The Things They've Done
A book about the careers of selected graduates of the Rice University School of Architecture

Wm. T. Cannady, FAIA
Architecture at Rice

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Rice University School of Architecture
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Foreword

The idea for this book came up at home one evening over dinner with my wife, Mollie. Describing a visit earlier that afternoon from a former student in my design studio, I remarked that I was continually amazed at the achievements of these former students, or “kids,” as I often referred to them. She responded that I spoke of this subject often, and if it were true, I should write a book about what they had accomplished since leaving Rice. I said, “That is a great idea!” As we continued the discussion, she suggested that a good name for the book would be “The Things They’ve Done.” We both saw the immediate connection to the title of one of our favorite books, Tim O’Brien’s The Things They Carried, a novel about the things, both material and emotional, that soldiers carried into battle in Vietnam, as well as the things they carried away and the consequences this experience had on the rest of their lives.

With this seed planted in my mind, the book began to germinate. First, I tried to remember the many students I had taught at Rice since early 1964 so I could begin selecting those to portray in the book. This proved a formidable task. Over the years I averaged ten to twelve students per class each semester. A quick mental calculation told me that a little over a thousand students had taken my classes. In addition, I encountered another group of students in my role as administrator of both the school and several programs within it, as well as in numerous reviews frequently held by various design studios and thesis committees. Since I began teaching at Rice, approximately 1,500 students had graduated from both the undergraduate and the graduate programs. Next I went to my class files, which I had earlier organized, indexed, and boxed for storage. After a review of each class folder which contained, among other items, class syllabus, class list, problem statement (including program and site information), review notes and grades, final grades, and student teaching evaluations, I had a list of fifty-five former students. Informal consultations with several senior Rice faculty and staff added another nineteen to the initial list. The seventy-four alumni were then sent letters inviting them to participate in the preparation of this book and asking that they recommend a fellow classmate or Rice graduate who also might be included. Responses to this request and further input from faculty added another twenty alumni, bringing the total invited to ninety-four.

The alumni depicted in this book represent approximately five percent of the school’s graduates. There are alumni who should have been included, but their mail or email address had changed, and we could not find them (or perhaps they decided not to respond to the invitation). The group presented here includes a small number of students whom I did not have in my classes, but nonetheless encountered frequently. The great majority had been enrolled in one of my undergraduate or graduate design studios or in the various courses and seminars I conducted.

The idea that a connection exists between what a school attempts to teach its students and the consequences that these teachings have on its graduates as they develop careers seems to me one of the fundamental issues in education, although little time is actually spent analyzing it. Faculty spend an enormous amount of energy conceiving, developing, and delivering a design curriculum that will meet the wide range of demands placed on it by such forces as tradition and experience, professional accreditation requirements, demands for change and growth, and the desire to be at the leading edge. The process of determining what to teach and how to teach it is also affected by outside events, budgets, people, and politics. This book seeks to uncover the relationships between what was taught to a given group of alumni and how (or if) those teachings influenced their career choices. Besides teaching influences, a design education also includes the impact of informal relationships that develop among students, faculty, and staff, which may include friends, classmates, acquaintances, mentors, etc. These factors are often as important as the classroom or studio. Perhaps this book will identify the many influences on architecture students in ways that will enable educators to provide improved environments for design education.
Acknowledgments

I am indebted to many people for their generous assistance and support for this book project. A heartfelt thanks to my academic mentor Anderson Todd (eighty-five years old at this writing), one of the key figures in the Rice School of Architecture (RSA) and the only living faculty member to have known all of the important players in the history of both Rice University and RSA, including Dr. Edgar Odell Lovett and William Ward Watkin. The able staff of RSA, especially Doris Anderson, Mildred Crocker, Susan Guidry, Kathleen Roberts, and Janet Wheeler, provided me with invaluable support in accessing the RSA files and alumni records I used for locating and communicating with the selected alumni. Members of the faculty offered both encouragement and critical input, especially Fares el Dahdah, Stephen Fox, Christopher Might, Sanford Kwinter, and Gordon Wittenberg. Thanks also to RSA leaders Lars Lerup and John Casbarian, who gave me crucial critiques and suggestions for the book's scope and direction.

