A New Era: The Texas Dean Trio

Lars Lerup, professor of architecture at the University of California at Berkeley, succeeds Alan Balfour, who left Rice in spring 1992. Lerup is a native of Sweden, where he received a civil engineering degree in 1960 from Helsingborg Higher Technical College. Thereafter he received a bachelor of architecture from Berkeley in 1968 and a master's degree in urban design from Harvard University in 1970. From 1970 to 1977 he was an assistant professor at Berkeley, where he has been a full professor since 1987. In 1991 Lerup took a leave of absence to head the Swiss branch of the Southern California Institute of Architecture at Los Angeles, in Lugano. He will remain there until taking over at Rice this summer.

Lawrence W. Speck has been teaching at the University of Texas at Austin since 1975, when he was appointed assistant professor. In 1990 he became associate dean, and in 1992 he became dean. Speck's schooling includes a bachelor of science in both management and art and design in 1971 and a master of architecture in 1972, all from the Massachusetts Institute of Technology. Before teaching at UT Austin he was an instructor in design theory and criticism at MIT from 1971 to 1975. Speck has been a principal of his own practice in Austin since 1975. Among a myriad of honors and awards, Speck was named by *Architectural Digest* in its 1991 listing of the 100 foremost architects in the world.

Three new deans have stepped forward to direct three schools of architecture in Texas. Lars Lerup will be dean at Rice University starting in July 1993, Lawrence W. Speck became dean at the University of Texas at Austin in fall 1992, and Robert H. Timme became dean at the University of Houston in fall 1992.

Robert H. Timme has been teaching at the University of Houston since 1972. He is a partner in the internationally known, Houston-based firm Taft Architects. Timme's education includes a bachelor of arts in 1969, a bachelor of architecture in 1971, and a master of architecture in 1979, all from Rice University. Timme has taught courses and studios at Clemson, Yale, and the University of Pennsylvania. Currently he also directs the UH Centre d'Etudes d'Architecture et d'Urbanisme in Saintes, France.

Olaf L. Recktenwald

La Villa de las Flores

Last year the city of Houston decided to put the Milby bus barn site back on the tax rolls by providing low-income housing on the property. Fifty-nine 1,200-square-foot single-family houses were planned for an 11-acre site with cul-de-sac streets (in essence, a mini suburban subdivision). There was to be one automobile entrance with a guard house, and a six-foot-high fence surrounding the site.

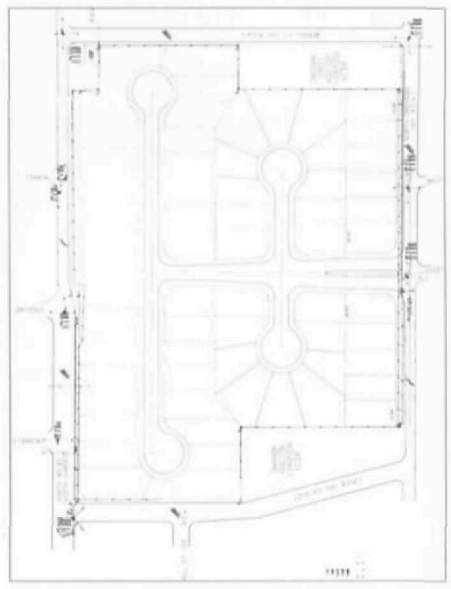
When costs became an issue, the American Institute of Architects/Houston Chapter's housing subcommittee, the University of Houston's Community Design Resource Center, and the city of Houston sponsored a charrette to explore the possibilities of reducing the size and cost of the houses. The steering committee for the charrette also proposed several site plans that increased density by including duplex units, connected the new houses to the existing fabric by having them face all four of the surrounding streets, and provided more pedestrian access to the site. While these changes reflected the sentiments of neighborhhood residents, they did not reflect current police department urban planning policy.

