

Citeations

The Image of the Architect.

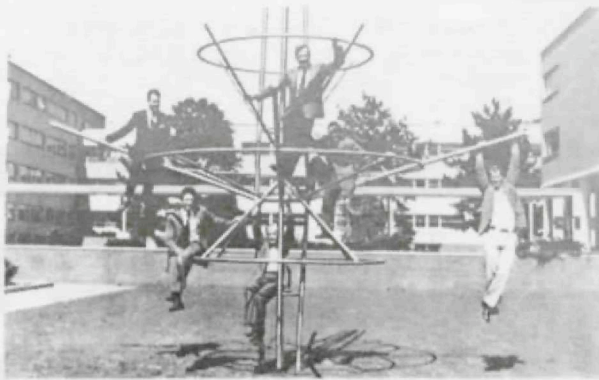
Andrew Saint, *New Haven and London: Yale University Press, 1983, 180 pp., 59 illus., \$19.95.*

Reviewed by Paul W. Schieffer

Benjamin Disraeli, having admitted that many public buildings are, mildly speaking, ugly, and asked why this was so, quickly replied that not one architect had ever been shot, "pour encourager les autres." Andrew Saint, following Disraeli, puts the blame for the state of architecture squarely on the architects. In this richly detailed and witty book, Mr. Saint writes very little about works of architecture. Instead, he focuses his critical intelligence on the architect. In a series of brilliantly conceived chapters he leads us through the roles of the architect as Hero and Genius, Mythic Master Mason, Professional, Businessman, Gentleman, Bauhaus Innovator, and Entrepreneur. Lastly, he discusses the influence of the imagination in architecture. His observations are shrewd, intelligent, and just. He is critical, but he has an exegetical, expository sense of criticism.

Surely Howard Roark and Martin Chuzzlewit, Hannes Meyer and William Wayne Caudill share space in very few books. Mr. Saint is so discursive that he nearly convinces us that images taken so randomly illustrate a sort of universality. It is really a very convincing sort of argument. And he is so fair. If he means to mislead us, he would omit those people who didn't conform to his thesis. But he never pretends to write an inclusive history. The wealth of loving detail and learning in this wonderful book may cause us to mistake it for a history of architects. Oscar Niemeyer, the only person who seems omitted, would not have belonged in Mr. Saint's chapters. Although Mr. Saint must have a great deal of sympathy for Niemeyer's social concerns, method of working, artistry, and politics, perhaps we should regard Niemeyer's absence as a mark of Mr. Saint's devotion to critical justice.

Throughout the various chapters, Mr. Saint pursues the relation of the individual idea to the collective, archi-



Walter Gropius and other members of *The Architects Collaborative* photographed in 1949 (*The Image of The Architect, 1983*)

tect's vision of their own image to other kinds of images in society: businessman, professional, gentleman, social planner, and idealist. The chapter on the Battle of the Bauhaus and its aftermath is a very clear and helpful writing on the role of the profession of architecture in the Bauhaus. Listen to the following:

"... Gropius chose America. There an overtly capitalistic system obliged him to confine the social and cooperative elements of his thinking to limited, largely meaningless experiments like *The Architects Collaborative*, a firm which has never ventured far beyond the orthodoxy of modern big-time architectural practice in the west. And despite constant lamentation of the fact in his essays, Gropius's own thinking soon became confused with the cruder, less thoughtful views of men like Mies, who thought of modern architecture essentially as a style practised by and for individuals, all objective facts about the methods and conditions of modern practice notwithstanding."

You may disagree with Mr. Saint, but the richness of detail and the flashing wit livening the book make it delicious, a Sacher Torte of a book — rich, sweet, and very dark in tone. Mr. Saint's ear is very keenly developed; his quotation from W.W. Caudill's *Architecture by Team* seems almost cruelly funny. Noting Caudill's sincerity, he reflects that in architecture by teamwork, the benefits are said not to serve the client's interests, but profitability.

Mr. Saint's book is dark because it is serious. Having assembled these devastatingly witty and shrewd essays he must draw a conclusion. He believes architects are, as a profession, not worthy of the claim of leadership in the building industry. (I have transposed a rhetorical clause of his.) Even the salaried architects working for

government agencies such as the Greater London Council are flawed, unhappy, and beset with difficulties similar to those in individual practices.

Having pursued the individual/collective themes in a dialectic form of reasoning, Mr. Saint's final chapter is about imagination. To raise a goal such as "sound building" to the level of ideology, eschewing the "game of styles, novelty of appearance, and paper projects . . . resolute in the face of the allurements of commerce, we may at last get a profession worthy of the claim of leadership." Even Mr. Saint feels this is hardly a charismatic call to arms. He is, of course, correct. But those architects known for "sound building" aren't very prominent in his book, or, to be fair, do not figure much in his discussions. Many are very sound builders indeed. Mies seems a good example. His work is, viewed years later, lovely. But Mr. Saint writes not about buildings, but about architects. Vitruvius said we may consider the owner responsible for the commodity, the builder for the firmness, and the architect for the delight. Buildings that are suitable (that fit their programs), are appropriate for their users (not the clients), and then exhibit a sense of delight are a credit to the profession of architecture. It is fitting then that this book on the manner in which architects practice concludes with a chapter suggesting that *how* they practice is not nearly so important as *what* they practice. Architecture maddens, consumes, frustrates, and dismays its victims. As a profession, architecture offers a sort of compensating satisfaction which may explain its lurid, seedy, compulsive appeal. *The Image of the Architect* seems so polished, so elegant, so intelligent that one almost forgets its author has a razor in his hand.

