects, the beauty, the artistic spice. I hope I did all of that.

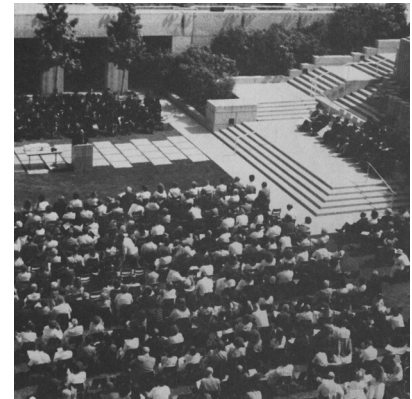
I like the form to space in the building. I mean, if you're standing outside, you see layers of space leading into the building and if you look through those layers of space, the outside world is linked to the inside world in the courtyard through those layered spaces.³

The design of the entryway was inspired by the decoration found in Persian architecture, particularly the mosques in Isphahan. The green tiles were specially fabricated by sandblasting the names

of prominent architects from history according to Pratt:

On a trip around the world in 1970 or so, of the 10 – 12 stops, the primary place of inspiration for that design was Persia. I spent a month there. From the domes and color, some beautiful ideas came to me. The way they molded the environment with shapes and colors was so different and caught my eye. In Isphahan, the mosque of Sheik Lachfala was a beautiful tile covered building that emphasizes the artistic ideas in the designer's hold on culture and religion. I found that to be artistic and expressive, so I started to save those visions in my mind and adapted some of those ideas, like the lettering on the tiles, The Persian greens and blues are colors that stuck with me and eventually made their way into the overall building design.⁴

The Dallas landscape firm Boyd Heiderich designed the courtyard. The design included many native trees and plants, which bloomed throughout the year such as the Mexican plum near the fountain and the dogwood tree at the entry. Magnolia trees lined the back of the Fine Arts building while sweet gums repeated the structure of the building creating the inner ring of the courtyard on the east and south



Graduation ceremony in the Architecture Courtyard, 1988. Photograph courtesy School of Architecture.

We mark and celebrate here a community of experience. These things are more important in the long run than the specifics that can be looked up in the library. These things shape our attitudes, the frameworks by which we order our world.⁵

*Howard Nemerov
Fall 1988*

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View of future Architecture Building site. Photograph courtesy of Pratt, Box and Henderson and The Dallas Public Library Special Collections



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School of Architecture Dean George Wright and UTA President Wendell Nedderman break ground for new architecture building, 08/1984. Photograph courtesy of the UTA Special Collections Library

facing elevations. Each fall the sweet gums turned beautiful reds and oranges.

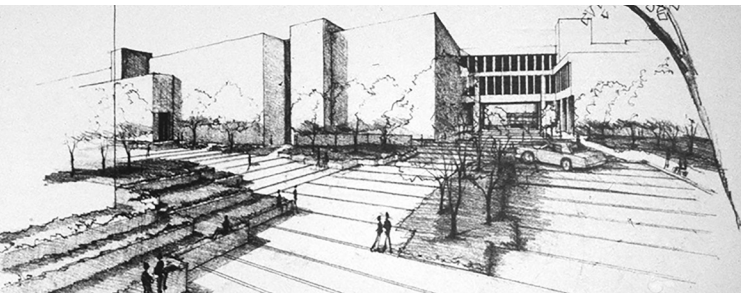
The courtyard became the setting for many long lasting traditions including the “burger burns” and the May graduation ceremonies. At the first ceremony, Baum likened the space to ones similar to Harvard’s Yard and the Quadrangle at Washington University.

I remember my first ones were in an auditorium with the PA system playing a listless ‘Pomp and Circumstance,’ which brought back conflicted memories of the processions of my eighth grade Mayday pageants. And the SOA had graduations three times a year . . . none memorable. Graduation can be a marker event that sustains goodwill toward an institution for a lifetime.

Having been to a number of outdoor graduations at a number of universities, I wanted to use our courtyard, the best space on the campus—indeed the best between Dallas And Ft Worth and in May, the month of beginnings, of emerging. So it wasn’t hard to set up the courtyard using rented white chairs. And the academic procession worked very well, assembling in the second floor hall under the expert

guidance of the perennial marshal Jay Henry, and then marching out over the upper terrace and down the stairs at the fountain (always on). Families easily spotted their parading graduating members and it made good photos, everyone waving. For music we had a brass trio, led by Steve Lawson’s wife, playing 18th century court pieces like Handel’s ‘Water Music’—strong, upbeat, and very dignified. After everyone was seated the fountain and the music stopped, the signal to begin.

We had good speakers, because they lend an importance and a sense of ceremony. My favorite was Howard Nemerov, then the Poet Laureate of the U.S., who I had known in St Louis. He was not well but agreed to come. When he asked what he should speak about I said “Just read the poems you think appropriate for the occasion, but definitely include ‘September, The First Day of School’ and ‘Drawing Lessons.’” The first, on this last day of school, to help us remember the beginning of the long and daunting process. The second because drawing is a special demand and pleasure of our profession. And we learn to draw lessons from the world around us. I’ve included both poems below. ‘First Day’ I read at every subsequent graduation I officiated,



left: landscape study by Boyd Heiderich. right: Early facade study, painting by R.B. Ferrier. Drawings courtesy of Pratt, Box and Henderson and The Dallas Public Library Special Collections.

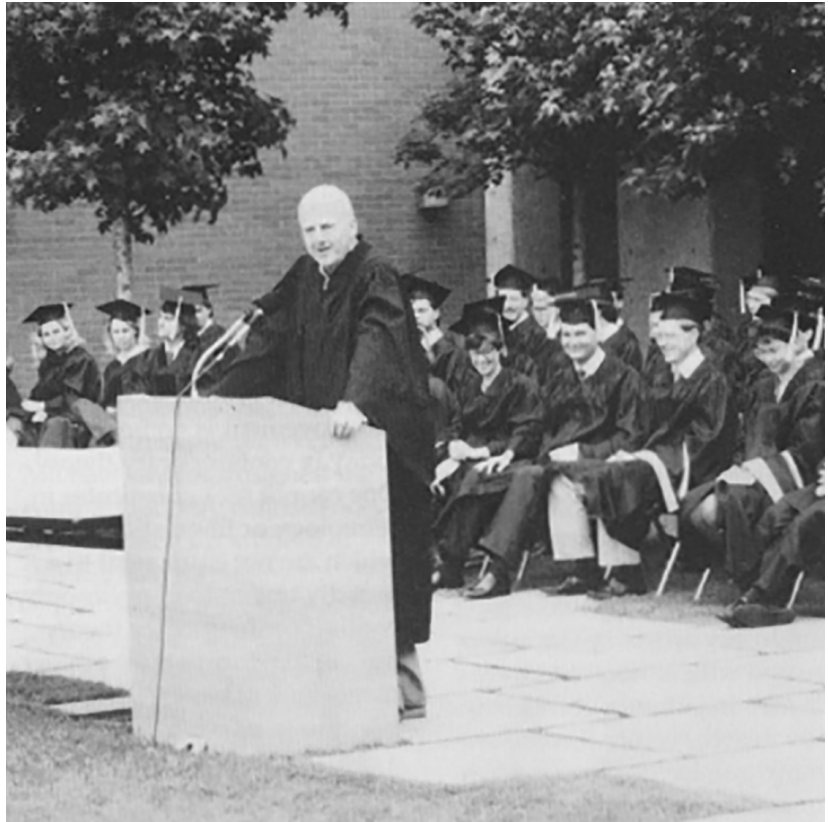
in part in Howard's memory but mainly for our own. It brought tears to many parents, sometimes this one included.

After the awarding of degrees there was a recessional of students and faculty back up the steps by the fountain (now on again) and across the terrace and into the building . . . to the robust brass again. Inside was a reception in the exhibition room where the graduating students had put up their best project to show their families. Good times.⁶

Baum curated the building as a continuous exhibition of the students' work utilizing the common spaces as displays of studio work. Bill Boswell and David Sines would build elegant steel and Plexiglas display boxes, modeled after Donald Judd's sculptures at the Chinati Foundation.

Ours is a generous building, with plenty of sunny, airy spaces. I am pleased the architects essentially made a mill building and then occupied it with far less idiosyncrasy that is customary in new design schools.

As a built presence for architecture and environmental design, the building gives an air of professional activity and friendliness, a very good starting point.⁷



U.S. Poet Laureate Howard Nemerov at the 1990 Commencement Ceremony.



left: Dean George Wright with Bill Booziotis, middle: Craig Blackmon with Wright, right: Bill Baker with Ralph Hawkins. Photographs courtesy of Craig Kuhner



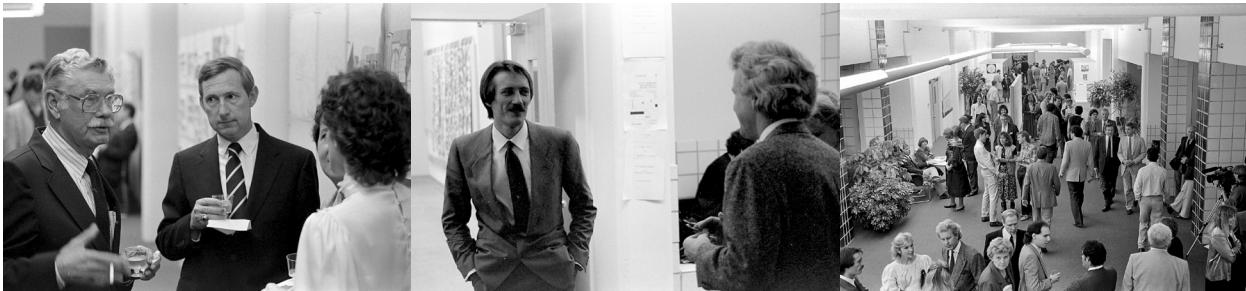
left: Martin Price, Peter Woods, middle: George Wright with Peter Waldman left: Albert S. Komatsu.



56 middle Jean and Gene Turner with Tony Antoniadis right: Pat Spillman.



left: Peter Woods with Fabio Fabiano, middle Ralph Hawkins with Mark Dilworth right: President Wendell Nedderman, Steven Peterson and Pat Spillman.



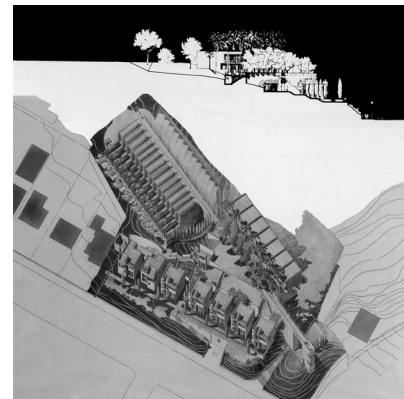
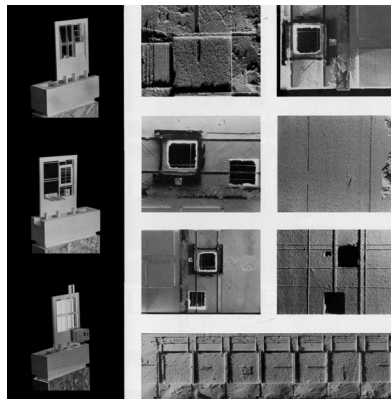
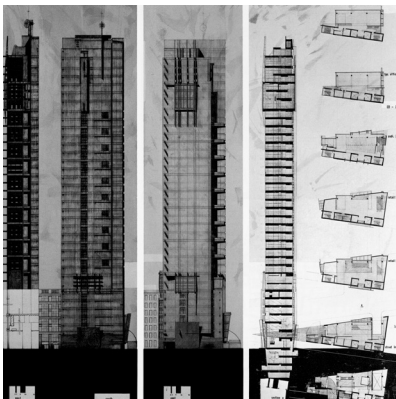
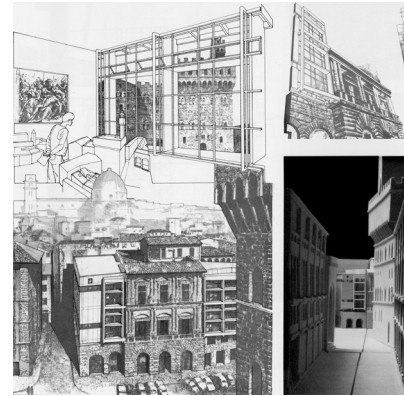
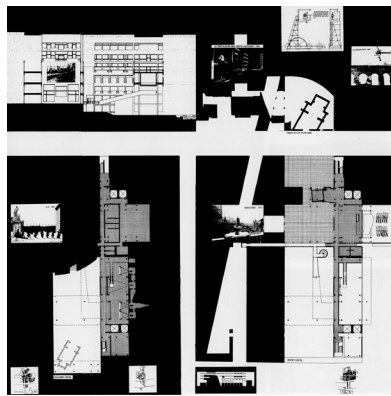
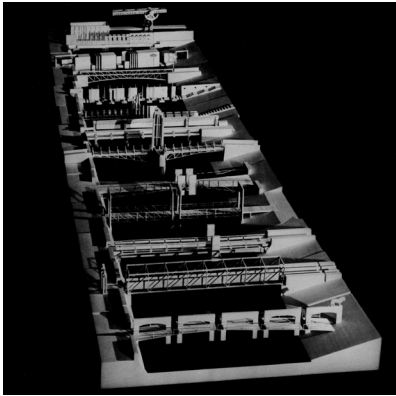
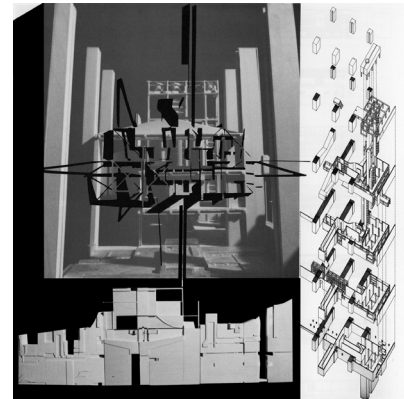
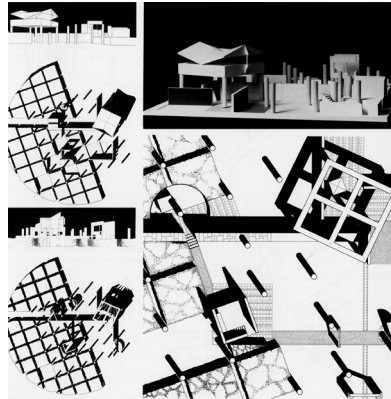
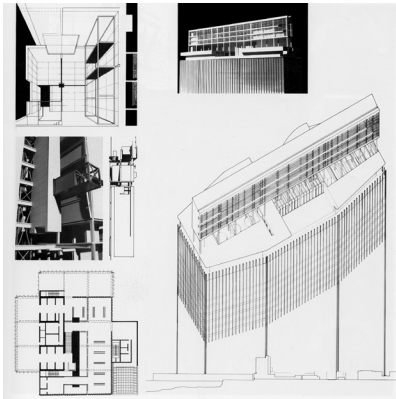
left: Richard Myrick, middle John Maruszczak with Richard Davis, right: opening reception on second floor lobby. Photographs courtesy of Craig Kuhner



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Richard Myrick Courtyard, Photographs courtesy of Craig Kuhner



top row: Justin Ruiz and Karla Armas, Bijan Youssefzadeh, design critic; Stephen Roberts and Doug Liner, Richard McBride, design critic; Corvin Matei, J.P. Maruruszczak. middle row: Bridge group, Todd Hamilton, design critic, Michael Kaiser and James Whisenhunt, Bill Boswell, design critic, Corvin Matei, Bill Boswell, design critic. Bottom row: Hoang Van Dang, Alex Ward, design critic; Doug Hankins and John Taylor, Peter Waldman; Ed Gordon, Rob Fuller, Richard Hebert, M. Azman, Wei Lei, Chris Murdock, and Bill Earls, Todd Hamilton, design critic

After a national search, the School selected Edward Baum as the new dean to succeed Dean Wright. Baum was a graduate of the Harvard Graduate School of Design and the first “new” person not from existing faculty to occupy the Dean’s office. As Dean, Ed brought a high degree of intellectual focus to the curriculum and the School. He brought a rigorous expectation of quality tempered by a strong sense of humor to the office. Richard Ferrier continued as Associate Dean until 1990 while Lee Wright became Associate Dean. Todd Hamilton and Bill Boswell were also appointed as Assistant Deans to mobilize design programs and events for the School.

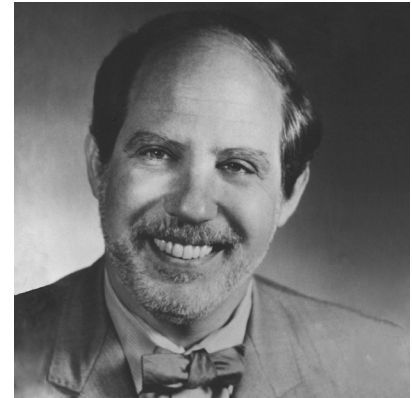
Baum credits his educational background to the enlightened public schools he had attended, which emphasized strong foundations in the sciences, arts and English. There he studied the contemporary artists Monet, Picasso, Braque in the 1950’s when they were still alive and working. He would begin his college studies in engineering at Harvard where the undergraduate courses were all pre-professional with professional courses taught in the graduate programs. At the GSD, Ed studied with Serge Ivan Chermayeff a Russian émigré who had been a partner with Erich Mendelsohn.

Chermayeff was Lead Professor in the First Year courses.

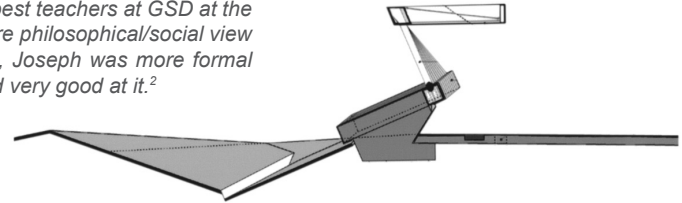
Serge Chermayeff was a wonderful intellect, sardonic, even caustic, tall, silver-haired, elegant, social as well as a constructional/formal approach. Wonderful man. Forced out by Sert, Paul Rudolph grabbed him immediately to head the Masters Class at Yale. The courtyard house was a staple of the second semester curriculum and student work formed the examples for the book, Community and Privacy: Toward a New Architecture of Humanism, written by Serge and a young Christopher Alexander in 1965.¹

Baum would also credit Joseph Zalewski as a major influence in his education:

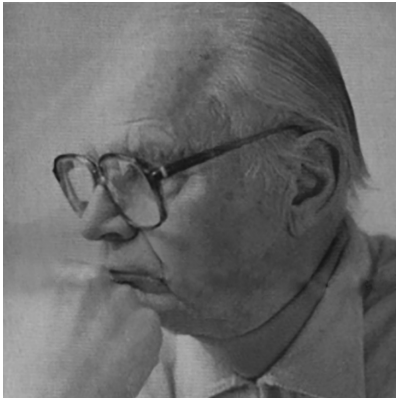
Joseph Zalewski was like Soltan, a Pole, but a Jew who survived the war in China. He, too, worked with Le Corbusier. Zalewski was a partner in the Sert office as well as teaching Third Year. Quiet, heavy accent, hard to please, wonderful eye. Highest compliment was ‘I do not dislike it.’ Where the best teachers at GSD at the time had a more philosophical/social view of architecture, Joseph was more formal and visual, and very good at it.²



Edward M. Baum
Dean of Architecture 1987–99



Dallas Police Memorial, Edward Baum and John Maruszczak, Dallas, Texas. Photographs courtesy of Craig Kuhner



In the second year, Baum studied with Jerzy Soltan and later Baum worked with Soltan on competitions.