This experiment could have demonstrated how to draw people back into the city, increase density, and respond to the economic forces that will determine how Houston's inner city is revitalized. Instead the city government has pulled a standard subdivision development package out of its back pocket and expected to satisfy the very different architectural, planning, and financial requirements of designing and building new projects on old land. At some point the city and its citizens will have to face the fact that increased density is the only way the redevelopment of the inner city can be funded.

Ernesto Luis Maldonado

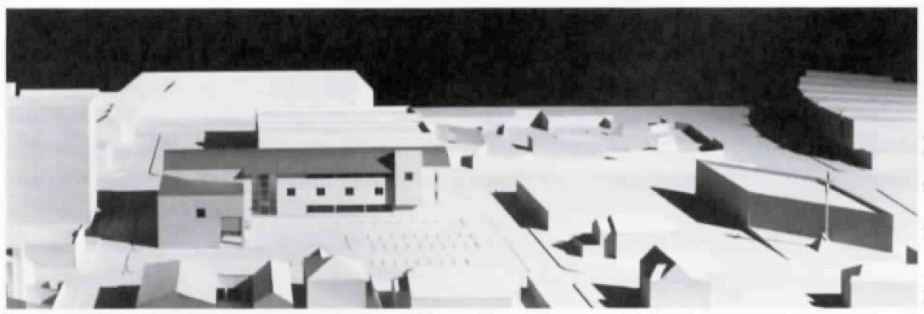
Original site plan by city of Houston. All lots except for the nine along North Drennan face inward. A fence, funded by the one-percent-for-art tax component of the project, was proposed to surround the site. Three "reserves" are left as common areas. The one that abuts Lovejoy provides pedestrian access to the site.

Site plan proposed by charrette participants and community. All four streets have front lawns, continuing the existing pattern of development in the neighborhood. The four large lots, 59 to 62, have duplex units. One large reserve was to serve as a park. The one-percent-for-art component was to fund a gazebo in the park. Pedestrian access at two points was also included.



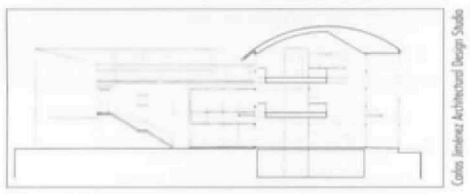
Final site plan by city of Houston. This plan has 11 lots that face Drennan. The inlet street has been moved to align with Engelke Street. The three "reserves" are now used for pedestrian access, one each on North Milby, Lovejoy, and Bering. The fence remains as a security feature of the project.

Administration and Junior School Building, Museum of Fine Arts, Houston



Carlos Jiménez Architectural Design Studio

Museum of Fine Arts Administration and Junior School Building, cut-away model.



Carlos Jiménez Architectural Design Studio

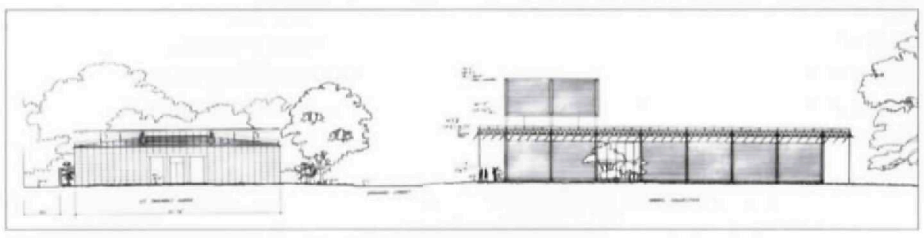
Cross section.

On 19 April the Museum of Fine Arts, Houston, broke ground for construction of a 56,843-square-foot building to be shared by the administrative offices of the museum and the Junior School of the museum's Glassell School of Art. The L-shaped, two- and three-story building will occupy a full block on Montrose Boulevard, across from the Glassell School of Art and two blocks from the museum's exhibition building.

