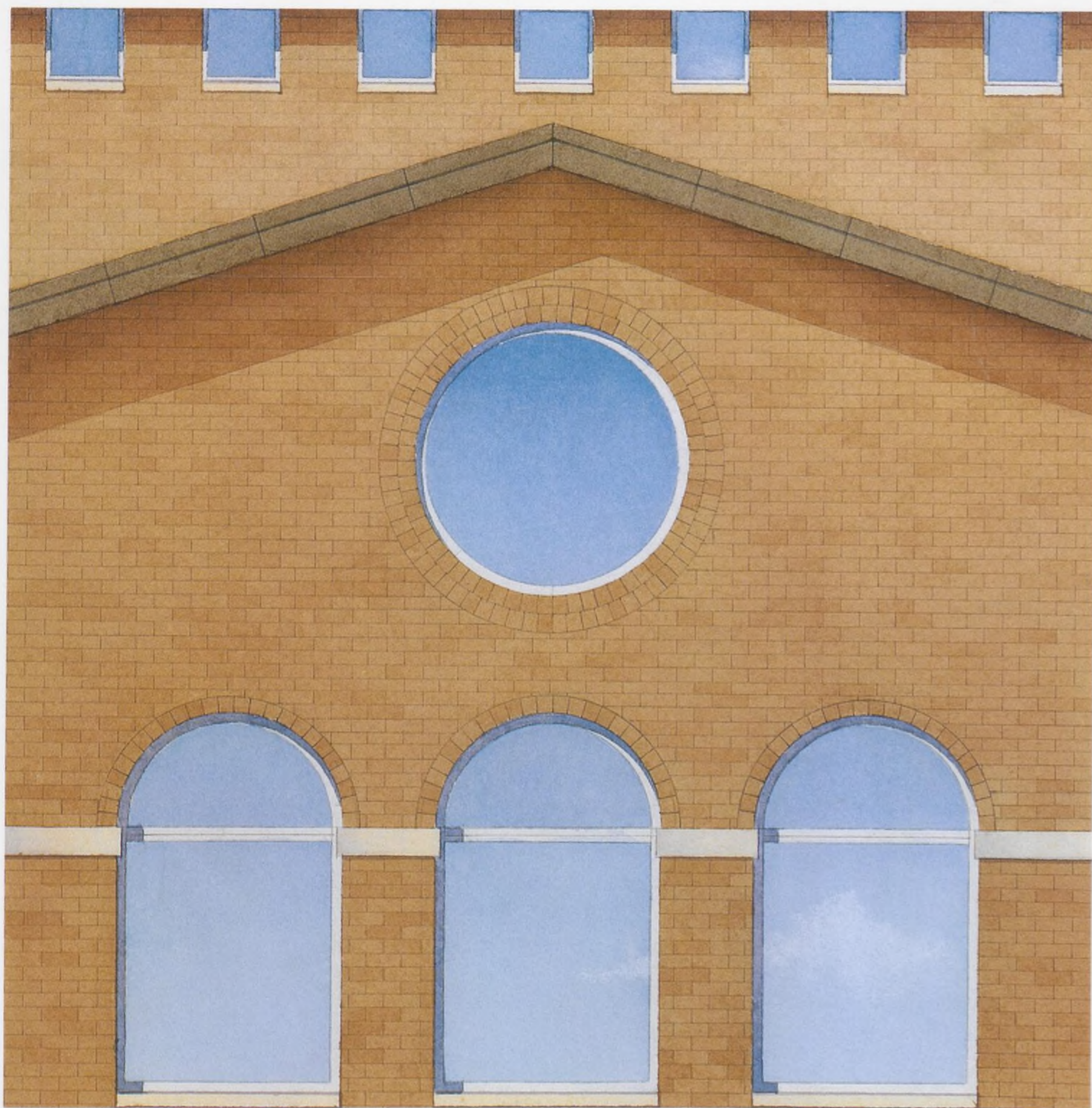
OPEN PLAN

The History of
The College of Architecture
University of Houston
1945 - 1995



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The History of The College of Architecture University of Houston 1945 - 1995

By
Drexel Turner

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Foreword

1995 is a very special year for the College of Architecture at the University of Houston, marking the fiftieth anniversary of the College, founded in 1945. This publication, *Open Plan*, is a celebration of the history of those first fifty years, capturing some of the hard work, the joys, and the spirit of those five decades.

This year is also a beginning of the College's future which is unknown, unstructured, and undefined. As Elizabeth Barrett Browning once wrote, "We light Tomorrow with Today."

Tomorrow will bring the continuing search for the College's unique place in the community and the world. Built upon the foundation provided by these first fifty years, it must continue to offer the young men and women who study here opportunities to use their talents and develop their skills to prepare themselves for leadership roles in the profession and the community.

The rules of society and the professional community change so quickly that one soon realizes that success has no prescriptions. That is precisely what is so exciting about today: we are living in an era in which the College has the ability to create its own unique structure for maximizing the educational experience. This is the look forward.

I have had the good fortune to have been a teacher in the College for nearly twenty-four years, almost half of the fifty years we are celebrating. Over this time, I have witnessed changes in many areas, from faculty to facilities, from studios to students. There are, however, things which have not changed. Most notable is the spirit of the College: the optimistic attitude that we can do anything, the deep understanding that design is at the core of all decisions in architecture, and the belief that our profession can make profound differences in people's lives.

After these twenty-four years I realize that I have learned more than I have taught. I have learned from my fellow faculty the joy of teaching and the rigor of architectural criticism. Teaching as part of a team with such individuals as Bob Griffin, Robert Lindsey, and Bruce Webb has been both challenging and gratifying.

I have constantly relearned from students the excitement of design and the joy of making architecture. I have looked forward to the time each year when I would introduce color theory to the beginning students for I knew that, through them, color would be reintroduced to me. The rich cultural, economic, and ethnic diversity of the students in the College of Architecture has always been one of its strengths. Seeing students redefine design concepts in terms of their own respective cultures and life experiences has been valuable to students and teachers alike.

It has been an honor to serve as Dean of the College since 1992. From the vantage point of this position I have been convinced that the College has the ability to achieve true greatness within the Houston community and beyond. It has weathered many storms both internally and within the university. Each time, however, it has come through stronger, losing neither its resolve to achieve excellence, nor its commitment to the profession of architecture.

In reading this history of the College, it is important to note that these are the remembrances of a family with over two thousand members. It is my sincere hope that each alumnus will view the College as his or her architectural home, a place from which one goes forth, lessoned, disciplined and ready for life; and that place to which one's body, mind and heart may always return.

Robert H. Timme, FAIA
Dean

The architect should be equipped with knowledge of many branches of study and varied kinds of learning, for it is by his judgment that all work done by the other arts is put to test. This knowledge is the child of practice and theory....It follows, therefore, that architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance. But those who have a thorough knowledge of both, like men armed at all points, have the sooner attained their object and carried authority with them.

Vitruvius, "The Education of the Architect"

Open Plan

ARCHITECTURE was first offered as a course of instruction at the University of Houston in fall 1945 in response to a smattering of demand from returning veterans. The university, an outgrowth of the Houston public school system, was then not quite twenty years old and had but two permanent buildings: guileless, lumpish remnants of WPA modernism regionalized in fossilated Texas limestone and dull red tile roofs and billed as the "the first completely air-conditioned university facility in the nation—and probably in the world."[1] Surplus government buildings, three enormous sheet-metal sheds among them, had just been added to the campus along with trailer park housing for married students. Refresher courses, extended hours, and scholastic improvisation marked an institution that was still slightly younger and less seasoned than many of its students.

The provisional program in architecture was housed administratively in the School of Engineering and physically in the vocational education shops (next to auto repair and body work) before moving to an E-shaped ex-army barracks of its own. The program was organized by Richard Willoughby Lilliott, Jr. (1912-1986), a 1935 graduate of the Rice Institute who had studied architecture for three years before completing undergraduate studies in English. Lilliott then taught English and mechanical drawing in the Houston public schools, while also obtaining a Masters degree in English in summer sessions from the University of Colorado (1938). Beginning in 1940, he also taught English occasionally at the University of Houston in summer school and mechanical drawing as an evening course in the College of Engineering. Lilliott was asked to take the initial steps to set up a program in architecture while Vice President Walter William Kemmerer sought to recruit Robert W. Talley (1909-1965), who had been a teaching fellow in architecture at Rice during Lilliott's student days, to serve as its permanent head. Although Lilliott was amenable to the arrangement, Talley declined the invitation and Lilliott continued to administer the program for twenty years, resigning as Dean in 1966 but continuing as a professor until 1977.

"Glass box" exhibition space (Building Z) with student model of Philip Johnson's replacement building, c 1983.

Lilliott's manner was cordial and deferential, establishing a collegial style of management that has been a desideratum of the program ever since. He was modest, undoctrinaire, and receptive to a variety of approaches within the modern movement. He engaged talented practitioners to teach design, most notably Donald Barthelme (b. 1907) and Howard Barnstone (1923-1987). As an instructor Lilliott taught "art appreciation" in much the same way James Chillman, Jr., the first director of the Museum of Fine Arts, Houston, and professor of architecture at Rice, taught it as a canonical procession of key works, viewed from lantern slides and committed to memory. But he also supported the development of an active program of public lectures and visiting critics, such as Rice was not accustomed to offering at the time—a commitment that reinforced the program's

abiding interest in contemporary theory and practice.

Barthelme's presence at the University of Houston helped establish the program's early reputation; it began in 1946 and extended intermittently through 1973, the longest intermission being the years 1958-61, when he was persuaded to serve as head of the Department of Architecture at Rice. Barthelme, a native of Galveston, had attended Rice from 1924-26, but transfered to the University of Pennsylvania, where he studied architecture under Paul Philipe Cret. After graduating in 1930, he worked for Cret together with Louis I. Kahn, who was renown in the office for his skill as a renderer, using a smudged eraser technique.[2] Other jobs followed in Philadelphia (where he and Kahn were again employed in the same office, this time the firm of Zantzinger, Borie and Medary) and in Dallas (Texas Centennial Architects followed by De Witt and Washburn), as well as a brief attempt at independent practice in Galveston during the depths of the Depression. Barthelme moved to Houston in 1936, where he worked for the next four years for John F. Staub, the city's leading architect of period-revival houses.

In 1940, Barthelme again ventured into private practice, building a remarkable house for himself and his family the following year in West Oaks on a lot that backed up to a lot where Martha and Richard Lilliott were to build a home soon after.[3] During the Second World War he served as supervising architect for the Big Spring, Texas, Army Air Field. Barthelme first attracted national notice with his design for the school and temporary church for the St. Rose of Lima parish in Houston (1947-48), of which Henry-Russell Hitchcock later wrote that "with the simplest of means and a wholly secular vocabulary of design, Barthelme has created a serene devotional atmosphere without introducing any of the emotion-weighted curved and diagonal forms that are being increasingly used by others in church architecture."[4] Barthelme's elementary school in West Columbia, Texas (1950-51) was included by Hitchcock and Arthur Drexler in the Museum of Modern Art's exhibition and catalog, *Built in USA: Post-war Architecture* (1952) and also by Frederick Gutheim in his *1857-1957, One Hundred Years of Architecture in America*, prepared for the centennial of the American Institute of Architects. The West Columbia elementary school also received a national honor award from the American Institute of Architects (1952) and a first prize at the Sao Paulo Biennale (1954). Among Barthelme's other built works were the Adams Petroleum Center, Houston (1954-57) and the Highland Heights Elementary School, Houston (1959). His design of a "church without walls" (1952-53) for the First Christian Church, Houston, was not built as planned although as ultimately realized by Hamilton Brown (1958) it was clearly indebted to Barthelme's scheme. In 1964 he was one of six finalists in the competition for a new headquarters building for the American Institute of Architects in Washington, D.C.[5]

As a teacher, Barthelme was fascinated by experiential aspects of design and suspicious of stylistic

Donald Barthelme, Howard Barnstone, Edmund Furley, Jr., and Richard Lilliott, Jr. (left to right) in Lilliott's living room, c. 1949.

imperatives. His studio problems tended to be wide-ranging and imaginative: from a sketch problem to convert a B-17 bomber into a student canteen to, as Kenneth Bentsen remembers with awe, the conception of "a village in space... suspended from great balloons" or the design of "below ground housing with sunken courts in order to preserve the landscape and conserve energy."[6] Barthelme advocated what he called an integrated approach to architectural education and developed three such programs for the University of Houston and one for Rice.[7] The first of these was announced, in Barthelme's unmistakable voice, in the university's catalog for 1950-51:

> The department begins a new plan in architectural training designed to attack the fundamental problem of preparing its students for practice in the profession. The University approach admits that architecture as a pattern or a set of answers or formulas is inadequate in the light of current concepts. It seeks to provide each student the opportunity of developing himself to take a proper place in the architectural profession under the guidance and counsel of its staff along with the provision of a cultural background and practice in the tools of the profession.
>
> The kernel of this plan lies in the thorough integration of all phases of architectural instruction at the exact time when they will be of most use to the student. It disallows teaching on the basis of copying either plates, drawings or construction methods. It studies history or esthetics as a useful background for current endeavor and improvement of taste. Chronology is relatively unimportant.
>
> This program is designed to produce graduates able to dissect each problem into its essential components...with a thoughtful and informed understanding as well as a practiced skill...developed through integrated study of design, construction, graphics, free hand drawing and esthetics. It is designed to produce a person with no stock answers for any problem however common.

A mantra to this effect was reproduced in successive catalogs into the 1960s. The course listings, however, were little changed.

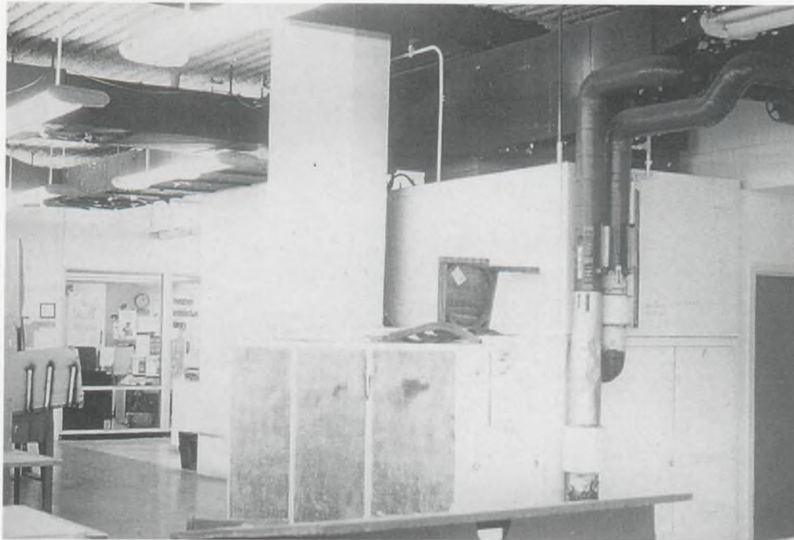
As an architect, Barthelme was a perfectionist given to last minute redesigns and to intensive oversight of contractors, sending suspect materials to laboratories for analysis and prowling job sites in pre-dawn hours. He was an intelligent tinkerer, intrigued by the possibilities for manipulation of building parts from sun screens to cantilevered bar joists. He preferred to think of himself as a practitioner rather than academician, although he also insisted that "there ought to be room in architecture for those who only think," adding, however, that "the difficulty is doing that well." In the late 1960s and early 70s he wrote several chapters of a projected book called *A Contrary View of Architectural Design*, a precis of which was published in the student magazine of the University of Texas in

1969.[8] Impatient at times, a formidable juror but never dismissive, he was generally admired as an architect, teacher and something of a father figure in the life of the college.[9]

A distinguishing characteristic of the program during its early years was its affinity for hands-on experience, and it was not uncommon for students to take and pass the state architectural registration examination before graduating.[10] When Frank Lloyd Wright accepted the AIA Gold Medal at the National Convention in Houston in March 1949, representatives of the student architectural society telegraphed him in advance to ask if he would speak at the university during his stay. He declined but proposed lunch instead at the Rice Hotel the day before the medal ceremony, which grew into a small banquet with a hundred or so students and faculty in attendance.[11] Over grapefruit appetizers, roast beef, mashed potatoes and peas, Wright urged the students, as he invariably did in such encounters, to take the business of learning beyond the studio and build something outright. Soon after, ten of the students in attendance purchased a small lot in Garden Villas, just outside the city limits, and for elective credit constructed a two-bedroom house with pecan flooring, wood casement windows on the front and sides, cedar shake exterior wall cladding, built-up roof and a drop-in kitchen/bathroom core (another enthusiasm of Wright's). It was sold to the realtor's son for slightly less than it had cost to build.[12] This was in a sense a dress-rehearsal for the construction of three "temporary" buildings on campus—one of which provided the architectural program its first purpose-built accommodations and the group of which accounted for the university's first architect-designed "modern" buildings.

The motivation and the design for this small but exemplary complex of structures, came from Edmund Furley, Jr. (b. 1920), an Army Air Corps pilot who enrolled in the first class as a teaching fellow, receiving his B.S. in architecture in 1947 and B. Arch in 1949. Furley, who stayed on as a faculty member, succeeded in gaining administrative approval to proceed with the design of a "temporary" pavilion-like drafting studio for the College of Engineering and the architectural department, costing $160,000, and a long, narrow, also "temporary," classroom and office building for the psychology department. The pair, as designed by Furley with student assistants C.R. Lively and Joe Skorpea, were simple, light-steel-framed, one-story boxes, clad on the exterior with bright aluminum-coated steel roof decking fabricated by the H. H. Robertson Company outside Pittsburgh, an application Richard Neutra had first experimented with in the Josef von Sternberg House (1936), but which was unknown to Furley and unprecedented in the experience of the H.H. Robertson Company. A concave foyer projected forward of the studio building with its curved edge faced in orange brick; the end elevations of the psychology building were similarly softened.