Houston-in-the-Round, Panoramic Photographs of the City 1903-1983

Houston Public Library
Sponsored by the Houston Metropolitan Research Center
12 September — 22 October 1983

Reviewed by Elizabeth S. Glassman

Rumor has it that the Irish painter Robert Barker calculated his method for constructing what he termed "pictures without boundaries" while interred in a basement prison cell in Edinburgh (a matter concerning some financial embarrassment with his creditors). Some years

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later, in July 1787, when establishing a concession in London to view his oblong, semicircular vista, Barker received a patent for his system to achieve a "total view." The invention, called "La Nature à Coup d' Oeil," was intended to "perfect an entire view of any country or situation as it appears to an observer turning quite round." The vogue for panorama studios thus was launched and these enclosed rotundas with 360° canvases quickly spotted Europe, Russia, and the United States; 13 in Paris alone. The public passion for panoramas was eclipsed during the 1910s with the rise of the moving picture for popular entertainment.¹

In a parallel development, photographers devised technologies to achieve a more encompassing view, the conventional camera having an angle of only 40° to 50°. As early as 1845, Frederick von Martens, a Parisian engraver, invented a camera for creating, on a single plate, 150° daguerreotype images of the city. At the end of the century, the Cyclographe camera was manufactured in France. Unlike earlier models, it worked on a principle of rotating both the camera body and the film plate and was capable of producing 360° pictures on one negative. This was the prototype for the Cirkut camera designed and marketed in the United States just after the turn of the century and produced until the mid 1920s.²

In Houston, three photographers — Joseph Litterst, his son, Joe, Jr., and Frank Schlueter — produced more than 800 panoramic pictures with the Cirkut camera. In 1980, photographers Curtis Bean and Paul Hester, at work on a separate project for the Houston Public Library, found the negatives and began the study that culminated in the exhibition "Houston-in-the-Round." The exhibition contained panoramas by all of these men. The older images were culled from two collections: the Frank Schlueter Collection, on loan to the Houston Metropolitan Research Center from the Bank of the Southwest, and the Litterst-Dixon Collection, purchased by the Anchorage Foundation and given to the Harris County Heritage Society. Hester and Bean produced contemporary images using Schlueter's equipment.

Editing from the original negatives, as few vintage prints exist, Bean and Hester selected more than 100 panoramas and printed each by contact from negatives eight- to ten-inches high and two- to six-feet long. Their strategy was to establish comparisons — Houston then and now; a developing city in the 1920s and 1930s, a metropolitan mass in the 1980s. The exhibition chronicled the result.³

An astonishing array of visual, sociological, and historical information was inventoried in these modest pictures. The juxtapositions of downtown skylines (Sch-

lueter, 1924; Bean, 1982) reveal the altered physical fabric of the city. Identifiable buildings are seen in context with each other and in relationships that are rapidly changing: tin-roofed storage units metamorphose into freeways; parking lots, once topped with asphalt and automobiles, are now dominated by steel and the ubiquitous building crane. In 1931, Litterst assembled the Westheimer Moving and Storage Company fleet at the Sam Houston Monument in Hermann Park. Paul Hester did the same in 1983. We witness more than the changed technology of transportation or the physically altered ambiance of Hermann Park in the span of 50 years. In 1931, decorum dictates that the all-black crew stand in identical uniforms, ties, and flat-topped hats; in 1983, individual expression reigns as the integrated team of drivers proudly display their logoed T-shirts and mesh baseball hats.

Some comparisons were more conceptual in nature: festival events, religious rituals, political gatherings of the 1930s versus those of the 1980s. Schlueter's panorama of the cloister at the Villa de Matel (Lawndale at Wayside) with habited nuns stationed across the grounds was opposed to Bean's photograph of activities prior to an open-air Mass for Vietnamese congregated in Allen Parkway Village. A gathering of trucks on an unpaved downtown street was juxtaposed to a Houston Helicopter Happening in the Astrodome parking lot. The jostling crowd at the community swimming pool was set opposite a private backyard gathering around a pool that is kidney-shaped and fenced-in.

Panoramic pictures were extremely popular during the years Schlueter and Litterst worked as commercial photographers. Just as artists painted panoramas in order to create pictures without boundaries, so photographers sought a wider frame of reference. One important distinction between painted panoramas and photographic ones remains, however. Painted panoramas are viewed in enclosed circular spaces; photographs are generally displayed flat. The spherical section is perceived along a two-dimensional format. What was once a slice of time and space is now transformed by the linear picture space. The result creates a dynamic tension between our desire to reconstruct the three-dimensional world and to read the picture as a scrolled text, relishing the detailed, narrative content.

Visually, the conventional camera is descended from the *camera obscura* of the Renaissance. The object is depicted according to the laws of geometric projection which imply a unique point-of-view — a framed window on the world. The panoramic photograph represents a radical departure, a language that is still foreign. Rather than one-point perspective, we see in continuous

perspective. Instead of lines from the edges converging as we recede from foreground to background, planes of vision intersect with the spectator (self) as center, not the outside vista (other). It is like believing for the first time that the world is round. Our grids of streets so nicely squared become gentle illusions we allow ourselves: true perception of our rapid assault through space might be too disturbing.

Objects, caught in the time warp of the camera's path, blur. As the camera sweeps, it transforms. The viewer is held at the center, or marched along the detailed inventory of narrative fact. The act of seeing becomes not a passive vista, but a physical dance.

The Russian avant-garde photographer Rodchenko asserted that the revolution in visual thinking would evolve from a "revolution in perception." As articulated by fellow *Oktyabr* photographer Volkov-Lannit: "The history of the appearance of outstanding works of art is mainly a history of breakthroughs in perspective and habitual composition schemes . . . That is, a history of the disruption of the automatism of visual perception — the unusual process of alienation."⁴ For Litterst and Schlueter, the long horizontal format was perfect for the low horizons and flat vistas of the Texas landscape or the large group activities they were hired to record. For Hester and Bean, the panorama documents a city in transition and disrupts our automatic visual perception. The language of the panorama, like the physical attributes of Houston itself, is in the process of becoming.