The Museum Administration and Junior School Building has been designed by Carlos Jiménez Architectural Design Studio. Jiménez is one of Houston's most internationally publicized young designers. In addition to the museum project, he has designed the Houston Fine Art Press Building and the Lynn Goode Gallery and is presently at work on the new art department building at Williams College in Williamstown, Massachusetts. Jiménez is assisted on the museum job by his longtime associate, John Bowley. Kendall/Heaton Associates are production architects; Property Development Services is project manager; CBM Engineers are structural engineers; Walter P. Moore & Associates are geotechnical engineers; and I. A. Naman & Associates are mechanical engineers. Miner Dederick Companies is the general contractor. Projected completion date for the building is summer 1994.

Jiménez has carefully shaped the building to respond to its site. The three-story wing faces Montrose. It is set back to preserve the line of live oaks planted along the street in the early 1920s. The junior school is situated in the rear, two-story wing along Bartlett Street, where studios will receive north light. Jiménez has provided separate entrances to the two wings. A landscaped court is set into the crook of the L, buffering the building from a rear parking lot. The building is to be faced with limestone and metal panels. The shallow vaulted roof of the three-story wing will also be surfaced with metal.

Stephen Fox



Cy Twombly Gallery *(left)* and existing Menil Collection museum.

The Menil Collection will begin construction this summer of a freestanding gallery to house a permanent installation of paintings, sculptures, and drawings by the American artist Cy Twombly. The one-story, 9,000-square-foot building is square in plan and divided into eight rooms according to a 3x3 grid devised in consultation with the artist by the architect Renzo Piano. The walls will be constructed of precast concrete blocks and the rooms lighted from above by a lightweight, zenithal glass-roof system that will make use of adjustable louvers and fabric scrims to provide soft, even illumination the year round.

The Twombly Gallery is a joint project of the Menil Collection and the Dia Center for the Arts, New York, and will incorporate materials from the holdings of both institutions as well as numerous works contributed by the artist himself. The gallery will open in early 1995. Piano is also the architect of the museum of the Menil Collection (1981–87), located just across Branard Street from the site of the new gallery. Richard Fitzgerald & Associates are the associate architects and Ove Arup & Partners the principal structural engineers, working in association with Haynes Whaley Associates and Lockwood Andrews Newnam. Miner-Dederick is the general contractor.

RDA Fall Architectural Events

For more information, call the Rice Design Alliance, (713) 524-6297.

A Texas Dean Quartet
8 September 1993, 6 p.m. to 8 p.m., Cohen House, Rice University. Tickets $10; students $3. Paid reservations required.
Four architecture deans, Lars Lerup, Lawrence W. Speck, Robert H. Timme, and Simon Wiltz, will discuss their approach to the discipline of architecture at their respective schools: Rice University, the University of Texas at Austin, the University of Houston, and Prairie View A & M University.

New Architecture of the Southern Region
Five architects from the South and Southeast will speak about their work this fall. This work varies from practice to practice and region to region, yet there are clearly aspects of climate, history, and place in the southern United States that affect the way these architects think about and address building design. All lectures held in the Brown Auditorium, Museum of Fine Arts, Houston, at 8 p.m.

29 September	**David Lake and Ted Flato,** principals, Lake/Flato Architects, Inc., San Antonio, Texas.
6 October	**Scott Merrill,** principal, Scott Merrill, Architect, Vero beach , Florida.
13 October	**Merrill Elam,** principal, Scogin Elam Bray Architects, Atlanta, Georgia.
20 October	**Samuel Mockbee,** principal, Mockbee-Coker Architects, Canton, Mississippi, and professor of architecture, Auburn University.
27 October	**Gary M. Cunningham,** principal, Cunningham Architects, Dallas, Texas.

The Ball of Energy: A Salute to the Energy Industry
12 November 1993, 7:30 p.m. to midnight, Doubletree Post Oak Hotel. The seventh annual RDA gala fundraiser includes dinner, dancing, and a silent auction. The 1993 RDA Award for Design Excellence will be presented to Constantine Nicandros, president and CEO of Conoco.

Show Us Your Best
The RDA invites all Houston architects and designers to present their best work at an unjuried exhibition that will demonstrate the excellence in architecture and design that this city has to offer. $100 entry fee. An exhibition catalogue will be published. For entry requirements and further information, please call the RDA.