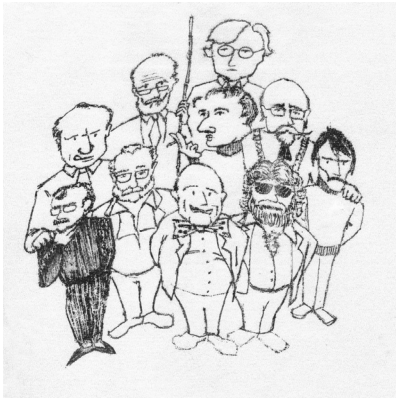
I first knew Jerzy as an undergraduate when he asked us to work with the Masters Class, which he taught. Then I had him for Second Year. He had worked for Le Corbusier for many years and was in charge of the Unite in Marseille for the office. A Polish aristocrat and patriot, who had charged the German tanks on horseback in 1938, Soltan spent the rest of the war as a POW. He learned architecture by corresponding with Le Corbusier via the Red Cross mail. He was one of the charter members of Team Ten, the group of younger post war architects determined to reform the modern movement, especially with regard to social and environmental sensitivity. Others were the Smithsons, Van Eyck, Bakema, DiCarlo, etc. Later Jerzy became chair of the department at the GSD and I worked as a teacher under him. I was also on an invited competition team headed by him for a new museum in Berlin between the Hans Scharoun's Berlin Philharmonic hall and Mies's Modern museum. His Le Corbusier was the post-war one, not the pre-war. He was tall, ironic, funny, and dedicated to architecture and education. A lovely, beloved man.

Several times I had Jerzy Soltan come to the school for a few days, after he had retired from Harvard . . . in his 80s. "What do you want me to do?" he asked. I told him to "Just bear witness, tell the students about architecture and the people in it." So we got small groups together and he told stories of what it was like working with Le Corbusier and being his friend, taking painting lessons from Leger, being head of the Warsaw architecture office after the war. School is about connecting; that's why visitors and fresh blood is so important.³

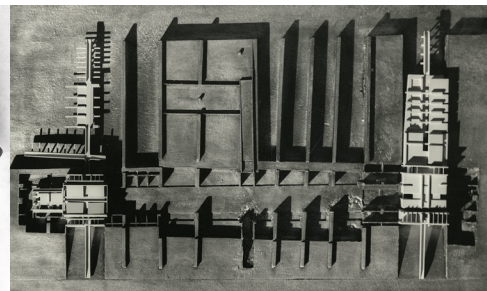
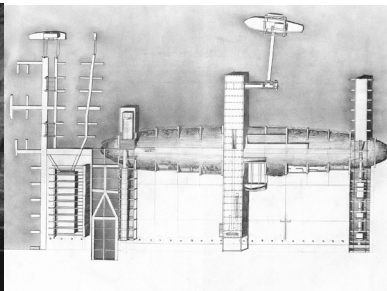
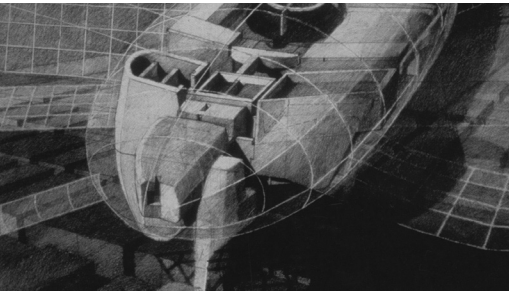
1988–1989

In the graduate studios, Ed re-established a more consistent visiting critic program, which continues today. The introduction of the visitor's studios placed less emphasis on the graduate thesis and design thesis as options for the Master of Architecture degree. The visiting critic program allowed the students to have a broader exposure to significant architects and designers working nationally and internationally. Baum had a keen sense of recruiting rising talent in the profession; individuals who would go on to become renowned architects and educators. The program created a very different educational experience for the graduate students, one modeled after Baum's experience at Harvard's GSD and Washington University.

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above: Jerzy Soltan, Nelson Robinson Professor of Architecture Emeritus at Harvard. Photograph courtesy of the School of Architecture. below: Cartoon of the Architecture faculty, artist: Jordan Yamada. Image courtesy of Steve Quevedo's T-shirt Collections



left: Forum America International Design Competition, Corvin Matei, middle: "New Technology: On the River's Edge" drawing by Kelvin Carlton, ACSA First Prize, J.P. Maruszczak, design critic, 1992. right: model by Timothy Shippey.

The first two visiting critics were Lawrence Malcic and William Bricken in the Spring of 1988.

Landscape architect, Richard C. Rome would also join the faculty in 1988. Rome received his B.L.A. from Louisiana State University in 1968 and his M.L.A. from UTA in 1989. Ricard Rome had previously taught at Auburn University where he had been the Chair of the Landscape Architecture Program from 1986–1988. Rome served as the advisor for Landscape in 1991. His work was recognized with three Design Awards from the Alabama Chapter ASLA. His professional experience included work with Paul Friedberg and Associates in New York and in his own practice since 1985 as Richard Rome Landscape Architects, Inc.

1989–1990

During Baum's tenure, the School established exchange programs at Universidad Politecnica de Catalunya in Barcelona, Spain; Lunds Tekniska Högskola in Lund, Sweden; and Universität Innsbruck, Austria.

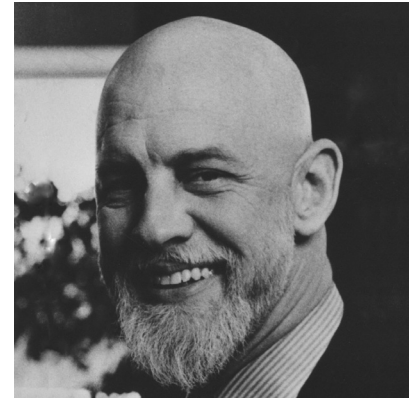
In 1989, the SAED changed its name to the School of Architecture. The change reflected a more focused emphasis on architecture and building. Greater concerns

for contextualism and architecture's role in contributing to urban design reflected the national trends in architectural education, streamlining the department to Architecture, Landscape Architecture and Interior Design. Architecture remained the largest enrollment while the other programs grew more slowly.

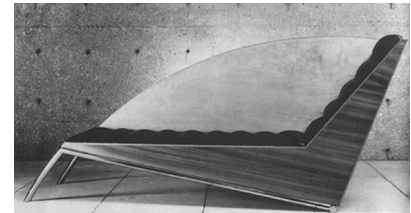
Michael D. Tatum

Director of Interior Design and Associate Professor
B.P.A., Art Center College of Design, Pasadena, 1960

Michael D. Tatum became the Director of the Interior Design Program in 1988. Tatum's accomplishments were impressive. He had received recognition with two Gold Awards from the Institute of Business Designers (IBD), two Administrative Management Society "Office of the Year" awards, selected to the IBD's Twenty for Twenty as one of the 20 leading designers in the 20-year history of the Institute; "Best of Competition of NEOCAN 1993. Tatum founded the Hellmuth, Obata & Kassabaum Interiors Group in St. Louis and served as Vice-President at HOK from 1963 through 1970 and as Consulting Design Director. Tatum was a designer of several lines of furniture for Kimball and his interior design projects included work for Mobile Oil, Caltex, ARCO, Kellogg, NCR and Haworth. His

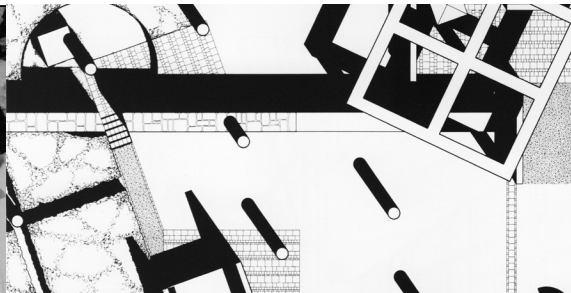


Michael D. Tatum, Director of Interior Design
Associate Professor of Interior Design

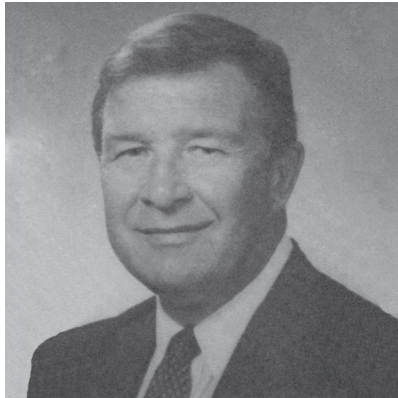


above: Chaise Lounge prototype, Jihane Nasser, Mike Tatum, design critic

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left: chair designed by Interior Design student James Tveit, right: Pope John Paul II greets student Bryan MacFarland, Fred Ortiz and Phillip Contreras on the Italy Program in 1989.



Gary O. Robinette
Director of Landscape Architecture
Associate Professor

work was published in *Interiors Design, Designers West, Interiors, Contract, Progressive Architecture, Architecture Record* and *L'Architecture d'Aujourd'hui*.

As a leader in the Interior Design profession, Tatum understood the crucial role of practice in the curriculum. In an interview with *Interior Design Magazine* in 1995, Tatum comments on the balance of the growing influence of the IDEC and Fider while balancing the need for practice:

*A 'potentially perilous' trend is an increase in the influence of practice-free pedagogic bureaucrats on interior design education, exemplified by IDEC's increasing influence and control in FIDER. Many members of IDEC are not only out of touch with, but often, resentful of the realities of practice.*⁴
Michael Tatum

Gary Robinette

Associate Professor of Landscape Architecture
B.S.L.A., 1962; M.L.A., Michigan State University

Gary Robinette was appointed as the Director of Landscape Architecture from 1988-1991. Robinette first practiced for Andrews and Clark, Inc., in New York City where his first professional job included work on the master layout and planting plans for the New York World's Fair. He

taught at the University of Wisconsin, was Associate Director for Education and Research of the American Society of Landscape Architects in Washington D.C. from 1968-76; Executive Director of the ASLA Foundation, 1970-76 and Executive Director for the Center for Landscape Architecture Education and Research from 1976 through 1983.

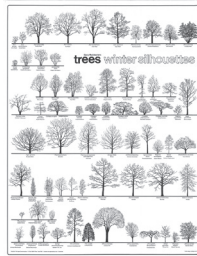
Robinette started publishing his own books on the environment creating a company, which at one point employed eighteen people. He eventually sold the company to Van Nostrand Reinhold Co. in 1983. Among his 22 books include: *Energy and Environment*, Kendall-Hunt, *Planting Details; Trees of the South; Landscape Planning for Energy Conservation*; and *How to Make Cities Livable*, all by Van Nostrand Reinhold. He also was the marketing director for Myrick, Newman, Dahlberg and Partners, Inc., in Dallas. His own landscape architecture practice, AGORA, Gary O. Robinette Association opened in Plano Texas. In 1993, Robinette was awarded a Fellow of the American Society of Landscape Architects.

1989-1990 saw a number of lectures and exhibitions. The lecture series jointly sponsored by the Dallas Chapter of the American Institute of Architects included

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Richard C. Rome
Associate Professor of Landscape Architecture



Posters for Landscape Architecture design and organized by Gary Robinette and Regina Kurtz, Copyright: Agora Communications, used by permission.

lectures by the Viennese architect, Heinz Tesar, Mario Corea, Calvin Tsao of Tsao and McKown in New York, philosopher, novelist and critic William Gass, Eduard Huber, Barbara Littenburg of Peterson and Littenburg Architects in New York; Peter Salter accompanied with an exhibition of the work of MacDonald + Salter of London; Ralph Johnson of Perkins + Wills; Simon Ungers, Andrea Clark Brown, Craig Ellwood and Ralph Lerner. Other exhibitions included *Transforming the American Garden* on loan from Harvard Graduate School of Design; *The Work of Thomas, Booziotis & Associates*, the winners of the School's Distinguished Architecture Award for 1989 and *Architecture of the Ticino*, photographed and organized by Hueber. Also in April, The Oglesby Group staged an exhibition of the firm's work.

Bijan Youssefzadeh

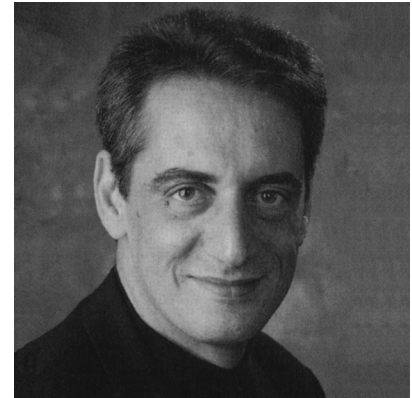
Associate Professor of Architecture
 B.S. Arch UTA 1981; MArch., Cornell University 1984
 Director of Architecture 2005-2016 and Interior Design
 2013-2016

The School hired alumni Bijan Youssefzadeh to the position of Assistant Professor of Architecture in 1989. Bijan graduated from UTA in 1981 with his B.S. Arch and Cornell University in 1984. He had been a visiting critic at the University

of Lund, Sweden, Texas A&M University, the University of Arkansas and Syracuse University. Bijan had received the Pahlavi Scholarship to Stockholm University prior to studying at UTA in 1976-77; the Cornell Shreves Award in 1984 and an American Institute of Architecture Traveling Scholarship in 1980. Bijan served in the Editorial Board of the Lund Art Press. His professional experience included work with Growald Architects, FT. Worth and as a principle in Group 5+ Associates in 1985. Among his major projects are the Soundstage, Irving, Texas; Decker Wall Headquarters, Los Angeles; and entries in the Petri Church, Klippan, Sweden and the *Spreebogen International Competition* in Berlin. His work has been published in *Texas Architecture*, *Texture*, and *Designer West*.

1990–1991

The first *Faculty Catalog* for 1990-1993, published Fall 1993, listed the following visiting critics to the School: Philippe Barriere, Bill Booziotis, William B. Bricken, Neave Brown, Mario Corea Aiello, Gary Cunningham, Werner Goehner, Jane Harrison, John Randall Harwood, Ralph Hawkins, Dan Hoffman, Carlos Jimenez, John Keenen, Sheila Kennedy, Adrian Luchini, Deborah Artemis Natsios, Sharon Odum, Bruno Pfister, Irving Phillips,



Bijan Youssefzadeh
 Associate Professor
 Director of Architecture 2005 - 2016
 Director of Interior Design 2013 - 2016



Todd Hamilton at the Faculty Exhibition



left: Professors Peter Waldman, John Maruszczak and George Gintole at the ACSA conference hosted by the School of Architecture. middle and right: Soundstage, Irving, Texas Bijan Youssefzadeh. Photographs courtesy of Craig Kuhner



above: Mapping model of the City of London, Chris Fultz, Bill Boswell, design critic. below: School of Architecture News, Fall 1990



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Grant Simpson, David Turnbull, Karen Van Lengen, Juan Frano Violich, Peter Waldman and Alex Ward.

Adjunct faculty in Architecture would be Thomas J. Lawrence, Alan Mason, Steve Quevedo and Richard Wintersole. In Landscape Architecture: Ogden Bass, J. Randle Harwood, Ellen Makowski, Oliver Windham and in Interior Design: Shannon Breyer, Rita Godfrey, Sheila Huckaby, Edwin J. Johnson and Terry Rodrian.

A group of students from the ACSA organized a protest against the proposed addition for the Kimbell Art Museum in 1990. John Hampton and Sheri Haynes lead the effort. Local news channels propelling them into a larger national opposition concerning the Kimbell's plans. Eventually the museum withdrew their expansion until many years later.

In the NAAB Architecture Program Report of 1990, Baum outlined the program mission and educational intent of the School. He writes:

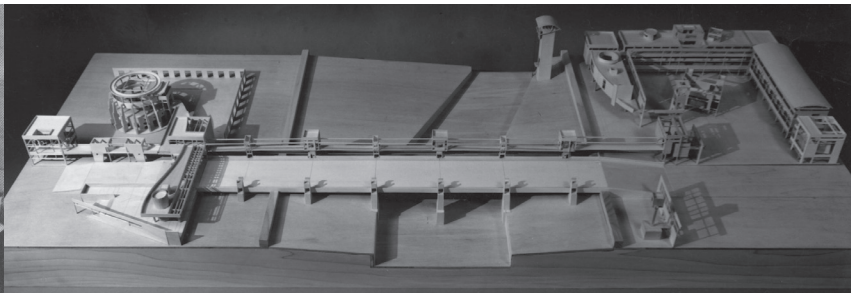
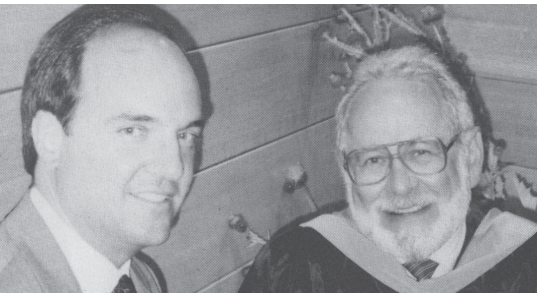
Architecture is seen as both the vehicle and the object of this education. As vehicle, architecture provides a ready avenue to the larger domain of ideas, history, and the human condition; it was seen after all, as

one of the essential liberal arts during the Renaissance. As object, architecture calls upon and tests our general knowledge in unavoidable ways—it focuses our attitudes and abilities in order to produce tangible, concrete things. This capacity to alternately widen and narrow our vision is one of the glories of the field and the source of its effectiveness as a course of study.

Pat D. Taylor, Ph.D

B.S., 1967; M.S., 1969, Texas Tech University; Ph.D. Organizational Communications, University of Texas at Austin, 1983

Pat D. Taylor was appointed the Director of Landscape Architecture in 1991. He would continue to serve in this position until 2016. Dr. Taylor, a Registered Landscape Architect and member of the American Society of Landscape Architects, had previously taught at Texas Tech University, Michigan State University and Texas A&M University. His research focused on the areas of recreational environments, land use and resource planning. Dr. Taylor had also been a Visiting lecturer at the University of Birmingham (UK) and the Agricultural University of the Netherlands. His professional experience included work as the landscape consultant to the LBJ ranch, 1965-71; Coordinator, Planning and Designing Curriculum, Park



above: cover of the School of Architecture's News, Fall 1989. left Aaron Farmer with Lee Wright right: A Border Crossing for Brownsville and Matamoros, Steve Quevedo

and Recreation Resources Department, Michigan State, 1972-76; Recreation and Park Specialist, Texas A&M University, 1976-82; Director of Development, Texas Tech University, 1982-84; Principle of LandCorp, Dallas, since 1984.

Dr. Taylor also served as the Executive Secretary and Board member for the Texas Recreation and Park Society, Trustee for the National Wildlife Research Center. In addition, Taylor was the author of many technical reports, and publications including the book, *New Challenges in Recreation and Tourism Planning* with H. VanLier, Elvsevier, Amsterdam. Dr. Taylor served as the Regional Director, President, Treasurer, and Interim Executive Director of the Council of Educators in Landscape Architecture, CELA.

Todd Hamilton won, as a Finalist, the Second Prize in the Italian-sponsored international competition *La Casa Più Bella del Mondo: The Most Beautiful House in the World* in 1992.

1993–1994

The American Institute of Architects named Ferrier as a Fellow of the in 1993. Pinno's work is selected for the Yale Conference on Housing.

Recent Archives

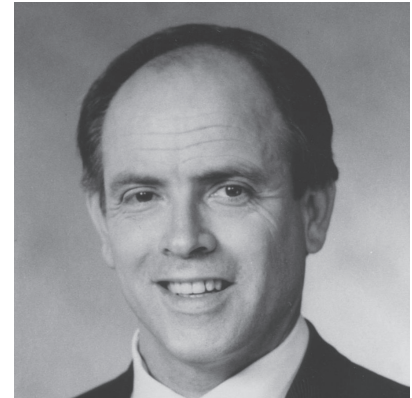
In 1994, the School published the first of four archives of student works. *Recent Archives*, edited by W. Clifford Bourland with Jess Galloway, Corvin Mattei and Bijan Youssefzadeh, and guided by faculty advisor Bill Boswell. The book served as a pinnacle in the School's reputation as a design program of incredible diversity in talent and pedagogy. The book incorporated essays from visiting critics who uniquely assessed the School's work in the context of the Dallas-Ft. Worth area and the greater dialogs occurring in architecture. Critics included Mario Corea Alello, Werner Goehner, Phillip Barriere, Irving Phillips, Neave Brown and Max Underwood.