1. For an excellent history of the panorama see Evelyn J. Fruitenia and Paul A. Zoetmulder, eds., *The Panorama Phenomenon*, The Hague, Netherlands, Foundation for the Preservation of the Centenarian Mesdag Panorama, 1981.
2. Van Deren Coke, "Wider-View I" and Philip L. Condax, "Wider-View II," *Image*, vol. 15, July 1972, 15-20; and Brian Coe, *Cameras, From Daguerreotypes to Instant Pictures*, New York, Crown Publishers, Inc., 1978, 169-176.
3. The sense of the comparisons is heightened in the portfolio of printed panoramas, the catalog for the exhibition. Accompanied by an introduction and notes by Houston writer Douglas Milburn, the folder has a more clearly delineated conceptual viewpoint than the exhibition which was, unfortunately, divided on two floors. In addition, the exhibition facilities for this type of picture were dismal. Bars of metal cases often interrupted the continuity of the visual field so important in the panorama; many photographs were not identified. The portfolio may be seen in the Archives office, second floor, Julia Ideson Building, Houston Public Library.
4. Victor Burgin, "Photography, Phantasy, Function," *Thinking Photography*, London, The Macmillan Press Ltd., 1982, 180.

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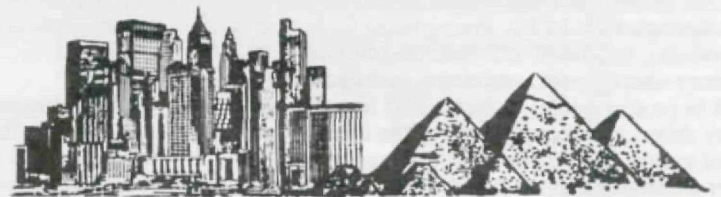
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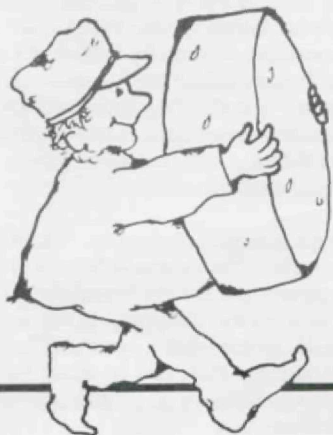
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Wish You Were Here: The Architecture of America's Great Resorts

The Museum of Fine Arts, Houston
Sponsored by the Rice Design Alliance
21 September — 26 October 1983

Reviewed by Janet O'Brien

The Rice Design Alliance's fall lecture series "Wish You Were Here: The Architecture of America's Great Resorts" was unusual fare for architecture devotees. Though one may question the subject matter, the line of professionals waiting outside The Museum of Fine Arts's Brown Auditorium for the first lecture obviously hoped not only to spend a pleasant evening but to garner information or inspiration. How well did the series's six lectures fulfill such expectations?

The opening lecture, given by Steven Izenour of Philadelphia, a partner in the firm of Venturi, Rauch and Scott Brown, was entitled "Atlantic City: Beach, Boardwalk and Boulevard." Izenour reminded us of the forces that generated this place; of the 19th century city dweller in his cramped apartment yearning to spend his newly gained leisure time in the great outdoors; of the Philadelphia Quakers who, in the 1850s, created Atlantic City along the marshy Jersey shore by investing in a railroad line from their city to the coast. Scenes from early postcards and drawings accompanied his descriptions of Atlantic City as a "special place and American anyplace" in which the Boardwalk became as much a feature of the scene as the sea. By the turn of the century, as the game Monopoly suggests, the race for land, views, and ever larger, grander hotels was on. Izenour stated that the appetite for novelty proved to be constant, that fantasy had continuously to be manufactured to capture the tourists' imaginations.

But by the middle of this century, as the automobile and airplane opened the entire world to middle-class tourism, Atlantic City failed to retain its captivating hold and its popularity waned. In response, these great turn-of-the-century hotels have been torn down to make way for huge gambling casinos. Though Izenour admitted that these hotels had, in their day, displaced other, perhaps equally charming, hotels, he accused casino owners of wanting a desert, another Las Vegas, and accommodating but embarrassed government officials of legislating blank walls to hide the gambling from the Boardwalk and draw the life from the street.