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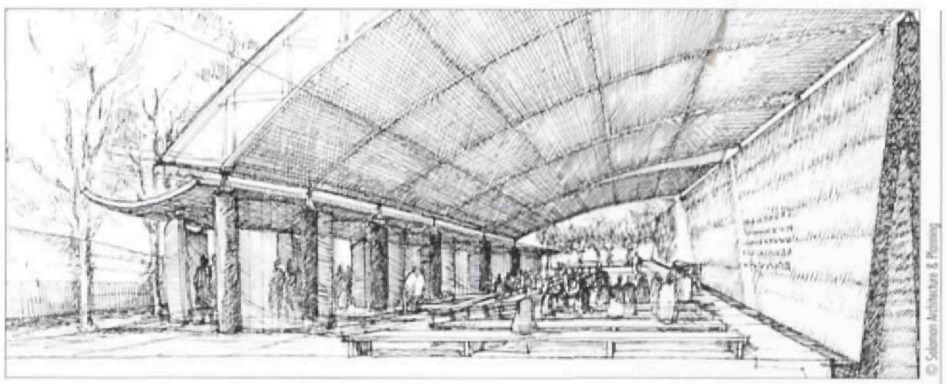

Daniel Solomon, architect, Beth Israel Chapel, perspective view.

One function of religion is to devise rites that impart an awareness of divine presence. Architecture may facilitate this awareness by intensifying the properties of the physical world. In a schematic design for Congregation Beth Israel's Chapel and Cemetery on Antoine Road near the Katy Freeway, San Francisco architect Daniel Solomon and his associate, Gary Strang, propose a permeable structure that engages its larger setting through the generous passage of light, air, and water. The building's walls, roof, and ground plane are discrete structural elements, delicately joined into a cohesive and singular movement. Throughout the open plan of the chapel and cemetery, a pervasive spatial liberty prevails.

Solomon's architectural expression of faith has exceeded the expectations of Congregation Beth Israel's Cemetery Enhancement Committee, says chairman Joyce B. Chesnick. The fundamental ideas that underlie the design of the chapel, developed through readings and conversations between Rabbi Samuel Karff and Daniel Solomon, center upon the qualities of individuality, communality, and acceptance. The freedom of movement that characterizes the design makes reference to ancient Judaism, when religion was necessarily portable. At the same time it acknowledges the contemporary pluralism and liberalism of the Reform Jewish tradition. During the funeral ceremony, this spatial freedom will allow the congregation to accompany the casket from the chapel to the cemetery, thereby maintaining continuity throughout the mourning ritual. In the chapel, the adjoining courtyard, and a variety of interstitial spaces there are many opportunities for visual and conversational contact between members of the community. Perhaps most significant is that this simple structure presents no iconographic statements and elicits few responses toward its own architectural form and presence. Instead it imbues space with tactility, light, coolness, and silence, where the final resolution of life may be accepted.

To date, the efforts of the San Francisco–based design consultants and the Beth Israel congregation have been characterized by the project committee as insightful and devoted. The schematic design model and drawings describe an unconventional building type, highly crafted in conventional material. Local consultants W. S. Bellows Construction Corporation and the Mathes Group Architects are preparing cost estimates and permit review packages. Land acquisition for the project has been successfully completed.

Peter Rockrise

West End Special District Zoning

Every Monday night since early January, residents of the West End have been meeting to develop a custom-fitted zoning ordinance that addresses the unique character of their community. Originally zoned R1 (single-family residential only) by Houston's city planners, this neighborhood does not easily fit into either that strictly residential classification or the much more loosely defined Urban Neighborhood designation that has been applied to most mixed-use areas.

The West End, bordered by North Shepherd, Memorial, Westcott, and Washington, is a mixture of commercial and light-industrial uses, apartments and single-family homes, artists' studios, home-based businesses, and vacant land. The community contains several Houston folk-art landmarks, including the Beer Can House, as well as a growing collection of houses designed by prominent local architects. And while the area is predominantly a blue-collar Hispanic neighborhood, both blacks and whites live in the community, as do a growing number of professionals, particularly those in the arts and art-related fields.