Ed Baum introduced the archives with the following:

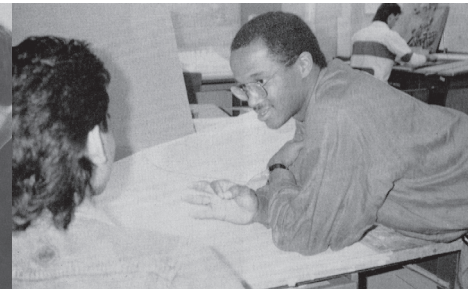
*Your pencil will do particles and waves-
We call them points and lines-nothing
else.*

*Today we shall explore the mystery
Of points and lines moving over the void-
We call it paper-to imitate the world.*

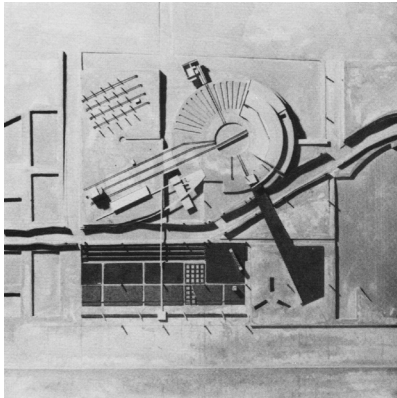
*These are five lines from "Drawing
Lessons" by poet Howard Nemerov, read
by him to the School's 1990 graduates-
speak directly to the process of design,*



Dr. Pat D. Taylor
Associate Professor
Director of Landscape Architecture 1991 - 2016



above: Cover of the School of Architecture's *NEWS*, Fall 1990. left: Landscape Architecture Professor Richard Rome with Landscape student in San Margherita, Italy. Note student David Hopman on far right. middle: End of the Year jurors Marc Angelli, Andrea Clark Brown and Eduard Hueber. right: Darell Field returns from Harvard to teach a junior studio in Fall 1989.



about how we “imitate the world.” Two worlds really: one world depicted as it is, and another world conjured up as it might be.

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

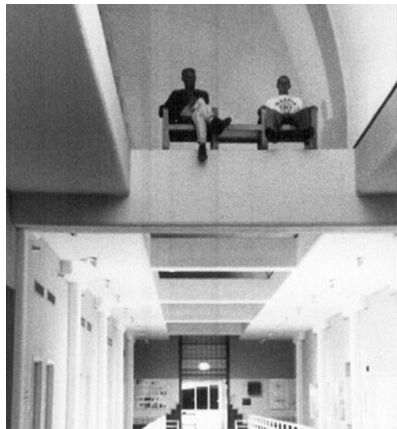
Modeling architecture simultaneously reveals what we have and what we have to do. So the poem’s title, “Drawing Lessons,” now assumes a new meaning: lessons being drawn, a point being made, the moral of the tale revealed. We draw lessons from our work even as we draw it.

Recent Archives collects a number of these lessons from architecture students at the University of Texas at Arlington, lessons done in school as part of studios and seminars. Recent Archives is in every sense the product of students; not just the drawings and models, but this volume’s

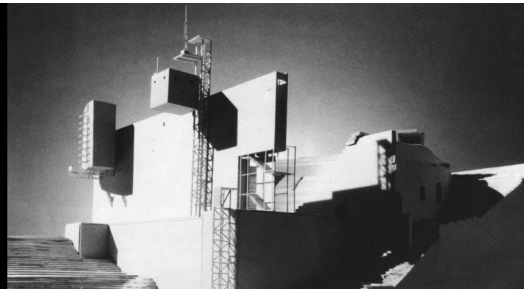
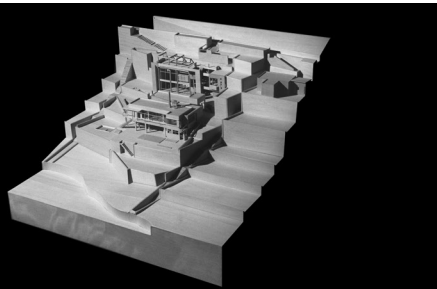
initial concept and its compilation and editing—all are the work of students in the Architecture Program.

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

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above: Thesis model by Gordan Gill. below: students Ross Rivers and Andrew Nance



Richard B. Ferrier receives his Fellow of the A.I.A. Medal with AIA President Marcel Quimby, FAIA. middle: Addition to E1027 House, Wendy Wells. Bill Boswell, design Critic, right: Proscenium Wall for the Roman Theatre at Sagunto, Spain, Michael Gonzales, Ataback Youssefzadeh, design critic.

in Texas a sympathetic resonance with many ideas of modern architecture: growth, change, and buildings shaped by economics and productions.

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

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

The architecture students at the University of Texas at Arlington produced the work you see. And to them this volume is dedicated.⁵

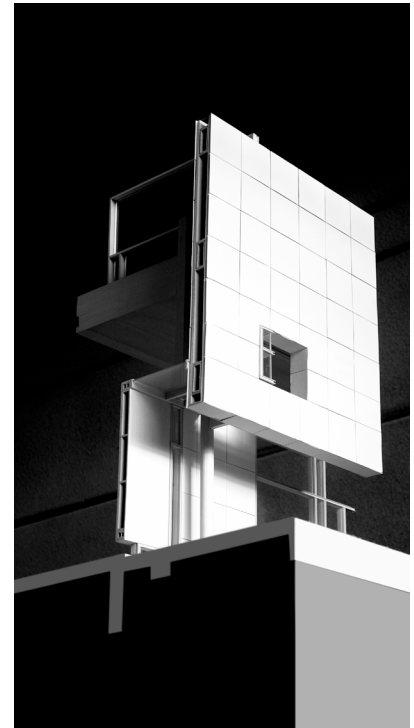
*Edward Baum, Dean
Fall 1993*

Neave Brown, the visiting critic in the Spring semester of 1993 wrote:

It was immediately apparent that the school as an institution aspires to standards higher than its building. There was a strange, wonderful contraption in the hall, models beautifully made, Rome and the Renaissance, Aalto, Corbusier, abstract studies, drawings, and student projects, both elegant and lively. Every good school I know establishes its own internal culture in order to deal with all the problems of teaching including learning, achievement and criticism. These "cultures" have different qualities and are not equal. They reflect and establish values. The "cultures", the qualities and achievements established by the work I saw was very impressive.

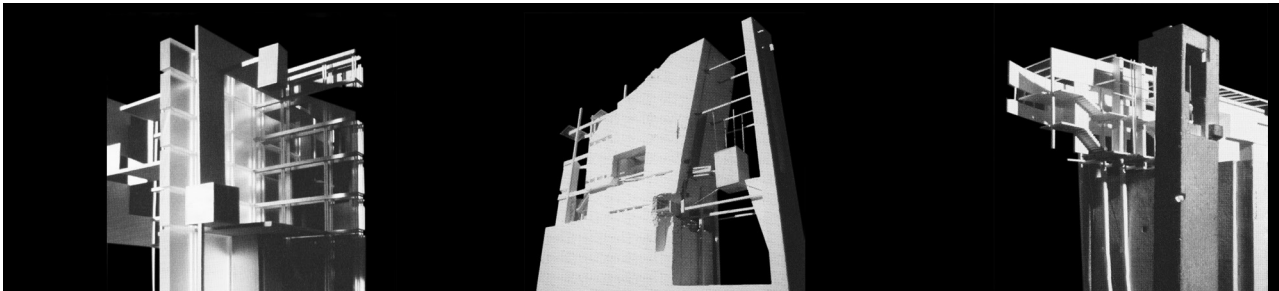
Irving Phillips would comment:

Is the character of the School of Architecture at the University of Texas at

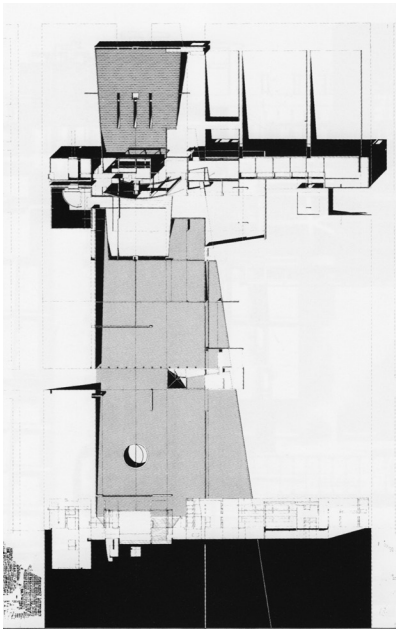


Section model of the Richard Meier's Rachofsky House, Dallas, Edward Baum, design critic

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left to right: student projects, Bijan Youssefzadeh, design critic.



Burning Down the White House, Mohd Kusa, Deborah Natsios, design critic.

Arlington affected by landscape? If it is, what is the affect on the work of the faculty and students? A certain spirit permeates the school – a fresh, open-minded attitude that flourishes here at the edge of the mythic West. That open-minded spirit is shown in the attitudes and work of the students. Yet the students at the University of Texas at Arlington, are not familiar with the physical, historical and psychological context that surrounds them. They are embarrassed by the uninspired built environment of Arlington and have not really observed the heritage of their own landscape. It may be more interesting to study subjects relating to design, like mathematics, phenomenal transparency and figure-ground inter-changeability, than to investigate a presumably boring landscape spoiled by years of neglect and insensitivity. But as Lawrence Durrell in his poetic book, *Spirit of Place*, noted the landscape is about people and people are also the reason for architecture.⁶

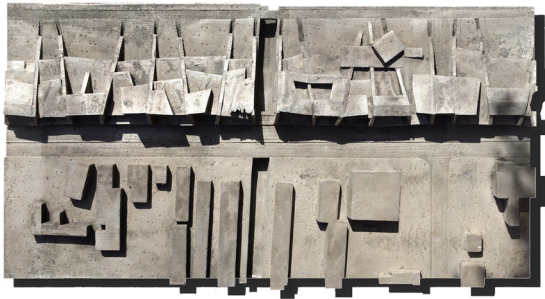
Mario Corea Aiello likewise wrote:

When I began teaching in the School of Architecture, I saw that it was incomparable with European schools I had known, such as Barcelona, Valles, and the Architectural Association of London; and also different from other American schools such as Harvard, Columbia, or

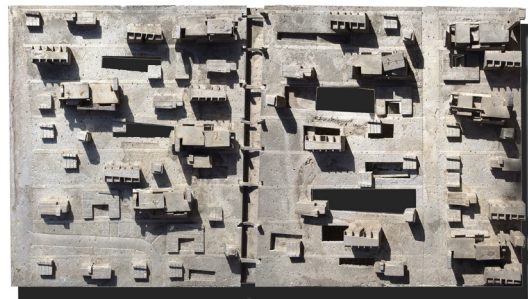
Washington University. The principle difference lies in that at the time American and some European schools were being taken over by deconstructivism in its various aspects (P. Eisenman, F. Gehry, D. Liebeskind), Arlington seemed to be comfortably situated in the study and learning of architecture without the need to subscribe to one specific tendency, or to renounce the Modern Movement.

I positively think that the plural and dynamic School of Architecture at Arlington, which has not been trapped by only one tendency, neither post-modernism, deconstructivism nor high-tech, has all the possibilities to reinforce its own essence and travel together with European schools along this line of contemporary modernism.⁷

At the back of the Recent Archives, a list of Student Competition Awards reveals the strength of the design program. Between the years of 1988 to 1993, the students of the Architecture program received seventy-six awards in state, national and international competitions. In ACSA competitions, twenty-three awards were given to UTA students, alone. In 1992, the ACSA competition, *New Technology: On the River's Edge*, the jurors awarded an unprecedented three first prizes to students Kevin Carlton, Hoang Van Dang



aluminum cast models, Bijan Youssefzadeh, design critic.

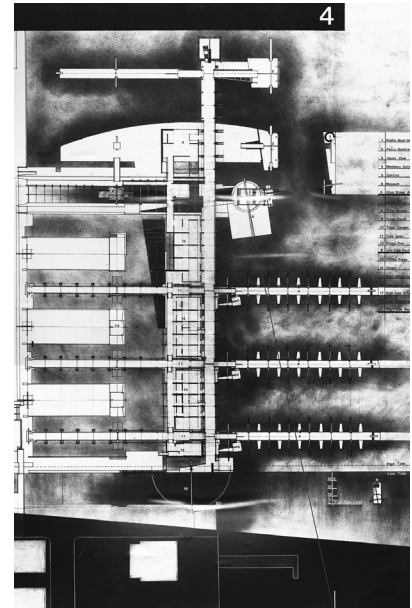


and Timothy Shippey. Shippey would also win Second Place in the *79th Paris Prize Competition: Lloyd Warren Fellowship* through the National Institute for Architectural Education. These students, along with many others under the supervision of Professor John Maruszczak, would establish the school's reputation with the incredible scope and number of awards the School would achieve. John Hampton would win, in 1988, Third Place in the *Residential Design* in the Japan Architect's *International Competition, the Shinkenshiku*, the highest prize awarded to a student and an American. Again in 1990, Bryan Webber would also win Third Prize in the *Shinkenshiku Competition*. Bill Boswell's students, Michael Kaiser and James Whisenhunt would have their work exhibited in the show, *Monuments and Counterpoint* at The Royal Institute of British Architects in 1991.⁷

Not only were the students achieving recognition, faculty members also found prominence in their design work. John Maruszczak and Dean Ed Baum would win the *Dallas Police Memorial Competition* in 1995. A floating plane suspended over a sidewalk recreated the slain officer's badge numbers and provided a temporal setting for memorial services by the Dallas Police department.

The *Recent Archives* would be widely distributed to other programs across the country and would be available for sale at the William Stout Architectural Books store in San Francisco and the Prairie Avenue Bookshop in Chicago.

Providing context to the Texas architectural environment, Texas Architect editor, Joel Warren Barna publishes the book, *The See-Through Years: Creation and Destruction in Texas Architecture 1981-1991*. The book frames the building boom in the decade of excess and questionable architectural styles. The period in Dallas and Ft. Worth would see the construction of numerous buildings and projects: Allied Bank Tower at Fountain Place by I.M. Pei and Partners with landscape design by Dan Kiley; the Arco Tower also by Pei; LTV Tower (now Trammel Crow Center) and Texas Commerce Bank Tower both by SOM with designs by Richard Keating; the Mort H. Meyerson Symphony Hall by Pei, the Dallas Museum of Art by Edward Larabee Barnes, the new Arts District by Sasaki Associates; The Crescent Hotel by Johnson and Burgee and Shepherd + Boyd; Solana by Legorreta Arquitectos with Leason Pomeroy Associates with landscape by Peter Walker Martha Schwartz and Mitchell/Giurgola Architects of New York, CityPlace by Araldo Cossuta. Craig Blackmon (UTA alumni), Willis

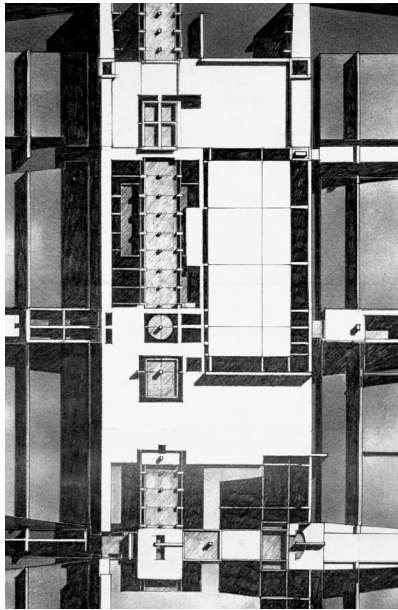


New Technology: On the River's Edge, Hoang Van Dang, 1992. First Prize, ACSA/Monsanto Company, design critic: J.P. Maruszczak

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left: Clifford Bourland and Bill Boswell working on the *Recent Archives*. middle: Mario Corea, John Maruszczak, Ed Baum and Todd Hamilton. right: Corea with George Gintole



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Tim Shippey and Bryan Weber, 1992, Third Place, Prototype for a School of Architecture, Central Glass Company of Japan.

Winters and Professor Craig Kuhner would provide photography for the book.⁸

Dr. Henry published his book *Architecture in Texas: 1895–1945*, University of Texas Press, in 1993. Henry's book would build upon the history developed by Drury Blakeley Alexander's *Texas Homes of the Nineteenth Century* and William B. Robison's *Texas Public Buildings of the Nineteenth Century*. Professor Blakeley would assist Henry in the writing of the book. A comprehensive discussion of important Texas architecture included critiques of C.H. Page and Brother, Trost and Trost, Lang and Witchell, Sanguinet and Staats, Atlee B and Robert m. Ayres, David Williams and O'Neil Ford. Dr. Henry would document and photograph almost 400 buildings from his extensive travels throughout the state. Ever the devoted scholar, Henry's book beautifully conveyed his understanding of seeing all history as critically important particularly in understanding the modern context.⁹

In a lecture to the School, architect, Mark Gunderson mentioned the remains of a scaffold left over from the construction of the Kimbell Museum of Art. Upon hearing the news, Bill Boswell with the help of Frank Sherwood of the Thomas S. Bryne Company assisted in locating them. The

arched trusses were the support for the concrete form work of a test vault, a prototype of the Kimbell's cycloid structure. Dean Baum wrote in his essay, *Traces of the Past*, of its importance, as:

Louis I Kahn often spoke to students about his philosophy, his work, and architecture. At the heart of his vision of architecture was "the making of a place." And places, for Kahn, included "traces of the past" - signs of the process of building as idea, as construction, and as material. And the words he used invited students to consider multiple meanings, several lessons.

At one level 'traces' refer to the many beautiful sketches Kahn would do on the architect's familiar pale yellow 'trace', the thin half-transparent paper which allows images, thoughts, and decisions to be drawn and read over each other-traced-through successive layerings of the sheets. At another level 'traces' suggest the presence of things remaining, embedded in, or marking something else-as in traces of movement, or trace elements. Taken in this latter sense, perhaps the most vital 'traces' of a masterwork like the Kimbell Art Museum are the residual signs of its own past, the circumstantial struggle of being built, character studies from the theater of construction. At the Kimbell numerous



Retrieving the Kimbell formworks. Photographs on left and middle courtesy of Bill Boswell, right: The installed formworks. Photograph courtesy of Craig Kuhner.

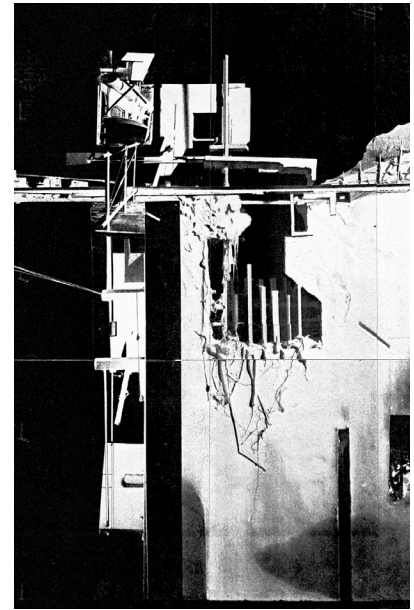
traces of the wooden armature of formwork which shaped the cycloid concrete vaults permeate the building.

The arched trusses on exhibit here were used in November 1970 to support the formwork for a poured concrete test vault—the prototype element for the Kimbell's superstructure. In a way this soon-to-be-discarded fragment was the most single piece of the building, since it enabled the architect and builders for the first time to actually see and feel the result of their ideas. It confirmed the shape and the construction method for the exquisite vaults that characterize the Kimbell.