I especially appreciate the open advice of my two graduate assistants Alex Acemyan and Viktor Ramos, who regularly assisted me in organizing alumni submittals as well as with alumni communications. Rice University Centennial Historian Melissa Kean encouraged me to “spice up” the initial draft of the book to depict the tensions or issues at play in the various eras of the school’s history. Former President and CEO of Rice Center Don Williams was kind enough to fill me in on the details of the rise and fall of this important development of the school.

Mary Kay and Neill Binford gave me great encouragement and support over the course of the project, as did my longtime collaborator, and hiking and fly-fishing companion in Berkeley, California, Carlisle Becker, who spent countless hours on the computer and telephone helping me to figure out how best to organize the text and graphic elements. And lastly, I want to thank Polly Koch for her copy editing of the book’s text and Jessica Young and Luke Bulman for their enthusiastic support and sound ideas, and for using their considerable skills in the design of the book.
Making History

By any Texas standard Rice School of Architecture is an old school—by 2012 one hundred years old! We hope that many personal histories of the school will follow, one of which is now in your hands. The school deserves it as evidenced by the illustrious group of professionals that grace this book and whose work covers the entire territory of the architectural enterprise.

Schools are, as the society that houses them, complex, dynamic and always emerging. Looking back at their history, particularly by those who lived it, is a fascinating undertaking. Will Cannady can claim more than most of us that “I was there”. Nevertheless, it is his point of view. The selection of participants, most of them students whom he has taught or known, is also his. And they tell their own particular and often fascinating story.

Lars Lerup
William Ward Watkin Professor and Dean
Rice School of Architecture
Rice University
Houston, Texas
Introduction

Stephen Fox

William T. Cannady's collaborative memoir is a timely reflection on the history of the Rice University School of Architecture (RSA) as it, and the university, approaches the 2012 celebration of the centennial of the commencement of instruction at Rice. Will Cannady examines the years since he arrived at Rice in 1964 which, in 2012, will constitute nearly half the lifetime of the school. Electing to interpret this history through the recollections of sixty-eight alumni who graduated between 1964 and 1998, Cannady offers us a composite survey on what the school has accomplished and how it is regarded by those who studied there as undergraduates and graduates.

When the Rice Institute opened, its architecture program was the third such academic program in Texas, being preceded by Texas A&M University (1905) and the University of Texas at Austin (1910). Each school (all ensconced in the engineering departments) was identified with a patriarchal founding head, the first professor of architecture. Frederick E. Giesecke at A&M and Hugo F. Kuehne at UT presided over the architecture programs in their formative years, recruited design critics, guided students, advised the administration on the university's architectural development, ran their architectural practices, and eventually liberated architecture from engineering to become university departments. In the twenty-six-year-old William Ward Watkin, Rice's founding president, Edgar Odell Lovett, encountered a serious, disciplined architect who had spent the past two years administering preparation of the campus site and construction of the university's first four buildings. Watkin, as Cannady observes, carried out the range of duties discharged by his colleagues at A&M and UT, hiring critics (notably James Chillman, Jr., in 1916), selecting and teaching students, working with president Lovett and the campus architects Cram & Ferguson of Boston on subsequent university buildings, and running his own architectural practice. That Anderson Todd, who arrived at Rice in 1949 and retired in 1992 as Wortham professor emeritus and who remains a lively and articulate presence, has taught through so many of the historical cycles the school has experienced makes one aware of how short a time one hundred years can seem.