Many of the residents, particularly those in the arts community, believed that the R1 zoning was too restrictive and did not consider the diverse fabric of the existing community. One of their concerns was that R1 zoning would abet gentrification, forcing out lower-income residents and with them much of the community's ethnic and economic diversity. On the other side of the fence are residents who do want the R1 zoning and with it an increase in property values and real-estate predictability. With the wisdom of Solomon, the mapping subcommittee of the city's Zoning Strategies Committee divided the community into two halves, one zoned R1 and the other RO (residential only). This split in the community, unacceptable to either side, forced residents to the table to negotiate a zoning ordinance acceptable to all of the community.

The result is that neighbors are talking to each other, fostering a greater understanding of their neighborhood. Two of the key players in the process have been Cameron Armstrong, an architect, and his wife, artist Terrell James. James works out of a studio in the West End, where she and Armstrong are in the process of building a house. Like many of the artists who live in the area, they were attracted to the West End because of its unique character and diverse population. Armstrong, who also works as a commercial real-estate broker, testified before the Planning and Zoning Commission in favor of a special zoning classification and has drafted much of what has been approved by their neighborhood committee.

The group has developed three subdivision classifications: diversified, residential, and arts-residential. The arts-residential district will serve as a buffer zone between the diversified commercial district (along the periphery of the neighborhood, which is already predominantly commercial) and an interior residential district. One obstacle the group has had to overcome is the "vision thing" – when one person suggests the possibility of neighborhood coffee shops, envisioning a Brasil (architect Daniel Fergus's charming, understated coffee shop at the corner of Dunlavy and Westheimer), others see images of a McDonald's or a Shipley's next door. At this writing, the toughest part of the process is yet to come: mapping. The line is clearly drawn between those who believe the arts-residential district should cover the larger amount of land and those who believe the residential district should occupy the greater portion of the area. Most residents, however, seem willing to compromise for the good of the larger community. Once the subcommittee members come up with an agreed-upon draft, they will present it to the larger community at a town meeting. From there the zoning ordinance will go to the city council for approval.

These meetings are a tribute to the openness of Houston's zoning process, and the West End Special District Zoning Ordinance will be a product of neighbors working together. Unfortunately, the Hispanic and African-American residents of the community, as well as many of the older white residents, are not taking advantage of the opportunity to participate in this crucial part of the zoning process (although public notices of the meetings have been posted throughout the neighborhood). They have as much to lose or gain as anyone in the area.

Sheryl Tucker

Modern Landmarks Threatened

© Gerald Moorhead

Skidmore, Owings & Merrill, architects, United Carbon Co. Research Laboratory, 1962, demolished 1991.

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Cowell & Neuhaus, architects, Neuhaus House, 1951.

Historic preservation has never had high priority in Houston. Yet, step by step during the past 20 years, preservation advocates have built enough of a consensus on the value of preservation that the city's proposed zoning code incorporates provisions for marking and preserving historic properties and districts. Even so, potential Houston landmarks continue to be demolished almost monthly. Particularly vulnerable are buildings constructed between the 1940s and the 1960s, which are not old enough to meet the 50-year age requirement for listing in the National Register of Historic Places. Although listing in the National Register does not mean that a building cannot be torn down or altered (that is something only a local preservation ordinance can prevent), it does officially recognize a building's historical merit and gives preservationists moral authority in contested situations. Without historical confirmation, unsympathetic owners are unlikely to be persuaded of a threatened property's significance, and making the public aware of the value of the threatened historic resource is more difficult.

The vulnerability of Houston's modern architectural heritage became clear this spring when it appeared that one of Houston's outstanding modern architectural landmarks was about to be demolished. This was the house that the architect Hugo V. Neuhaus, Jr., designed and built for his family in 1950–51 on Lazy Lane in River Oaks. The Neuhaus House, occupied by the architect until his death in 1987, was sold by his estate last year at a rock-bottom price and without preservation restrictions. After determining that the one-story pavilion, whose design was influenced by the work of Mies van der Rohe and Philip Johnson, was not suitable for their requirements, the new owners initially decided to raze it and build a replacement house on the site, but have deferred this plan and leased the Neuhaus House for 18 months.