To have formwork on display here is an interesting turn on the old Beaux-Arts tradition of placing A Hall of Casts at the center of a school of architecture. Those casts were plaster replicas of classical orders and details, models for the students to draw, learn, and emulate. Here we see not casts, but the pieces a great building was cast against, the construction that disappeared when the space was made. Plain, uncomplicated pieces of wood like these formed the void of the Kimbell's vaults, beginning the "making of a place." Our arched trusses with their markings from weather, age, and the toils of construction make them, too, "traces of the past"

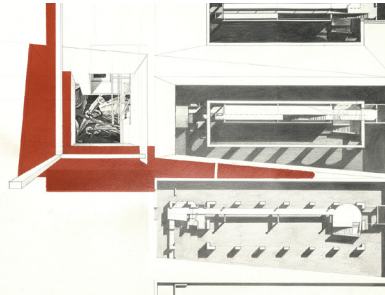
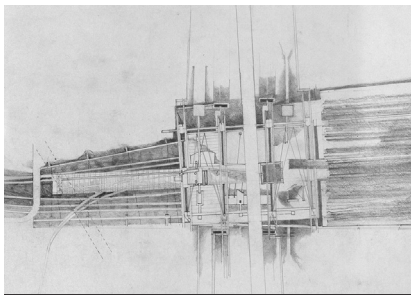
Retrieving the scaffolds was no small matter. A contractor had taken the forms to use for a barn located near Denton. Now in disrepair, the school offered to dismantle it to salvage the trusses. The owner initially rejected this proposal. A year later, when the owner had passed away, their family, Lloyd Jones, W.A. Jones, and Teri Jones generously called the school and offered them. A team of students, Scott Coldwell, Afsien Lavee-Motiagh and Scott "Otis" Sower, led by Boswell and assisted by the wood shop manager David Sines recovered the forms and placed them on the third floor. Sines, a sculptor, created an elegant steel base depicting the scaffolds in place as they were originally aligned for the test vault. Dr. Patricia Loud of the Kimbell Art Museum provided slides of the building's construction for the permanent exhibition.

The list of exhibitions for 1995 included a number of shows: *Der Architekt Adolf Loos, Paul Amatuozzo: Eight Selected Projects, 1981–1992, Corea-Gallaro–Mannino: Recent Work in Catalunya, Photography/ Fotografie, Work of Neave Brown, Renewing the New: The Masterwork of Catalan Rationalism, Il Canal Grande-Facades of Venice, Competitions Times Three, Work of Hermanovski Lauck, Work of Ed Baum and City–Room–Garden.*

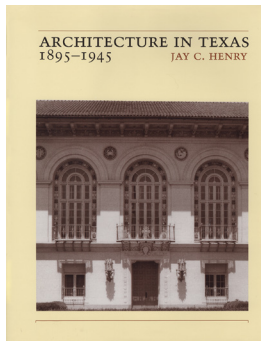


model by Mohd Z. Kusa, John Maurszczak, design critic

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left: Hoang Dang, middle Corvin Mattei and right: Jay Cantrell



*All aspects of human culture are intrinsically interesting and worthy of study. We study the past, not to predict the future, but to understand the past.*⁹

Dr. Jay C. Henry



left: Gravity Study: Embedment and Excavation of the Maison Cook, Laura Burgess, John Hampton, David Mason and Mike Smith, Dan Hoffman, design critic

The School created a traveling exhibition, *Renewing the New: The Masterwork of Catalan Rationalism*, which documented the restoration of Josep Lluís Sert's Central Anti-Tuberculosis Dispensary of 1934-1992 in Barcelona. The exhibition was made jointly with the Department de Sanitat i Seguretat Social and was possible by the Generalitat of Catalunya. The exhibit featured the remodeling of the Sert's build by the architecture firm, Corea-Gallaro-Mannino with an introduction by Kenneth Frampton.

In 1997, Ed Baum and Richard R. Brettell helped establish The Dallas Architectural Forum. Modeled after the Rice Design Alliance in Houston, the Forum introduced a lecture series, symposiums and travel tours to further engage the Dallas architectural community and to provide a stronger academic dialogue within the city.

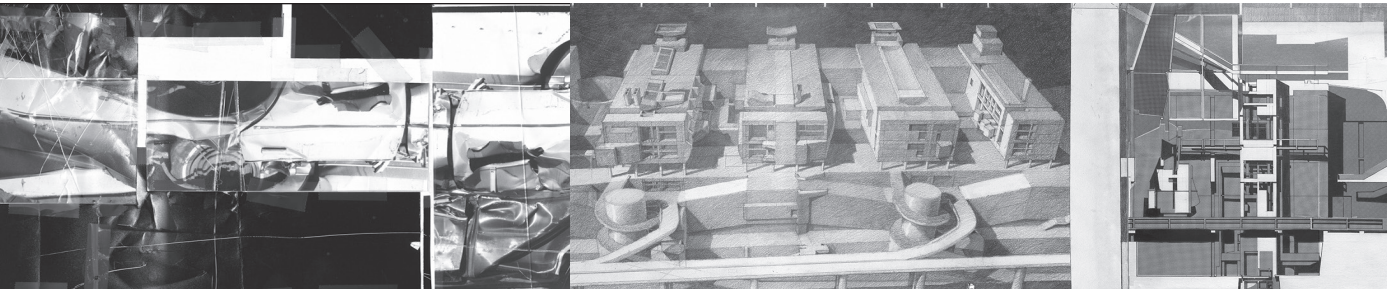
The second Faculty catalog is published in 1997. Visiting critics at this time included: Janne Ahlin, Neil Denari, Judith DiMaio, Hugo Dworzak, Franc Fernandez, Darell W. Fields, Mehrdad Hadighi, Randall Korman, Zehra Kuz, Susan Lanier, Max Levy, Paul Lubowicki, Francisco Mangado Beluqui, Alfons Soldevila and Karen van Lengen.

George Gintole's calligraphy work is featured in the exhibition, *Belle Lettere* and published in the book of the same title, edited by Carlo Buffa, Edizione Centrooffset, 1997.

In the Spring of 1997, student Thad Reeves places second in the International Otis Elevator Competition among over 1000 entries. Boswell served as the faculty advisor.

Michael D. Tatum passed away in 1998. To commemorate his death, Dean Baum had a long black drape floating from the roof of the building through the four-story entry court. In addition, the faculty of the Interior Design Department, Elfriede Foster and Marian Millican staged an exhibition of Tatum's work and drawings. The Michael Tatum Educator of the Year Award was created in 1999 by the International Interior Design Association to honor his memory.

In Tatum's position, Ed Baum found a successor of unsinkable energy and enthusiasm with the appointment of Marian Millican.



left: Photo montage by Thomas Tenery, design critic: J.P. Maruszczak. middle and right: detail of housing design by Corvin Matei, design critic: Todd Hamilton

Marian McKeever Millican

Adjunct Associate Professor of Interior Design. B.S. (summa cum laude), 1971, Pennsylvania State University; Master of Arts, Interior Design, 1974, Michigan State University and a Registered Interior Designer.

Millican taught previously at Virginia Commonwealth University and at Texas Christian University, a tenured appointment. Her earlier interior design and contract projects include the Moudy Communication and Visual Arts Building at TCU with Roche-Dinkleo; Zale World Headquarters with HOK; the Burnet Library at TCU with SOM; and Harris Methodist Hospital in Fort Worth. Marian formed her full-time interior design practice, Millican & Company in 1988 where she worked on projects including Sundance Square, the Tandy Center, The Ft. Worth Convention Center and Visitor's Bureau and the Burk Burnett Building. Her professional services included National Board Representative, 1978-82; Interior Design Education Council (IDEC); Guidance Committee, 1978-82; Foundation for Interior Design Education Research (FIDER); and the Texas Chapter Board of Directors, 1988-91 and 1993; American Society of Interior Designers (ASID). She authored the 1988 national licensure exam used for interior designers. She was also recognized as an honorary

member of the Texas Society of Architects and received the ASID Chapter Medalist Award. Her work has been published in *Designer's West*, *Architectural Record*, *Interior Design* and *Texas Homes*.

Marion brought to the Interior Design program an enthusiasm and gentle humor under her direction. She was a much loved faculty member. In her research, she focused on the toxic chemicals in interior products and their adverse effects in childhood development.

Ed Baum announced his resignation after twelve years as Dean in August of 1999 and the University selected Associate Dean Lee Wright to serve as Interim Dean. Wright was surprised and honored to be asked to lead the School that he had been involved with for so long. Having served at all levels under the three previous deans, it was with a great sense of responsibility that he moved into the Dean's office.

In many ways the prospect of a school is tied to the wisdom and vision of a university's administration. It creates opportunities and it circumscribes possibilities. Individual units within any university can only diverge from the larger standing for finite periods of time. The



Marian McKeever Millican
Adjunct Associate Professor of Interior Design
Director of Interior Design 1998-2006



above: Cover of *Architecture in Texas, 1895 - 1945*, Dr. Jay Henry. below: Bill Boswell

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Il Grande - Facades of Venice Exhibition, Photo courtesy Craig Kuhner

institutional culture that characterizes a university plays a dominant role in the future of any of its units.

An ongoing problem with the university was its lack of ambition. In the middle of a booming metropolitan area, the largest in the country without a tier one institution, it seemed content to focus on small scale and very local conditions.

Perhaps the most important function of a faculty outside the classroom and studio is to provide for his own succession. This is the administration's responsibility as well.

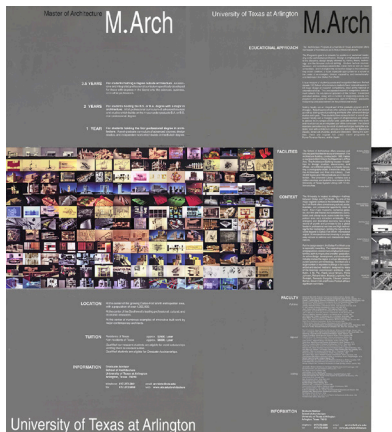
When I arrived at UT Arlington almost the entire faculty had tenure, and almost all courses were taught by full-time faculty educated in the most competitive graduate programs. There were no openings for new hires, no lines to be filled. When a vacancy did occur I was permitted to fill it with visiting professors and professionals. This provided some fresh points of view and experiences for the faculty and for the students.¹⁰

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Edward M. Baum FAIA



Ed Baum, Dean of Architecture in 1987. Photograph courtesy of *The Dallas Morning News*, Ken Geiger



left: Graduate School recruitment poster Designed by Ed Baum. right: Accreditation Exhibition, 2001. Photography courtesy of Craig Kuhner.



Under Wright's administration, Professor Craig Kuhner became Associate Dean and Steve Quevedo became Undergraduate Advisor. Wright also organized a retirement party for Ed Baum. This was a Gala Affair at the Rachofsky House in Dallas. Designed by Richard Meier, the house has been described as "an art museum with one bedroom". Most of the architects and civic leaders of Dallas/ Fort Worth attended the party.

Wright's major focus that year was to prepare for the NAAB Accreditation Visit. With the able help of Quevedo, Brad McCorkle, Steve Shipp and others, the exhibit was installed, the review held and a three-year accreditation was awarded. A five-year accreditation had been hoped for but the School was told by the NAAB team that three years were all that a School with an interim Dean were ever given. Prior to the new dean's appointment, the NAAB Accreditation visit with Chair Michael Stanton, AIA, found significant deficits in the curriculum and support from the University. Stanton said one point of the school's weakness is in the lack of funding. Ralph Hawkins, the school's team representative, said Stanton found that the school receives 25 percent less funding per student than the School of Nursing and ranks least for architecture student funding

in Texas. The team also said the school would benefit with the appointment of a permanent dean. The accreditation report recommended a three-year provisional period.

A new dean search began in the academic year of 1999-2000. The school would interview George Thrush, Associate Professor at Northeastern University; Victoria Meyers, a New York architect and Columbia University core coordinator and Henry Hildebrandt, University of Cincinnati Coordinator of Interior Design. Although Meyers appeared to be the fore runner for the position, the University administration chose not to make a selection thus continuing the search into the next year.

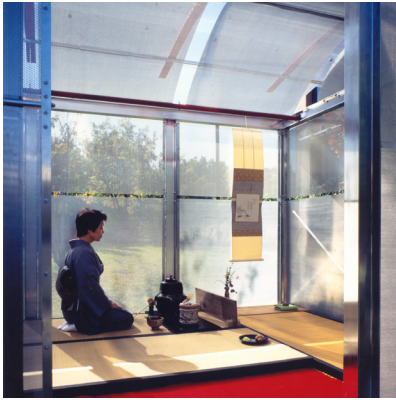
The dean search committee, however, was looking for someone with international credentials from outside the faculty and someone with a fresh approach to architectural education. The committee in its wisdom did not choose Wright, but also could not identify a candidate that the central administration would also endorse. Wright was asked to serve another year as Interim Dean, and another search was begun. During this year, Wright increased the fund raising effort of the School and raised a significant amount of money earmarked for the new "Dean's



C. Lee Wright
Interim Dean of Architecture
1999–2002



above: Interim Dean Lee Wright with Richard Ferrier and long time friend and alumni of the School, Ralph Hawkins. below: Accreditation Exhibition in Fall 2000. Photographs courtesy of Craig Kuhner.



Tea master Soyu Nabeta performs the tea ceremony for the Teahouse opening. Photography courtesy of Craig Kuhner.

Discretionary Fund". He looked forward to working with the new Dean.

Wright realized that the appointment was only for the year that it would take for the search committee to find a permanent dean, but he hoped to do more than maintain the status quo. Wright is proud that he brought Bijan Youssefzadeh back to the faculty and brought Guillermo Jullian de la Fuente to the school as a visiting professor. Jullian was Le Corbusier's last employee and an adjunct professor at Harvard. Jullian had the reputation of arriving at Le Corbusier's office the day Le Corbusier had fired all his employees. Jullian would be credited as the co-author on many of Le Corbusier's last projects: the Olivetti Laboratories, the Carpenter Center and the Venice Hospital.

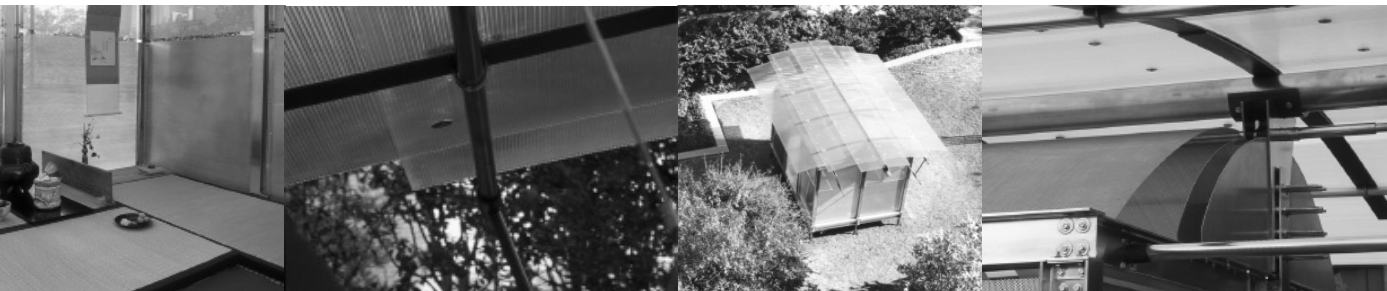
In addition, Wright brought in the Italian architect, Amadeo Petrelli who had also worked in Le Corbusier's atelier working on the Venice Hospital and later with de la Fuente's office in Paris. Petrelli had published the books: *Acustica e Architetura: Spazio, Suon, Armonia in Le Corbusier on Le Corbusier's Phillip's Pavilion and Il testament di Le Corbusier: Il Progetto per l'Ospedale di Venezia*. Petrelli had also been the Vice Director of the Italian magazine *Spazio e Società*.

Laurel Porcari also taught as a visiting faculty in 2000. She is an glass artist and was adjunct faculty from Tulane University in New Orleans. Wright would hire sculptor and artist Jeff Whitley to manage the material workshop. Jeff would teach furniture design in the interior design department and was a critical member of the School's exhibitions.

In November of 2000, Professor Elfriede Foster exhibits her investigations in *Literature Transformed*, work from her Masters thesis from the University of Texas at Dallas. The work responded to the different textual properties in the writings of Kafka, drawing out the syntactic, semantics and symbolic aspects of language. Foster's work would incorporate the use of string sculptures to create a framework for her transformations.

Lee Wright would also bring Marc G. Montry to teach the school's first Design Build Studio in 2000–2001. Montry's senior studio built the Tea House, a small pavilion, which was situated in the Architecture courtyard.¹

The structure of the small teahouse provided for the ritual of the traditional Japanese tea ceremony of Chanoyu. A lightweight structural system of aluminum



Details of the Tea House. Student Designers: Dina Fathi Aida, Richard S. Atchison, Jose A. Estrada, Jr., Gerardo Fernandez, Kevin Michael Finestead, Andrew Patrick Flanigan, Bryan Lee Hartline, Jesus Manuel Mendoza, David Anthony Nielson, Lauren Joseph Phillips, Yvonne Su, John Michael Womble, Michael Andon Young. Design Critic: Marc Montry

frame and polycarbonate roof reinterpreted the craft, which characterized Japanese construction and simplicity.

At the opening of the structure, Montry brought in the tea master, Soyu Nabeta Sensei to perform the ceremony. The teahouse served as a model for the students in understanding space, structure and detail, serving as the subject of many sketch assignments in the freshman drawing courses. The teahouse was dismantled in 2015.

A Tea Pavilion

“Do not seek to follow in the footsteps of the Masters, seek what they sought.”

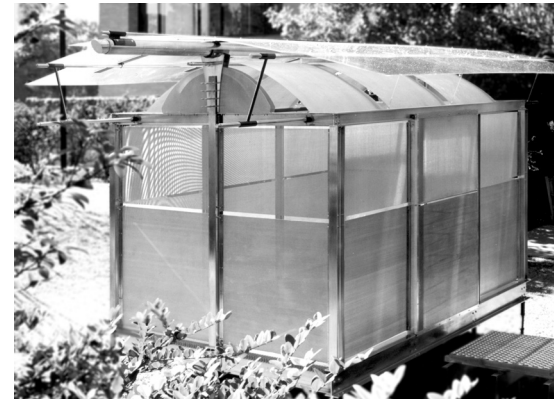
Zen teaching, 8th century

As I travel to various schools of architecture internationally, there seems to be (an) ever increasing numbers of hands on building and material investigations strewn around their buildings, which are abandoned relics of past academic terms. These constructions range from weekend warrior walls to extensive ad-hoc shelters of combinations of standardized materials from the local Home Depot. One wonders what lessons were really learned by each student through their labors?

The truly great design build instructors, Sam Mockbee, Steve Badanes and Dan Hoffman, immerse their students in the moral and ethical act of building as an architect, that goes far beyond naïve construction experiments. Each student, whether in Greensboro, Alabama; Baja Mexico; or Cranbrook, Michigan, must come to terms with themselves and the social, political, economic and technical realities of building for people who reside within a specific community and place.

The University of Texas at Arlington’s recently completed tea pavilion, not only builds on the legacy of Mockbee, Badanes and Hoffman, but extends it...globally. Marc Montry’s generative premise for the studio was elegantly simple, to build a contemporary tea pavilion in Texas. Each student in the studio was immersed in many moral and ethical questions including, how to interpret Japanese culture and aesthetics in another culture and landscape? and what materials and methods should be used to build today?

The tea pavilion is constructed of common industrial materials, aluminum and plastic, which were carefully crafted and joined with extreme sensitivity and insight to the temporal changes of site and the pavilion’s guests. As you can see from the

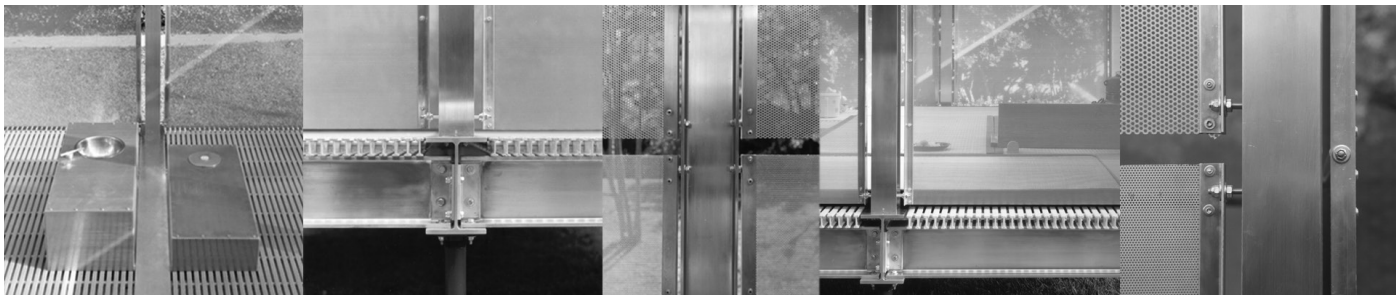


Teahouse in the Architecture Courtyard.
Photography courtesy of Craig Kuhner.