Cannady's account demonstrates that the RSA that emerged during the years when the Houston architect William W. Caudill was director (1961 to 1969) provided the basis of the school as it is today, Caudill found a school still operating on the academic foundation William Ward Watkin had laid out in 1912, in which few of the design instructors had active architectural practices, and which was very introverted, in contrast to the much newer architecture school at the University of Houston, opened in 1945, where young faculty who were also locally influential modern architects, notably Howard Barnstone, obtained the assistance of local philanthropists to bring the luminaries of American modern architecture to Houston to speak during the 1950s. Caudill opened RSA to the world through such programs as the Rice Design Fête (which involved well-known architects working with students on architectural charrettes), visiting lecturers and critics, and the Preceptor Program, which sent Rice architecture students to leading architectural offices in the U.S. and abroad for year long, paid internships. At the same time, Caudill also made the world aware of Rice, especially through the publication series Architecture at Rice. Issues tended to be short booklets, hardly more than ephemera. But their conciseness, graphic currency, and topicality made them persuasive emissaries of the school of architecture. Paul Hester recalls the intoxicating experience captured in Life Class, Architecture at Rice 24 (1968), edited by the artist Charles Schorre. Louis I. Kahn: Talks with Students, Architecture at Rice 26 (1969), edited and designed by Peter Papademetriou, went through numerous reprints before being re-issued in 1998 in a new edition by Dung Ngo.

Caudill had the advantage of arriving at the same time as Rice's third president, Kenneth S. Pitze, who was determined to raise the stature of the university to national standing. Caudill expanded the faculty to include Bill Lacy in 1962, Clovis Heimsath in 1963, Will Cannady, Eleanor Evans, Paul A. Kennon, Charles B. Thomsen, and Nat W. Krahl in 1964, O. Jack Mitchell in 1966, Peter C. Papademetriou in 1968, and Spencer W. Parsons in 1969. Through the 1970s, Miss Evans, Cannady, Krahl, Mitchell, Papademetriou, and Parsons, with
Todd, James C. Morehead, Jr., and Harry S. Ransom, constituted the core faculty of RSA. The curriculum of the school as it exists today is rooted in the pedagogical changes made during the Caudill administration. One of the most intriguing findings of Cannady's research is that Caudill, in effect, implemented the program begun by his ill-fated predecessor as director, Donald Barthesme, although, as Cannady also notes, it was treated flexibly and modified if practices were found to be impractical. Eleanor Evans's first year studios were the foundation of this new curriculum. Miss Evans was an artist rather than an architect. Her teaching methods were influenced by the theories of Josef Albers, under whom she studied at Yale in the early 1950s. The design exercises through which she led students stressed the construction of pattern, order, gradation, scale, and differentiation. Emphasis was placed not only on the final work but the process through which it was conceived and executed. The frequency with which Cannady's former students cite Elinor Evans, now Smith professor emerita, as one of the critical influences on their careers at Rice (John J. Casbarian and Danny Samuels find that the lessons they learned under her tutelage became the basis of Taft Architects' architectural production) indicates the enormity of her impact.

Anderson Todd likewise is cited frequently in alumni recollections. The discipline and rigor that Todd emphasized, his critical certainty, paternal authority, and patrician manner carried weight. What gave Todd's judgments substance, though, were the buildings he designed. Although few in number, they are remarkable because of their constructional economy, proportional grace, and spatial generosity. Given that most of the respondents to his inquiry were his former students, it is not surprising that Will Cannady is also cited as an important influence. Cannady's pragmatism, his involvement with the real world of Houston real estate development and building construction, his knowledge of building economics, and his exceptional drawing skills and personal enthusiasm gave students confidence in his directives and encouragement. Caudill recruited diverse faculty members. Given the school's small size, he hired teachers with pronounced personalities and individual talents rather than trying to conform faculty members to a single ideal.