The windows for both buildings were scavenged from the inventory of Farnsworth and Chambers, a construction firm that had retained them as surplus after they had been incorrectly fabricated for a



Studio unit (Building X), Edmund Furley, Jr., architect, 1953. Interior, c. 1985.

downtown office building. The studio unit—a kind of ground-hugging, poor man's Crown Hall with space partitioned off-center but much the same way—was cooled by two enormous, pot-bellied air conditioning units which sat exposed on either side of a utility/restroom core spewing similarly capacious, exposed ductwork. The steel framing members of the studio unit were left exposed inside as was the roof-decking of the ceiling, although in compliance with the building code, they were flocked with vermiculite as a fireproofing measure. Adjustable steel tie rods were inserted as X-bracing between wall columns and were also left unconcealed inside the space. Crown Hall is probably too pure to be useful, Colin Rowe had speculated before it was finished, but the bricolage of the University of Houston studio building was uninhibiting, even endearing.[13]

The studio and psychology buildings were occupied in 1953. A third small building, also designed by Furley (with Cato, Austin and Evans as architects of record) was completed in 1955 to provide additional office and classroom space for the College of Engineering. It comprised two stories in an off-center T-shaped plan with motel type circulation provided by means of exterior balconies and walkways. This third building was slightly more finished than its predecessors, with liberal expanses of plate glass forming a see-through exhibition space in the shallow stem of the T at the first level. Curtain-wall panels were employed elsewhere except for the end walls, which were clad in orange brick. The same year enrollment reached 191 and the program was reorganized as a School of Architecture with Lilliott as its Director (it became a college five years later). The Engineering Classroom and Office Building received an honor award from the Texas Society of Architects in 1955; it was also published in *Arts and Architecture* magazine that year.[14] Eventually the College of Architecture absorbed all three temporary buildings; they were vacated in 1986 following completion of the college's first permanent building and demolished shortly thereafter. Furley's tenure spanned four decades; he retired as associate dean in 1980.

During its first years, the program in architecture was frustrated in its efforts to attract visiting lecturers to campus, Houston being a relatively out-of-the-way destination, even with the expansion of commercial aviation in the postwar years. Barthelme had managed, during the AIA convention in 1949, to persuade a half-dozen conventioneers to appear at a hastily convened student convocation one evening at 9:30, but no regular program of lectures followed. In early 1950, Philip Johnson, then in the course of realizing a house for Dominique and John de Menil (1949-50), provided another target of opportunity. Johnson traveled to Houston for the opening of an exhibition, "Painting Toward Architecture" which the Menils had sponsored at the Contemporary Arts Museum downtown, and he obliged the students at the College of Architecture with an impromptu visit that was reported in the *Houston Post* the following day.[15]

Johnson's own Glass House in New Canaan had

only recently been completed and the students showed their appreciation for his appearance with polite inquiries. "Hail doesn't hurt glass," Johnson assured one."Bugs come in, but they go out again because no screens hamper them. There are no mosquitoes in Connecticut." As an unannounced guest at the AIA chapter's January dinner, Johnson had appraised the city with mock delight: "Houston is marvelous and inspiring. Where else can a man walk three blocks from a skyscraper to a museum and fall into a mud hole?"[16] (Wright's impression of Houston, expressed to laughter and applause in his discourse at the AIA Convention the spring before, had been much the same: "Houston is a good example...of the pattern of the capitalistic city—one single great pavement at one end and, way out in the country at the other end—skyscrapers! In between, out on the prairie and in the mud—the people!")[17] But faced with a student audience, Johnson's stream of consciousness turned candid. "Must we discuss architecture in Houston? It's so dull," he began, although he confessed to admiring the overpasses on the Gulf Freeway "They are a beautiful relationship of concrete and steel. They have good shape. In fact, they are the best looking highway bridges I've ever seen...Architecture is a partnership with engineering. You need ideas, but you also must know how big a brick is before you know what a brick can do... Architecture students are outside the great American dream. You're studying for a profession in which you'll never make money. On the other hand, if you can design just one ash tray, one sketch that makes you and other people feel good, nothing can touch that feeling—no liquor, no women, no nothing."

In 1953-54, the newly-organized University of Houston Architectural Society, with Hal Weatherford as its president, presented the architecture program's first full-fledged lecture series, open to the public and underwritten by Dominique and John de Menil. The speakers were: Philip Johnson, Henry-Russell Hitchcock, Frank Lloyd Wright, Buckminster Fuller, Charles Eames, and Eero Saarinen. Wright's lecture was given in the 1,700-seat Cullen Auditorium, which he filled to capacity. It was a staccato sampler of what the *Houston Post's* reporter called his "mordant wit," beginning with the observation that although "there is a Texas spirit...you'd never know it from the buildings."[18] Proceeding to his immediate surroundings: "A university is a place where students move from armchair to armchair soaking up stereotyped patterns. They ought to close them all for at least ten years." As for the perils of architectural homogenization he continued: "America must never be stylized. We can never subscribe to an international style. The great fact about architecture is that all styles—Byzantine, Chinese and the like—are unique in their time and place." Deploring what the *Post* euphemized as "a definite lack of ginger in young American architects," Wright suggested, on the basis of his own kindergarten experience, that it was necessary to "learn architecture—that is a sense of structure, a validity of being—as children." He concluded with the admonition: "If you want a great architecture.... civilization isn't enough. We must have a culture.... If we haven't a culture, we are not as good as the Indians—people we've looked down upon."

Subscriptions were sold for $10 each to help defray the series and to fund "a scholarship for an outstanding fifth year student for study abroad" (In his first appearance at the University of Houston, Johnson had emphatically advised his student audience "to travel elsewhere to see the great monuments of architecture.")[19] The following year, the series presented Craig Ellwood, Bruce Goff, Douglas Haskell, Mies van der Rohe, Richard Neutra, Enrico Perresutti, and Paul Rudolph; and the year after that, Serge Chermayeff, Victor Gruen, John Johansen, Marcel Breuer and Finn Juhl. When the University of Texas declined to renew the contract of Colin Rowe (along with those of John Hejduk, Robert Slutzky, Lee Hirsche and Irwin Rubin) beyond the spring of 1956, Howard Barnstone arranged for Rowe to teach at the University of Houston the next fall. Rowe gave a five week problem to fifth year students for the design of a Texas courthouse; his visit also accounts for the appearance of Howard Barnstone and Preston Bolton's Moustier House as an example of "space-time Palladianism" in his essay "Neo-'Classicism' and Modern Architecture" of 1956-57.[20] In 1976, Rowe returned to the University of Houston to deliver a series of four lectures later published as *The Architecture of Good Intentions*.[21]

Barnstone along with Barthelme was another principal participant in shaping the program. He served as coordinator for the lecture series and was instrumental in securing underwriting from the Menils, who had engaged him, on the recommendation of Hugo V. Neuhaus, Jr., to do remedial work on their new house by Johnson. Barnstone and his students had monitored construction progress on the Menil House with talismanic fascination during the spring and fall of 1950. He would later serve as associate architect, in partnership with Preston M. Bolton, Jr., for Johnson's first buildings at the University of St. Thomas (1956-59), the design of which had been commissioned by the Menils.

In 1948, Barnstone had been in Houston visiting his cousin, Evelyn Rosenthal. Her mother took him to the university and made the necessary introductions on the off chance that something might turn up sooner rather than later. He was hired on the spot. A native of Auburn, Maine, Barnstone had attended Amherst College (1940-2) and Yale College (A.B. 1944), after which he served as a junior officer in the Navy. He had returned to Yale in 1946, earning a B. Arch. in 1948. Johnson was not yet a presence at Yale; Barnstone elected in his final year to have Edward Durell Stone as his thesis critic, rather than Louis I. Kahn, who struck him as somewhat pixilated. In Houston, Barnstone developed a successful residential practice with Bolton (1952-61), much influenced by Mies as filtered through Johnson. Barnstone next practiced on his own, producing a series of public buildings that explored the compositional possibilities of reinforced concrete in an increasingly picturesque way: Piney Point Elementary School (1962-64); the Galveston County News Building (1965), and the Houston Center for the Retarded (1966).[22]

Barnstone's partnership from 1966-69 with Eugene Aubry, a 1960 graduate of the University of Houston, produced a pair of spirited ad hoc buildings at Rice University for the Menil's Institute for the Arts: the Rice Museum (1969) and Media Center (1970). These were wood-framed corrugated metal-covered barns, built in segments so they could be moved and tied-down-to-earth by eaves-high cables in the manner of the tent of the primitive temple depicted by Le Corbusier in *Towards a New Architecture*. Another manifestation of their low-tech charm was the external air conditioning ducts that ran up the long sides of the barns at regular intervals, like boxy-buttresses fed by unconcealed, individual ground-mounted outdoor compressors, an arrangement that could also be readily observed on the war-surplus metal sheds at the University of Houston.[23]

In the 1970s and after, Barnstone's projects tended to be farther flung, both geographically and attitudinally, in response to what he perceived as a new milieu of "freedom and open-mindedness. The works of Mies, Yamasaki and I.M. Pei are new constrictors," he was quoted as saying in 1968 by C. Ray Smith, "new sealed envelopes, new Establishments, and not-so-new vocabularies. The reign of the Knoll Planning Unit as the major factor in interiors lasted well over ten years, from 1955 to 1966 at least. Some change was bound to come to this fixed set of rules."[24] More and more, his work began to exhibit "regionalist" tendencies, unencumbered by earnestness, as with the cluster of barn-like Long Island colonial structures he reformed in East Hampton for Adelaide de Menil and Edmund Carpenter (1977), which received an AIA National Honor Award; a desert house for Jean Riboud, the chairman of Schlumberger, and his wife in Carefree, Arizona (1976); and a research center for Schlumberger Systems in Austin (1987, with Robert T. Jackson).

In the April 1960 issue of the *Texas Architect*, Barnstone, then an associate professor, presented a prospectus for the program at the University of Houston as he envisioned it, titled brashly if expressively, "Inspiration Unlimited."[25] He began by stipulating that "a school can insure top architectural training only if the program *inspires* students to *want* to be the very *best* architects anywhere," and that once the student is so motivated "no inconvenience, no lack of amenity or facility—be it a library too far away to be usable or even a shortage of tuition funds—becomes very important." (This last catalogs what were already well worn touchstones of complaint in the college.) To inspire such dedication it was essential first that "the permanent staff in the upper grades be accomplished practicing architects first and teachers second. The deep respect that the student feels for a 'doer' cannot be simulated; no amount of book learning or erudition is a satisfactory substitute." This view was no doubt shared by Barthelme. Barnstone also asserted that "the permanent staff in the upper levels...should be free [to] give any type of problem they desire..." especially one they might be "working on simultaneously in their own office" since it would permit greater realism and depth as opposed to "theoretical but shallow exercises," no matter how assidu-

Howard Barnstone,
The Galveston That Was
(Macmillan, 1966; reprinted, Rice University Press, 1993), p. 114,"The Trueheart-Adriance Building," drawing by Robert M. Kendrick.

ously varied. He also railed against pedagogic tyranny and make-work.

Having urged primacy and autonomy for practitioners like himself and disposed of the menace of academic pompousness and drudgery, Barnstone proceeded to what he called "the 'salt' in the recipe: a program of visiting 'greats'" inasmuch as "the feeling of closeness and personal contact to eminence, apparently, has no substitute. The suggestion that greatness is passed from master to student is not without historic example—Frank Lloyd Wright's nursing from Master Sullivan...the relationship of Behrens to Mies, or even Bramante to Michaelangelo suggests that there is truth and success in this method," though he admitted that "in our own time, with a hundred or more schools around, it's hard to come up with a hundred Bramantes." He pointed with justifiable pride to the lecture series, for which he called roll once more, and announced that extended residencies were also in the works for the program: Frederick Kiesler for a week in spring 1960 and Enrico Peresutti for six in the fall. This was essentially the same model that had been adopted at Yale, Barnstone's alma mater, during the 1950s, especially toward the end of the decade where, as Robert Stern notes, the program was staffed by "a small tenured faculty in architecture" and "emphasized visiting personnel and a diversity of viewpoints."[26]

Barnstone concluded by urging, *pace* Johnson, that students "be encouraged to travel to see the great architectural monuments. The history of greatness among architects is a story of travelers. The wandering and sketching of Corbusier...the travels of Palladio and Wren are well known. There is the suggestion that mobility is not only the characteristic of our own age but that this was also peculiar to great architects in the past." He cited class excursions to New Orleans with a detour by way of the River Road plantations to see Fuller's geodesic dome in Baton Rouge and to "Mexico City for a real view of Latin American influences and excesses," while expressing hope that the students might "visit Chicago next year with its Richardson and Wright and Mies" and "soon also Taliesin before all sense of the great, great man has been made tawdry by sentimentality and retrospect." Barnstone's other contribution to academic inspiration at the University of Houston was to impose a baccalaureate thesis requirement for graduation—in practice a semester-long, individually motivated but consensually formulated design project or investigation fashioned after comparable rigors at Yale.

Almost alone among his colleagues, Barnstone was interested in the area's older architecture. From 1962 to 1966, working with a modest grant provided by John de Menil through the Museum of Fine Arts, Houston, and with the help of student researchers and draftsmen, he documented the late-nineteenth and early-twentieth-century architecture of Galveston. Henri Cartier-Bresson and Ezra Stoller—an unlikely but oddly complementary pair—were engaged to take photographs which were exhibited at the museum and published, together with a text Barnstone provided, as

Philip Johnson lecturing in the lobby of the studio building, 1964. Burdette Keeland, Jr., is seated to Johnson's right.

The Galveston That Was.[27] The abject loss and decay portrayed in *The Galveston That Was* created a sense of shock, urgency, and, curiously, resentment among some Galvestonians, which as much as anything stimulated the city's resurgent preservation movement during the 1970s, led by the Galveston Historic Foundation. The book has since been reprinted. From 1974 to 1979, Barnstone turned his attention to the period-revival houses of John Staub, (Barthelme's one-time employer), and, with the aid of historians Stephen Fox and David Courtwright and photographers Rob Muir and Rick Gardner, recorded them in *The Architecture of John F. Staub: Houston and the South.*[28] In 1976, he purchased at auction and remodeled Staub's "Norman vernacular" house for Mr. and Mrs. George N. Copley in Shadowlawn (1926-27) for his own use.

As a person, Barnstone was inquisitive, talented, articulate, empathetic and generous to those less fortunate. He was also capable of displaying great charm, but suffered from a manic depressive disorder that both limited and made the success he achieved all the more remarkable, and which eventually caused him to take his life. In his last years, he became increasingly skeptical of the ability of schools of architecture to provide adequately for the needs of students, echoing doubts expressed by Johnson in an interview in the early 1970s when he was no longer much in demand on campuses: "there's a phrase in our office, 'Let's get a high school dropout with twelve years' experience.' Education must be canceled. I'm violent on the subject. I'm influenced by the fact that none of the architects I've known has ever been to school, including Michelangelo and Bernini."[29] (Wright, who was also seldom in demand in academic settings, and who had left the University of Wisconsin for the tutelage of Sullivan and Adler, also subscribed to this view.)[30] Barnstone's doubts were perhaps, like Johnson's, a reflection of the increasingly peripheral role he had come to play in the affairs of the college and his passion—like Johnson's—for devil's advocacy. As a memorial, Burdette Keeland arranged for Barnstone's former students, friends, and colleagues—including Johnson and their mutual patron Dominique de Menil—to endow an annual lecture in his name; it was the first such provision to be made for the college.

THE CLIMATE of optimism and good will that had contributed to the viability of the architecture program at the University of Houston for fifteen years, despite persistent deficiencies of staffing, facilities, budget and library, began to erode in the 1960s. In fall 1962, Barthelme returned to teaching at the University of Houston, having been frustrated in his efforts to comprehensively reorganize the architecture department at the Rice Institute, which was experiencing difficulties with accreditation at the time. Barthelme's stewardship at Rice had proved contentious and in apprehension if not protest, Howard Barnstone, Burdette Keeland, Jr., and William R. Jenkins declined to teach at the University of Houston that semester. This marked the beginning of a period of progressively less muted criticism of

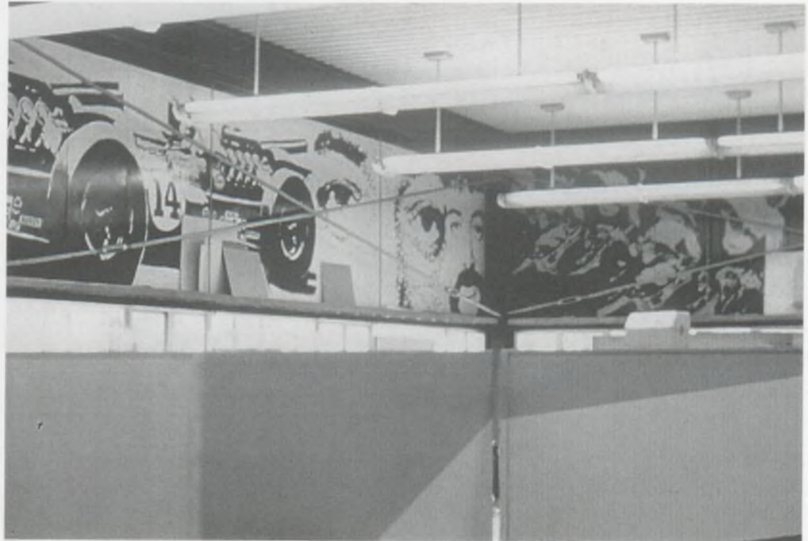
Faculty, College of Architecture, September 1967. Front row, from left- Howard Barnstone, C.R. Lively, Donald Barthelme, John Zemanek, Robert Lindsey, Burdette Keeland, Jr.; second row- Myron Anderson, Edmund Furley, Richard Lilliott, Jr., Eugene Grossholz, Herbert Linnstaedter, William Jenkins; back row- David Red, Earle Britton, Kenneth Carbajal, Richard Lang, Joseph Strother, and Eugene George, dean.