“A place of momentary silence and deep personal reflection has been elegantly made which is able to link each guest to both japan and Texas simultaneously.”

Max Underwood

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Details of the Tea House. Photographs courtesy: Marc Montry, Craig Kuhner and Heath MacDonald



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enclosed photographs of a tea ceremony within the pavilion, a place of momentary silence and deep personal reflection has been elegantly made which is able to link each guest to both Japan and Texas simultaneously.

I await Marc Montry's next design build studio; he has my utmost confidence and support.

*Sincerely,
Max Underwood
ACSA National Distinguished Professor
of Architecture²*

A second committee for the dean search was composed of Chair Richard Cole, School of Urban and Public Affairs Dean with Professors Elfriede Foster, John Maruszczak, Craig Kuhner, Dr. Jay Henry and alumnus Ralph Hawkins. Candidates included Jane Harrison and Martha Ellen LaGess of the Architectural Association, London; Thomas J. Buresh, Professor and Chair of Architecture at the University of Michigan.

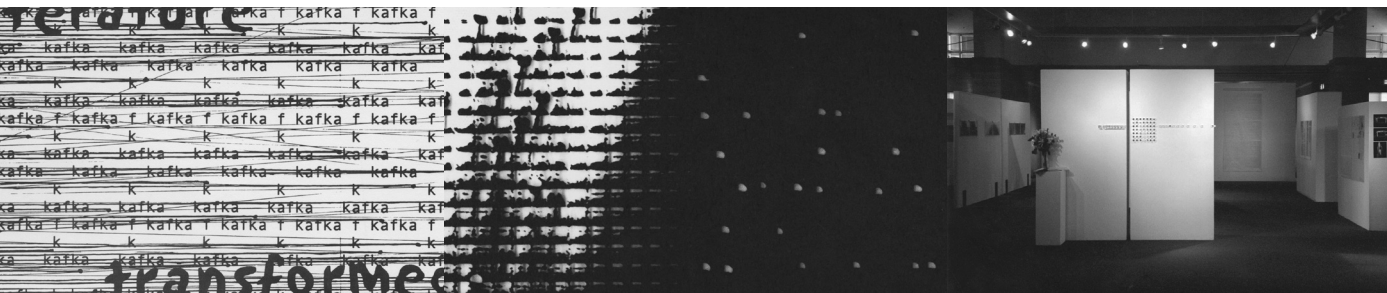
In March of 2001, Provost George Wright chose LaGess out of the three candidates based on *"her balance between the academic and professional worlds."*³

Regarding LaGess' appointment, Dr. Jay Henry stated:

We were looking for someone who could exert academic and professional leadership, who could raise money, who could lead faculty, who could take the school to the next level of achievement.⁴

LaGess was at that time living in London. She arrived on the scene in September 2001. She was young, energetic and full of new ideas. LaGess, a British-American registered architect studied at Rice University and in London at the Architectural Association. LaGess' professional experience included practice in the office of James Stirling & Michael Wilford on German and USA projects. She was also on the start-up team for the new London offices of Kohn Pedersen Fox in 1990. She had held positions as Project Architect and Manager in charge of the Broomielaw Development in Glasgow and Project Manager on the £135M De Hoftoren Office Tower in The Hague, Holland. Shortly after being named London's first KPF Associate, LaGess left KPF to establish the firm, LaMa Studio, with her husband Michael McNamara in the West End of London.

In the commencement address of May 2001, LaGess spoke of the challenges facing the next generation of students in understanding the shifts in the design practices as the computer grew more prominent in the design process in her



Postcards from Literature Transformed, an exhibition by Interior Design Professor Elfriede Foster, 2000. Photograph courtesy of Elfriede Foster.

essay, *Themes of the Architectural Meta-Project*.

Dean Lagess' speech summarized the trends of the design practice between the artist-architect and the computer-technician. Her insight forecast the shift in architectural representation and the immense influence in which the digital media would affect architectural education. At the time, the school seemed reluctant to embrace those ideas, and this debate would continue for some time.

Excerpts from the *Themes of the Architectural Meta-Project*:

Today I would like to discuss an issue that I think will have exceptional importance for all architects and designers in the 21st century. This issue is the relationship between design and representation. By the phrase 'representation' I simply mean the drawings, computer files, and models that people use to develop and display their design ideas. Throughout the design fields, exponential growth in the use of computers and Web-based communication systems has made a rethink of representation urgently necessary. At the same time, the great importance of the representation issue makes it difficult to talk about or to even think about.

The difficulty arises for two reasons. First, because design and representation seem to be the same thing, Design first appears in the world as representation and visa versa, representation always shows some particular design. On the other hand, design and representation can also be thought of as quite different things. Representation can be thought of as a 'neutral' translation between designs as thoughts and designs as things. So, although issues of representation are truly fundamental to design practice, most designers overlook them, either because they seem identical to or else quite separate from, design issues.

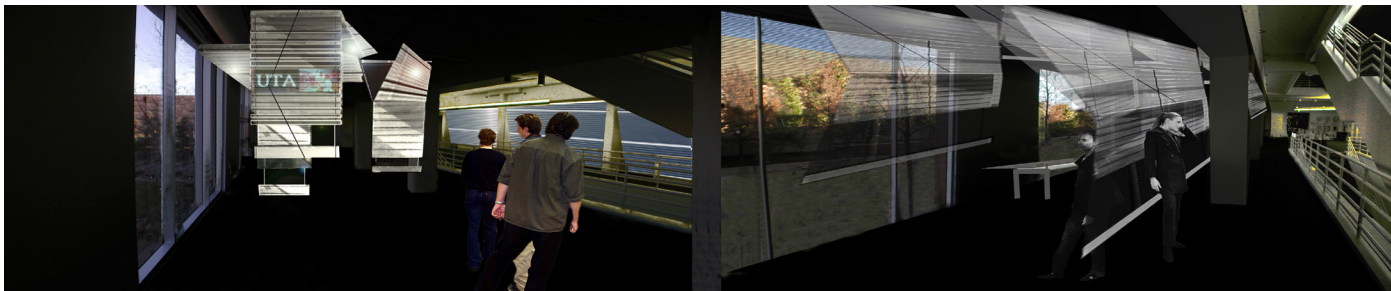
Nevertheless in the age of design electronics in the enigmatic relationship between design and representation has become more visible and more interesting than before for two reasons. The first reason is that the computer-produced images are not really drawings, thus they undermine the centuries old identification of design with drawing. The second reason is that the World Wide Web is beginning to smudge the boundary between fictional and real in other words to smudge the boundary between representations and the physical world in the face of these changes. I believe that designers can (and must) reconsider issues of representation



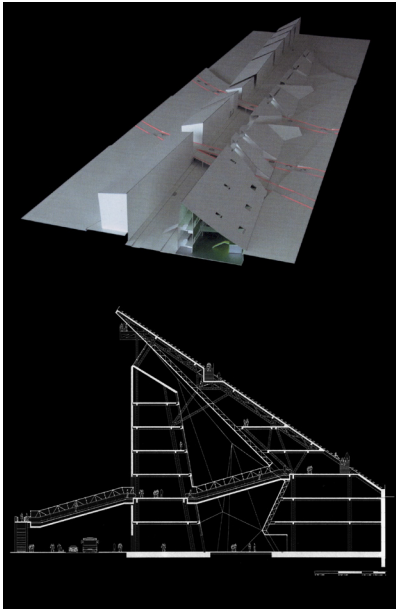
Martha Ellen LaGess
Dean of Architecture, 2001–2002



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Proposal for the new University Center West, design by John Maruszczak and Thomas Rusher. Courtesy of John Maruszczak. above right: Martha LaGess with her graduate class.



Jan Damiecki, Martin Price, design critic

explicitly and if we do so, perhaps one day, the 21th century will be thought of as the beginning of another kind of Renaissance.

The first part of the electronic revolution in architecture could be called a production phase. As this situation developed, use of the computer seemed to polarize designers and producers more definitively than ever before. At its simplest, this was because producers used the machine and designers didn't. But this was not the only reason, there was other more subtle reasons, pertaining to the computer's origins and common use. Scientists and mathematicians had created the computer and defined what it was able to do, so in the beginning, it seemed obvious that the computer could not by definition, have anything to do with design, since design was obviously an art-oriented activity, the opposite of science. Through the computer, the science versus art dilemma the architect had faced since the early 19th century was exaggerated.

As the computer polarized design and production, it changed the balance of power between them. Though architecture had long been divided into art-oriented design and technologically oriented production these two aspects of the field had never been considered equals. Technology had always been

treated as design's servant. Even though technology had heavily influenced modern architecture, the modern architect had remained some sort of artist.

From the perspective of the year 2000, it has become possible to look back at conditions prevalent in the mid-1990's with nostalgia. Even after the first phases of computer production and visualization techniques, it still seemed possible that a balance could be struck between the old ways of working – the old representation systems and processes- and computers. In 2001, this option no longer seems viable, by now, both designers, and those for whom they design, have been definitively separated from the pre-computing world.

For a while, as the paper-based system of architectural production fades, there will also be another opportunity. We are now ready to begin another period of representation with the relationship between design and representation, to some extent, we have come full circle. But the aim of this period will not be to overturn an old system; it will be to build a new one. This will be a computer-based system of architectural representation as strong and clear as the system of orthographic drawings was from the 17th century until the 21st century.⁵

Martha E. LaGess



Proposal for the new University Center West, design by John Maruszczak and Thomas Rusher, Courtesy of John Maruszczak.

During LaGess' tenure as dean, she repositioned the School with a new administration relying on existing faculty to be directors. She appointed John Maruszczak as the Design Director, Gary Robinette as the Landscape Director, Dr. Mehta as the Director of Building Science and George Gintole as the Director of Graphics. While the directors acted as advisors to the dean, the administration did not allow for committee assignments for the faculty or the appointment of an associate dean. Only later in the year would LaGess appoint David Jones as the Associate Dean to assist in the day-to-day operations of the School. Jones would continue in this position until 2014.

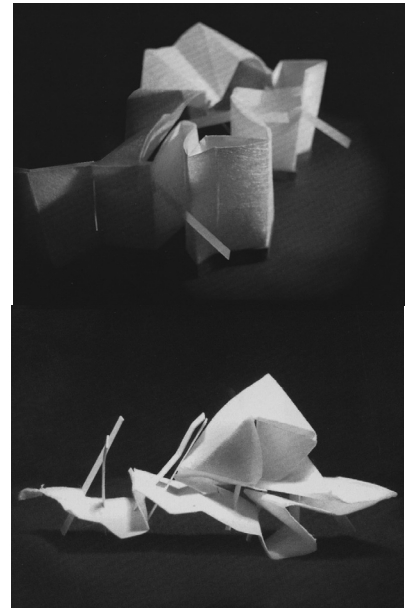
Of her many proposals for the School, LaGess and Maruszczak planned a reworking of the second floor lobby to include a new state of the art computer lab and café. Maruszczak, assisted by student Aaron Lindsey and adjunct Professor Thom Rusher, designed the new lab using two existing studios spaces, which opened up to the lobby. The scheme was dynamic and innovative heralding a new integration of digital education for the School. Unfortunately the design would not be built and would be one of many complications in LaGess's administration. A second proposal for the computer lab

was built the following year. Designed by Rebecca Boles, the new lab would incorporate the flexible seating and desk proposed in the earlier designs. Operated by the University OIT department, the lab would triple the availability of computers in the school and integrated a stronger digital education in the curriculum.

LaGess also implemented the Building Science Expo with Dr. Mehta. Mehta headed the annual exposition, which would bring local building trades and building system representatives to display new products. The program also offered the professional community the opportunity to visit the school and participate in panel discussions relating to issues affecting the construction industry. In addition the program offered registered architects, continuing education courses by attending the keynote speeches. In the first year, the implementation and ramifications of the International Energy Code were presented.

LaGess hired several new adjuncts, who would bring expertise in digital technology into the curriculum: Thom Rusher, Anthony Cricchio and Andrew Nance.

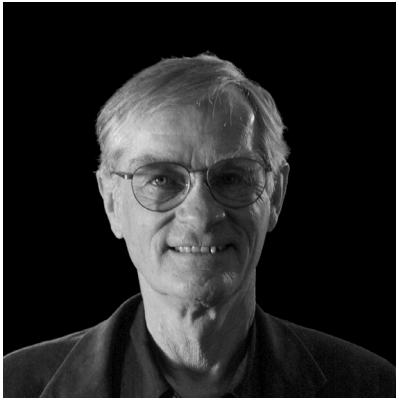
LaGess instigated an annual event, Mediation, to discuss curriculum issues. where each design studio from the three



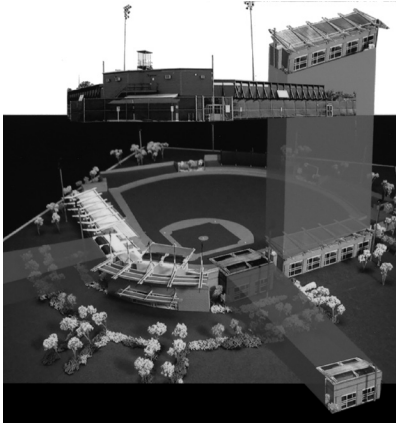
above: Paula Vair, Interior Design Studio III, Elfriede Foster, design critic



Dr. Mehta overseeing the annual masonry construction demonstration in the Architecture courtyard. Photographs courtesy of Dr. Madan Mehta.



Professor Richard Dodge, AIA
Interim Dean of Architecture
2002-2003



departments presented student work to the overall faculty.

Unfortunately, many on the faculty did not agree with LaGess' vision of architectural education and a movement led by the senior faculty brought these concerns to the university administration, ultimately leading to the end of her deanship. In August of 2002, citing administrative differences, Provost Wright removed LaGess and appointed the Vice-Provost Dr. Dana Dunn to oversee the school's administrative duties until an interim dean could be appointed. The faculty had been polarized and it took some time for the breach to heal - but it did.

2002-2003

Provost Wright appointed Professor Richard Dodge, (B.Arch, Berkley 1961, M.Arch Yale, 1967), as the Interim Dean in 2002. Dodge, the Barlette Cocke Centennial Professor of Architecture Emeritus University of Texas at Austin, had taught for many years at the School of Architecture at UT Austin. Richard was a kind and gentle man whose personality and demeanor provided a stabilizing influence on the school.

New faculty hired for tenure-track positions included Jane Ahrens (2003-2007),

Karen Bullis and Steve Quevedo. Ahrens introduced the course on *Sustainability* to the undergraduate curriculum. She was the Director and one of the founding members of the USGBC North Texas Chapter. She was instrumental in bringing to the campus, the architect and environmental activist, Ed Mazria for a lecture.

Bullis was instrumental in establishing the School of Architecture's website with innovative design and began work on *TEX FILES issue 01*, the first publication of student work since the *Recent Archives*.

Another new dean search commenced with the committee of Richard Ferrier, Pat Taylor, Medan Mehta, Rebecca Boles, Karen Bullis, undergraduate student Dustin Marshall, graduate student Lisa Bellew, staff member, Linda Wilson and alumni Melinda Pross. The position was initially offered to Professor Karen Hanna, head of Utah State University's Landscape Architecture and Environmental Planning. Other candidates were Herbert Enns, an architecture professor and former dean at the University of Manitoba, John Hertz, architecture dean at the University of Puerto Rico, and Donald Gatzke, dean at Tulane University. Hanna declined the position to pursue an appointment at California State Polytechnic University.

Design for the UT Arlington baseball stadium, Firm X-Richard Ferrier, Architect's, model by Brad McCorkle



from left to right: New faculty hires Jane Ahrens, Assistant Professor Architecture, Karen Bullis, Assistant Professor Architecture, Anthony Cricchio, Lecturer, Steve Quevedo, Associate Professor and Thomas Rusher, Lecturer

After her decline, the University selected Don Gatzke for the position.⁶

Don Gatzke (University of Wisconsin-Milwaukee, M.Arch, 1979, University of Wisconsin at Madison, Political Science, 1972) initially started his academic career studying Political Science at Madison prior to returning for his graduate work in the School of Architecture and Urban Planning at Wisconsin-Milwaukee. Milwaukee's program was similar to Arlington's, starting in 1969 and also following the model established by the Princeton Report. At Milwaukee, Gatzke worked as the graduate teaching assistant, for Tim McGinty, whose friendship and influence would continue throughout his teaching career. McGinty who had studied under Louis I. Kahn, was one of the founders of Milwaukee's program and was also a founder of the National Beginning Design Student Conference. In addition McGinty had written the architectural textbook, *Introduction to Architecture*. Gatzke would begin his teaching career at Tuskegee University, before teaching at Tulane University.⁷

In the aftermath of three years of inconsistent leadership, Gatzke was instrumental in reviving the school's

mission and significant in reuniting the School with alumni and professionals in both Dallas and Fort Worth. This engagement, along with the support of a strong advisory council, allowed Gatzke to grow the School of Architecture endowments to 3.5 million, a 360% increase in funding since his appointment as dean.

2004–2005

The School publishes *TEX FILES, Issue 01: Towards Architecture @ The University of Texas at Arlington* in 2004, edited by Assistant Professor Karen Bullis with art direction by graduate student Ron Reeves and assisted by Troy C. Brown, Jason Arndt, David Hook, Ronnie Parsons and photography by Chuck Pratt. *TEX FILES* documented commentary on several issues in architecture, education and practice from the perspective of students, faculty, alumni and professionals. *TEX FILES* introduced a series of internal and external critical dialogues, archiving and overall awareness of current architectural events in the greater Dallas-Ft. Worth area. Of the discussions, *Dialogue one: Culture of Speculation*, featured Former Dean Ed Baum, Developer Diane Cheatum, Professor George Gintole and architect/alumni Sharon Odum.¹

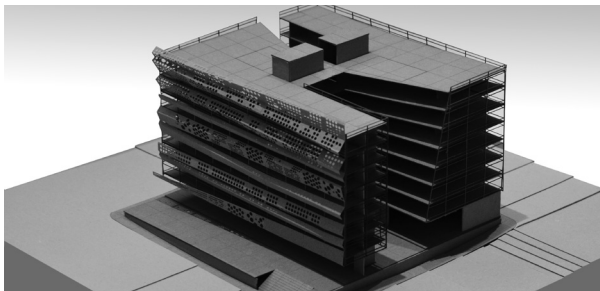


Don Gatzke
Dean of Architecture
2003–2014

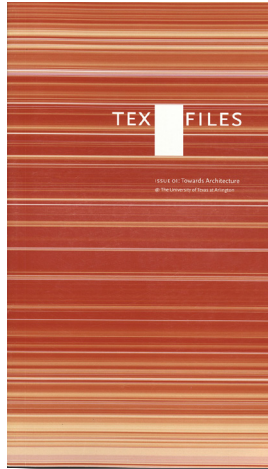
The ability to think spatially, to reconcile multiple competing forces and act on the final result, remains the core of architectural thinking. Learning to think like an architect is the purpose and the highest achievement of a student-centered design school with accredited programs in the three related sister disciplines of architecture, interior design and landscape architecture.

Dean Donald Gatzke

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left: Corporate Office Building, Ft. Worth Tx., 2016. middle: Cedars Residence + Gallery, Dallas Tx., 2017. right: Cedars Residence #2, Dallas, Tx., 2017. Design by Donald Gatzke in association with Dennehy Architects



Tex Files Issue 01: Towards Architecture @ The University of Texas at Arlington

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The symposium, *Architectural Concrete: The Pursuit of Perfection*, conducted on March 2, 2004 included Fred Langford, consultant to Louis. I Kahn on the Salk institute in LaJolla, California, the Kimbell Art Museum in Fort Worth and the Capital complex at Dacca; Tom Seymour, past president of Thos. S. Bryne, Inc., responsible for the construction of the Kimbell Art Museum from 1969-72 and Paul Sipes, Vice-President of Linbeck and Senior Project manager for the construction of the Modern Art Museum of Fort Worth.² The symposium was organized and moderated by W. Mark Gunderson. Following the symposium, Langford, Seymour and Sipes signed the wooden scaffolds from the test vault of the Kimbell located on the third floor.