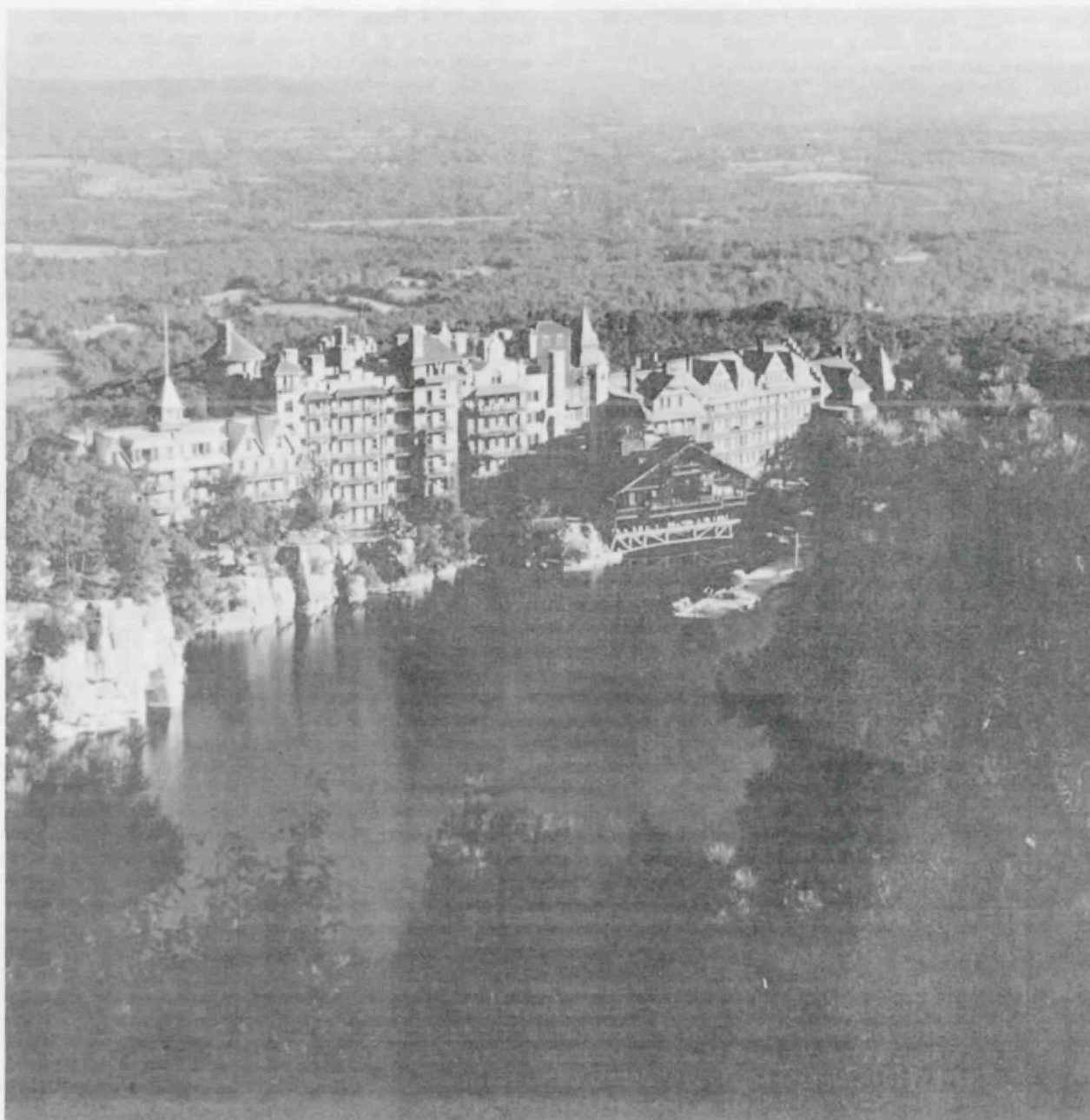
Unfortunately, Izenour forgot to apply his studies of "everyman" to the audience. Instead of providing images of amusing tourist trivia and magnificent hotels, he presented us with slides of his exhibition boards — of minuscule pictures and illegible captions. His tendency to read these made the lecture drag badly.

The second lecture, "The Catskills," by John Margolies, America's leading connoisseur of modern vernacular architecture, was reminiscent of a well-organized and clearly labeled family album. His general history of its development was brief: this time around it was New Yorkers who discovered the mountains close at hand by boat or rail. Since Margolies said there was no architecture in the Catskills, he proceeded to introduce us instead to the owners of various establishments and then walk us through each lobby, dining room (complete with sample meals), bedroom, and entertainment area, by each kidney-shaped pool, and down each endless corridor built to protect winter visitors. This lecture was like a country drive, and though some of the nicest hotels crumbled to dust before our eyes, poignancy was balanced by assurance that the beautiful mountains themselves would endure.

Sally B. Woodridge, an architectural historian and noted author of guidebooks to California architecture, presented "Recreation and Resorts in the Yosemite Valley." Her credentials and bearing led to high hopes for a lecture that, unfortunately, tended toward the academic. Yosemite Valley has none of the problems of Atlantic City or the Catskills. On the contrary, the problem for this stunning natural wonder is how to limit the numbers of visitors that threaten to overwhelm it.

The first Anglo-Americans who discovered the valley by chasing raiding Indians gave way to visitors on horseback, naturalists (like John Muir), landscape painters, and photographers. Albert Bierstadt and Ansel Adams made the Yosemite Valley famous and thereby destroyed their own "sublime solitude." The first hotels, direct colonial imports from the East, were of white clapboard and oblivious to the natural setting. Later buildings initiated a tradition of rustic park architecture culminating in the Old Faithful Hotel by Robert Reamer and the Awanee Hotel by Gilbert Stanley Underwood. But far from being truly natural, the Awanee, built in 1927, was of steel-and-concrete construction, stained to look like wood. Fortunately, Woodridge included enough humorous images of ungainly tourists and of the fiberglass restoration of "timbers" at the Awanee to break the classroom atmosphere and leave us smiling.

The lecture by John Pastier, senior editor of *Arts and Architecture*, "Las Vegas: Oasis and Mirage," was attended with less enthusiasm than previous lectures. After all, Robert Venturi had described the city so well in *Learning From Las Vegas*. Fortunately, Pastier overcame this attitude of complacency by recounting not only the oddities of Las Vegas but also some key points



in its development. According to Pastier, Las Vegas has the airport and hotel capacity of cities six times its population, yet as a resort city *par excellence*, it fares poorly in such areas as housing, education, and crime control. Begun as a railroad stop in the desert, Las Vegas was given impetus for growth by the creation of Boulder Dam and the legalization of gambling in Nevada in 1937. The first person to attempt to popularize Las Vegas as a gambling center was the Los Angeles gangster Bugsy Segal. Though the idea caught on, it proved too late for Bugsy, who was shot by his irate co-investors when profits did not materialize quickly enough.

While showing a series of images of brilliantly lit signs, Pastier quipped that Las Vegas is "illuminated but not enlightened," concerned with style and symbolism rather than architecture. He contended that Las Vegas's imagery was most effective in evoking the Near East or the American West, Aladdin's lamp or cowboys and Indians. Pastier clearly had learned some lessons from Venturi, for he featured plans and diagrams from Venturi's book of hotels noteworthy for their ambitious site plans, elaborate fountains, swimming pools and *portes-cochère*.

But Las Vegas, Pastier concluded, is losing its uniqueness. While Atlantic City is being redeveloped on the model of Las Vegas, Las Vegas is developing into a conventional city as the density of buildings increases and "The Strip" dissolves into a true city core.