Lilliott's administration of the college, even though Barthelme, who had retired from active practice, settled back into the everyday workings of the college smoothly enough. Whatever its real source, internal dissatisfaction with the condition of the college mounted, culminating in fall 1966 with the release of an adverse report from the National Architectural Accrediting Board. Based on the findings of the previous spring, the NAAB declined to renew the college's accreditation unconditionally and instead placed it on provisional status for two years.

The NAAB report characterized the college as compromised by Lilliott's lack of professional credentials and a propensity to hire many of its own graduates as faculty; the curriculum and facilities were also judged deficient. The report was issued in September but was not made available to students, who succeeded a month later in obtaining a copy and convening a meeting with John C. Allred, vice-president and dean of faculty, to discuss the university's plans for remediation. Allred's presentation failed to reassure the students, who walked out of the meeting and boycotted classes the following day. President Philip G. Hoffman thereupon agreed to meet with them and when he did, announced the appointment of a nine-person committee to review matters and advise a course of action. In December 1966, Hoffman accepted Lilliott's resignation.

At Barthelme's insistence, an extramural search was conducted for a new dean, which produced a list of five finalists, all practicing architects. After visits to the campus and interviews with faculty and administration, Walter Eugene George, Jr., who had been chairman of the departments of architecture and architectural engineering at the University of Kansas since 1962, was chosen. George (b. 1922) had served as an Army Air Corps pilot in World War II and studied architecture at the University of Texas, graduating in 1949 and earning a Masters degree from the Graduate School of Design at Harvard in 1950. From 1952 until he left for Kansas, George taught at the University of Texas, during which time its School of Architecture was briefly burnished by the visitation of the so-called Texas Rangers—Colin Rowe, John Hejduk, Robert Slutzky, as well as Bernhard Hoesli, who had served as Le Corbusier's project architect for the Unite d'Habitation in Marseilles. George was particularly impressed (as Rowe had been) by the sensibility of Hoesli, who was something of a pedogogical precisionist and became George's mentor as a teacher. He was also much taken (as was Lewis Mumford) with the non-doctrinaire humanism of Matthew Nowicki, another architect-educator who sought to refresh the practice of modern architecture through the assimilation of regional and historical influences.

George served as dean for three semesters, from fall 1967 through fall 1968, during which time the college regained full accreditation. As dean, George sought to develop a more rigorous and intensively coordinated curriculum; expand opportunities for general education; restrict substitutions for required courses; and reduce enrollment to levels that would make more effec-



tive use of available teaching resources. He also required strict adherence to office as well as studio hours and insisted that the primary obligation of full-time salaried faculty members be to the college itself. He eventually determined not to renew the contracts of several faculty members who were outspoken in their support of student demands for an "alternative," rather than structured, approach to education. The extent of dissatisfaction with George's agenda first became apparent in spring 1968 when students presented the NAAB accreditation team (returning for a post-1966 follow-up visit) with a list of ten complaints taking issue with what were portrayed as George's "outdated concepts" as opposed to "free school ideals."[31]

In an attempt at rapprochement, George and the college's faculty participated in a weekend retreat at the Galvez Hotel in Galveston shortly before classes resumed in fall 1968. The retreat consisted of day-long sessions conducted by three psychologists who were instructed to report their observations on the "group dynamics" to President Philip Hoffman. The split between George and the faculty proved irreparable, however, and on 19 November 1968 students closed the college briefly in protest of the Dean's decision not to renew the contract of Assistant Professor John Zemanek. On 21 November, George, convinced that his efforts to reform the program were futile, resigned effective 1 February 1969 and declined an invitation to remain as a tenured professor.[32] Jenkins, who had impressed the psychologists by his equanimity and amiability at the retreat, was made acting dean. Meanwhile, in the midst of this disarray, two new directions had emerged in the orientation of the college: one of social activism, the other of countercultural exploration.

In 1969 Robert A.M. Stern observed that while some American schools were:

> still run like refined ateliers with masters and docile students designing, as in the heydays of the Ecole des Beaux-Arts, mythic places for mythic people...in many schools, the clear air of real problems is now blowing through the drafting rooms...architecture students are going out into the community and trying to relate their learning experience to the problems, needs and desires of people.[33]

By then, the University of Houston, which had never known Beaux-Arts or even Bauhaus domination, was experiencing such ventilation itself. If there were "any danger in all of this," Stern cautioned, it was that the shift might take students "too far from their craft..[and] encourage them to believe that sociology is architecture." But to Stern's mentor at Yale, the impassioned historian Vincent Scully, the moral imperative remained: "We must now stand up to urban life with our fellows, in our feared and hated cities," he wrote the year before, adding that "happy the moment when professional questions are finally perceived in relation to everything else, as they demand to be these days."[34]

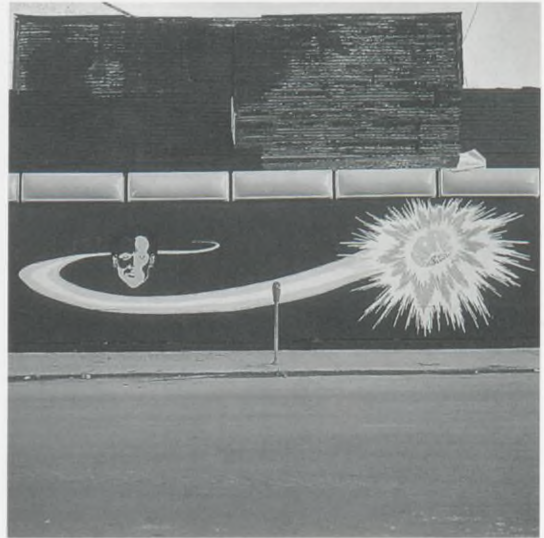
In fall 1968, John Zemanek conducted, at the urging of his students, a studio off-campus in a

Opposite-- studio interior, Building X, February 1968. Left--South Coast group members with Reo truck, "Concepts of Educational Mobility" project, 1969-70.

storefront in the "Pearl Harbor" section of the Fifth Ward—an impoverished African American neighborhood just northeast of downtown. At the time, efforts for self-help and social amelioration in the Fifth Ward ranged from the Model Cities program of the Johnson administration to activist ministries such as Project HOPE (Human Organization for Political and Economic Development), for which Zemanek and his students provided community architecture—and later construction—services. (Notable among other good works in the Fifth Ward was a neighborhood museum in what had formerly been the Deluxe Theater, sponsored by Dominique and John de Menil and stocked with African art from their collection.) The improvements wrought for HOPE by Zemanek's studio were mostly cosmetic, low-budget alterations to a run-down wedge-shaped building and an adjoining parking lot/playground that HOPE operated as a community center on Lyons Avenue. Their makeover was reported in glowing terms in *Progressive Architecture* under the heading "Urban Renewal with Paint," with special mention of Charles Coffman's comic-strip comet supergraphic on the front of the HOPE building and a series of larger-than-life, slide-projecter-assisted portraits of neighborhood children inside.[35] The studio continued in spring 1969 with a second contingent of students led by John Perry, who as a graduate student with Percival Goodman and Victor Christ-Janer at Columbia, had helped man a similar outpost in Harlem in the wake of the riots of 1964.

Zemanek (b. 1921) was a native of a small sulfur mining town in Fort Bend County, Texas, southwest of Houston. He had preceded George by a year as a student at both the University of Texas (1948) and at Harvard (1949) and was also, like George, a veteran of the Army Air Corps, where he had served as a bombardier. Zemanek's initial architectural experience included six months in Barthleme's office working on the addition of a wing to the West Columbia Elementary School. During the Korean War, he worked in the office of Antonin Raymond in Tokyo, planning and directing the construction of military air fields while also acquiring a lifelong enthusiasm for Japanese architecture. In the years that followed, Zemanek worked off and on for various architectural firms in Houston and from 1955-57, joined a State Department task force that was developing agricultural training schools in East Pakistan (now Bangladesh) using hybrid, indigenous low-tech methods of construction. Lilliott had first invited him to teach at the University of Houston in fall 1962, to fill one of the several spots created by the short-lived decampment of Barnstone and company; he received a permanent appointment as assistant professor in spring 1963. In fall 1968, Zemanek was also completing the construction of a remarkable low-cost house for himself in the Richwood section of Montrose, which incorporated simple—in some cases "found"—materials, appropriate technologies and garden elements with an ingenuity whose Japanese affinities in no way obscured the personality of its conception.[36]

The Fifth Ward studio brought Zemanek to the attention of Houston's Mayor Louie Welch, and in mid-1969 he was asked to lead a group of students

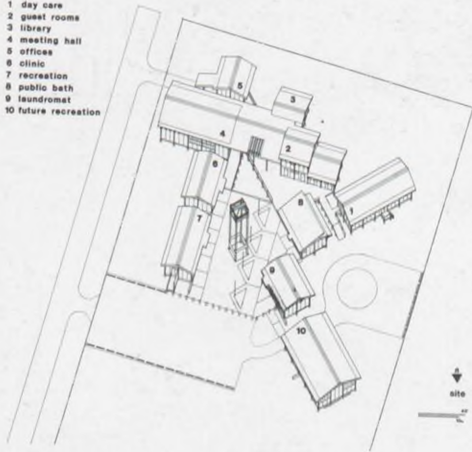


in the design of a community center for a small, rural African-American neighborhood near Humble—Bordersville—that had been annexed to the city as part of the land assembly involved in the development of the new Houston Intercontinental Airport, 17 miles north of downtown. The spectacle of a community of 180 tax-paying families, newly annexed by the City of Houston but denied basic water and sewer service because the projected tax revenues were insufficient to "justify" the expense, had created what was perceived as a "public relations" problem for the city. In fall 1969, Zemanek and his students worked with residents of the neighborhood to develop a program and plans for a community services center consisting of a meeting hall, recreation hall, library, clinic, day care, public bath, guest rooms, manager's quarters and food service.

Even with approval by the Mayor and Council, and the receipt of a $196,000 grant from the Economic Development Administration of the U.S. Department of Commerce, the project was stalled when it became impossible to find an adequate site with clear title. Eventually a nearby elementary school sold 5 acres of its campus to the Bordersville Neighborhood Council and the plans were adjusted to the new site. Construction began in October 1974 and was completed in August 1975 at a cost of $225,000. Zemanek (assisted by Larry Koehler, Alexander McNab, Charles Keith and George Cunningham) was responsible for the final design, which extended the simple post and panel shed construction technique of his house to a complex of ten discrete components of varying size, clustered at angles about a courtyard. The project, initially staffed by three VISTA volunteers, received a national AIA Honor Award in 1978, which cited its "almost oriental understatement... [as] a direct response to a real need."[36]

The chief exponent of countercultural pursuits in the College of Architecture in the late 60s was Doug Michels—a student at Yale during the Charles Moore years, who after graduation had set up a tentative practice in Washington, D.C., with a classmate, Robert Feild, specializing, if not quite meaning to, in marginally remunerative environmental pieces such as a room installation at the Corcoran and, with the kinetic artist Eric Sepler, a series of projected-image, night-time decorations on the underside of the elevated Whitehurst Freeway and the faces of the concrete silos of the Potomac Sand and Gravel Company in Georgetown. Even before graduation, Michels's neo-purist/combine-painting supergraphic for the office of MLTW/Moore-Turnbull (1965) and the outfitting of his own drop-light illuminated apartment in New Haven (1966), with its outsized billboard image of a Volkswagen beetle ostensibly propped up on Ionic capital "blocks," had already been published as instant period-pieces.[38]

In spring 1968, Michels made his first appearance in Houston in company with Feild, as a participant in the college's lecture series. Michels himself was carried on stage in a coffin, the better to proclaim the resurrection of architecture in America.[39] In spring 1969, following an informal poll of students and faculty, he joined the faculty of the College of



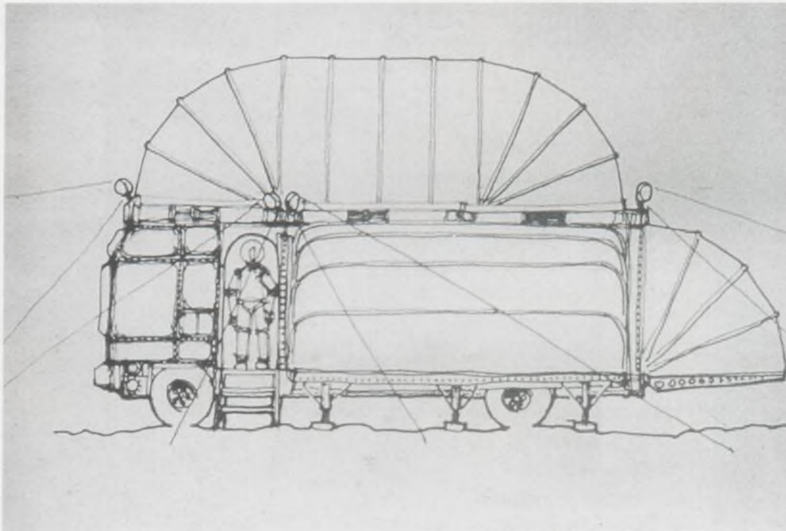
Opposite--Project HOPE storefront with supergraphic by Charles Coffman, Fifth Ward, Houston, 1968-69. Photograph by John Zemanek. Left--3-H Service Center, Bordersville community, Houston, Texas 1969-1988. John Zemanek, architect. Axonometric view. John Clagett, delineator, 1975. Drawings collection, University of Houston College of Architecture.

Architecture as an assistant professor along with Chip Lord, a graduate of Tulane who had recently cast his lot with Michels (and Douglas Hurr) as charter members of Ant Farm, one of many insouciantly named design collectives being spawned across the country at the time. Michels's talents as architect, provocateur, and showman kept the college in thrall for the next several years, culminating in the construction of the auto-erotic "House of the Century" near Angleton for Marilyn Oshman Lubetkin—celebrated in magazines from *Casabella* to *Playboy* and *Shelter*—and the exhibition "20/20 Vision" at the Contemporary Arts Museum. In between came "Space Cowboys," a performance piece staged at the CAM; "Time Slice," a be-in organized on the beaches of Padre Island in summer 1969 featuring lightweight structures, hedonistic rituals and ecological minimalism; and "Astro-daze," an elaborately orchestrated pre-Brewster McCloud sleep-over in the Astrodome done-up for the occasion with helium balloons, parachutes, customized vans, and a resynthesized scoreboard.[40]

Michels' interest in architectural education extended back to his student days at Yale, where he made a lasting impression on Charles Moore, who remembered him in a later interview as one of those "pampered aristocratic Marxist Yalies who are now all three-piece-suit men working for Philip Johnson...so-called revolutionaries [who] would keep threatening to present me with their nonnegotiable demands for a student-run school: by which they always meant, 'Would you be able to meet with us and talk about this?'"[41] In 1968, the editors of *Architectural Forum* invited Michels and Feild (along with a Harvard student and the Dean of Architecture at Washington University) to respond to eight leading questions posed by Sibyl Moholy-Nagy as to: "What's Wrong With Architectural Education?" Rather than respond point by point, Michels and Feild produced a manifesto for something like a "classless" academic society in which the:

> student/teacher distinction should give way to a situation where groups are working, operating, playing, producing with a sense of trust in each other the fruitfulness of the joint effort...As Sister Mary Corita says, there's no win and no fail, there's only make...Doing a project could be more akin to a film crew doing a film—a group of people assemble to create a product that is a unique blend of their abilities."[42]

Their manifesto also recommended greatly expanded community engagement: "it is necessary for the schools to have real power to initiate and carry out projects. The people who take responsibility for such action should be paid with varying numbers of unpaid volunteers working with them and begin generating and working with their own groups." They further advocated a Merzbau approach to the working/operating/ playing/producing environment, such that students would be at liberty to "transform, change and manipulate the place around them. Several schools have found that this relative freedom of manipulation that