In a third dialogue, Edwin Chan and Professors Martin Price and Karen Bullis speak with Martin's class.³ In Dialogue Four, student Jane Teplitskaya interviews Sanford Kwinter, Professor of Theory and Criticism at the Pratt Institute and author of the book, *Architectures of Time: Toward a Theory of the Event in Modernist Culture*, MIT Press, 2001.⁴

TEX FILES also featured articles by Professors John Maruszczak and Visiting Critic Roger Connah on the studio

work in [p.u.l.p.architecture]. George Gintole contributed the article, *Écriture: Writing (Riding) in a Culture of Images*. Featured projects included Ed Baum's prototype Infill Housing in Dallas and the Commemorative Design for the September 11, 2001 memorial for the American Airlines employees who lost their lives in the attack by alumni Stephanie Cross. Cross designed the memorial as an intern at VLK Architects.

In 2004, David Hopman is hired as an Assistant Professor in Landscape Architecture. He is tenured in 2010. Hopman's academic background includes a MLA in Landscape Architecture from University of Texas at Arlington in 1998, a Master in Music in classical guitar performance from Southern Methodist University in 1982 and Bachelor in Music in classical guitar performance from University of Memphis in 1980.

Professor Hopman's professional experience includes Kings Creek Landscaping, Huitt-Zollars, Inc., RTKL, Mesa Design Group, Inc., and a current independent practice. Recent projects include the Master plan and Prairie Management and Restoration plan for the Blackland Prairie Park in Arlington, Texas with the DFL Group; a green roof design



ARCHVOICES Installation, Southside on Lamar, Heath MacDonald, design critic.

for Forest Park Medical Center with David C. Baldwin, Inc.; The Plano Environmental Education Center landscape with David Rietzsch and Associates; and consultation on the planting design for the Bush Presidential Library in Dallas with Michael Van Valkenburgh and Associates.

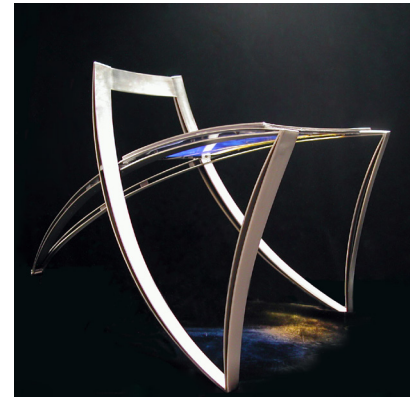
Professor Hopman designed and implemented the first extensive green roof in the Dallas/Fort Worth area in 2008 above the Life Sciences Building at UT Arlington. He was in charge of the Sustainable Sites Initiative (SITES) certification for The Green at College Park on the UT Arlington Campus; one of the first three projects worldwide to receive certification in February of 2012. This important certification system is being developed by the Lady Bird Johnson Wildflower Center, The National Arboretum, and The American Society of Landscape Architects as a landscape corollary, with or without buildings, to the USGBC LEED certification system.

Kevin Sloan also starts teaching as a Visiting Critic in Architecture. Sloan will instrumental in developing the Site Design class and renewing the Introduction to Architecture course.

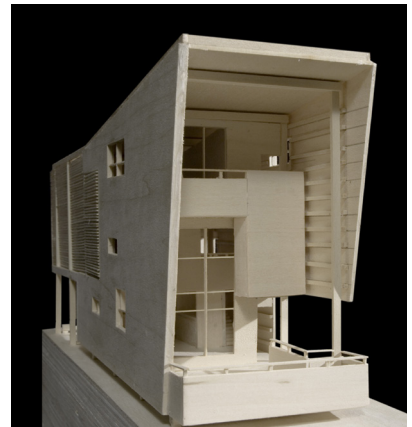
Dr. Jay Henry, 66, died from a cerebral hemorrhage on March 16, 2005 at Kindred Hospital Arlington after he fainted and hit his head during an 11 a.m. class on March 2. A small exhibition of his book and sketches from his travels were organized in a solemn central space in the main exhibition room.

2005–2006

Bijan Youssefzadeh returns to the School of Architecture after teaching at Texas A&M, Syracuse and Arkansas. He is appointed as its first Director of Architecture since John McDermott. Bijan would bring to the position a dedication and devotion to the architectural education and the making of buildings. In many ways, he continued the traditions, which Baum had set forth, by focusing on the education, its incredible design history and its strong conceptual and theoretical foundations. He would bring in a wide variety of national and international renown architects as visitors in the graduate program and for the lecture series. He would also serve as the Director of Interior Design from 2013–2016. Together with Dean Gatzke, they would expand the study abroad programs by introducing a new programs in Mexico City, China, and Guatemala. Amiable and well respected, Bijan served as director until 2016.



Furniture Design, Brent Anderson, Design Critics: Rebecca Boles and Jeff Whatley.



Amin Giyani, Josh Spore, New Orleans Prototype Housing Competition, Design Critics: Heath MacDonald and Bijan Youssefzadeh.

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Green Roof Project on top of the Life Science Building. Students: Shawn Bookout, Jack Buchanan, Jeremy Greene, Vaidehi Gupte, Heath House, Susan Justus, Deepa Koshaley, Nick Nelson, Ann Sharkey, Colt Yorek with alumni Catherine Acuna, Wendy Myer and Suzanne Sweek. Design Critic: David Hopman.



Rebecca Boles
 Assistant Dean of Academic and Student Affairs for the
 School of Architecture
 Director of Interior Design 2006-2013



Dr. Douglas Klahr is hired as a Visiting Professor to replace Dr. Henry and is appointed Assistant Professor of Architecture History in 2006 receiving tenure in 2012. Professor Klahr's educational background includes a Ph.D. in History of Art and Architecture from Brown University in 2002; a M.A. in History of Architecture from The University of Virginia in 1998, and B.A. in History of Art and Architecture and also in Psychology from Brown University in 1977.

Brad Bell joins the faculty as an adjunct faculty from Tulane University. Bell would be appointed on tenure track in 2008 and receive tenure in 2014 and in 2016, he would be appointed as the Interim Director of Architecture. Bell received his MArch from Columbia University in 1998 and his Bachelor of Environmental Design from Texas A & M in 1993.

Bell was instrumental in bringing to the School a stronger integration of advanced digital technologies into the architectural design studios, particularly in the use of digital fabrication and cast materials. Bell along with Andrew Vrana of the University of Houston and Patrick McClellan of the University of Texas at San Antonio established TEX-FAB in 2010. Through TEX-FAB, the consortium focused

on digital fabrication and parametric modeling to the professional, academic and manufacturing communities.

Bell is also a Principal at TOPOCAST LAB -an experimental design and consulting practice focused on the application of digital fabrication technologies into casting methodologies. He will also serve as a board member on ACADIA, the Association for Computer Aided Design in Architecture and on the Dallas Architecture Forum.

The Interior Design department hires architect and interior designer, Rebecca Boles as an Assistant Professor in Interior Design. In 2006, Professor Boles became the director of the program following Marion Millican's declining health. Becky served as the director until 2013 becoming a Associate Professor of Practice in 2012 and later became the Assistant Dean of Academic and Student Affairs for the School of Architecture.

Rebecca Boles received her Bachelor of Science in Zoology from Texas Tech University in 1978, her MArch from UTA in 1984 and her second MArch from Columbia University in 1989. She taught at Texas Christian University, Carnegie Mellon University and New Jersey Institute of Technology. Boles' professional work



left to right: Susan Appleton, Assistant Professor of Interior Design, Brad Bell, Associate Professor of Architecture, Jeff Whatley, Instructor and Material Workshop Manager, David Hopman, Associate Professor of Landscape Architecture Dr. Douglas Klahr, Associate Professor of Architecture History, Dr. Kathryn Holliday, Associate Professor of Architecture History Photographs courtesy of Craig Kuhner

included projects with for Bohlin Cywinski Jackson, Kohn Pederson Fox Interiors, Cossuta and Associates and Morrison Seifert prior to her own practice in 1998.

In 2006, Susan Appleton started teaching in the Interior Design Department. Appleton also a registered architect and interior designer. Susan, an alumni and an accomplished architect, would develop a new lighting lab for the interior design department as well as teach design studios. She would also receive recognition for her professional work from the Dallas AIA design awards with a 2008 Merit Award: Pilates Studio & Carport as well as have many of her homes selected for the annual Dallas Tour of Homes.

Architecture seniors, Amin Giyani and Josh Spore, win the New Orleans Prototype Housing competition *Reconstructing the Gulf Coast*, sponsored by *Architectural Record* and the School of Architecture at Tulane University in New Orleans. The winning entry, featured in the June issue of *Architecture Record*. a design competition was organized by McGraw-Hill Construction and Tulane, seeking to generate ideas for the reconstruction of the Gulf Coast. Winners of the competition were invited to the American Institute of Architects conference in Los Angeles. The winners were formally announced and

exhibited at the Ogden Museum in New Orleans on May 18, 2006. Professors Youssefzadeh and Heath MacDonald were the faculty advisors.

2006–2007

The lecture series for this year included Julia Christensen, Roger Connah, Keller Easterling, John Ferguson, Anton Garcia-Abril, Robert Ivy, Diane Lewis, Michael Rontondi, Toyoki Takebe. An exhibition of the visiting critic, Bill Bricken, *Drawings of Recent Works* and *Martin Hogue, Fake Estates* are held. The architecture office of Bill Booziotis, Booziotis & Company Architects would become an annual sponsor of the lecture series.

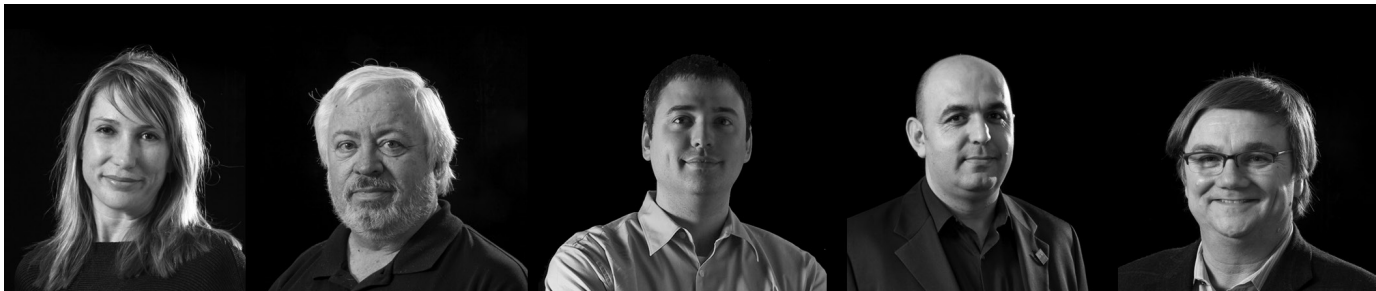
Interior Design students, Jesus Plata and Michael Rene Contreras won awards in the Tri-kes Wallcovering Source One Design Competition, sponsored by *Interior Design* magazine and the Wallcovering Source distribution alliance, D.L. Couch, Eykon and Tri-Kes. They were awarded Student Merit Awards for the corporate category for their separate designs. The award was announced at the NeoCon World's Trade Fair in Chicago. Professor Elfriede Foster served as the faculty advisor.

Former Dean George S. Wright passes away on January 19, 2007. He had been



"Dallas Escarpment: THE PASSAGE". 2017 Spring. Environmental Planning Studio IV Group Project. Behnoud Aghapour and Ali Khoshkar, Design Critic: Dr. Tanir Odzil

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left to right: Wanda Dye, Assistant Professor of Architecture, Jerry Kunkel, Assistant Professor in Practice, Heath MacDonald, Assistant Professor in Practice Dr. Taner Özdil, Associate Professor of Landscape Architecture, Kevin Sloan, Assistant Professor in Practice. Photographs courtesy of Craig Kuhner



Michael Buckley, Associate Professor in Practice, Director of the UTA Center for Metropolitan Density

recognized by the University as a Dean Emeritus for his accomplishments as dean particularly in establishing the Architecture and Art Library and overseeing the construction of the new School of Architecture Building.

2007–2008

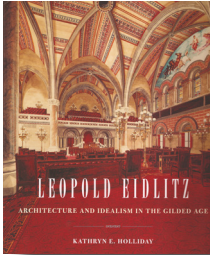
The 2007/2008 Lecture series included Diogo Burnay and Cristina Verissimo, Neil Denari, Tim Denoble, Marco Frascari, Michael Maltzan, Brian McKay-Lyon, Malcolm Quantrill, Terry Steelman, Peter Waldman, David Winer, and Ron Womack. Visiting Critic Bill Bricken held an exhibition of his drawings in the main gallery in Spring of 2007. Bricken, a long time colleague and friend of the school had started teaching as a visitor since the Fall of 1986. Later he started the tradition of donating an architecture book to the top ranked Path A student at the graduation ceremonies.

The Landscape Architecture program hires Dr. Taner Özdil as an Assistant Professor of Landscape Architecture, who later receives tenure in 2011. Dr. Özdil's academic background includes a Ph.D. in Urban & Regional Science from the Texas A&M University in 2006, a MLA in Landscape Architecture from the University of Colorado at Denver in 1996

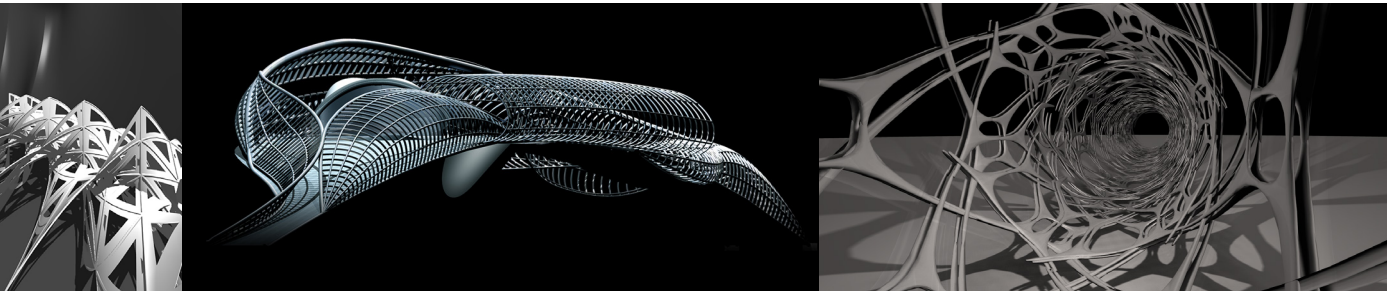
and a BLA in Landscape Architecture from Ankara University in 1992. The Architecture program hires Dr. Kate Holliday. Dr. Holliday received her BA in Art and Environmental Studies from Williams College in 1991, an MA in Art History from the University of Texas at Austin in 1994 and her PhD in Architecture also from the University of Texas at Austin in 2003.

Dr. Özdil would serve as the Associate Director for Research for The Center for Metropolitan Density at The University of Texas at Arlington. His scholarly and professional activities focus on economic, environmental and social value creation through sustainable urban design, landscape architecture, and physical planning practices primarily in mixed-use environments, high density urban areas and metropolitan regions. Dr. Özdil's studios focus on urban design and urban landscape, environmental planning, design with GIS, with specific concentration to the North Texas region.

Dr. Özdil previously held research and teaching positions at the College of Architecture at Texas A&M University (TAMU), and Dallas Urban Solution Center of TAMU System. He is currently a Board Member of the North Texas Congress for the New Urbanism and active research-



Cover for Dr. Holliday's book, *Leopold Eidlitz: Architecture and Idealism in the Gilded Age*



left: Howard Donovan, middle: Abiy Dejene, right: Design critic Thom Rusher

team member of Vision North Texas. He is the author of the book *Economic Value of Urban Design*, in addition to numerous scholarly presentation and publications.

Tex-Files Issue 02 is published in 2008. Edited by Assistant Professor Wanda Dye with art direction by Stephen Lohr, Rudy Lopez and Charles Cooley with editorial consulting provided by Dr. Kate Holliday.

The H. Ralph Hawkins, FAIA Distinguished Professorship is established by an endowment fund donated by H. Ralph Hawkins, (B.S. Arch, 1973) Chairman and CEO of HKS Architects. The Hawkins Endowment enables the School to invite distinguished international practitioners and academics to join the faculty for a semester each academic year. Past Hawkins appointees have included: Anton Garcia-Abril, Anthony Ames, Roger Connah, Paul Lubowicki and Susan Lanier, Richard Rosa, Hans Peter Worndt, Mehrdad Yazdani and Diogo Burnay.

In 2008, Ferrier's entire collection of music and songs were inducted into the Crossroads of Texas Music Archives, Southwest Collection at the Texas Tech University Special Collections Library. He was chosen for his uniqueness of style and his mentoring of young musicians.

Professor Kate Holliday publishes her first book, *Leopold Eidlitz: Architecture and Idealism in the Gilded Age* in 2008 and receives the Best Book Award from the Southeast Chapter of the Society of Architectural Historians. She will publish her second book, *Idealism in the Gilded Age and Ralph Walker: Architect of the Century* in 2012.

In the ninth annual publication of *America's Best Architecture & Design Schools for 2008*, *Design Intelligence* has ranked Graduate Architecture Program at The University of Texas at Arlington's School of Architecture as second in the South, just behind Clemson University. This area includes Texas and Oklahoma and the states extending to the East Coast, stretching up to Virginia.

UT Arlington's graduate program ranked in second place in the region in two separate analyses, based on evaluations provided by architectural firms within the Southern region. The first provides a ranking of schools within the region, while the other compares the program at UT Arlington among architecture schools across the country the nation.

In America's Best Architecture & Design Schools for 2006, UT Arlington's School



ARCH 5670 Choi Law, Skyscraper Studio
Richard Ferrier, design critic



The Dallas Community Design Studio's Pavilion at the Southside on Lamar. Photographs courtesy of Craig Kuhner and Heath MacDonald



It would be safe to assume that the most important philosophy for the Architecture Program at UT Arlington is our belief in that Building is the substance of Architecture and that architecture is a conceptual problem-solving discipline.

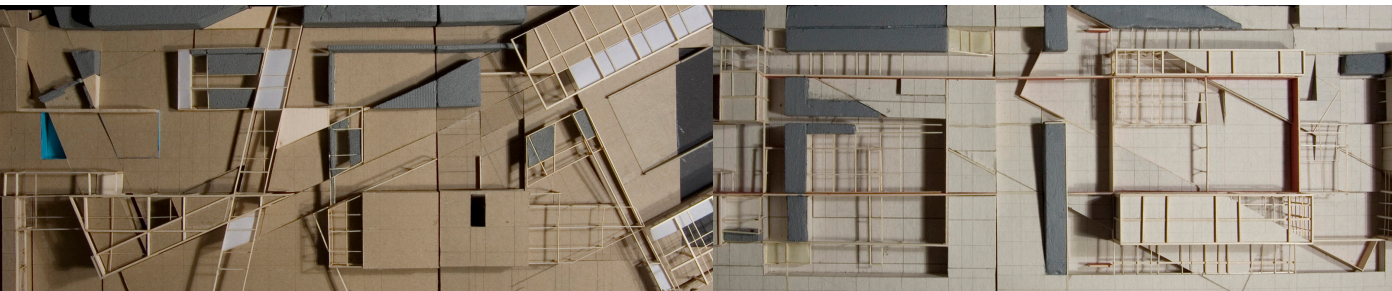
Bijan Youssefzadeh



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Southside on Lamar Pavilion under construction in Dallas. Photographs courtesy of Heath MacDonald.



ARCH 2552 Student works by Chord Read, Darden Hoxha, Steven Nunez and Luis Rojo, design critic Thad Reeves.

of Architecture was ranked fifth overall in the region and tied for first place with Rice University in the *Most Innovative Architecture Programs* category. “Any ranking system has questionable merits,” said Architecture Dean Donald Gatzke, “but it is indicative of a rising reputation of the school within the profession and testimony to the success of our graduates.”