The fifth lecture, given by Christina Orr-Cahall, chief curator of the Oakland Museum, should have been entitled "Addison Mizner, Architect of Palm Beach" rather than "Palm Beach." It was a lively presentation, spiced with social gossip, about an architect who clearly was influential in a resort community and, according to our speaker, remains so even today.

She sketched a picture of a well-to-do Bohemian, a man who studied in Spain when poor grades kept him out of California's university, and then traveled the world from China to Alaska, even becoming a prize fighter in Samoa. Mizner's career crystallized when he moved to New York and adopted Stanford White as his mentor. White referred jobs to Mizner that were too small for McKim, Mead, and White, although Mizner never worked for the firm.

In 1918 Mizner joined Paris Singer in Palm Beach, Florida, to design and build a putative hospital for convalescent soldiers that became, in short order, the Everglades Club. Palm Beach, first settled in the 1850s, gained prominence in 1894 when Henry M. Flagler, the railroad and hotel baron, extended the railroad to Palm Beach and settled there himself.

Mizner proved to be an inventive architect, drawing on his travel experiences to create a romantic Mediterranean style he felt was appropriate for Palm Beach. He was also an astute businessman, starting Mizner Industries to fabricate such elaborate handcrafted items as tile and planters and such industrial items as his patented disappearing pocket window. He also experimented with such local materials as native coral stone, and developed a "fake wood" for wainscotting. The large houses and

Mohonk Mountain House, New Paltz, New York (Photo by John Margolies, ESTO)

clubs for which he was famous boasted such elegant touches as arched entrance halls and broad cantilevered stairs, and such practical touches as changing rooms adjacent to boat entrances.

Boca Raton, his planned community for the very wealthy south of Palm Beach, was devastated by two hurricanes and the crash of the Florida real estate boom, ending his preeminence in Palm Beach. However, Orr-Cahall indicated that his out-of-state practice increased considerably thereafter.

The final lecture, "Santa Barbara: The Voltarian Retreat," was given by David Gebhard, professor of art history at the University of California, Santa Barbara. Gebhard began by protesting that Santa Barbara was not a resort in the popular sense and the city certainly did not "wish you were here." Santa Barbara is rather a landscape descended from Pliny's villas of classical antiquity, Palladian villas of the Italian Renaissance, and the great English country houses of the 18th century.

The city began as a Spanish colony in the late 18th century, the large mission and the adobe houses that surrounded it setting the stage for the city that followed. The first hotels, while outfitted with elaborate grounds, were not architecturally pretentious. It was not until winter residents began to become permanent residents and built large villas on the mesa that the picturesque Mission style was taken-up. When fire destroyed the first Arlington Hotel in the early 1900s, it was rebuilt by Arthur Benton in the Mission style, incorporating the lush vegetation that grows so well there.

After a devastating earthquake in 1925, Santa Barbara was recreated "as a backdrop for the villas," according to Gebhard, and restricted as such by innocently titled, yet powerful, local boards called the "Arts Architects Advisory Committee" and the "Architectural Drafting Service." Strict municipal ordinances now control every facet of building in the city, which is even attempting to fix a ceiling for population growth.

Gebhard was perhaps a more polished speaker than some others in the series. Yet he could have enriched his lecture with more contemporary photographs of the town. It would have been enlightening, in his defense of architectural controls, to see what a legislated style means to a small American city, and he could have satisfied our overwhelming curiosity about the appearance of a Mission-style McDonald's.

The lectures in the series, which at first glance seemed to be concerned only with quaint, problem-free vacation areas, began to raise some broader questions. How does architecture create a special environment without destroying natural wonders? Are planning and controls necessary to create and sustain such places? Should everyone benefit, or are there necessary limits to growth? Although no lecture series could completely answer such questions, "Wish You Were Here" gave us some larger issues to ponder — preferably in Palm Beach.

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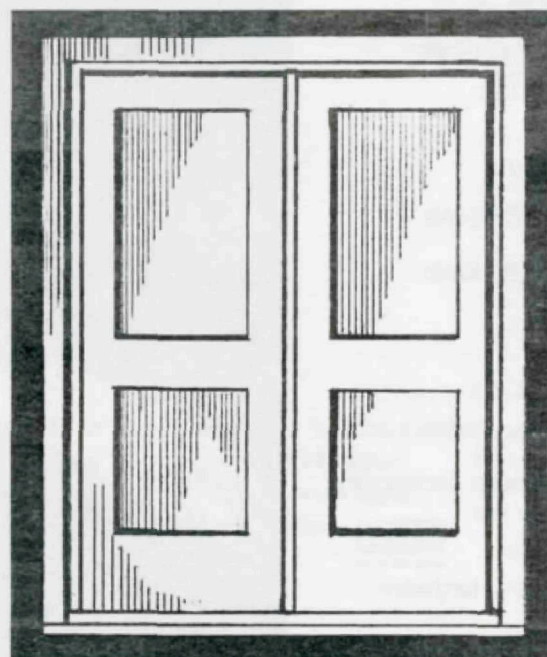
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Richard Payne, Photographs

Kauffman Galleries
10 September — 10 October 1983

Reviewed by Paul Hester

Mexico is *different*. The first time I visited South of the Border it was difficult to believe that anything could be that close to the United States and still be so different. Of course, that's what most of us are looking for when we go there. It's a vacation, so we want to be removed from our familiar everydayness. We desire a change of pace and, at the same time, something worth writing home about; or, at the very least, some good postcards to send back. Most of us take our cameras on these escapades. The results usually provide a few memories of the good times, leavened with an occasional educational view to instruct our audience about the way it really is down there.

Imagine the predicament of the professional photographer. His or her everydayness consists of the very activity that most people only pursue actively on their vacations. Of course, this busman's holiday is not complete without picture taking. But how do you make the activity sufficiently removed from the habits of making a living?