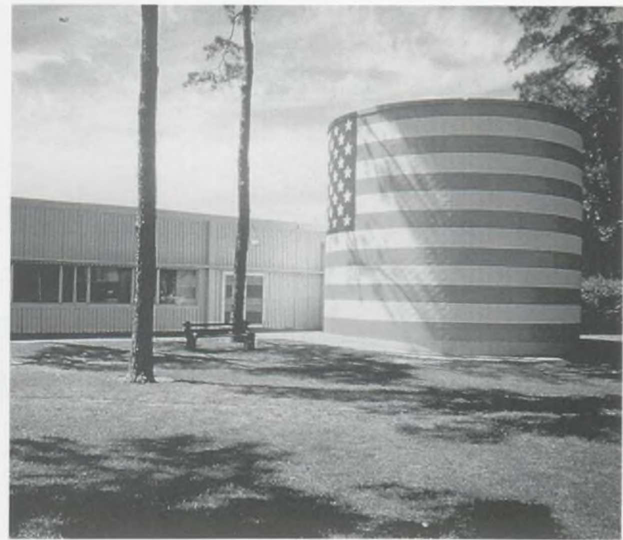


"Autonomous Van," Thomas Burke, baccalaureate thesis, 1967. Howard Barnstone, critic.
Opposite right--Inflated membrane structure, South Coast Group, 1970. Photograph by Thomas Burke.
Far right--Silo addition to Building X, 1977.

existed in an old building vanishes when the administration presents them with their new Environmental Studies and Related Disciplines Center. But the chance, the opportunity to learn from changing the environment around you, is basic for the student's growth." For the young and restless, they suggested that "architectural schools...allow students to move freely from one to another. An architectural student in this country has the unique possibility of working in deserts, plains, mountains, cities with a wide range of communities all speaking a common language. For a kid who grew up in Florida, studying for six months in Oregon, two months in Texas, and a summer in Boston—that experience in itself would be significant to his understanding of the environment." They concluded with the notion that "the school organization may become an essentially anonymous framework whose function is to encourage and respond to the motivations of those involved in it."[43]

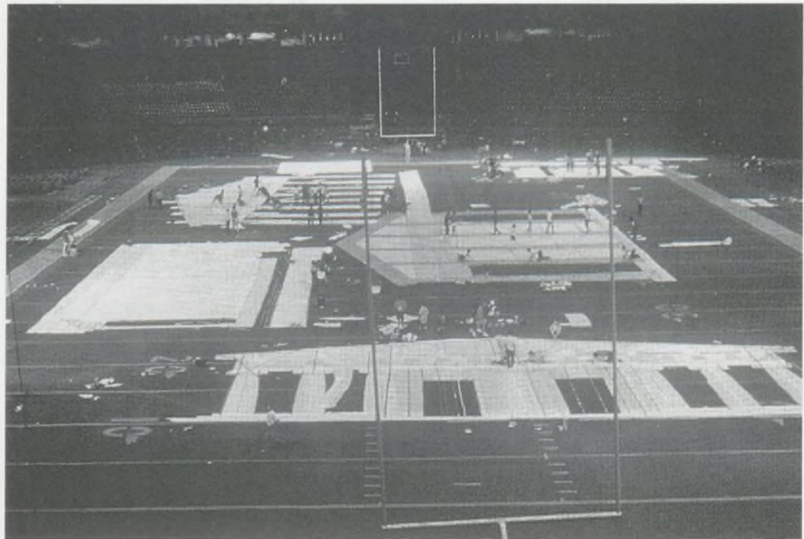
The College of Architecture had experienced a homegrown counterculturalism in the several years preceding Michels's appointment. The activities of the Southcoast Group (Tom Burke, Kenneth Carbajal, Charles Coffman, A.T. Driggers, Pete Eichenlob, John Gilbert, Kelly Gloger, Ben Holmes, Richard Jost, Tom Morey, and Pepper Mouser among others) culminated in the design and construction during summer 1968 of a vacation house tilted on its side in Plainfield, Vermont, a far remove from "the hackneyed A-frame" as *Progressive Architecture* conceded.[44] The apartments of Lee Maxwell (stuffed with cardboard cube partitioning) and Charles Coffmann (a cardboard box was made into a bedroom with raked walls, and the whole apartment was painted in "red latex gloss" except for "a blue-gloss circulation stripe that led from the entry door to a pigeonhole bed nook"), both of which were chronicled in C. Ray Smith's *Supermannerism*, the latter as an example of "what University of Houston students call 'LSDesign'...planeless, cornerless, scaleless, and disorienting." Studio spaces were self-modified, graphixed and reself-modified while a concrete silo was constructed behind the studio building and periodically transformed inside and out.[45] Joe Mashburn, whose student career spanned most of the 60s—dropping in, dropping out, dropping back in—started a mobile plan service upon graduation in 1969. In 1971 he won a *Progressive Architecture* Design Award for his homage to the Volkswagen Bus produced with Charles Keith and Jerry Lunow, as a ready-made extrapolation of Tom Burke's "autonomous van" thesis project of 1967.[46] By the early 1970s, these escapades had given way, as C. Ray Smith noted, to a "period of sobriety and ecological-mindedness."[47]

THE CONFRATERNITY that Michels and Feild espoused in the pages of *Forum* failed to materialize in fixed form at Yale, Houston or anywhere else. But the college experienced several salubrious if unradical "innovations" during the 1970s as a consequence of policies set in motion by William R. Jenkins as dean. Jenkins (1925-1989) was born in Des Moines, Iowa, but moved to Houston as a teenager where, after serving in the



Navy during the Second World War, he attended first the Rice Institute and later the University of Houston, graduating in 1951. He began teaching as a lecturer in design at the College of Architecture in 1956, becoming an assistant professor in 1960 and an associate professor in 1964. As an architect, he designed a series of well-mannered, modern houses in southwest Houston during the 1950s, one of which was published in *Arts and Architecture*, another in *House and Home*.[48] The following decade he produced, as the design principal of Jenkins and Hoff, (later Jenkins Hoff Oberg Saxe), a series of accomplished reinforced concrete buildings: the Parc IV and V Apartments on Montrose (1963, 65), a pair of twelve-story towers that blended elements of Kahn's Mill Creek Housing, Philadelphia (1952-62) to handsome effect; the Houston Fire Department Training Academy (1966-67), which *Progressive Architecture* likened to "a landscape straight out of Star Trek"; and the Hillcroft Professional Building (1967), which combined a random slit-fenestration reminiscent of Jose Luis Sert with a blocky, articulated service tower.[49] He also planned living accommodations for off-shore oil drilling platforms in the early 1970s and collaborated with Robert Griffin in the design of several award-winning houses. Although Jenkins's approach to the academic affairs of the college was consensual, he succeeded in hiring new core faculty who were not alumni; establishing a continuing program of master classes; and creating a graduate course of study leading to a first professional degree.

Jenkins's early program of hiring included the appointment at the assistant professor level of Arthur Hacker (Yale, 1971) in 1971; Robert Timme (Rice, 1971) in 1972; Robert Griffin (Auburn, 1970) in 1972; and Bruce Webb (Virginia Polytechnic Institute, 1973) in 1973. Hacker reorganized the college's first-year design sequence as a combination of neo-Bauhaus basic design exercises, sensory explorations, and readings in environmental psychology. In 1976 when Hacker left to pursue a Ph.D. in American Studies at the University of Minnesota, Timme assumed responsibility for the first year, forgoing its experiential components for basic design exercises patterned after the first year regimen of Elinor Evans at Rice (who had studied under Albers at Yale). Griffin transformed the second year into a carefully graduated series of building design exercises, proceeding from "point-line-plane" analyses to program-based decision-making. Griffin brought new consistency and rigor to the early undergraduate experience as well as a high degree of craft reflected in models of wood and metal—tendencies that filtered upward into the work of the advanced design studios. Webb initially collaborated with John Perry (Columbia, 1965), Ranjit Banerji (Harvard, 1969), and Timme in the advanced studio sequence, where problems ranging from emergency shelters to community centers were team-taught and reviewed in weekly juries. Timme, working with the Galveston Historical Foundation, organized a summer studio in 1973 to consider ways of revitalizing the Strand warehouse and commercial district— an investigation that preceeded the NEA-sponsored study undertaken by Venturi and Rauch in 1974.



Although in 1960 Barnstone had advocated the use of visiting critics for studios—a practice Rudolph had greatly expanded at Yale—the turmoil the college experienced in the decade that followed as well as difficulties Barnstone was experiencing personally, made such an initiative unlikely. In 1974, however, the College had recovered its balance and enrollment expanded, accompanied by a modest increase in discretionary revenues. John Perry was allocated seed money to demonstrate the usefulness of such a program and engaged Robert A.M. Stern to lead the entire third-year studio in a project to expand the terra-cotta-gilded J.W. Link house (Sanguinet, Staats, and Barnes, 1912) that served as the administration building of the University of St. Thomas. Michael Graves and Peter Eisenman followed Stern with a project for an arts building to terminate the academic mall of Philip Johnson's arcaded Miesian campus for the university just west of the Link house. The results were encouraging but the size of the classes were far from optimal. The next year the experiment was repeated with fifth year students and the following year as a single-section studio for specially selected fourth year students—a format that has continued in use ever since.

Perry's timing was doubly fortuitous, for as Tom Wolfe has observed:

> The recession of the early 1970s... wrecked the business structure of American architecture almost as thoroughly as had the Great Depression forty years before. There had been a tremendous building boom during the 1960s; practically every major downtown in the Eastern United States had been rebuilt in a short time....[but] the expansion had come to a natural end at the same time as the financial slide had begun. Over night, it seemed, thirty to forty percent of all architects were out of work. Firms with two hundred employees were reduced to ten.... Half of America's architects seemed to be working, if they were working at all, for the Shah of Iran. Forty percent seemed to be working for King Saud the Good. The rest stayed behind to vie for fame within the intellectual competition of the academies.[50]

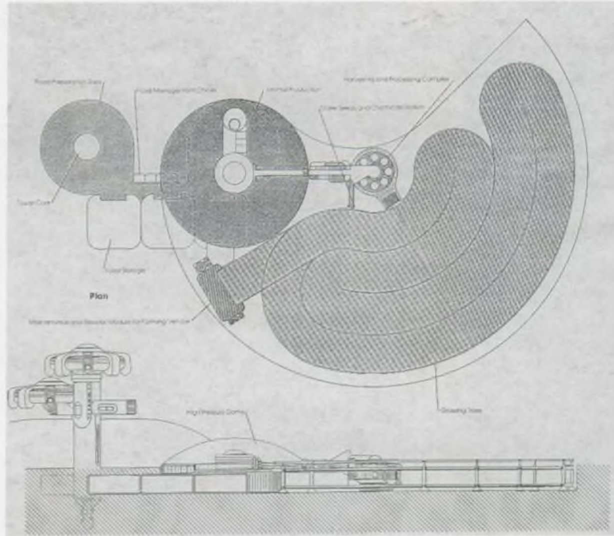
This devolution produced something approximating Barnstone's one hundred would-be itinerant Bramantes, many of whom found their way into Perry's roladex, which began to read like a who-would-be-who in architecture ten to fifteen years hence. Among those appearing as visiting critics through the end of the decade were: Raimund Abraham, Emilio Ambasz, Frank Gehry, Michael Graves, Charles Gwathmey, John Hejduk, Craig Hodgetts, Richard Meier, Charles Moore, Norman Pfeiffer, Werner Seligmann, Stanley Tigerman, Susanna Torre, and William Turnbull. Ambasz, Eisenman, Graves, Hejduk, and Moore returned later in company with Peter Cook, Kenneth Frampton, Alberto Kalach, Markku Komonen Daniel Libeskind, Rodolfo Machado, Enrique Norten, Robert Slutzky, Michael Webb, Michael Wilford, and Lebbeus Woods.

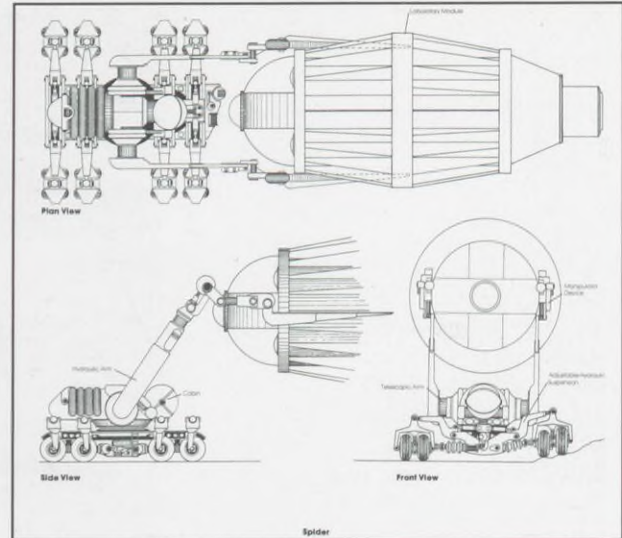
"Temple raising," Ben Nicholson, Mark Schneider, and students, the Astrodome, 17 October 1985.

In an introduction to an exhibition of the work of the first five years of the visiting critics program shown at the opening of the new Finnish Museum of Architecture in Helsinki in 1982, Hejduk wrote: "I want you to know I am slightly prejudiced, my son is a Texan, he was born here. How many places are there left where it is still a joy to teach architecture? At the University of Houston College of Architecture there still remains the human touch. My, how hard the Texas student works. Clarity and precision are natural to that place."[51] Six years later, Stanley Tigerman directed a similar encomium to the studio in *Architecture* magazine: "It's one of the best-kept secrets in American architectural education. The kids are fabulous. They aren't fey or snotty. They work like hell and can be motivated 16 different ways."[52] Although testimonials such as these might be discounted as prepaid, the visiting critics did more than simply pass out compliments for attribution: they encouraged many of the students to attend graduate school, helped them to be admitted and obtain scholarships; and later assisted with jobs in either their own offices or those of other eminent practitioners.

The visiting critics program also had a serendipitous effect on longer-term staffing. As head of the architectural program at Cranbrook, Daniel Libeskind (who had first been recommended to Perry by his former teacher Hejduk) promoted the hiring in 1983 of several of his own students as full-time junior faculty, including Bahram Shirdel, Ben Nicholson and William Taylor, who gave a distinctive edge to the college over the next four years. Nicholson reintroduced Michels's flair for showmanship, venturing once more into the Astrodome in 1986 with historian Mark Schneider and their students to lay out full-scale drawings of a Greek temple. Libeskind also recommended the appointment of the theoretician Alberto Pérez-Gómez to fill an interim history position from 1982-84, during which time Pérez-Gómez completed his book, *Architecture and the Crisis of Modern Science*.

In 1976, the college reorganized its "graduate" program, which had been started in 1973 as a post-professional option in urban design. Under the direction of Shafik Rifaat (Harvard, 1965), it was converted into a course of study leading to a first professional degree as an alternative to, rather than a replacement for, the college's traditional five-year Bachelor of Architecture program. In 1977, with Bruce Webb as its director, the program was refined to provide opportunities for specially-enriched study in theory, community development, and the architecture of the region. As co-editor of the CASA series *Studies in Architecture and Culture*, a former Institute Scholar of the American Institute of Architects, and a founder and frequent contributor to *Cite* magazine, Webb was an embodiment of Barthelme's prejudice that "there should be room in architecture for those who think." Webb shared teaching duties in the program with Robert Timme and Robert Lindsey, as well as with Pérez-Gómez and his successor Mark Schneider, who were concerned chiefly with its theory component. Rifaat developed community service projects in cooperation with the City of Houston and outlying suburbs. Peter Zweig orga-





nized a master class focusing on the architecture of the region, which was highlighted by field work in Texas and Mexico each spring with Charles Moore, picking up where Hejduk and Rowe had left off in 1956 with the reconnaissance of the Texas hinterland.

Apart from these initiatives and the constant pursuit of a new building, Jenkins was disposed to view the school as a sort of spontaneous incubator that from time to time yielded unexpected and beneficial results at little or no cost or risk. The foremost example of this laissez faire opportunism grew out of a baccalaureate thesis of 1974 by John R. Dossey and Guillermo L. Trotti for a lunar colony of 200 people to be sited in the St. George Crater near the landing site of Apollo 15 by the year 1996. "Counterpoint," as Dossey and Trotti named it, featured a vaguely Wrightian town-plan along the lines of the Florida Southern College campus. It was published with sumptuous drawings—both hard and soft, detailed and comprehensive—along with an appreciative admonition by Buckminster Fuller:

> You are thinking and formulating in ways I discipline myself to pursue. Don't loath to discard your 'beautifully complex' solutions and substitute your undramatically simplest solutions and do that again and again until it all looks so obviously simple that everyone will say 'anybody could design that.' And they will never know what you went through how much God went through before evolving his hydrogen atoms and blades of grass and eggs.[53]

The colony included a landing area/maintenance facility with finger-pod arrival and departure areas borrowed from the Houston Intercontinental Airport; a refining and casting complex to process lunar ores; a domed experimental farm; living units; a civic center; and a Fulleresque mast-suspended series of pods comprising a laboratory and research center. Trotti stayed on as a member of the faculty, working with Larry Bell, an architect and industrial designer, who succeeded in obtaining a $3 million grant from the Japan Shipbuilding Industry Foundation to establish the Ryoichi Sasakawa International Center for Space Architecture in 1987. The center continues under Bell's direction as a principal research component of the college.