An indication of just how pervasive this problem has become is the number of modern Houston buildings of the 1950s and 1960s that are threatened or are already lost. Frank Lloyd Wright's only building in the Houston area – the Thaxton House in Bunker Hill Village – narrowly avoided demolition as a teardown in 1991, thanks to a public awareness campaign orchestrated by the Greater Houston Preservation Alliance that gained national attention and attracted a sympathetic buyer (*Cite*, Spring 1991). Not so lucky was O'Neil Ford and Richard S. Colley's first building for Texas Instruments, built in 1957 at Richmond and Buffalo Speedway. Solvay America tore it down in 1992 and replaced it with a parking lot. Skidmore, Owings & Merrill's United Carbon Company Building of 1961 on the Katy Freeway was demolished in 1991 to clear the site. Burdette Keeland's much-publicized Essex-Houck Building of 1962, an early Houston example of the New Brutalism, was demolished in 1991 and replaced by a mega–apartment complex developed by Jenard Gross. Standing, but no longer recognizable, are two Howard Barnstone buildings: Piney Point Elementary School at Fondren and Rosecrest (1962) was encased in concrete by the Houston Independent School District, while the Black Angus at Weslayan and West Alabama (1961) is gone with the wind now that it has been repackaged as the Confederate House. Threatened with demolition are the Blue Ribbon Rice Mills elevators at Studemont and Memorial and MacKie & Kamrath's Schlumberger Building on the Gulf Freeway of 1953.

Changes in taste, fluctuations in property values, corporate restructuring, environmental anxieties (especially over the presence of asbestos), and the effects of deferred maintenance are all factors that can contribute to the decision to demolish rather than rehabilitate and conserve. Modern buildings are particularly vulnerable since they are apt to look "dated" rather than "historic," even to architects.

Jim Steely, deputy director of the Texas Historical Commission and head of its National Register Programs section, observes that "Houston's response to World War II and the boom period that followed through the 1950s and 1960s created a remarkable monument to modern architecture and the automobile. This significant period in Houston's history, from 1945 to 1973, is generally not measured as 'historic' by the 50-year-old yardstick of state and federal preservation programs. Only through local recognition, and local protection through zoning and preservation incentives, will Houston's significant examples of post–World War II modern architecture be saved for future generations."

The threat to modern landmarks has prompted organization of the Modern Architecture Preservation League, based in Denver. Diane Ray, the league's executive director, began the group in 1990 in response to the planned destruction of Denver's central library, designed by Burnham Hoyt. The league's campaign was successful. Instead of bulldozing the library, the city sponsored a competition – won by Michael Graves – for expanding it.

Miss Ray is critical of the National Register's 50-year rule, which she describes as "mindless." Neither Colorado's state register nor Denver's landmarks commission have age restrictions. This has simplified the league's efforts to have other modern buildings designated as landmarks, although even this has not ensured preservation of some contested structures.

In addition to historical surveys of modern buildings and landmark designation, the league is pursuing public education programs and has enlisted the support of Denver's architectural community. A current project is the landmarking of I. M. Pei's Zeckendorf Plaza, consisting of the Denver Hilton Hotel and the May D&F Co. department store (now owned by Foley's), built in 1961. Although the activities of the preservation league remain centered on Denver and Colorado and its membership is small, Miss Ray reports considerable interest nationally, noting that architects Robert Venturi and Walter Netsch, as well as historian Richard Longstreth, have all become members. Moreover, the league has been asked to participate in an international conference on the preservation of modern architecture, being organized for 1994.