Photographer Richard Payne, well known for his monumental treatment of the architecture of Philip Johnson and John Burgee, has in this exhibition made three distinct decisions to move beyond his commercial reputation. He left his large-format camera and tripod at home, carrying his 35-mm camera in a loose and casual manner; he loaded it with black-and-white film; and he aimed it not at the Baroque or vernacular architecture of Spanish Mexico, but primarily at the Mexican people.

Why would anyone take black-and-white film to Mexico you might ask? Remember, this is a professional we're talking about. Not only is he looking for a break from photographing all those buildings, but he'd also like to see his work in a gallery. Until not so long ago, serious (*i.e.*, fine art) photography was done in black and white, like that of Paul Strand, Edward Weston, and Ansel Adams. Color was commercial. And Payne wants these pictures to be accepted as art.

Payne is a very good photographer, and in the best of these pictures, such as "The Fountain, Puebla" and "Shadows of the Cathedral," his skills matched his heroic ideas about art. But his attitude toward the people

never penetrated beyond typecasting, and the subjects remained representatives of categories: beggars, market sellers, waifs. In spite of the specificity of photography, the pictures remained impersonal. We did not see the individual but instead encountered a stock response: "old people are stooped, mothers with children are noble." They were simple, straight-forward images, but except for a handful, I had the feeling I had seen them before. For the most part they were street photographs, made in the style of such Europeans as Robert Doisneau, but without the intimacy or the humor.



"Generation II, Guanajuato" (Photo by Richard Payne, courtesy Kauffman Galleries)

The vantage point of a gringo photographer headed for Mexico is always that of the outsider. We have language barriers, cultural barriers, economic barriers. We are looking for the differences, but unless we're careful, our pictures will be about the barriers. We try to be candid cameras, believing that in our surreptitious mode we capture the real Mexico.

Is candid photography more honest? Are we seeing the Mexican people in their natural habitat, unaware of our Nikon stares? One of Payne's striking images was of a mother nursing in the market; the child is covered, her breast is exposed. She is going about her business selling fruit. Centered, facing the camera, she appears completely oblivious to the photographer except for a slight tension in her face. Behind her several people are also going about their business, only a young boy is looking in the direction of the camera. Rather than a stolen

glance, the photograph was of silent people studiously ignoring this cameraman, overlooking his impolite stare.

This tolerance for the tourist is diminishing in Mexico as resentment over economic hardships increases. One person's playground is another's marketplace; the source of our exotica is their livelihood. We invade their movie set and treat it like our movie. In essence it is a form of colonialism; our presumption that their images are there for the taking.

Payne wrote in an issue of the *Houston Chronicle's Texas Magazine* featuring this work that the pictures "are made often without even looking through the viewfinder," which explains in part the waist-level and knee-high vantage points. It worked very effectively in his image of "Father and Daughter, Oaxaca," in which we are eye-level with a young girl crying, as her father, stone-faced as an Olmec head, strides away. And this shoot-from-the-hip approach produced a dramatic tilt in "Record Shop, Oaxaca," as a woman in high heels steps past an album by KISS, *Dressed to Kill*.

"Generation II, Guanajuato" is a luminous print of an older woman seated in a glowing market stall, demurely avoiding the photographer, while a young woman stands against a back wall, arms folded, returning the camera's stare. Neatly divided in half by the vertical wall of the booth, and activated by the diagonals of its bracing, the image clearly symbolizes the generational responses to American presence.

Whenever someone talks about photography as a "communication device" as Payne did in *Texas Magazine*, he is talking about "great themes," such as Love, Old Age, and Poverty. These are great ideas, but usually so generalized as to have no guts — no particulars about how hard it is to love, or that being old involves more than being stooped. I wish that more of his wit had come through, as in the "Seller of Fireworks, Guanajuato" blowing a bubblegum bubble. But too often we were shown nothing fresh beyond an ironic "modern" artifact in contrast with the romantic image of the "noble peasant." In this case the white man's burden may have consisted of only a Nikon or Hasselblad, but the stance was that of the great white hunter, complete with safari hat, stalking the next photographic trophy.

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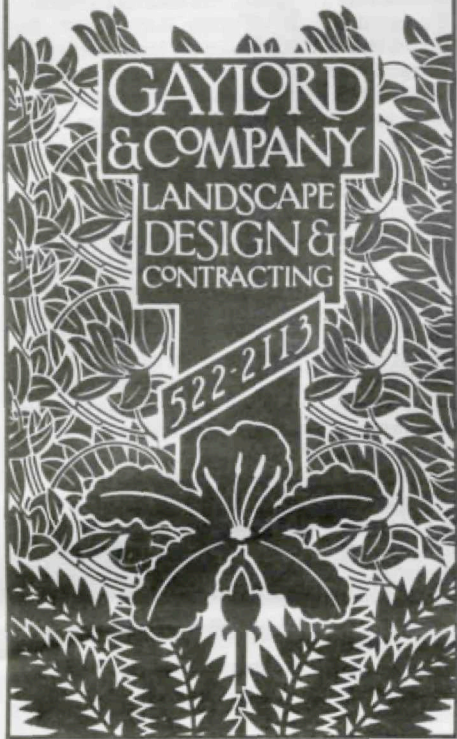
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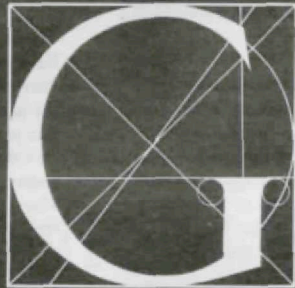