Closer to earth, Elizabeth Bollinger, a former mathematics teacher at the downtown campus of the University of Houston who had earned one of the first Masters degrees awarded by the college, developed a computer-aided-design facility that has served as a model for similar installations elsewhere. Barry Moore instituted course offerings in historic preservation, focusing initially on the community of Round Top, halfway between Houston and Austin; his students will also produce Historic American Buildings Survey drawings for sites as distant as the Georgia O'Keefe compound near Santa Fe, New Mexico. Burdette Keeland, Jr., founding president of the Parks People, a civic advocacy group, enlisted a design studio to prepare

"Counterpoint Lunar Colony," John Dossey and Guillermo Trotti, baccalaureate thesis, 1974. Howard Barnstone, critic. Far left--Automated farm Left--"Spider" vehicle. Right-- Concourse, Architecture Annex, c. 1974. Photograph by Bruce Webb.

plans in 1985 for remodeling Root Square, one of the city's oldest parks, which were carried out the following year.[54] Geoffrey Brune, who had been a student in Zemanek's Fifth Ward Project Hope studio, renovated a plumbing warehouse on the east fringe of downtown to serve as the 188-bed Star of Hope shelter for women and families.[55] Nia Dorian-Becnel led efforts to survey and preserve the architectural legacy of Freedman's Town, a ninteenth-century settlement in the Fourth Ward of Houston. As a co-founder in 1982 and later chairman of the editorial board of *Cite* magazine, Webb, who had taught English before studying architecture, helped provide a new regional forum for architectural criticism to which he and his students contributed articles that portrayed the fragility as well as the novelty of Houston as an instant city.

AS EARLY as 1960, to infer from Barnstone's prospectus appearing in the *Texas Architect*, the architecture program's accommodations were viewed, at least by some, as a serious impediment to its performance. The 1966 NAAB report made deficiencies in the college's furnishings a key issue and a series of partial remedies ensued. In 1967, the college took over Furley's Engineering Classroom Office Building of 1955 (designated Z on the official campus plan and by the registrar) to relieve pressure on the studio building of 1953 (building X), the lobby of which was converted into a library in 1965. In 1973, the south half of one of the giant war surplus sheds was remodeled with considerable finesse according to a scheme devised by Jenkins and redesignated the Architecture Annex. Nevertheless, the NAAB still deemed the college's space inadequate. When a fire rendered the Architecture Annex unusable in 1979, Furley's psychology building (Y) was assigned to the college for its graduate program, supplemented in fall 1982 by three mobile classrooms.

In 1980, Chancellor Barry Munitz asked the College of Architecture to prepare a preliminary estimate of space requirements for and the cost of constructing a new building. These formed the basis of the request the University of Houston made to the state legislature while at the same time seeking funding for a new building for its business school. In May 1982, as an ancillary matter considered by a special session of the legislature, $20 million was appropriated for the construction and outfitting of the architecture building. In spring 1982, a seven-member committee, including Dean Jenkins, Associate Dean Peter Wood, and Visiting Assistant Professor of Architecture Stephen Verderber, began developing a detailed program for a 131,000-square-foot building to accommodate a student population of 640.

By this point, the choice of an architect to design the building had become a matter of intense speculation and maneuvering. Jenkins and the majority of the faculty favored an international competition, whether open or invited. Roger Schluntz, then director of the School of Architecture at Arizona State University, was recruited as professional advisor for the competition and proceeded to convince the university administration

of the value of such a process, to which they committed $300,000 in discretionary funds. At the same time, Burdette Keeland, Jr., was promoting Philip Johnson as the architect for the job.

As a mainstay of the College almost from the time he graduated in 1950, Keeland (b. 1926) combined teaching with an independent practice. His crisp, clean, often Craig Ellwood-like designs found their way into the pages of *Arts and Architecture* magazine throughout the 1950s, including a studio with apartments for the photographer Fred A. Winchell (1953, designed in collaboration with Harwood Taylor) and a house for the novelist June Arnold, (1956).[56] With Barnstone's encouragement, he earned a master's degree from Yale in 1960. Returning to practice, Keeland designed a small office building in Houston (Essex-Houck, 1961) featuring externally appended service elements, *dernier cri* in the manner of Kahn, which was published in *Forum*.[57] He also built a compact, pitched roof, saddle-bagged beach house for himself in Freeport (1964), that has held up sufficiently to be singled out by Vincent Scully in his lecture/review of "Ten Years Out", a recent exhibition of the work of Yale alumni. During the 1970s and 80s, his practice expanded to investment building, often with himself as client, as in the case of the Kipling Townhouses of 1974, one block west of his Kipling Apartments of 1956, and the Virginia Street Townhouses (1983).[58]

Keeland's aquaintance with Johnson extended back to the early 1950s through the college and Barnstone. It was renewed at Yale in the late 1950s, where Johnson was still a frequent visitor, and continued thereafter as Johnson visited Houston to plan the Rothko Chapel in the mid 1960s, and to design progressively larger office buildings for Gerald D. Hines Interests, beginning in the 1970s. After Yale, Keeland also became active in civic affairs, serving on the City Planning Commission under five mayors from 1964 to 1991, and as its chairman from 1983 to 1991. During the 1980s, one of his fellow commissioners was Leonard Rauch, who was also chairman of the building committee of the Board of Regents of the University of Houston.

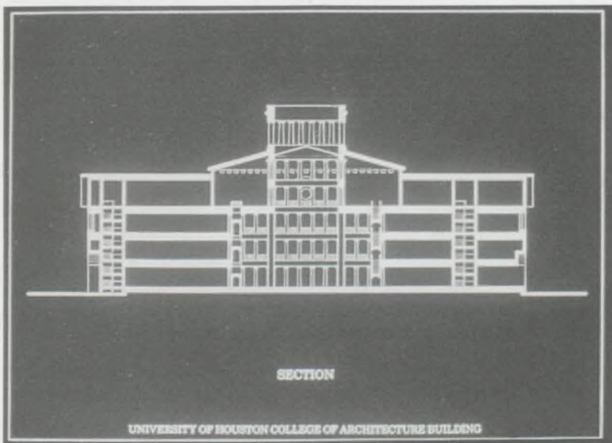
Johnson was first asked by Keeland if he would be interested in designing a new building for the College of Architecture at a dinner party given by Dominique de Menil in late 1980. Encouraged by Johnson's casual assent, Keeland set about laying the groundwork. In February 1981, he wrote Johnson "a note about the upcoming new building for the College of Architecture" reporting that he had "chatted with the chairman of the [building committee of the Board of] Regents ...alumni, and the necessary faculty members about asking you if there is any possible way that you would accept a commission....This is all very preliminary including the state budget of $20 million, but I have been asked to get a response from you....The college and this city desperately need this building."[59] Johnson responded that he and his partner John Burgee were "naturally very excited to think of (a) making an architectural statement (b) doing an architectural school and (c) doing a cultural building in that town of skyscrapers—Houston. So, of course, we say yes to your question though, as you can

imagine, we will know much more if and when you are able to get the money together."[60]

The support of the faculty was not as unstinting as Keeland might have wished. Indeed, Johnson had fallen precipitously from critical favor in the 1960s as he produced a series of "formalist" confections from New Harmony to Lincoln Center, deprecated collectively as his "ballet school" period, only to reinvent himself in the 1970s and 80s—in partnership with John Burgee—as a successful commercial architect whose stock-in-trade was office towers with novel skyscraping effects ranging from the sloped-top geometry of Pennzoil Place, Houston (1976), to the Chippendale attic of the AT&T Headquarters, New York (1984). But even if, as Calvin Tomkins suggested, Johnson's failures had been "intelligent failures—the products of an alert, questioning, unsentimental, and well-stocked mind," and even if so ardent a techno-modernist as Reyner Banham could find something to like in the highboy power play of AT&T, all was not likely to be forgiven soon.[61]

The dean and faculty were in fact committed to a competition with its open-ended promise of a most un-Johnsonian result, although as a concession to Keeland, they consented to Johnson's candidacy in the unlikely event that the competition should fall through. Which in the end it did, in part because the campus architect, Ted Montz, had a change of heart after attending a conference of college building officials where his colleagues shared horror stories of their own experiences with competitions, as if to confirm Frank Lloyd Wright's pronouncement that "all competitions are likely to be vicious in their results."[62] But at the same time, Johnson's prospects dimmed when Rauch informed Keeland that the outgoing governor, Republican Bill Clements, was reluctant to sign the appropriation bill for the college if an out-of-state architect were engaged.

Keeland then suggested the possibility of a joint venture between Johnson-Burgee and the Houston firm of Morris-Aubry, which had successfully collaborated with Johnson in the realization of Pennzoil Place and the Transco Tower for Gerald Hines Interests, and whose design principal, Eugene Aubry, was an alumnus of the University of Houston as well as the Barnstone office. Morris-Aubry was receptive, and Dean Jenkins, convinced as was the university administration, that all might be lost otherwise, acceded to Keeland's marriage of convenience and recommended to the Board of Regents that the joint venture of Morris-Aubry and Johnson-Burgee be retained. The choice was approved and Clements signed the appropriation as one of his last acts before leaving office. Johnson-Burgee began planning the building in January 1983 and produced a preliminary design by early May with the help of another out-of-state joint-venture partner, the French architect Claude-Nicolas Ledoux (1736-1806), who Johnson had long admired as "the first great Romantic architect" (and who, like Johnson, was not a complete stranger to Houston, having been one of a triumvirate of "visionary architects" whose drawings from the Bibliothèque Nationale and the Ecole de Beaux-Arts were exhibited under Menil


SECTION
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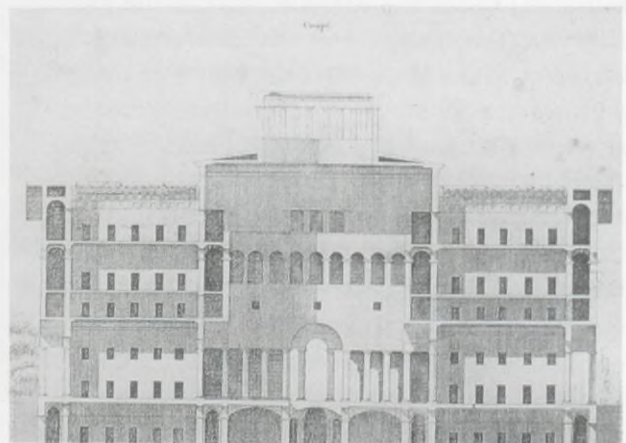

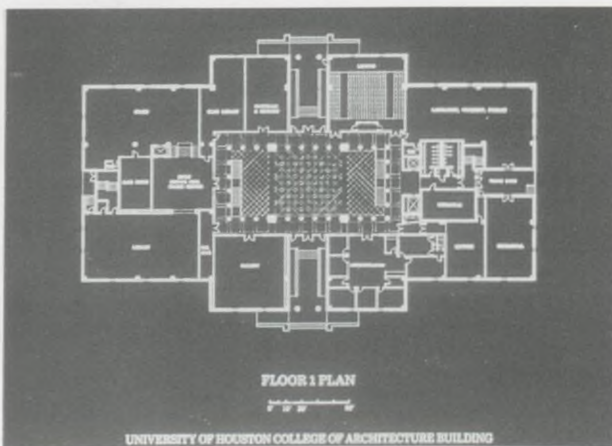
FLOOR 1 PLAN
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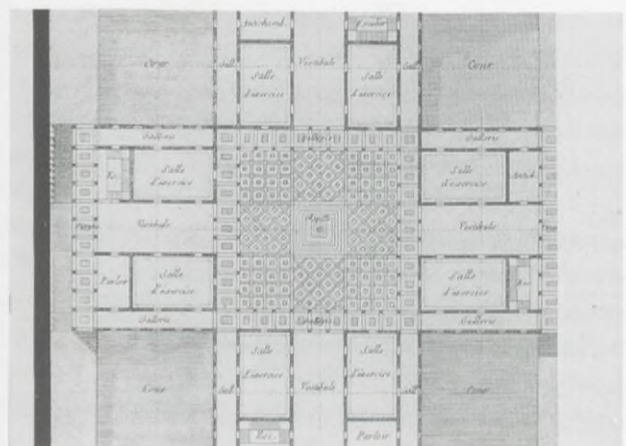
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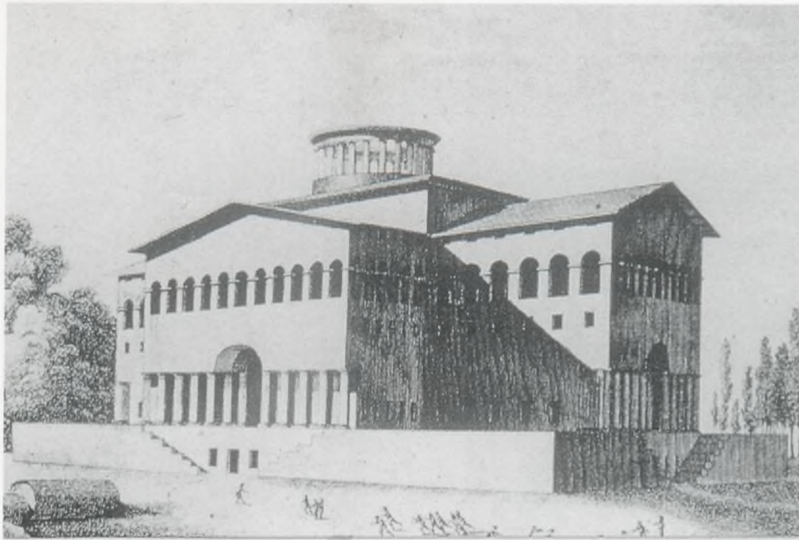


Opposite: top--College of Architecture, University of Houston, Johnson/Burgee Architects and Morris-Aubry Architects, 1983-86. Perspective view of south elevation. Photograph: Richard Payne. far left--section, plan; near left--House of Education for the ideal city of Chaux (project). Claude-Nicolas Ledoux, 1773-79. Section, plan from Ledoux L'architecture...: *pls. 106, 105.*

Perspective view, House of Education, from Ledoux, L'architecture..., *pl. 107.*

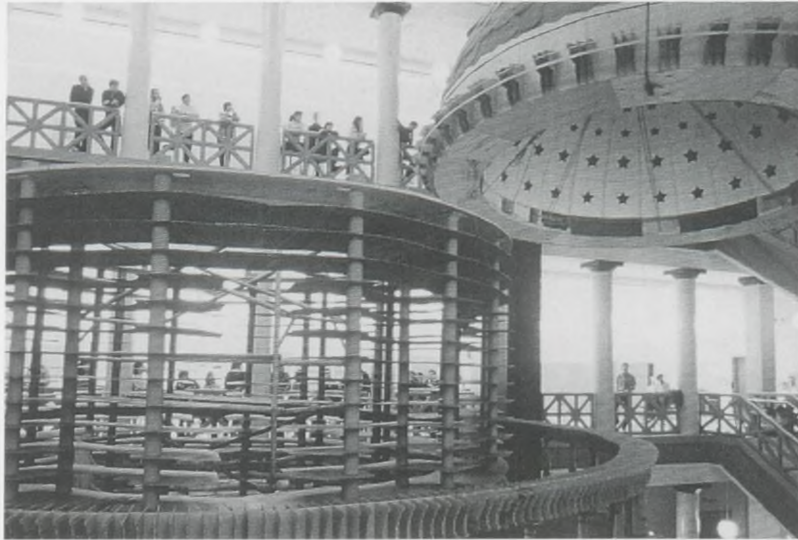
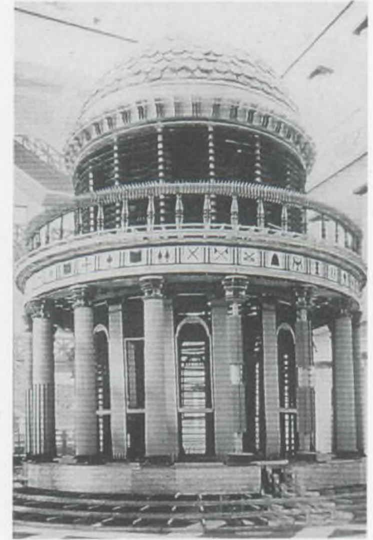
auspices at the University of St. Thomas in 1967-68).[63]

The ghosting of the College of Architecture building was not altogether as far fetched as it might have seemed. Johnson's first appropriation of Ledoux had occurred in 1965 as a project for a chapel for the University of St. Thomas, a *petit* Menil *traveaux* which Johnson based on "the workshop of the charcoal makers" from the ideal city of Chaux. The chapel's elongated, pyramidal light shaft, resting on an octagonal base, was rejected as too ostentatious by Mark Rothko, whose paintings were to be housed in the chapel, and Johnson subsequently resigned the commission. By 1975, the spirit of the time had mellowed to the extent that the work of the Ecole des Beaux-Arts could be rehabilitated with an exhibition at the Museum of Modern Art, where Johnson had served with distinction as a curator and advocate of in modern architecture from 1930-36 and again from 1946-54, and Johnson himself, then entering his seventh decade, was undergoing a parallel conversion of sympathies. In an interview published in 1977 in *Oppositions*, he ruminated on the possibilities for a fuller-bodied architecture: "I am, in spite of speeches to the contrary, a functionalist; but perhaps, in contradiction, also an eclectic, 'Eclectic' means to me that I am free to roam history at will, and that brings with it a new sympathy for the 'style-for-the-job' attitude."[64] He argued that "post-modernism does not mean very much," in part because it pursued:

> eclecticism [as] merely a veneer; indeed, if you hear Venturi or Robert Stern explain their buildings, they sound like modernists...there is no new sense of plan, no new space in the section. They are still using what is essentially a modern plan. A Beaux-Arts architect looking at it would say, 'that's not Beaux-Arts,'; it is not fifteenth century or nineteenth century—it is not Palladio, it is not Ledoux. Venturi and Stern are essentially coating modern architectural space with a new dress...At the age of seventy-two I no longer feel obligated to please anybody. I no longer feel obligated to further modern architecture.