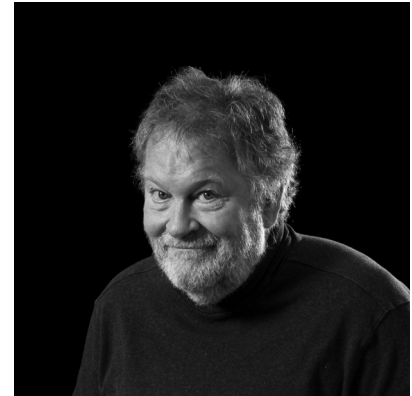
The Dallas Community Design Studio (DCDS) designed a temporary open air pavilion in a collaborative project with the Southside on Lamar, a residential development in the former Sears, Roebuck & Company’s catalog Merchandise Center south of downtown Dallas. Under the direction of Heath MacDonald, the students conceived the project as a temporary, modular structure incorporating timber frame and simple bolt connections for ease of assembly and portability. Recycled vinyl billboard advertisements made up the exterior skin and well as the interior partitions. The site was offered by the South Side on Lamar to provide exhibition space for Dallas’ burgeoning south-side arts district and a stage for the performing arts. The studio also designed and built an exhibition for ARCH Voices within the Sears building. The work was featured in *Texas Architect* magazine.

2008–2009

Professor Michael Buckley joined the Architecture faculty in 2009. Buckley’s leadership roles include serving as a Board Member in the Dallas AIA from 2011 to 2013; Chair of the Development Affinity Group for PREA 2011-current; Vice Chair of the Cypress Waters Tax Increment District for City of Dallas 2012-2014 and as Chair for the 2030 Plan Education Committee for Downtown Ft Worth Inc., 2013-2014.

Previously teaching at Columbia University, Buckley establishes The Certificate Program in Property Re-Positioning and Turnaround, the first ever joint offering at the University with the of the College of Business and the School of Architecture.

Buckley will establish the UTA Center for Metropolitan Density (CfMD), in 2012; the mission for the center is to engage community development leaders with the School of Architecture through a series of round table discussions and offered the students an opportunity to apply knowledge of financial feasibility and real estate market forces in advanced design studios. Dr. Özdiil would serve as the Associate Director of the center.



David Jones
Associate Dean of the School of Architecture



Jones Residence, Cedar Hill, Texas. Photographs courtesy of Craig Kuhner



left to right: Albert Marichal, Assistant Professor Architecture, Thad Reeves, Assistant Professor Architecture, Dustin Wheat, Lecturer, Dennis Chiessa, Lecturer, Edward Nelson, Lecturer. Photographs courtesy of Craig Kuhner



Materials and Meaning Exhibition at the Dallas Museum of Art, 2008. Photo montage courtesy of Rebecca Boles

CfMD published six consecutive CfMD Research Journals, funded by outside gifts from the CfMD advisory Board. In addition, the Center co-sponsored an Advanced Design Studio focused on large-scale urban projects at the downtown Dallas offices of HKS Architects. The Center hosted fifteen round table series with real estate, finance, design industry leaders from the Dallas/Ft Worth area. Featured CfMD Research at various Industry associations included Pension Real Estate Association in Boston, Los Angeles, Washington D.C.; CoreNet (Corporate RE Execs) Institutes at Harvard and University of Pennsylvania; Convention keynotes at Mortgage Banker's Association Dallas and National Association of Industrial & Office Parks, Dallas; and Vision for North Texas in Arlington.

The exhibition, *Materials and Meaning*, opened at the Center Connections of the Dallas Museum of Art, on May 3, 2008 and ran through the Summer of 2009. A collaborative installation with the Interior Design and Architecture programs created two temporary walls in the museum's gallery. The Interior Design studios taught by Professors Elfriede Foster and Susan Appleton created "screens" using common materials in unique constructions.

The Digital Fabrication class taught by Professor Brad Bell created two walls using cast modular concrete units and laser cut screens. Each wall responded to the concept of materials and meanings in a way that represents the discipline's use of material and fabrication techniques.

The school begins a second design build program teaming with Dallas architect, Brent Brown and the bcWorkshop. The first project involved re-cladding an existing bungalow with polygal for temporary offices for Frazier Revitalization Inc. working to assist the community in Oak Cliff. The second project produces the 698 s.f. *Holdhouse* at 4537 Congo Street the Jubilee Park neighborhood.

The school hires two new Assistant Professors in Architecture, alumni and Dallas architect Thad Reeves and Albert Marischal, from Syracuse. In addition, the School promotes Heath MacDonald to Professor in Practice.

2009–2010

The Arlington Urban Design Center was established in June 2009 in which the City of Arlington partnered with School of Architecture and the School of Urban and



left: Digitally fabricated wall assembled at the Dallas Museum of Art Exhibition of *Materials and Meaning*. Brad Bell, design critic. middle: Congo House with bcWorkshop, Brent Brown, design critic. right Jeff Whitley working with Interior Designs students.

Public Affairs to collaborate on downtown and neighborhood development projects in Arlington. The Center continues to employ students in architecture, landscape architecture and planning to work alongside City planning staff in an office housed in Arlington City Hall.

Marian Millican after a long and courageous battle with cancer passed away on January 13, 2010.

America's Best Architecture and Design School lists the Landscape Architecture program at UTA in the top twenty rank of schools.

2010–2011

On August 4th of 2010, Richard B. Ferrier passed away. While battling a devastating lung disease and continuing to teach his summer design studio, Richard left an incredible legacy to the School. As a final reminder of his dedication to the School, he had led a final group of students to Chaco Canyon in the summer of 2010. This travel program, initiated in the 1990's to study the ruins of the Anasazi Indians and the early architecture of Native Americans.

Ferrier was an architect and interior designer of significant accomplishment, a respected and beloved university professor

and mentor, a superb practitioner of the elusive art of watercolor and the inventor of a genre of architectonic drawing, which we all recognize instantly. Less known to many of us was the fact that he was a professional country singer and songwriter, an early colleague of John Denver, with a devoted following.

He was also a Texan through and through. Not the swaggering, tall, testosterone Texan that comes to mind as a stereotype, but very much the contrary, a sensitive and politically liberal "mensch", with a generosity and kindness, which was even to those who knew and loved him, unique.⁵

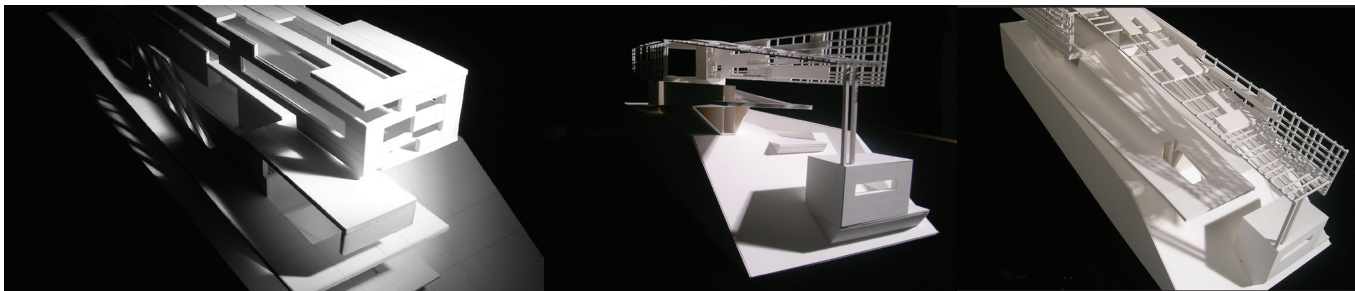
Paul Stevenson Oles

An exhibition of his work, *Windows + Fragments: Selected Works by Richard B. Ferrier, FAIA* in 2011 is presented from March 25 through April 30. The exhibition included his watercolor paintings, sketches, drawings, architectural models, construction documents and publications is exhibited in the Max Sullivan gallery. His colleagues, Steve Quevedo, Alice Love and Brad McCorkle from the donations of his adopted daughter, Regan Love, curated the exhibition. Following the exhibition, Ferrier's work was donated to the Special Collections Library at UT Arlington.

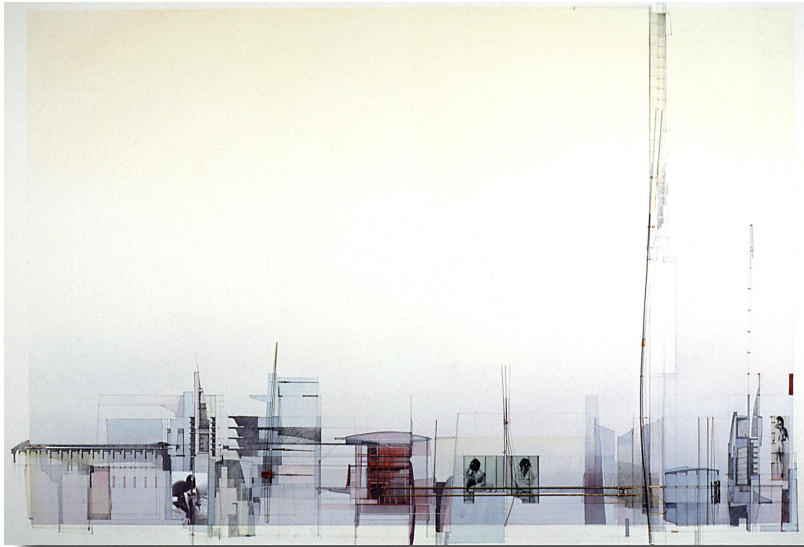


Joey Mejia, Richard Ferrier, design critic

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left: John Pathak, middle and right: Stephen Bundy, design critic Clay Odom



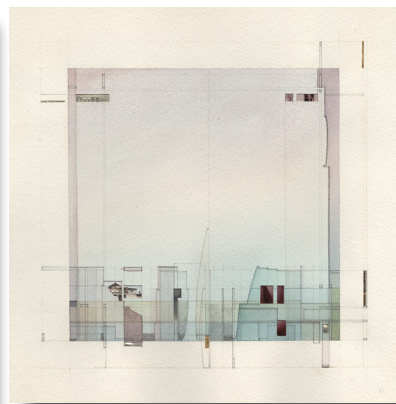
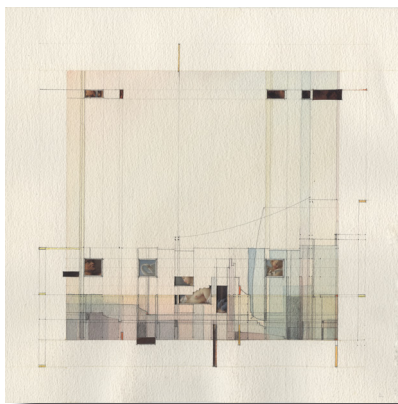
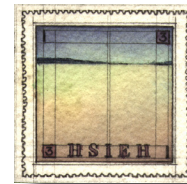
left: Towerhouse, R.B. Ferrier with Brad McCorkle, watercolour, graphite, coloured pencil, photographic film images. 30" x 40", 2000 Courtesy of the Library of Congress. right: DMA Tower, R.B. Ferrier with Bill Matthews, lower right: Stamp watercolor, R.B. Ferrier

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Ferrier's drawings are unique and beautiful because they combines many elements like collages, photographs and water colors. It's definitely his vision of architecture. I don't know of any exact parallel.

C. Ford Peatross



left and middle: two conceptual paintings, R.B. Ferrier right: ArchiToys clock, R.B. Ferrier design

Ferrier's work received forty-eight awards in the Ken Roberts Annual Delineation Competition, nine the Dallas AIA design awards twelve *Texas Architect Graphics Competition* awards and ten American Society of Architectural Illustrators' Architecture in Perspective selections, including two in one year in *AIP 6*, and an Award of Distinction in *AIP 10* and his watercolors would be included in the AIA National Archives Drawing Collection, the permanent drawing collection of the University of Houston and in 2006, several pieces of his work were housed permanently in the architectural drawing archives of the United States Library of Congress, at the time selected and curated by C. Ford Peatross, Prints and Photographs Division curator.⁸

2011–2012

Wanda Dye along with architecture graduate Stephen Lohr as Art Director publish the *TEX FILES Issue 03* is published in 2011. In the introduction, Dean Gatzke reiterates the strong design work of the students and faculty while emphasizing the special challenges facing architectural education:

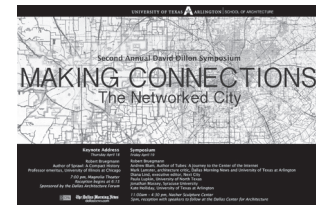
There is no doubt that the practice of architecture/interior design/landscape architecture is becoming increasingly

complex. Consequently, the role of the architect is expanding to encompass new areas of responsibility, opportunity, and authority while the range of necessary skills is also expanding. Yet architectural education remains primarily focused on the visual and the graphic. Why is that? Our goal at The UT Arlington School of Architecture is to graduate new professionals capable of taking on the broad range of responsibilities challenging the contemporary practitioner- many, if not most, of which are not essentially graphic. However, the way into this complex body of knowledge and practice is through the graphic manipulation of ideas. The ability to think spatially, to reconcile multiple competing forces and act on the final result, remains the core of architectural thinking. Learning to think like an architect is the purpose and the highest achievement of a student-centered design school with accredited programs in the three related sister disciplines of architecture, interior design and landscape architecture.

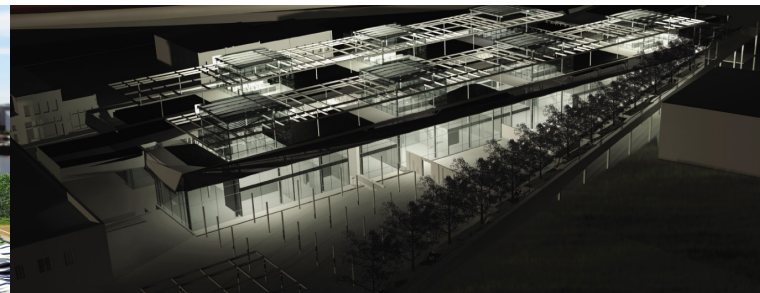
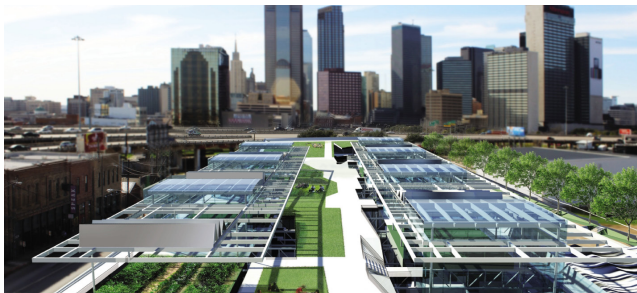
The volume you hold in your hands is the record of the last three years of the work of the students and faculty at the School of Architecture in the programs of Architecture, Interior Design and Landscape Architecture. This compilation is overwhelmingly visual. If environmental



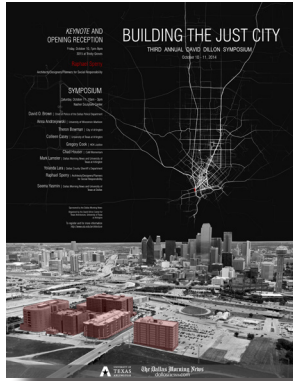
Architecture Criticism Today 2012 poster design by Stephen Wettermark



Making Connections: The Networked City 2013 poster design by Kathryn Holliday



Culinary Arts School, project by Dardan Hoxha. Design Critic: Thad Reeves



Building the Just City 2014 poster design by Paloma Rodriguez

design is an eidetic art where the idea is embodied in the thing itself- then those ideas should be evident in the drawings, models and graphics and in the constructed results.

This is a book filled with ideas.⁹

Don Gatzke

With the donation by David Dillon's archives from his widow, Sally Dillon and assisted by Professor Kevin Sloan, The David Dillon Center for Texas Architecture was established in 2011. Directed by Associate Professor Dr. Kathryn Holliday, the Center hosted the first symposium starting with the inaugural event, *Architecture Criticism Today* on April of 2012 at the Dallas Museum of Art. Noted architecture critic, Paul Goldberger of *Vanity Fair* delivered the keynote address and then joined the following day in the discussion with Scott Cantrell of *The Dallas Morning News*, Thomas Fisher of the University of Minnesota, Stephen Fox of the Anchorage Foundation of Texas, Christopher Hawthorne of the Los Angeles Times, Alexandra Lange of the Design Observer, Benjamin Lima of UTA and Stephen Sharpe of Texas Build Smart. Subsequent symposia are held in 2013: *Making Connections: The Networked City* held at Trinity Meadows and in 2014:

Building the Just City held at the Nasher Sculpture Garden. The Center also created a joint appointment for Professor Mark Lamster, who became the architectural critic for *The Dallas Morning News* and would also teach courses at the university.

Bang Dang, an alumnus of UT Austin's undergraduate program and an MARCH graduate from the School of Architecture at UTA is hired as adjunct faculty in 2011. Dang along with fellow alumni Brad McCorkle will lead a renewed interest in the design build program starting in 2015.

A faculty search also hires Josh Nason on tenure track in 2012. Nason received both his BS Arch and MArch at Texas Tech, as well as a MBA in Business Administration. He also completes his MArch2 in Architectural Design and Discourse from Cornell University in 2009. He received the 2011 Dr. Jones Award for Faculty Excellence and has been invited as a guest, critic or lecturer in several capacities at numerous academic institutions as well as professional architectural firms and community events. Some of his recent lectures include *Design: A Work in Process*, *Draw In/ Draw Out: Participatory Maps as Event Urbanism*, *Awkward Mapping*, *Mapping + Change*, *Drawing [on] Urban Complexity*,



from left to right: Joshua Nason, Assistant Professor Architecture, Pia Sarpaneva, Lecturer, Bang Dang, Lecturer, Brad McCorkle, Lecturer, Mark Lamster, Associate Professor in Practice.

Anomalic Urbanism, and Place Pavilions: Inhabiting the Map. He co-chaired a session at ACSA's 102nd Annual Meeting focused on progressive urbanism called, *Chasing the City*. His drawn and built work has been featured in exhibitions such as *Divergent Convergent: Speculations on China*, in Beijing, *Common Ground*, in New York City and *The Place Pavilions*, in both Lubbock and Dallas.

The Digital Architecture Research Consortium (DARC) at UT Arlington began in 2013 as a network of regional and national industry partners to conduct directed research into ways in which computational fabrication will transform the AEC profession in the future. Under the guidance of Professor Brad Bell, DARC conducts innovative design research into a wide range of building components. From facades to structural systems, DARC explores the interaction of structural technology, material performance and new CAD/CAM methodology. Industry partners include Pre-Cast Institute, Acme Brick, Austin Commercial, Zahner and Gate Precast.