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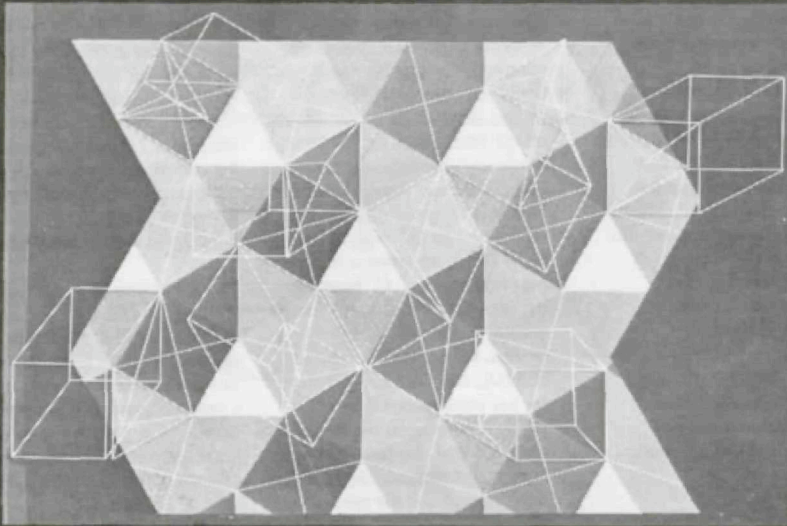
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Rice Design Alliance Annual Report For 1982-1983

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William O. Neuhaus, III

Report of the President

During 1982-1983 the Rice Design Alliance sought to augment its customary programs, which focus on trends and personalities in architecture and design, with stronger community involvement. These efforts "to provide a forum for discussion . . . and to provide the opportunity for examination of problems of creating a humane man-made environment" are not new to this organization, they are part of the purpose of the Rice Design Alliance as stated in its by-laws. Through these efforts, it has become apparent that as RDA matures it can stimulate discussion, provide enlightenment, and cause action. This realization has led RDA to discuss openly the potential, and the pitfalls, of becoming a forum, and the need for balance in that journey.

This past year led to the following actions that demonstrated our efforts to achieve those ideals. In August *Cite* was published for the first time. The banner issue included a critical review of the Menil Museum, an interview with Cesar Pelli, and an article on the sewer moratorium. This issue helped set the tone for the year at RDA. September saw the advent of "Classical Architecture in the South: Transformation of an Ideal," a six-lecture series. The series was given in conjunction with a symposium and exhibition of "The Classical Ideal in Twentieth Century American Architecture," co-sponsored by RDA and the Farish Gallery of the Rice University School of Architecture.

The Courtlandt Place Neighborhood Tour in October marked a

change in direction for the annual RDA tour by concentrating on a neighborhood. This walking tour in a near-town area allowed a feeling of context unobtainable in past efforts. Courtlandt Place, restored and saved from the beginnings of decay, demonstrated the positive effects of involved residents who are sensitive to their neighborhood.

In November *Cite: Special Issue* was published to inform our readers and cause discussion of METRO's plans for an elevated, heavy-rail system along Main Street. The issue did not completely alleviate misgivings about the rail system — the METRO bond referendum was soundly defeated in June.

"Design and Communication" was a highly successful series of six lectures starting in February. Delivered by graphic and environmental designers as well as architects, this series extended the customary focus of RDA programs beyond the built environment.

In April and May "Houston Options" was our most ambitious public forum concerning Houston, its future, and its relationship to other cities. The five urban-affairs symposiums confronted problems and opportunities posed by Houston's recent growth. They also illustrated the difficulty RDA has in reaching the community outside our general membership.

The annual meeting was held in May at the Orange Show, a regional, graphic, and primitive construction on the east side of

town. The location, like RDA's programs and publications, seemed to reflect the year's focus — RDA as an organization for the city of Houston, not just the South Main area.

The spring issue of *Cite* represented our most ambitious publication. It included a critical review of Venturi, Rauch and Scott Brown's Park Regency, an analysis of the Regional Mobility Plan, and articles on, and proposals for, Hermann Park, "Houston's equivalent of Central Park." *Cite* printing runs in the year grew from 3,500 for the first issue to 10,000 for the Spring issue.

These projects and programs have produced an excellent year. However, they were only part of the progress which took place this year. RDA now has a record 16 Corporate members thanks to a strong development committee. The treasurer's report indicated that, by a slim margin, RDA took in more money than it spent in 1982-1983. We will continue to require even larger sums of money if we are to expand our programs. How to increase RDA's effectiveness as a forum while securing the financial support of established organizations and agencies are goals that may conflict on occasion. On the other hand, RDA must not settle complacently for proven formulas lest even our regular audience of members and supporters feel that we have become predictable and boring.

The Rice Design Alliance underwent trial by fire with the loss of Betsy Griffin, our combination

executive director and mother, who departed to help with the formation of the Houston International Protocol Alliance of which she is now executive director. She was the most visible representative of RDA and provided continuity, cohesion, and serenity that made us confident of our ability. Raine Roberts, Betsy's assistant, became acting director. She was superb; as her two-week stint stretched to months, I marveled at her ability and patience. RDA thanks her for holding us together.

Melanie Young is our new executive director, and brings new talents and ideas to the position. Raine will remain, allowing Melanie more time to help with *Cite*; she has a background in publication and understands much of the organization that *Cite* will need as it grows. She is a major asset to RDA.

Under the leadership of Bill Stern, RDA should find 1984 its best year yet. With a growing membership and its expanding horizons, RDA will take its place as a more visible leader in the maturation of Houston.

William O. Neuhaus, III

Financial Report 1 July 1982– 30 June 1983

Receipts	
Memberships	\$35,872
Program Income—	
Tickets	15,680
Program Contributions	11,229
General Contributions	1,025
Restricted Grant	13,500
<i>Cite</i> —Sales and	
Contributions	2,003
House Tour	5,322
RDA Salaries and	
Fringes	7,185
Total	\$91,816
Disbursements	
Program Expenses	\$21,985
Contributions	
Sophomore Field Trip	750
Farish Gallery	1,000
Operating Expenses	9,566
Restricted Grant	
(1981-1982)	7,496
Salaries	18,311
<i>Cite</i>	17,494
Total	\$76,602
Reserve for Restricted	
Grant	\$ 8,832
Excess of Receipts	\$6,382
Over Disbursements	

Report of the Executive Director

The Rice Design Alliance marked the beginning of its second decade by publishing *Cite*, a journal designed to supplement RDA's well-established lecture series and to expand the role of the organization. *Cite* is Houston's only publication devoted to architectural criticism and commentary on the problems and possibilities of Houston's civic growth. The first issue was published in August 1982 under the leadership of a volunteer Editorial Board working with a professional managing editor and a volunteer design director. The publication was well-received initially, and subsequent issues appear to be reaching an increasing number of readers.