No one could pretend to be shocked, therefore, when Johnson settled on Ledoux's projected House of Education for the ideal city of Chaux (1773-79) as the object of appropriation for the design of the College of Architecture. Indeed, it corresponded to the *modus operandi* of the nation's premier university architect, Thomas Jefferson, who when directed to produce designs for public buildings in Virginia explained:

> Two methods of proceeding presented themselves to my mind. The one was to leave to some architect to draw an external according to his fancy, in which way experience shows that about once in a thousand times a pleasing form is hit upon; the other was to take some model already devised and approved by the general suffrage of the world. I had no hesitation in deciding that the latter was best.[65]

In theory, Johnson's recasting of Ledoux's school with classrooms and lodgings for eight professors and 64 students as a non-residential school for 40 professors and 640 students was ostensibly no more daunting than Jefferson's adaptation of the Roman Pantheon as a multi-purpose academic building (library, offices, planetarium) embodying the nascent aspirations of the University of Virginia—a feat managed with extraordinary felicity in budget-conscious brick, stucco, wood, and tinned iron.

As it turned out, Johnson's first attempt at a "revivalist" building, as he called it, was not unproblematic.[66] In retrospect, much of what was lost in the translation can be assigned to the "thinning out" (Charles Jencks's characterization) of Ledoux's original, in contradiction of his previously avowed enthusiasm for Beaux-Arts planning and conscientious eclecticism.[67] Schematically, the result was little different than the atrium-cleaved prisms that typified low-rise speculative office building in the Houston of the 70s and early 80s. In contrast to the four-pronged essay of Ledoux's fully articulated Greek cross, the evidence of the cross-plan on the entrance faces of Johnson's facsimile is shallow and vestigial. Nor are the penetralia of loggias and colonnades that gave depth to Ledoux's composition anywhere to be found. The plinth of Ledoux's original is also conspicuously absent, as first Ann Holmes, then Peter Papademtriou and later Jencks lamented, even though it would have provided ideal cachements for library stacks and lecture rooms, permitting Johnson's large-floor-plate wings to be less swollen and, as a consequence, to enjoy natural perimeter lighting throughout.[68] Confronted with these adjustments, the substitution of brick for fossilated limestone to bring the budget down to $17 million was perhaps immaterial.

Much was made of the fact that the new building scanned well from the nearby Gulf Freeway—whose shapely forms once admired by Johnson had been concealed long ago in the course of widening and rewidening. But its chief virtue was the skylit court at its core, reconciling Mies van der Rohe's claim that "space costs nothing" with the campus architect's calculator. The central court, or atrium as it is popularly called, rises to a height of 80 feet, breaking through the roof as a square 40 feet on side; on the lower three floors its dimensions increase to a rectangle 40 feet by 100 feet in plan.[69] Not only did the court pump up the envelope and therefore the freewayside manner of the building, it also provided a vast, socializing space such as Aldo Rossi had found enjoyable in the *Lichthof* of the University of Zurich.[70] The court is capped by a square tempietto in place of the circular one that topped the chapel-in-lieu-of-courtyard of Ledoux's original.For all it's eye-catching appeal, Johnson had to defend the tempietto in his presentation of the design to the Board of Regents as a "sun diverter."[71]

The project, as approved by the regents in June 1983 was for a building of 153,000 square feet (including the first floor expanse of the court). Construction began in April 1984 and was copleted by the end of 1985 for occupation in

Far left--Full-size model of Bramante's Tempietto of S. Pietro in Montorio under construction in the court of the College of Architecture. Ben Nicholson, Mark Schneider and students, 1986.
Near left-- Tempietto completed. Photograph by Paul Hester.

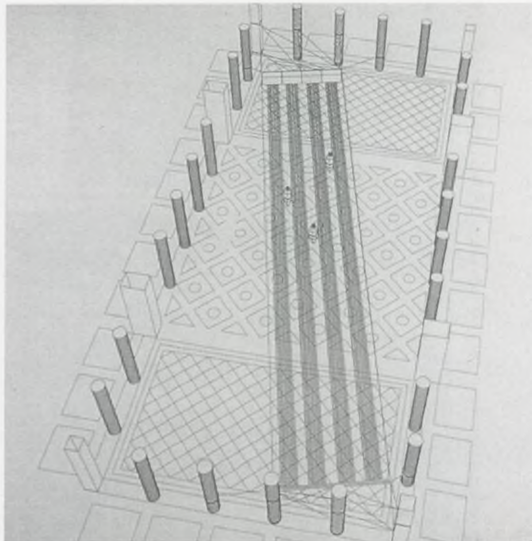
spring 1986. By then, Johnson had recut Ledoux's cloth to fit another ostensibly palazzo-like program, modeling his project for the Honolulu branch of Neiman-Marcus after Ledoux's palace for the Princesse de Conti, at Louveciennes (1778). He had also prefaced the semicircular water wall of the Transco Fountain in Houston (1985) with a "thinned" version of Ledoux's projected shelter for the drinking and washing place at Chaux (1773-79).

After the fact, Johnson, with a proleptic nimbleness few can match, has volunteered to be his own severest critic. "My sin," as he called the College of Architecture building in his 1994 confessions transcribed by Hilary Lewis and John O'Connor, was:

> the building where I learned mostly what not to do. I somehow missed at the entrance there; I missed the sense of what Ledoux was doing. I got the idea of the top fine, that belvedere, it just *makes* the campus. I had to go to neoclassicism to make a campus. Naturally, that's what I was doing. So I don't say it was right or wrong, I just say that it didn't satisfy me.[72]

Even so, "I still think it's the best building on campus," he demurs, having previously justified its ambivalent qualities in terms of contextual apposition, to the effect that anything simpler "would be dumb and anything more elaborate wouldn't fit the nature of the campus."[73] Another tradition-minded connoisseur has suggested it may even be Johnson's personal best. When presented by Lord Marlesford with a personally inscribed copy of *Philip Johnson: The Architect In His Own Words*, the Prince of Wales wrote its subject expressing royal pleasure: "I have greatly enjoyed looking through the book. I must say, I was very impressed with the University of Houston School of Architecture. The interior looked particularly fine, I thought"[74]

To return to the court: it has played host, as Johnson intended, to "a variety of functions: exhibitions, design juries, lectures, receptions, and parties" while also acting as a sort of barrière or gatehouse "for those en route from their cars to the campus."[75] One has to go back to Kahn's Library at Phillips Exeter Academy (1967-72) to find a comparably cohesive gesture in an educational building. ("The client has in mind corridors, the architect finds reason for galleries," Kahn wrote.[76]) The short sides of the court in the architecture building are scaled by stretched-out stacks of stairs, broken with landings in the middle, in the manner suggested by a vignette from Boullee's project for a stadium for 300,000 which was enlarged as a frontispiece for the catalog of the *Visionary Architects* exhibition.[77] The court functions not only as a social magnet for the college but for the university as a whole. Performances, exhibitions and receptions gravitate to it with little need for encouragement, but more casual uses such as morning coffee and lunchtime catering have proved difficult to sustain. The most architecturally imposing intervention in the space thus far was orchestrated by Ben Nicholson and Mark Schneider, who in fall 1986 had their history students reproduce Bramante's Tempietto of S. Pietro in Montorio at



Bird's eye perspective, stringed-instrument for "Tension Builds," spring 1994.

Edible models, "Slice of Houston," fall 1990.

full size in wood and cardboard in the center of the court.[78] In 1993, Faisal Butt, a graduate student, staged a metaphysically-charged, incantatory performance piece that sought to expand the sensory dimensions of the space. The following year, musician-composer Ellen Fullerman played on what was described as the world's largest stringed instrument, specially constructed in the court as part of the "Tension Builds" events organized by Gabriella Gutierrez.

The library in the new building combines the architectural holdings from the library in the college's "temporary" quarters with the comparably-sized visual arts collection of the university's central library to create an architecture and art library of more than 50,000 volumes which has since grown to over 60,000. In 1989 the library was named in memory of William R. Jenkins. At the instigation of Robert Timme, the college solicited donations of drawings from eminent architects in the United States and abroad. This collection was supplemented by several purchased drawings and some forty were conserved and hung throughout the building with funds allocated from the university's percent for art program.[79] The major portion of the percent for art funds was used to purchase a pair of Lauerentian granite benches by Scott Burton to flank the south entrance to the building.

With the decline in state revenues that resulted from the economic downturn of the mid 1980s came indications that the university was considering a drastic curtailment of the architecture program. Not only did it alarm Peter Wood, who as acting dean since 1988 had assumed formal administrative responsibility for the college, it also puzzled the *Houston Chronicle*. In an editorial that appeared in its 22 February 1989 edition, the paper ventured that the proposal by:

> a University of Houston budget advisory panel... that the College of Architecture, among other departments, bear the brunt of necessary 'cost-saving measures' and 'programmatic reorganization,' whatever that means... illustrates a peculiar flaw in the way Texas spends money allocated for higher education....The curious element is why UH would ask the Legislature for and get $17 million for a lavish building to house a department it now regards as marginal or serving too few students."[80]

In the end, the irony carried the day helped along by student demonstrations and faculty and community lobbying. The college sustained only modest reductions in its budget, comparable with those of most other academic and professional programs.[81]

Peter Wood had been brought to the college by Jenkins in 1980 to serve as assistant (later associate) dean following Furley's retirement. Wood had previously served in similar capacities at the University of Texas at Arlington and the University of Nebraska, and before that as an administrator at the American Institute of Architects headquarters in Washington. Like Barnstone, he had been educated at Yale as an undergraduate and as a

student of architecture, but his interests in architecture had not led to practice. Jenkins was diagnosed with cancer in 1985. As his condition continued to decline despite treatment, he arranged in 1988 to resign and have Wood appointed as interim dean with the understanding that the university would organize a search the following year for a permanent dean. As interim dean, Wood was obliged to contend with a decline in the college's enrollment as well its budget, while his desire to alter the curriculum to respond to changes in the scope of the profession were frustrated by the temporary nature of his mandate and a lack of consensus among the faculty. He did however succeed in improving the college's performance in the hiring of women and ethnic minorities. In 1991 the university, at the direction of President Marguerite Ross Barnett, made preparations to begin a national search for a dean as planned. Following her resignation for reasons of health and the appointment of Provost James Pickering as her successor, the search was canceled and reconstituted as an intramural process through which Pickering as president appointed Robert Timme, born 1945 in Houston, as Dean of the College in spring 1992. Timme assumed administrative responsibility for the College that summer, with Lannis Kirkland, who coordinates the first year undergraduate program, as Associate Dean and Patrick Peters as Director of Graduate Studies.

As one of three partners in the firm Taft Architects, Timme, who had previously worked for I. M. Pei, Peter Eisenman, and Paul Kennon, had helped to build a practice that had won three consecutive national AIA design awards, numerous state and local awards, and had been invited to design an elementary school in Columbus, Indiana (1981-86), the town that, with the help of Irwin Miller (a classmate of Saarinen's at Yale), has become an outdoor museum of twentieth century American architecture. The Taft practice had undertaken restoration projects in Galveston from 1974-83; a country club in Fort Worth (River Crest, 1981, for which they had been recommended by Philip Johnson); a city hall for Corpus Christi (1984-88) along lines suggested by James Riely Gordon's Texas courthouses of the previous century; a "laboratory" elementary and middle school for Rice University and the Houston Independent School District (1991-1994); and houses from the West Indies (Talbot, 1980; Olsen 1988) to West University Place (Mixon, 1983-4) and Houston's River Oaks (Rothwell, 1988) and its fringes (DeGeurin, 1990). Their work had been extensively published in *Architecture*; *Architectural Record*; *Progressive Architecture*; and *Architecture and Urbanism* and exhibited at the 1980 Venice Biennale. As partners, the Taft Architects had been appointed to the Davenport Visiting Professorship at Yale (fall 1984) and awarded the Rome Prize in Architecture at the American Academy in Rome (1986). Timme had followed Bruce Webb as director of the college's graduate program and had independently organized an overseas study program in France in the town of Saintes, for which he had obtained external funding and the use of an historic building that was converted into a research and study center with alumnus Gerald Knowles as resident director. In summer 1995, Timme accepted an

"Inflated construction," Xavier Juillot, Houston International Festival, 1989.

appointment as Dean of the School of Architecture at the University of Southern California to commence in January 1996.

As Dean, Timme was particularly concerned with developing a series of endowments to support special activities and improving the college's community relations. The latter efforts having led to the formation of the Atrium Society, a town-gown organization similar to the University of Houston Architectural Society that Barnstone and Keeland coaxed briefly into being in the 1950s. Headed by Shafik Rifaat, the Atrium Society sponsored public lectures, symposiums, publications and fund-raising events for student scholarships. Timme also formalized externally-funded centers in community design research, headed by David Thaddeus; historic architecture, headed by Barry Moore; and urban ecology, headed by Lewis May- all modeled after the Center for the Study of Architecture and Urbanism in Saintes, France. Timme also established the Atrium Press in 1994 as a vehicle for publishing the work of faculty and students.

In addition to opportunities for study abroad available through Timme's outpost in Saintes, Tom Colbert established exchange programs with the Moscow Architectural Institute and the Ecole des Beaux-Arts in Paris. Rafael Longoria and his partner in practice Patrick Peters extended the college's connections with Mexico. An environmental simulation and modeling laboratory was set up by Leonard Bachman, with funding from the Houston Energy Laboratory, to provide illumination, ventilation and acoustical analysis for both public and private applications. Jean Krchnak, the college's curator of visual resources initiated a project to convert its collection of more than 90,000 slides to a digitized computer-based format which will make it more accessible to the professional as well as university community. Margaret Culbertson, head of the Jenkins Architecture and Art Library since 1984, published articles and a book-length bibliography on American domestic architecture of the late-nineteenth and early-twentieth centuries.

The College's tradition of community service also grew through the ad hoc efforts of its junior faculty. David Thaddeus, who in 1989 had organized a student chapter of Habitat for Humanity, led his students in the design of a house for Habitat as a studio project in fall 1995 to be built the following spring in the East End of Houston. Ed Eubanks continued the College's connection with Galveston with a variety of redevelopment studies that were undertaken in association with John Perry and Rafael Longoria in the fourth year Honors Studio. Gabriela Gutierrez assisted the Houston Independent School District in studying a program of youth clinics for East End elementary and middle schools. Sheryl Tucker served as design consultant to "Project Row Houses," an NEA-funded restoration effort in the Third Ward, an African American neighborhood where derelict houses were converted to studios for writers and artists and living units for single parents.

The College's part time and adjunct faculty reflect

Student volunteers, University of Houston chapter, Habitat for Humanity, Brewster Street project, Fifth Ward, Houston, spring, 1992.

the diversity of Houston's professional culture. Joseph Colaco, who began his career as an engineer specializing in high rise structures with the legendary Fazlur Kahn at Skidmore Owings and Merrill before developing an independent international practice of his own, has taught a course in advanced structural systems each year since 1970. Richard Payne, who is best known as Philip Johnson's photographic Boswell, has introduced students to the art and technique of architectural photography since 1979. Richard Buday has brought animated cyber-wizardry to the college's computer-aided design offerings. Joyce Rosner, Fredric Fleshman and Joseph E. McManus, Jr., have contributed substantially to the success of the first year undergraduate program; Deborah Morris, John Rogers and William F. Stern have done the same in upper level studios, (Stern also offers a seminar in American architectural history). Anne Bohnn and Leslie Elkins have both taught in the first year program; Bohnn also participates in the Honors Studio and Elkins offers an elective in furniture design. Starting with the premise that all architecture is local, Stephen Fox teaches elective courses in history using Houston's built environment as a point of departure.

The college's recent alumni have begun to acquire a recognition outside the city limits. Joe Mashburn's corrugated- metal-covered Long-Skinny-House-With-a-Kink-in-It, (1984-87), which he built outside College Station when he taught at Texas A&M before moving on to VPI, was discovered by Reyner Banham, who found it to be "the only appropriate comparison anywhere else in the world" to the out-back tinmanship of Glenn Murcutt.[82] (Ada Louise Huxtable had also found Masburn and company's *Progressive Architecture* Design Citation project of 1971 pleasurable in the pages of the *New York Times*.[83])

Carlos Jiménez, a 1981 graduate of the College, born in 1959 in Costa Rica, began an independent practice in 1983 with the design and construction a small concrete-block house of Tessenow-like simplicity for himself in north Montrose. Since then he has built a succession of private houses ranging from modest, clapboard-covered gable-fronts (Duesterhoft, 1987; Chadwick, 1991) to more elaborate townhouses (Neuhaus, 1991-94) and a ranch house near Falfurrias, Texas (Wilson, 1992-94). His non-residential work includes the administrative center and junior school of the Museum of Fine Arts, Houston (1991-94), the Spencer Studio Art Building at Williams College (1993-6) and a branch bank prototype for the Irwin Union Bank in Columbus, Indiana (1995-96). His work has been exhibited at the Canadian Centre for Architecture, the Architectural League of New York, and the Getty Center for the History of Art and the Humanities. It has been widely published and is the subject of a monograph with an introduction by Aldo Rossi, admiring its "romantic feeling" and "fragility of a timeless wonder" in which Rossi discerns "ancient Sevillian roots still intact, barely touched by North American stylizations."[84] Jiménez has taught as a visiting critic at SCI-Arc, Rice and UCLA.