The plight of the Neuhaus House indicates, once again, that no building in Houston, irrespective of its location, its architectural merit, or the prestige of its associations, is immune from the threat of demolition. Diane Ray and members of the Modern Architecture Preservation League have demonstrated the feasibility of building a constituency for the protection of modern landmarks. As Jim Steely indicates, the responsibility for ensuring that preservation is even an option is essentially local. From the 1940s through the 1960s, Houston reveled in its image as a "city of the future." Nowhere was this given more convincing representation than in buildings of modern design. If these are not to follow Victorian Houston into a state of virtual extinction, then efforts must be made to identify, interpret the significance of, and legally protect the city's outstanding works of mid-20th-century modern architecture.

Stephen Fox

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Joel Warren Barna
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For the People's Park

Several days a week, to help hold on to health and humor, I trot a couple of miles under the arch of live oaks along Hermann Park's jogging trail. In 1984, while training for the Houston Marathon, I ran that same course 50 miles a week and wrote some rapturous anaerobic verses titled "Poem for the People's Park." I had chosen to train on the two-mile dirt track instead of in Memorial Park because of the visuals: matrons walking in groups, coveys of skinny runners from Rice and the University of Houston. I remember with special fondness a dignified elderly man wearing a hospital bracelet on his wrist, smiling broadly as if each morning were a blessed reprieve for us all, even the high-stepping horses from the stables on Almeda. In those days the Hermann crowd was a yeasty mix of folks of all classes, ages, and races, none of whom wore gold chains or Day-glo shorts.

On the day I sat down to write the poem, I remember distinctly, I had found along the trail a sleeping man wrapped in brown paper, lying peacefully on the swale nearby. There he was, eyes closed, face turned up to heaven, enjoying the people's park unmolested. I must have found something wonderful about the man, because he made it into the poem. Looking back, I realize that his sleeping form spoke to me of the solitude, tranquillity, and freedom many of us find in this green oasis.

Since that time I've noticed many changes occurring in Houston's great urban public space. Miles of walkways wide enough to accommodate a Rolls Royce have begun snaking through Hermann Park's interior. Along Brays Bayou south of MacGregor Drive, the Parks and Recreation Department has made an all-out assault on a rare thicket whose dewberry bushes, rose hedges, and tall trees once provided a habitat for rabbits, squirrels, and many species of birds. On foggy mornings last year, I used to flush the same large gray owl out of a pine tree. It's been months since I've encountered him.

Why this passion for tidiness and uniformity? I've heard it argued that the city tries to eradicate these tangles because they might afford havens for the homeless. I, along with many other park users, deeply regret this loss of habitat. This is not to say that I like seeing vagrants living in Hermann Park. These people ought to have houses but should not be hidden away from the rest of us because they do not. We need to acknowledge them, to recognize their humanity. Once in a while on wintry afternoons I stopped to chat with several men who were cooking cornbread and sausage in the lee of Miller Theater. The men seemed healthy, their manner friendly and polite. I found later that when the need arose they helped the theater people move heavy equipment. They're not particularly scary, and they're not dangerous. But the lack of a permanent habitation renders them a threat to many of us who live in houses. There must be something wrong, we think, with people who sleep in thickets.

View along the main axis of Hermann Park.

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The greatest challenge facing groups and individuals interested in Hermann Park today might be how well we learn to share this precious space, this urban habitat, with a diverse group of citizen users. In the ten years I have been running through Hermann Park, six acres of precious open space have been fenced and landscaped as a Japanese garden that costs the people $1.50 to visit. The price of a zoo ticket is $2.50. General admission to the Museum of Natural Science is $2.50; the price of an IMAX Theatre ticket is $5. To play on the recently privatized golf course costs $10, $12 on weekends. While the city of Houston is in the process of leasing land it administers in trust for the people of Houston to private interests who charge admission fees that exceed the budgets of many Houston families, a significant number of picnic benches seem to have disappeared. What happened to those families who once spread picnics under the pine trees next to the playground equipment along Fannin? Where should they go now?

The Texas and Local History Room of the Houston Public Library has on file the will of George H. Hermann. The will is short, almost acerbic. It says simply that Mr. Hermann wished to make a gift of land "to be held in trust for the use of the public as a public park."