The Rice Design Alliance is indebted to the *Cite* Editorial Board chaired by Gordon Wittenberg and composed of Anne S. Bohnn, Herman Dyal, Jr., Stephen Fox, Elizabeth Griffin, Karl Kilian, O. Jack Mitchell, W. O. Neuhaus, III, Barrie Scardino, William F. Stern, Drexel Turner, and Bruce C. Webb. Special thanks are due to the managing editor, Joel Warren Bama, to Herman Dyal, who created the *Cite* format and originated the name, and to Peter H. Boyle and Richard J. Scheve, who helped with the graphics. Karl Kilian, former president of the alliance, graciously hosted a party at the Brazos Bookstore to introduce the new publication.

The first lecture series of the year examined the initial influence and the several reappearances of the classical tradition in architecture in the American South. This

series, entitled "Classical Architecture in the South," was chaired by Stephen Fox. Lecturers and their topics were Eugene George, "Hispanic Antecedents of Texas's Colonial Architecture;" James Patrick, "Antebellum Classicism: From Asperity to Romance;" Thomas S. Hines, "The Architecture of Yoknapatawpha: The Built Environment of William Faulkner's World;" Samuel Wilson, Jr., "Richard Koch and the Formation of a Louisiana Regional Architecture;" Frederick Doveton Nichols, "Monumental Richmond: The Making of a Classical Southern City;" and Andrew Batey, "Classicism and the Vernacular: A Regional Perspective."

Under the leadership of the president, W. O. Neuhaus, III, and the committee chairman, Anne Bohnn, RDA held a very successful tour of houses of architectural interest in one significant Houston neighborhood, Courtlandt Place. The tour was planned in cosponsorship with the neighborhood association led by Dr. Hal Boyleston and Mr. and Mrs. David Beck. Approximately 180 volunteers assisted with the tour. Barrie Scardino was chairman of the popular preview party, and Anne and Jules Bohnn hosted a party for the volunteers after the tour. Graphic credits for the announcement brochures go to Edwin Eubanks and Anne Bohnn. The tour earned \$5,322 for RDA.

In January and February of 1983 the Rice Design Alliance was pleased to join the Rice School of Architecture in sponsoring public lectures by Michael Graves, Kenneth Frampton, and Jorge Silveti.

The spring lecture series, "Design and Communication," was very well received. This series of lectures by graphic and environmental designers extended the focus of RDA beyond the programs on the built environment to realms of print and film, illusion and object. William F. Stern was the chairman of this series which was supported in part by Knoll International, McIntosh/Drysdale Gallery, Monarch Paper Company, 3D/International, and Wetmore and Company Lithographers. The speakers were Richard Haas, James Wines, Colin Forbes, Stanley Tigerman, Ivan Chermayeff, and Saul Bass.

Houston's options in confronting the problems and opportunities posed by its recent growth were the subject of a five-part urban affairs symposium, "Houston Options." The chairman was Andrew Rudnick. This symposium was supported in part by a grant from the City of Houston through the Cultural Arts Council. Speakers and their topics were Mayor Kathryn Whitmire, Royce Hanson, and Robert Haynes, "Houston in the 1980s — An Adolescent in the Family of American Cities;" City Comptroller Lance Lalor and George Peterson, "Urban Infrastructure — Too Little, Too Old, Too Late;" Lance Tarrance, Richard Murray, and Andrew Rudnick, "Power and the Urban Decision-Making Process — Lessons For and From Houston;" Alan Kiepper and Arthur Teele, "Or Lack Thereof — Mobility in Houston;" John Cater and Richard Fleming, "Public/Private Partnerships — Building Blocks For Houston's Tomorrow."

The Annual Meeting was held at the Orange Show. The chairman was Burdette Keeland. Guest speakers were Barry Moore, who spoke on the dream of Jeff McKissack for the Orange Show and the hoped-for renovations, and Peter Armato of the East End Progress Association, who spoke on the overall civic plans for improvements in the East End area. W. O. Neuhaus, III, president, thanked the former executive director, Elizabeth Griffin, for her effort on behalf of RDA, and Lorraine Roberts for her work as acting director. He then introduced the new executive director, Melanie Young. New board members and officers were elected and the meeting was adjourned.

RDA would like to thank Ann Holmes of the *Houston Chronicle* and Pamela Lewis of the *Houston Post* for their generous coverage of RDA events. Thanks to our student Board members Steven Gendler, Helene Gould, Julia Nolte, and Heather Young for their work on all our activities. A very special thank you is due to O. Jack Mitchell, dean of the School of Architecture, Rice University, for his ongoing interest and support of RDA. RDA is most appreciative of Stephen Fox for all the work he has done not only for RDA but for *Cite*. As in the past, Herman Dyal has provided graphic design for RDA publications. RDA remains indebted to The Museum of Fine Arts for its generosity in making the Brown Auditorium available for lectures. RDA would like to thank Drexel Turner who graciously assumed the responsibility for writing grant applications on behalf of RDA.

The continued growth of our membership is the strength of the organization. In 1982-1983 our membership has increased to 16 Corporate members, 2 Sustaining members, 7 Patron members, 55 Sponsor members and 453 Individual members. A major part of this effort is due to Raymond Brochstein and Richard Keating.

The leadership of the president, William O. Neuhaus, III, and a strong Board of Directors ensured not only a smooth operation but progressive programs in a year rendered difficult by a change of directors. Financially the organization remained sound and ended the year with a net balance of \$6,382.

Elizabeth P. Griffin
Lorraine P. Roberts