The work of Neil Denari, a 1980 graduate of the

college, born in 1957 in Fort Worth, is unfortunately still consigned to paper. The son of an aeronautical engineer, Denari earned a Masters of Architecture at Harvard and later worked for John Stewart Polshek and taught at Columbia, before starting his own practice, Cor-Tex, in 1986. He moved to Santa Monica in 1988, and taught at SCI-Arc there and also at the Shibaura Institute of Technology in Tokyo. Denari's mechanically-fixated explorations range from the here and now of a collapsible/extensible post-streamlined land-cruiser (Caravan, 1991) to a solar clock enfolding the Tower of London (1986). He was a finalist in the West Coast Gateway Competition, Los Angeles (1988) and took third prize in the Tokyo International Forum competition (1989). Peter Cook has written that:

> Of all the young American architects associated with the term "machine architecture,"Denari comes closest to creating a symbiotic language that clearly parallels characteristics of twentieth-century vehicles and appliances, whereby the "engine" and the "casing" are given appropriate but interrelated form....In his work he combines a literary quality with a good-natured enthusiasm for technology and a sound architectural understanding. This suggests that his built work, when it comes, will have consequence, and will probably continue to develop long after the "machine architecture" conversation has ceased to amuse.[85]

Denari's projects have been published in *Architecture and Urbanism*; the *New York Times* and the *Pamphlet Architecture* series, and in an auto-monograph, *Gyroscopic Horizons*.[86]

Despite its newly imposing exterior and interior, the College of Architecture in many ways retains the spirit of its formative years. As David Dillon, the architecture critic of the *Dallas Morning News*, observed in reviewing the college for *Architecture* magazine in 1988, "Despite the absence of a grand plan and, until recently, adequate facilities—or maybe because of those factors—UH students consistently turn out excellent work, rigorous, well made, and ambitious without being cheaply fashionable. The work in many of the upper-division studios ranks with the best student work in the country. It's hard to believe that some of it is student work."[87]

But for all the College has managed to accomplish, its future is still uncertain in the face of continued efforts to prune programs and reallocate resources at the central campus of the University of Houston. Throughout his career, Donald Barthelme insisted on qualifying architecture as a humanistic pursuit, arguing that no matter what roles architects might eventually cede to specialists of one sort or another, the "one final thing" left would be "the architect's service to society."[88] Today, as the profession continues to change, this purpose remains central to the mission of an urban university.

Interior court, College of Architecture.
Photograph by Richard Payne.

Notes

1 Patrick Nicholson, *In Time: An Anecdotal History of the University of Houston* (Houston: Pacesetter Press, 1977), p. 119. The university's first two permanent buildings were the Roy Gustav Cullen Memorial Building (1937-39) and the Science Building (1938-39), both of which were officially the work of Lamar Q. Cato (1888-1948) and Victor E. Johnson, architects. The buildings were actually designed in 1933 by Cato with Alfred C. Finn and the architect of the Houston Independent School District, Harry D. Payne.

2 Stephen Fox and Jan O'Brien, interview with Donald Barthelme, 1983, unedited transcript, unpaginated.

3 The house, located at 11 North Wynden Drive, was not published at the time it was built. See: Steven Barthelme, "A House of Ideas," *Elle decor,* June/July 1994, p.70.

4 Henry-Russell Hitchcock, introduction to *Ten Years of Houston Architecture*, Contemporary Arts Museum, Houston, 1962, unpaginated.

5 Yolita Schmidt, "Donald Barthelme," *Texas Architect*, November-December 1989, p. 44.

6 Kenneth E. Bentsen, letter faxed to "Scrapbook Committee/College of Architecture," 9 August 1995. The B-17 Canteen project was reported in the student newspaper, *The Daily Cougar*, 17 January 1947, p. 3.

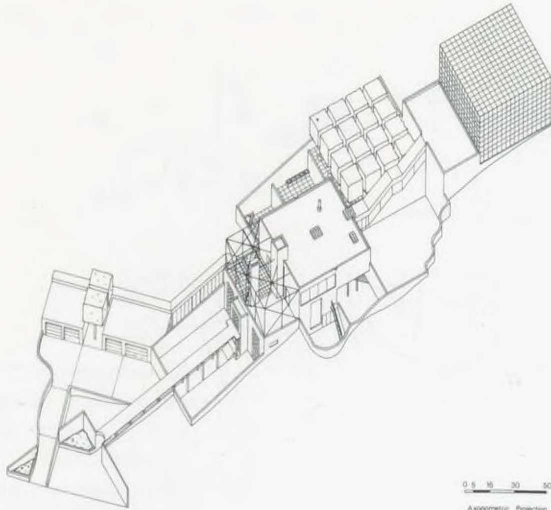
7 Donald Barthelme, "A New Curriculum," *Journal of Architectural Education*, Summer 1961, pp. 47-50. Accounts of the new curriculum appeared in the *Daily Cougar* 16 June 1950, p 2 and 29 February 1952, p 1.

8 Donald Barthelme, "An Architecture Strongly Manipulated in Space and Scale," *Image* (University of Texas School of Architecture) 1969, pp. 66-69.

9 Between them, Barthelme and his wife, the former Helen Bechtold, produced an extraordinarily literate family—four sons, all of whom turned out to be writers: Donald, a short-story writer and an inventor of the post-modern sensibility in American fiction who was a frequent contributor to the *New Yorker* and from 1983-89 Cullen Distinguished Professor of English and director of the Creative Writing Program at the University of Houston; Frederic, a novelist who though trained as an architect at the University of Houston and Tulane, now directs the Center for Writers at the University of Southern Mississippi and edits the *Mississippi Review*; Steven, who also teaches at the University of Southern Mississippi, and Peter—and a daughter Joan, who is a public relations executive in Houston.

10 C. Harold Flynn and Arthur M. Flynn, Class of 1949 and 50, letter faxed to "U of H Scrapbook: Attention Peggy," 7 September 1995. "The architecture department was not accredited. It was necessary to pass the state exam for registration. Rice, Texas, and A&M graduates were registered on graduation without taking the exam. Some [University of Houston] students transferred to those schools for their last year. The several who passed the exam and were registered before graduating included: Charles McKim, Lucian Hood, Arthur Flynn, [Charles] Harold Flynn, A.C. Broadnax, Henry Gracida and David Brooks."

11 Harold and Arthur Flynn met Frank Lloyd Wright at the Union Station when he arrived in Houston. They brought with them a bouquet of roses which they presented to a black ballerina who was traveling with him; Olgivanna did not make the trip. At lunch Wright found the grapefruit appetizer delectable and gladly consumed several additional grapefruit portions which students passed down the table to him. Karl Kamrath and Fred MacKie, the city's foremost



"Hillside House," David Hildebrand, honors studio, 1978. Michael Graves, critic; John Perry, coordinator.

Wright enthusiasts, also attended the lunch.

12 George W. Hawkins, "The Story of Ten Students and the House That 'Couldn't Be Built,'" *Houston Press*, 16 September 1949, p. 33. The students who built the house were David Brooks, Ed Brooks, James Cooper, Arthur Flynn, [Charles] Harold Flynn, Charles Keith, Herbert Linnstaedter, Bruce Meek, Charles Seigal, and Bert Whittaker. The house is located at 6730 Brace Street, which was then outside the city limits, a situation that greatly facilitated electrical work.

The chief novelty of the house was its Ingersoll Utility Unit, manufactured by the Borg-Warner Corporation, which consisted of "a mechanical core plus kitchen and bathroom equipment" as well as "the major installations, equipment, and controls for heat, electricity, water, and gas. In the mechanical core was a forced warm-air furnace with blower, air filter, and thermostatic controls; an automatic water heater, either electric or gas; a prefabricated sewer stack and vents; a prefabricated copper water-piping assembly and gas lines... complete wiring and multibreaker for all components, plus thinwall conduit; and a cold-air return system—all mounted within a welded steel frame 30" wide, 94" long, and 77" high, with attached wood stripping to which to fasten finishing materials. The kitchen equipment included a 7 cu. ft. refrigerator, a single-bowl porcelain enamel sink with supply and waste connections to the core, a four-burner range, and various cabinets and lights. The bathroom equipment included tub, lavatory, and water closet, together with connections, standard accessories, and medicine cabinet. (Burnham Kelly, *The Prefabrication of Houses* (Cambridge, MA: MIT, 1951), pp. 265-66.)

13 Colin Rowe, "Neo-'Classicism' and Modern Architecture," written 1956-57, *Oppositions* 1, 1973, p. 23.

14 "University Building," *Arts and Architecture*, July 1955, pp. 20-21,31.

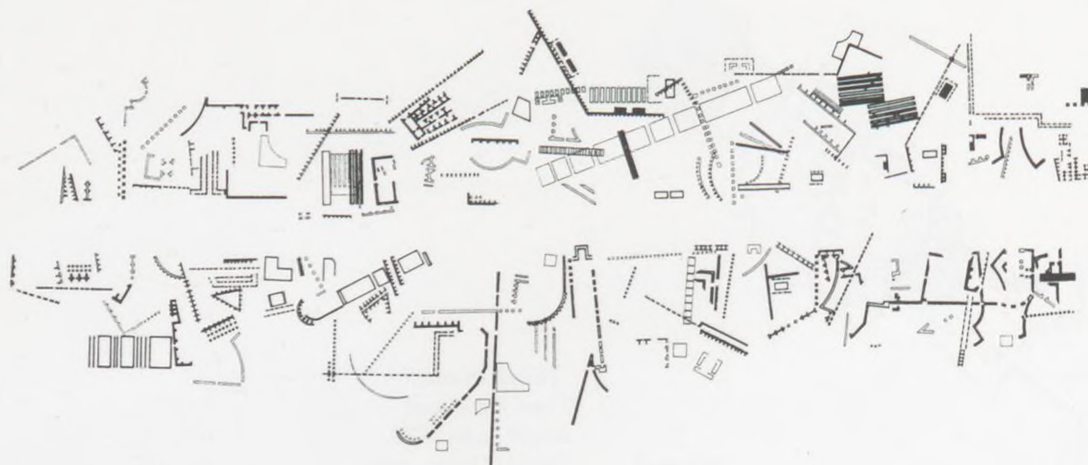
15 Kathleen Bland, "Glass House Builder Expounds on Ideas," *Houston Post*, 11 January 1950. "Painting Toward Architecture" was an exhibition of the Miller Company Collection of Abstract Art, which circulated nationally with a catalog by Henry-Russell Hitchcock (New York: 1948).

16 "Philip Johnson, Famed Designer, Visits Houston AIA January Meeting," *Texas Architect*, January/February 1950, p. 19.

17 Frank Lloyd Wright, "Acceptance Speech for the Gold Medal of the American Institute of Architects, 1949," in Patrick J. Meehan, ed., *Truth Against the World: Frank Lloyd Wright Speaks for an Organic Architecture*, (Washington, D.C.: Preservation Press, 1987), p. 226.

18 George Christian, "Texas Spirit Not In Its Buildings, Says Frank Lloyd Wright," *Houston Post*, 5 January 1954, Section 2, p. 7.

Wright's lecture was given in the evening of 4 January 1954. His first project to be completed in Texas, the William L. Thaxton house in Bunker Hill Village, a suburb of Houston, was under construction at the time, but Wright declined to visit the site. The list of Wright's unbuilt Texas projects is extensive and may have contributed to his dim view of the state's architecture: School House, Crosbyton, 1900; Edna Gladney House (2 versions), Fort Worth, 1924; Stanley Marcus house, Dallas, 1935; Lloyd Burlingham house, El Paso, 1942; Rogers Lacy Hotel, Dallas, 1946; San Antonio Transit Co. Station, 1947; Robert Windfohr house, Fort Worth, 1949; and the Ralph Moreland house, Austin, 1957. His built works, in addition to the Thaxton house, are: the John Gillin house, Dallas, 1950, but which did not begin construction until 1955; the Dallas Theater Center, 1955, comp-



leted 1960; and the Stirling Kinney House, Amarillo, 1957. As an employee of DeWitt and Washburn, Donald Barthelme designed the house that Stanley Marcus chose to build in Dallas instead of Wright's project; it was published in the *Architectural Forum*, December 1939, pp. 460-62.

19 Bland, "Glass House Builder," *Houston Post*, 11 January 1950.

20 "Colin Rowe, RIBA visiting critic at University of Houston," *Texas Architect*, May 1957, p. 14. The studio is described in "Visiting Critics: 1956-58," *National Architectural Accrediting Board Evaluation Report prepared by the faculty of the School of Architecture, University of Houston, for the Academic Year 1957-1958*, p. 8. Barthelme's role in arranging Rowe's visit was related by Alex Caragonne, telephone conversation, 7 September 1995. A plan and photographic view of the Moustier House appear in Colin Rowe, "Neo-'Classicism' and Modern Architecture," written 1956-57, *Oppositions* 1, 1973, p. 3.

21 Colin Rowe, *The Architecture of Good Intentions* (London: Academy Editions, 1994), p 6.An earlier version had been given at a symposium sponsored by Matthias Ungers at the Technical University of Berlin in 1967.

22 For a more complete account of Barnstone's career see: Stephen Fox, "Howard Barnstone, 1923-1987," *Cite 18*, Fall 1987, pp. 18-21.

23 Aubry, who became a partner in the much larger practice of Wilson, Morris, Crain and Anderson, later Morris-Aubry, remembered the Rice Museum and Media center, along with a house designed for his sister-in-law in a similar vein, as among the projects he most enjoyed. Merry McCrimlisk, "Art and Architecture: Eugene Aubry brings a UH graduate's viewpoint to the design and construction of the University's new College of Architecture Building," *University of Houston*, April/May 1984, pp. 14-15.

24 C. Ray Smith, "The New Interiors: Fact or Fad?," *Progressive Architecture* October 1968, p. 155; expanded in C. Ray Smith, *Supermannerism: New Attitudes in Post-Modern Architecture* (New York: Dutton, 1977), p. 75.

25 Howard Barnstone, "Inspiration Unlimited: Use of Distinguished Commuter Illustrates U. of Houston Theories," *Texas Architect*, April 1960, pp. 11-12.

26 Robert A.M. Stern, "Yale 1950-1965," *Oppositions* 4 (October 1974), p. 46.

27 In his forword, James Johnson Sweeney, the director of the Museum of Fine Arts, felt obliged to justify the project by equating regionalism with individualism: "Regionalism in art is one means toward protection of individualism against the total encroachment of conformity....A museum's duty is to point out the expressions of the individual against conformity....A regional expression, limited as it may be by commerce and communication, as was already the case in Galveston in the nineteeenth century, is an analogy in the arts to human individualism." Howard Barnstone, *The Galveston That Was* (New York: Macmillan, 1966; reprinted by the Rice University Press, 1993) p.11.

28 Vincent Scully's foreword also values Staub's eclecticism as a matter of "regional" interest. Howard Barnstone, *The Architecture of John F. Staub: Houston and the South* (Austin: University of Texas, 1979) p. ix.

29 Philip Johnson, interviewed in John W. Cook and Heinrich Klotz, *Conversations With Architects* (New York: Praeger, 1973), pp. 50-51.

30 Wright wrote in 1939: "...I believe that architects are born. I

"Transformations from a map of ancient Rome by Piranesi," Cynthia Olmedo, 4th year studio, 1982. Bahram Shirdel, critic.

much doubt whether they can really be made. I think that if an architect is born and you try to *make* him you are going to ruin him at the present juncture because there are not enough data on the tables with which you can indoctrinate him and let him live and work creatively. If you are going to teach him, if you are going to tell him, what are you going to teach him? And what are you going to tell him? What have you in the universities, the academies, and the schools to give the young architect that is really out of life experience in this deeper, more valid sense? What experience have you in architectural schools that is not something *on* life: some armchair aesthetic of some kind?" Frank Lloyd Wright, "An Organic Architecture," RIBA lectures, 1939. Bruce Brooks Pfeiffer, *Frank Lloyd Wright: Collected Writings* vol. 3, 1931-39 (New York: Rizzoli, 1993), pp. 303-04.

31 "Architecture and Harvest Rebel Aganist Administration," *Houstonian* 1967-68, p. 6.

32 John Quigley, "UH Architecture Dean George Quits," *Houston Post*, 22 November 1968.

33 Robert A.M. Stern, *New Directions in American Architecture*, (New York: Braziller, 1969), p. 115.

34 Vincent Scully, *American Architecture and Urbanism*, (New York: Praeger, 1969), p. 254.

35 C. Ray Smith, "Urban Renewal With Paint," *Progressive Architecture*, November 1970, pp. 106-107.

36 Richard A. Whipple, "Lesser Materials, More Labor: Architect John Zemanek's 'timeless' house uses unfussy building products and extra care to make them work," *Progressive Architecture*, June 1969, pp. 118-121.

37 John Zemanek, "Center for Service," *Texas Architect*, July-August 1978, pp. 22, 23. See also: "Ranchero style multi-use center," *Progressive Architecture*, May 1976, p. 43; "Construction correction," *Progressive Architecture*, August 1976, p. 8; Joel Barna, "New Water Mains, Mall Come to Bordersville," *Cite* 1 (August 1982), p. 3; Bruce Webb, "[Tenth and Last] Bordersville Building Completed," *Cite* 12 (Winter 1985-86), p. 6.