In recent meetings of the Friends of Hermann Park, a group (of which I am a member) of interested citizens formed to preserve the integrity of the park and to make improvements to it, I heard people discuss the advisability of installing park benches with center partitions that prevent a person from reclining. I heard the then director of the Parks and Recreation Department, Don Olson, refer to Hermann as a "limited-use park" and other Friends advocate ridding the park of a few limited uses like the train and the paddle boats on the Grand Basin. Already these are almost the only general "uses" presently available in the park. In a recent meeting of this group, I was told that it is Parks and Recreation Department policy not to have public restrooms in Hermann Park. It is difficult to reconcile these exclusionary attitudes and policies with the concept of a breathing space for all Houstonians.

The Friends of Hermann Park have the best intentions toward the park. They entertain grand and sweeping visions. They have undertaken to raise funds to hire a master planner to start the process of creating a premier urban park. In addition, the group has pledged to raise funds to implement the winning design from the Rice Design Alliance's Heart of the Park competition. No one can argue with these aims. However, I begin to get nervous when I hear well-intentioned and well-heeled members of this group speak of their "partnership" with the city of Houston in improving and maintaining Hermann Park.

A partnership requires more or less equal partners, sharing clearly defined responsibilities. But no organizational structure yet exists to distinguish areas in which the city would make and implement policies for areas the private group would manage. It seems imperative that, in the process of planning the park, a formal partnership agreement be created between the city and the Friends of Hermann Park. Such an agreement would establish a quasi-political structure to implement the partnership, including an ongoing citizens' commission or review board to approve all significant changes to the park. Hermann Park was given to the city in trust for the benefit of all the people of Houston, and the mayor and city council must take care not to divest themselves of their responsibility to the electorate. Moreover, we, the Friends of Hermann Park, must avoid even the appearance of privatization, such as the takeover recently attempted in Memorial Park. Runners and other users loudly rejected the proposal of a private health and fitness facility in Memorial Park. The matrons who walk in Hermann Park, the joggers on the trail do not have equally powerful voices. The Friends should certainly carry out their deliberations openly and submit their plans to public scrutiny. The true cost of private charitable subvention must not be a policy of quietly restricting use of the park by instituting user fees, eliminating popular attractions, and implementing designs hostile to users who do not conform to middle-class notions of propriety and decorum.

Olive Hershey

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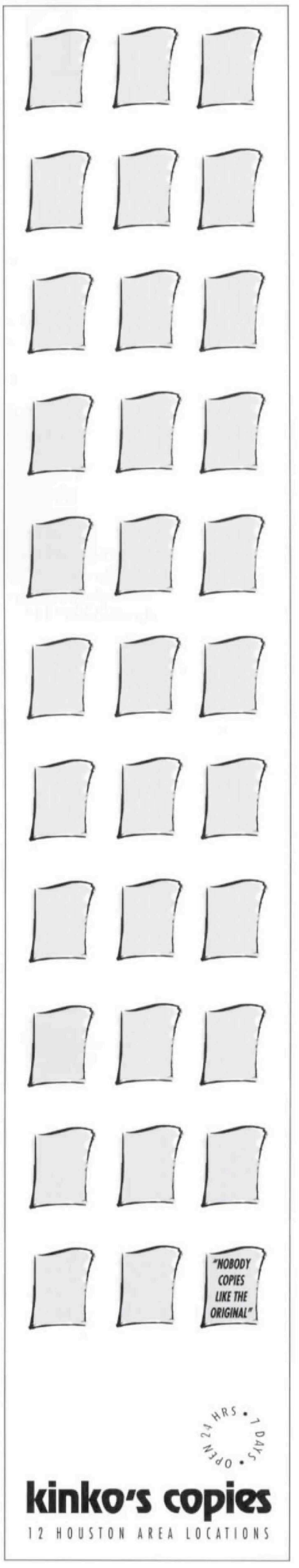
Membership Category

Amount enclosed

Checks should be sent to Rice Design Alliance, P.O. Box 1892, Houston, Texas 77251.