The show, *Bernhard Hoesli: Collages* was exhibited from February 17 through March 7, 2014. Included in the work were twenty-eight collages Hoesli had constructed

throughout his lifetime. Some incorporating shoes, a briefcase and a shopping bag as well built on found pieces of boards. Bill Boswell, Steve Quevedo and Bijan Youssefzadeh with the original curator, Christina Pint staged the event

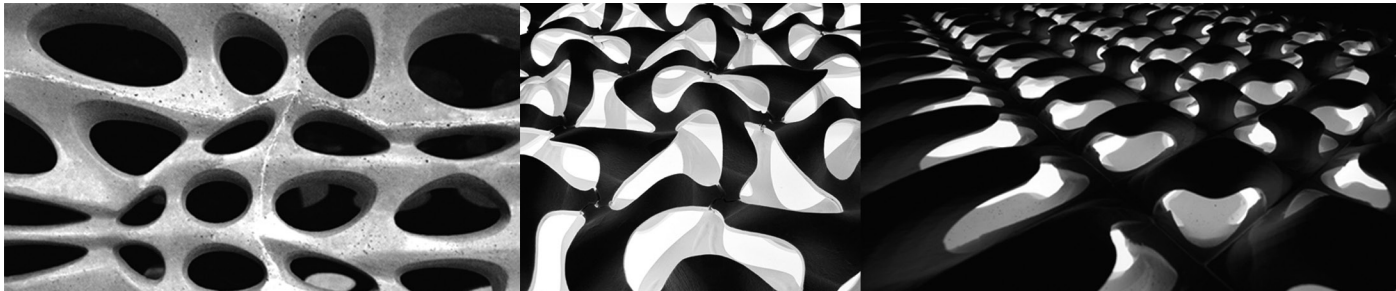
CAPPA 2015–2017

Early in his term as President of the University, Dr. Vistasp M. Karbhari recognized the possibility of uniting both the School of Architecture and the School of Urban and Public Affairs into a new College. The merger of the two schools coincided with the retirement of Deans Don Gatzke of SOA and Barbara Becker of SUPA. At the first meeting between the two Schools, Architecture Director Bijan Youssefzadeh delivers an eloquent speech regarding the School's future in this new venture:

It would be safe to assume that the most important philosophy for the Architecture Program at UT-Arlington is our belief in that Building is the substance of Architecture and that architecture is a conceptual problem-solving discipline. The program attempts to produce conceptual thinkers, and to introduce students to a design process involving an exploratory way of thinking and seeing,



Interior Design accreditation exhibition in 2014 with sculpture from the TEX-FAB.



Digital Fabrication models, Brad Bell, design critic.



Restaurant design by Eric Torres, Design Critic: Rebecca Boles

utilizing an architectonic set of skills immersed in history, theory and science of the profession. The success of the program can be partially attributed to the fact that the majority of our students are first generation students and are totally committed to excel academically, and to the dedication and enthusiasm of faculty members. The expertise and experiences of various faculty members in urban design and the fine arts have also greatly contributed to the program's strength. The influences of these disciplines has provided an institutional memory of what is uniquely part the tradition and history of our program: that the individual work of architecture is to search for—to discover—what is out there, which is inherently a virtue of modern architecture. Additionally, the students and their work are also placed in a historical context, emphasizing that architecture is inherently an integral component of the city.

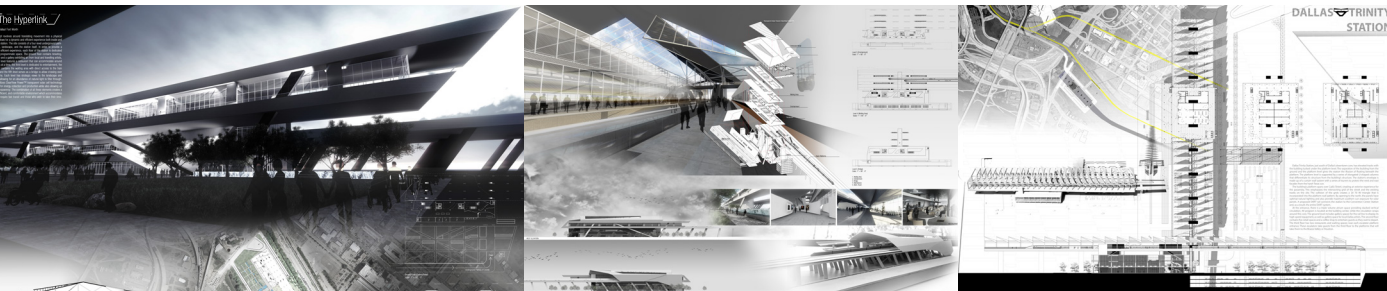
The unification of the School of Urban and Public Affairs and the School of Architecture, plus the future companion undergraduate and graduate programs in city and regional planning, should enhance and augment this quality.

Side note - there might be a certain level mourning and celebration, among various

architecture faculty members—including me, in the inevitability of liquidation of traditional culture of architectural production, persistently trying to find the right way of salvaging what was useful.

Generally speaking, most schools of architecture intentions' have always been to instruct architecture students in issues of basic and more sophisticated formal principles, developing an aptitude for functional and programmatic accommodation, structural and technological integration, energy-conscious design, and materials and methods of construction. And many schools of architecture do that. However, UTA, in addition to these principles, teaches students how to be inquisitive and learn about architecture. Rather than train architects who think of buildings as autonomous objects frozen in an assigned dogma, our goal is to produce architects who are critical thinkers capable of making independent judgments rooted in an ever-changing context of architectural thought.

To achieve these goals, design at UTA is taught as an intellectual discipline immersed in societal and cultural values. Architecture is taught as the integration of thought, form, and structure. Design problems frequently are located within



Texas Bullet Train Station Design Competition: left and middle: Adrian de Leon. right: Julie Green, Dustin Wheat, Design Critic.

real physical contexts and are evaluated in relation to those motive forces that shaped the environment over time. Architecture, it is assumed, resides in the integration of idea and fact and history and the present. No one could articulate this better than Walter Benjamin when he said “No insight into the new without a profound experience of tradition, no penetration of tradition without a clear perception of the new.”

The development of form and space is critical to architectural design. Equally significant is the responsible resolution of functional requirements integrated with actual and perceived structure. The excellence of architectural art, however, derives from the exploration and refinement of ideas, upon which intentions, form, purpose, program, and structure are dependent. Deemed essential at UTA is that the student not only wrestle with fact, but also with the substance of fact. Consequently, the investigation of architectural content is pursued in extended and continuous study. Architecture studios almost always are unleashed into the classroom and the library; they embrace the humanities and sciences, tradition and innovative effort.

Bijan Youssefzadeh

A search for a founding dean of a new College was initiated in the fall 2014 semester. Three candidates were brought to the campus for interviews: Dr. Niraj Verma the Dean and Director of the Wilder School of Government & Public Affairs at the Virginia Commonwealth University; Dr. Nan Ellin a Professor and Chair of the Planning Department at the University of Utah; and Dr. Robin Abrams from the College of Design at North Carolina State University.

Dr. Ellin was the selected candidate and began as the Founding Dean of the new College of Architecture, Planning and Public Affairs in January 2015.

Dr. Ellin received her PhD in Urban Planning (Urban Design) from Columbia University in 1994, a MPhil in Urban Planning, Columbia University in 1985 a MA in Anthropology from Columbia University in 1983 and a BA in Anthropology (Hispanic Studies) from Bryn Mawr College in 1981.

Ellin previously served as Professor and Chair of the Planning Department at the University of Utah, Planning Program Director at Arizona State University, Director of the Urban & Metropolitan



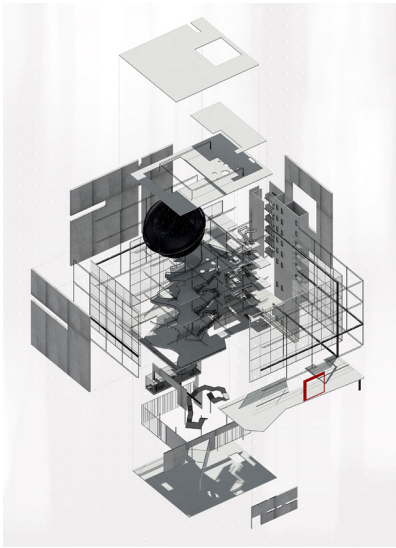
Dr. Nan Ellin
Dean of CAPPA, 2015–2017

“No insight into the new without a profound experience of tradition, no penetration of tradition without a clear perception of the new.”

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Parallel Constructions Design/ Build Program: Justin Ashby, Jennifer Callejas, Deisy Carrasco, Adam Fogel, Erik Guerrero, Chris Harkins, Brannon Heake, Cody Jay, Freddy Jove, Andre Maxwell, Cossette Meyer, Kelly Nino, Quan Ngo, Daniel Luedecke, Kevin Park, Prarthan Shah, Omar Soto, Justin Thairintr, Roxanne Torres Jocelyn Valles. Bang Dang and Brad McCorkle, Design Critics.



Academy of Science, Rafiul Alam, design critic: Dustin Wheat

Studies Program in ASU's School of Public Affairs, and Director of the PhD Program in Environmental Design & Planning in the College of Architecture and Environmental Design at ASU. She held faculty positions at New York University, University of Southern California, SCI-Arc, University of Cincinnati, ASU, and University of Utah.

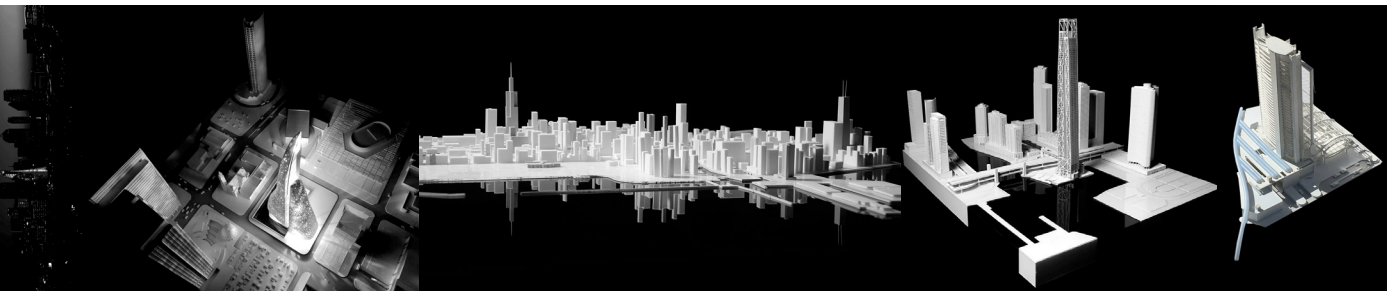
As Founding Dean of the College of Architecture, Planning and Public Affairs (CAPPA) at the University of Texas at Arlington, Dr. Ellin oversaw the unification of the two Schools – SOA and SUPA – into one College. With the design assistance of Rebecca Boles, she also oversaw a major building renovation which included new administrative offices and a new center for the Institute of Urban Studies. She introduced a new mission and vision, development of a new strategic plan and website. She established a series of Seed Grants to support faculty research and creative work, and formed a new CAPPA Alumni Chapter. Emerging from the strategic plan, CAPPA introduced

a new design/build program called Parallel Construction and a new Master of Real Estate, the latter in partnership with the College of Business. Dean Ellin also obtained philanthropic gifts for the college including an H. Ralph Hawkins, FAIA Endowed Chair and numerous scholarships.

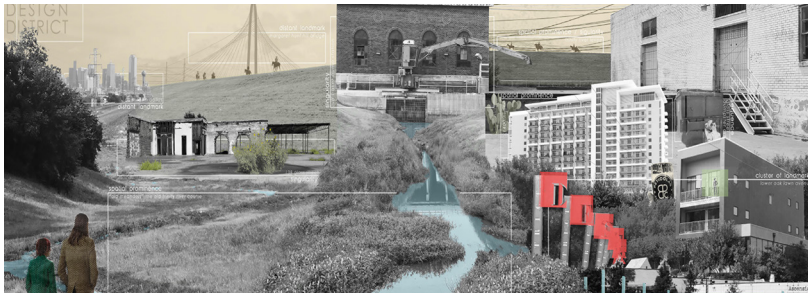
From the simple beginnings of a two year drafting program in 1948 to that early revolution in 1968 with Richard Ferrier, Dan Spears and Lee Wright, the School of Architecture has grown into a nationally recognized program. With over 5000 graduates from Architecture, Interior Design and Landscape Architecture, the School has provided the professions with a strong and diverse body of designers and thinkers. These designers have gone on to be not only principals in major firms as well as small offices, but also professors, deans, graphic artists, film designers, artists and leaders in a wide variety of the design industries.

100 *These six programs are essential to advancing sustainable urban communities and when we bring them together, some wonderful new synergies emerge. Our new college is exceptionally well situated to improve the urban, ecological and social fabrics of the Dallas-Fort Worth-Arlington metropolitan region and beyond.*

Dr. Nan Ellin



Josh Brown, Jose Zamora and Carlos Cutting. Design Critic: Dustin Wheat



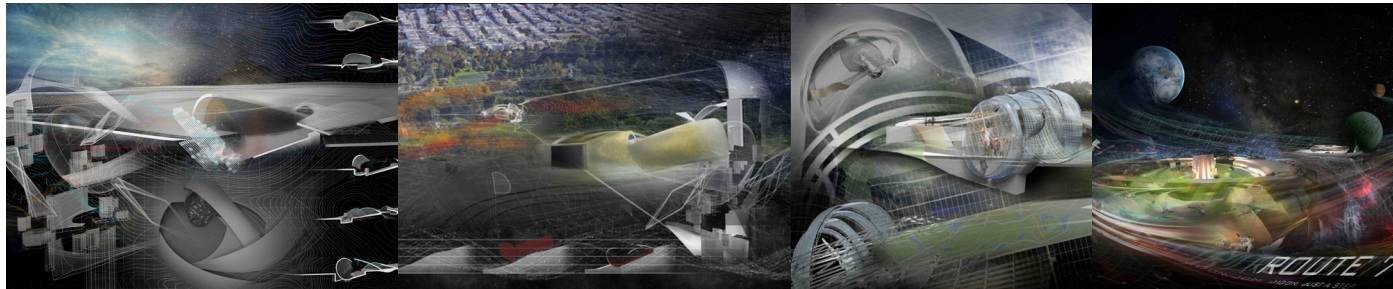
left: Justin Earl, David Hopman, Design Critic; right: Ryan Brown & Jon-Michael Clothier. Design Critic: T.R. Özdil



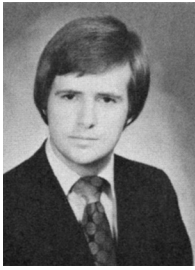
Behnoud Aghapour and Ali Khoshkar, Design Critic: T.R. Özdil. right:



right: Brandy Hensley; left: Roberto Oviedo, Design Critic, Bijan Youssefzadeh.



Studio 411: Jesus Cortes, Sandra Benitez, Tajiri Fernandez, Christian Gentry, Erik Guerrero, Javier Hernandez, Tania Lecona, Fernando Longorio Angie Mongie, Antonio Molina, Stanislav Karmalyuk, George Tobar, Jonathan Tran, Stewart Schuetze, Ilgur Tan, Ying Zhang. Design Critic John Maruszczak.



David L. Browning



Ralph Hawkins



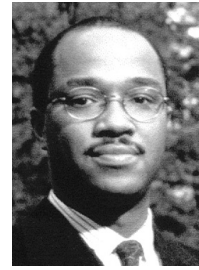
Rebecca L. Boles



Lionel B. Morrison



Timothy E. De Noble



Darell W. Fields



Robert H. James



Randall C. Gideon



Robert L. Meckfessel



Hoang V. Dang



Sharon K. Odum



Katherine K. Gilson

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William J. Commer



Mojtaba Haddad



Terry D. Steelman



Azroei Ahmad



Mohd Z. Kusa



Thomas E. Harvey



Barbara White Bryson



Frederick P. Perpall



Sohrab D. Charna

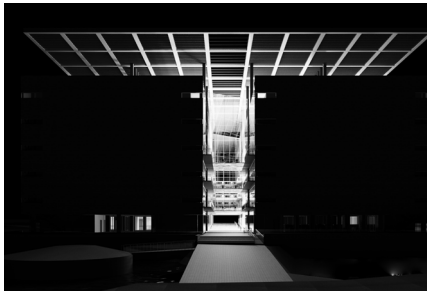
LEGACY- DISTINGUISHED ALUMNI FOR ARCHITECTURE

<i>of the School of David L. Browning</i>		<i>ARCH</i>	<i>Distinguished Alumni Service Award</i>	<i>1994</i>
<i>H. Ralph Hawkins, FAIA</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>1994</i>	
<i>Rebecca L. Boles</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>1995</i>	
<i>Lionel B. Morrison</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>1996</i>	
<i>Timothy E. De Noble</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>1997</i>	
<i>Darell W. Fields</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>1998</i>	
<i>Robert H. James</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>1999</i>	
<i>Randall C. Gideon</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2000</i>	
<i>Robert L. Meckfessel</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2001</i>	
<i>Hoang V. Dang</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2002</i>	
<i>Sharon K. Odum</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2003</i>	
<i>Katherine K. Gilson</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2004</i>	
<i>William J. Commer</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2005</i>	
<i>Mojtaba Haddad</i>	<i>ARCH/ SUPA</i>	<i>Distinguished Alumni</i>	<i>2006</i>	
<i>Terry D. Steelman</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2007</i>	
<i>Azroei Ahmad</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2008</i>	
<i>Mohd Z. Kusa</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2008</i>	
<i>Thomas E. Harvey</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2009</i>	
<i>Barbara White Bryson</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2013</i>	
<i>Frederick P. Perpall</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2014</i>	
<i>Sohrab D. Charna</i>	<i>ARCH</i>	<i>Distinguished Alumni</i>	<i>2015</i>	

EMERITUS FACULTY

George W. Shupee	Professor Emeritus of Architecture	1980	
Richard B. Myrick	Professor Emeritus of Landscape Architecture	1988	
George S. Wright	Dean Emeritus of the School of Architecture	1988	
Richard D. McBride	Professor Emeritus of Architecture	2005	
Michael Yardley	Professor Emeritus of Architecture History	2005	
Carroll Lee wright	Professor Emeritus of Architecture	2006	
Bill W. Boswell	Professor Emeritus of Architecture	2012	
Raymond Joseph Guy	Professor Emeritus of Architecture	2012	
Martin Price	Professor Emeritus of Architecture	2012	
Edward Baum	Dean Emeritus of the School of Architecture	2014	
Craig Kuhner	Professor Emeritus of Architecture	2015	

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left: Bio and Engineering Science Building, Renee French. right: Rueben Resendiz, design critic Don Gatzke

Endnotes:

Origins, 1948-1968

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7. "Architect Dahl Donates Library" *Arlington Citizen Journal*, October 16, 1973.
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10. Endicott

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3. A.C. Antoniadis, "Architecture: Program Notes" *SAEDNEWS*, Spring 1980, Volume 1, Number 2, p. 6.
4. Charles Jencks, "Charles Jencks, Visiting Architecture Critic at the SAED", *SAEDNEWS*, Spring 1980, volume 1, number 2, p. 7.

5. Richard Myrick, "Landscape Architecture: Program Notes" *SAEDNEWS*, Spring 1980, volume 1, number 2, p.12.
6. David Dillon, "Why is Dallas Architecture So Bad?", *D Magazine*, May 1980.
7. George Wright, "Form as Structure-The Dean's Corner", *SAEDNEWS*, Spring 1981, volume 1, number 3, p. 2.
8. George Wright, "The Dean's Corner", *SAEDNEWS*, Spring 1981, volume 1, number 4, p. 2.
9. Rick McBride, "Sophomore Design Studio", *SAEDNEWS*, Spring 1985, volume 1, number 5.
10. Richard Myrick, "Classicism in Modern Landscape Architecture", *SAEDNEWS*, Spring 1982, volume 1, number 4, p.11.
11. Robert Stern, "Classicism in Context", *Post-Modern Classicism* edited by Charles Jencks, Architectural Design, London, 1980.
12. Richard Ferrier, "Semiotic Intentions: Beyond the Storyline", *Conceptual Drawings and Constructions by Six Texas Architects Exhibition*, April 1981.
13. George Wright, "Changes", *School of Architecture and Environmental Design Annual Report 1987 The University of Texas at Arlington*, pp. 3-4.

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6. Correspondence from Ed Baum to Steve Quevedo, conducted in August, 2016.
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6. Neave Brown, "Visit of Neave Brown January-March 1993", *Recent Archives*, W. Clifford Bourland editor with Jess Galloway, Corvin Mattei and Bill Boswell, *Recent Archives*, (Arlington, Texas: University of Texas at Arlington, School of Architecture, 1994), introduction.p.97.
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Studio 410 John Maruszczak's lab

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left: Museo Galileo Exhibition, Leigh Ann Sanford, left: Cesar Gonzalez, Steve Quevedo, Design Critic



50th Anniversary Celebration Exhibition, September 8, 2017. Exhibition design by Steve Quevedo, Kate Kosut, Bill Boswell, Jeff Whatley with Enid Avidson, Rod Hissong.



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