38 Martin Filler used Michels's apartment as the frontispiece for his essay, "The Interior Landscape and the Politics of Change, 1960-75" in *High Styles: 20th Century American Design* (New York: Whitney Museum of American Art, 1985), pp. 160-89. Filler wrote:

"The atmosphere of humor, improvisation, and the cult of the put-on helped to inspire a rapid succession of design schemes that,given the relative inexpensiveness of the ingredients and the lack of importance placed on careful execution, were fun to dream up, cheap to build, and easy to discard when the wit began to fade...One of the most successful (if cynically conceived) of these interiors was the bedroom that Yale architecture student Doug Michels designed for himself in New Haven in 1966. Dominated by a huge cutout of a red Volkswagen taken from a billboard advertising poster, it had all the graphic impact of a Lichtenstein or a Rosenquist. But in its larger-than-life scale, the normally benign Beetle took on somewhat sinister overtones. The elements of parody in that room were considerable. Not least was the playful jibe at that most beloved of all interior design conventions—symmetry. The symmetry of Michels's room was generated by the bilateral headlights of the car and then echoed by a pair of auto-repair lights suspended from the ceiling by swags of exposed wire.To either side of the low bed (a mattress on the floor) was a salvage-yard Iconic capital, topped with foam cushions, for use as stools or night tables...According to its designer, this interior was created with the specific intention of concocting a scheme that would be

"Beachfront Casino-Hotel for Galveston, Texas," Kenneth Roberts, Texas studio, 1985. Charles Moore, critic; Peter Zwieg, director.

published by the *New York Times Magazine*. It succeeded."

Michels's apartment appeared as "Larger than life" in the *New York Times Magazine*, part II "The Home," 24 September 1967, pp. 29-31. The impetus for this domestic transformation was the publication of Hugh and Tiziana Hardy's apartment in the same magazine, which Michels assured his girl friend of the time he could than one-up.

39 Tom Diehl, "Ant Farm in Houston, 1969-72," *Cite 31* (1994), p. 32.

40 For Ant Farm's stay in Houston see: Diehl, *op. cit.*, pp. 32-36, and also Julia and Joe Mashburn, "Doug Michels and a Visionary Texas Frontier," *Texas Architect*, July-August 1989, pp. 30-35.

Michels's most durable monument is the Cadillac Ranch on Route 66 in Amarillo, made for Stanley Marsh 3 in 1973-74 in collaboration with Chip Lord, Roger Dainton and Hudson Marquez. [It consists of ten Cadillacs buried in the ground at an acute angle, not just any ten Cadillacs but a selection of those designed by Harley Earl (of twin-tail aircraft renown) from 1949-64. Marsh tried unsuccessfully to persuade Earl's widow to have his body reinterred at the site. Francis Edward Abernethy, ed., *Folk Art in Texas (Publications of the Texas Folklore Society XLV)*, (Dallas: SMU, 1985), p. 27.]

Michels's other built works in Houston include a home "media port" for Nancy and Rudge Allen (1983) which has been donated to the College for installation in a space adjoining its administrative offices, and the Thunderbird-topped "Save the Planet" sculpture in front of Stanley Tigerman's Houston branch of the Hard Rock Cafe (with Chip Lord and Hudson Marquez, 1987). While working with Howard Barnstone in 1979, he designed an unbuilt project for a museum for The Menil Collection.

41 Charles Moore, quoted in David Littlejohn, *Architect: The Life and Work of Charles W. Moore* (New York: Holt, Rinehart, and Winston, 1984) p. 152. Michels did in fact find employment in Philip Johnson's office briefly during the early 1980s. As a student at Yale, Michels is said to have been fascinated with the career path of Frederick Kiesler as a designer without portfolio.

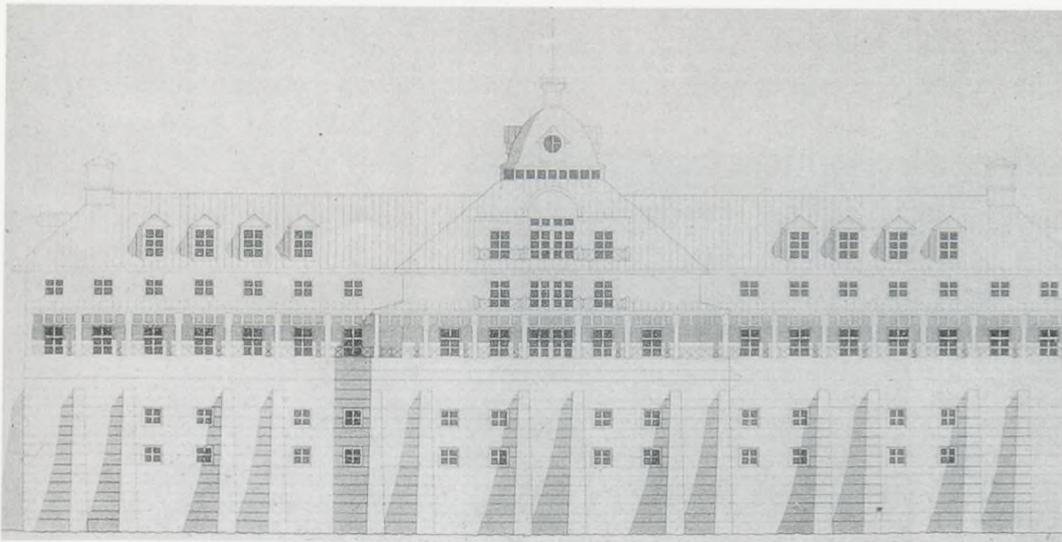
42 "What's Wrong With Architectural Education?" *Architectural Forum*, July-August 1968: Doug Michels, Robert Feild, pp. 56-57.

Chip Lord later became a film maker himself. His video productions include: *The Executive Air Traveler*, 1979; *Ballplayer*, 1986; *Not Top Gun*, 1987; and *Motorist*, 1988. His interest in motorized travel also produced a book, *Automerica: A Trip Down U.S. Highways from World War II to the Future* (1976).

43 Another manifestation of Michel's *sans culotte* approach to architectural education was reported by C. Ray Smith as "the saga of Doug Michels, whose proffering of 'chaos as a design goal' prompted Catholic University to reassign him from design courses to history of design courses. Even then, when Michels suggested that he would teach Mies's place in architectural theory in his own way (he proposed taking his students to a parking lot, placing them 10 ft on centers, and running zigzag among them, as if he were skiing a slalom course, whispering 'Mies van der Rohe, Mies van der Rohe'), he was asked to fill out his contract by not teaching the rest of the year."

44 C. Ray Smith, "The House Built On Its Side: A Residential Happening Is 'Turned on its Ear' by Houston Designers Southcoast Team No. 1," *Progressive Architecture*, June 1969, pp. 104-109.

45 C. Ray Smith, *Supermannerism*,



p. 146. See also C. Ray Smith, "The New Interiors: Fact or Fad?," *Progressive Architecture* October 1968, p. 151: "At the University of Houston, instant mezzanines were erected to house fifth-year thesis students more to their life-styles."

46 "Citation: Charles Tapley and Associates project: 'Take Me to the Mountain.' A wooded retreat results in a way of life," *Progressive Architecture*, January, 1971, pp. 84-85.

47 C. Ray Smith, *Supermannerism*, p. 91.

48 "House in Texas, Architect: William R. Jenkins," *Arts and Architecture*, April 1957, pp. 16, 17; *House and Home*, September 1956, p. 148.

49 "Fantasy's Hot Fire", *Progressive Architecture*, November 1966, pp. 174-75.

50 Tom Wolfe, *From Bauhaus to Our House*, (New York: Farrar Straus Giroux, 1981), p. 117.

51 John Hejduk, "Texas Elucidations," in *Explorations: University of Houston School of Architecture Exhibition* (Helsinki: Museum of Finnish Architecture, 1982), p. 9.

52 Quoted in David Dillon, "'The Building Continues To Be a Lightening Rod,' University of Houston College of Architecture," *Architecture*, August 1988, p. 65.

53 Buckminster Fuller, 18 April 1974, in John R. Dossey and Guillermo L. Trotti, *Counterpoint: A Lunar Colony* (Undergraduate Thesis, University of Houston College of Architecture), May 1974, p. 3.

54 Jan O'Brien, "Rebirth for Root Square Park," *Cite*, Fall 1985, p. 7.

55 Patrick Peters, "Star of Hope Mission Women's and Family Shelter," *Cite 23*, Fall 1987, p. 6.

56 For Winchell see: "Income Studio," *Arts and Architecture*, April 1955, p. 24, and "Stealing Space on a Small Lot," *Architectural Forum*, October 1954, pp. 144-45. For Arnold see: "Small House in Texas by Burdette Keeland," *Arts and Architecture*, October 1959, pp. 18-19.

57 For Essex-Houck see: "Small Office Building in Houston by Burdette Keeland and Associates," *Arts and Architecture*, March 1962, pp. 10-11, and "A Facade of Separated, Bricked-in Services," *Architectural Forum*, June 1962, pp. 134-35.

58 For the Kipling Townhouses see: "An In-town Site in Houston Gives the Chance to Create Traditional Domestic Urbanity," *Architectural Record*, September 1979, pp. 130-31.

59 Burdette Keeland to Philip Johnson, 9 February 1981.

60 Philip Johnson to Burdette Keeland, 11 March 1981.

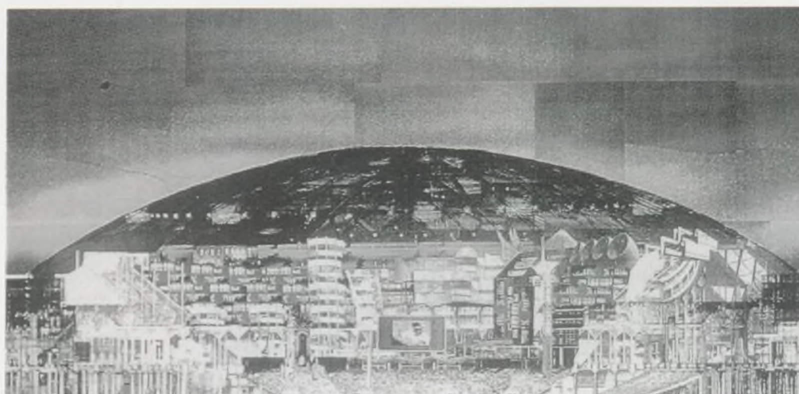
61 Calvin Tomkins, "Forms Under Light," *The New Yorker*, 23 March 1977, p. 77.

62 Frank Lloyd Wright, "Building for the Sick," transcript of a talk to the Southern Conference on Hospital Planning, 20 May 1949, in Meehan, ed., *Truth Against the World*, p. 204.

63 Philip Johnson, "Correct and Magnificent Play," *Art News*, (September 1953), p. 52.

64 Philip Johnson, "Reflections: On Style and the International Style; On Post-Modernism; On Architecture," *Oppositions 10* (Fall 1977), pp. 18, 19.

65 Thomas Jefferson, letter of 26 January 1786 concerning the design of the Virginia State Capitol, quoted in Peter Collins, *Changing Ideals in Modern Architecture* (Montreal: McGill, 1967), p. 77.



"Astrodominium," David Bucek, Jr., baccalaureate thesis, 1990. Robert Griffin and Bruce Webb, critics.

66 Hilary Lewis and John O'Conner, *Philip Johnson: The Architect in His Own Words*, (New York: Rizzoli, 1994), p. 163.

67 Charles Jencks, *Post Modernism: The New Classicism in Art and Architecture* (London: Academy Editions, 1987), p. 234. The standard for such efforts advanced by Johnson is, nevertheless, one of improvement: "What McKim did so beautifully...in the Boston Public Library was to improve on Labrouste and learn something from Alberti's church in Rimini....McKim understood proportions and his depth and sequence are very good." Lewis and O'Conner, *op. cit.*, p. 93.

68 Ann Holmes, "Ledoux or Not Ledoux, That Is the Question: Philip Johnson's Design for the UH Architecture Building Has Become a Tempest in a T-Square," *Houston Chronicle*, 20 November 1983, Spotlight Magazine, p. 13; Peter C. Papademetriou, "Johnson in Houston: Ledoux Redo," *Progressive Architecture*, p. 28. Jencks, *op. cit.*, p. 234.

69 Johnson included a central court 150 feet high in his Elmer Holmes Bobst Library at New York University (1964), which Paul Goldberger criticized as "fussy and pretentious...Glitter is everywhere, with only the trompe l'oeil floor pattern of white, gray, and black marble (copied from Palladio's San Giorgio Maggiore in Venice) an element with enough strength for a room of this enormous scale." Goldberger, *The City Observed: New York: A Guide to the Architecture of Manhattan* (New York: Vintage, 1979), p. 76.

The central court of Johnson's addition to McKim, Mead and White's Boston Public Library (1972) struck Donlyn Lyndon as problematic too: "Inside, the central drum, also clad in granite, echoes with hollowness. The stairs that climb up through it are bordered by metal rails and glass screens. In sharp contrast to the older building's stairs, there is nowhere here a surface to enjoy touching or a place to enjoy being in. Only when you pass through the middle of one of the four great column clusters that support the center of the structure does it ever provide something of a size to which you can belong. Then it's quite poignant." Lyndon, *The City Observed: Boston: A Guide to the Architecture of the Hub*, (New York: Vintage, 1982), p. 171.

70 "...on certain mornings...I read the newspaper in the great *Lichthof* of the University of Zurich, whose roof resembles, unless I am mistaken, the pyramidal roof of the *Kunsthaus*. The *Lichthof* is a place that is very dear to me. Now, because of my interest in this place I asked Heinrich Helfenstein to photograph the interior, which is always full of students from the ground floor up through the successive levels. And what was undoubtedly a university I saw as a bazaar, teeming with life, as a public building or ancient bath." *Aldo Rossi, A Scientific Autobiography*, Lawrence Venuti, translator. (Cambridge, MA: MIT, 1981), pp. 8, 14.

71 Anonymous student, notes from interview with Burdette Keeland, February 1993, unpaginated. "Johnson's presentation to the Board of Regents was a delightful experience. His partner, [John] Burgee, had a Bloomingdale's shopping bag with a model in it. When he lifted it out, there was a...hum of approval heard around the room. One of the regents responded, 'My God, it has a roof, it has arches, it has windows,' Keeland explains, 'Everyone understood exactly what the regent meant because it was a classical piece of architecture being reissued.'Then Johnson reached in his pocket and produced a velvet Tiffany's bag. Before opening it, he said, 'Gentlemen, I understand that a percent of the budget here at the U of H goes to art, in the way of a piece of sculpture...but you don't

have to spend that.' He opened the bag and pulled out a little temple that sat on the top of the model. One of the regents suggested that the piece looked expensive and questioned its purpose. Johnson explained that he understood the intense heat Houston experiences because he's worked in Houston: 'The piece is a diverter to screen the hot sun from the skylight that lights the rotunda of the building.' Everyone responded with a sigh [of relief] and accepted the design with a great deal of enthusiasm."

72 Lewis and O'Connor, *op. cit.*, p. 93.

73 *Ibid.*, 163. Johnson quotes himself as quoted by Pamela Lewis in "Seeking a Campus Identity: Architects Show Plan for New UH Building," *Houston Post*, 24 May 1983, p. F1, in *Philip Johnson/John Burgee: Architecture, 1979-85* (New York: Rizzoli, 1985), p. 185.

74 Letter from HRH Charles, Prince of Wales, to Philip Johnson, 17 February 1995.

75 *Philip Johnson/John Burgee: Architecture, 1979-85*, p. 138.

76 Louis I. Kahn, "In His Own Words," reprinted from *Interior Design*, November 1974, in Richard Saul Wurman, ed., *What Will Be Has Always Been: The Words of Louis I. Kahn* (New York: Rizzoli, 1986), p. 257.

77 "Detail of Plate 34: 'Cross-section of the Stadium, second design,'" Etienne-Louis Boullee, in *Visionary Architects: Boullee, Ledoux, Lequeu* (Houston: University of St. Thomas, 1967), p. 15.

78 Ben Nicholson, "Architecture: Surveyed, Graded and Levelled Off," *Journal of Architecture Education* 40:2 (1987), pp. 52-54; Christopher Genik, "On Making History in Reverse," *Cite*, Spring 1987, p. 6.

79 Robert Timme, "The UH Drawing Collection," *Cite*, Winter 1987, p. 7.

80 "A Matter of Importance," *Houston Chronicle*, 22 February 1989. The editorial also notes that although "The University did submit a request for the architecture building to the Texas College and University System Coordinating Board...,when the special session of the Legislature was called during the spring of 1982, UH officials did not wait for coordinating board review before taking their request directly to the Legislature, which approved the funds."

81 Darrin Schlegel, "Angry archies march on Zeke," *Daily Cougar*, 17 February 1989, p. 1; "Petition for Independence," *Houston Chronicle*, 17 February 1989, p. 27A.

82 Reyner Banham, "Toward a Modestly Galvo Architecture?" *Design Book Review*, Spring 1988, pp. 49-51.

83 Ada Louise Huxtable, "'Social Significance' Qualms Overcome in Design Award," *New York Times*, 24 January 1971.

84 Aldo Rossi, "For Carlos Jiménez," *Carlos Jiménez*, (Barcelona: Editorial Gustavo Gili, 1991), p. 6.

85 Peter Cook (and Rosie Llewellyn-Jones), *New Spirit in Architecture*, (New York: Rizzoli, 1991), pp. 156, 158.

86 *Pamphlet Architecture* 12: "Machine Architecture" (1987); Neil Denari, *Gyroscopic Horizons* (New York: Princeton Architectural Press, 1995).

87 David Dillon, *op. cit.*, pp. 64-65.

88 Barthelme, "A New Curriculum," p. 47.