In the early 1970s, faculty members began to publish reports about Houston and its architecture in the international architectural press, giving Houston visibility as a city that it had not attained before in the architectural media. As Houston's most publicized young architect of the 1970s, Will Cannady served as a correspondent for the cutting-edge London journal Architectural Design. He wrote critical commentary on One Shell Plaza. Houston Intercontinental Airport and Houston Center, and, with Jonathan King of CRS, a series of photo crits of the LBJ Library, DFW Airport and the Galleria. Cannady's leave of absence for study at the Bartlett School of Architecture in London had brought him into contact with such London-based critics and theorists as Reyner Banham, Cedric Price and the U.S. expatriate Charles Jencks. Peter Papademetriou, on occasion with assistance from Peter G. Rowe, became the prime interpreter of Houston architecture during the 1970s and 1980s. Papademetriou wrote in Architectural Design, The Architectural Review (London's other major journal), the Milan journal Domus, the Athens journal Architecture in Greece, and ultimately as the southwestern correspondent for the U.S. journal Progressive Architecture. As author of the first guidebook to Houston architecture, Houston: An Architectural Guide (1971), Papademetriou analyzed Houston for the sprawling suburbanized city it was, a confrontation with reality that aroused the indignation of some members of Houston's architectural fraternity. The city-as-laboratory became well established in the late 1960s as the site of studio design problems. Subsequent Rice architecture faculty have continued to explore, question, and analyze Houston, one of the most hard-to-love cities in the U.S., keeping it at the forefront of international discourse. The architectural historian and critic Richard Ingersoll, former associate professor of architecture, in his book Sprawltown: Looking for the City on Its Edges (2006), Albert Pope, professor of architecture since 1986, in his book Ladders (1996), and Lars Lerup, dean and William Ward Watkin Professor of Architecture since 1992, in his book After the City (2000), continue to examine Houston for ways in which to understand and come to terms architecturally with the phenomenon of the postmodern, postindustrial, de-urbanizing city. The cosmopolitan scope of the books Peter Rowe has published attests to the impact that the architectural and urbanistic inquiries pursued at Rice have had on alumni.

Cannady charts the impressive advances RSA made in the 1970s under its first dean, David A. Crane, especially because of the faculty Crane recruited—notably Adèle Naudé Santos and Antonio de Souza Santos of Capetown—and the important institutions he-founded, the Rice Center for Community Design and Research and the Rice Design Alliance
(Will Cannady was a founding board member of RDA). Yet the turmoil that Crane caused in his effort to turn the RSA into a school of urban design revealed the deeply entrenched commitment of faculty and students to architecture. It required the considerable administrative and personal skills of O. Jack Mitchell (even though he was a proponent of urban design) to restore balance and equanimity to the day-to-day operations of the school, first as associate dean under Crane, then as dean (1981-1989). An underlying issue, which Cannady addresses in his conclusion, is the size of RSA. Its relatively small size in terms of numbers of students has made it difficult for the school to sustain multiple programs, although from the late 1960s through the 1970s it tried to do just that. It is intriguing to see how many of the alumni from this period acknowledge the benefits they received from such programs.

A powerful instrument around which Mitchell was able to renew consensus among faculty, students, alumni, and university administrators was the alterations and additions to the architecture building, M. D. Anderson Hall, carried out between 1979 and 1981 by the London architects James Stirling, Michael Wilford & Partners. The recognition RSA received, nationally and internationally, for constructing the first Stirling and Wilford building in the U.S. reinvigorated the school just as postmodernism was challenging the foundational bases of modern architectural practice. Mitchell was a more relaxed and accommodating personality than the charismatic Caudill or the intense Crane. Yet he understood the importance of keeping Rice in contact with the wider world of architecture. His enthusiastic support of Cite: The Architecture and Design Review of Houston, the quarterly design journal launched by the Rice Design Alliance in 1982, his patronage of the school’s Farish Gallery, which under the direction of Drexel Turner became one of the foremost architecture galleries in the U.S., and his promotion of the visiting critic positions that brought well-known architectural teachers to Rice made the school a center of architectural cultural production. Jack Mitchell’s sudden death from heart failure in 1992 made his colleagues much more aware of the impact he had as dean. It inspired his former student Jay Baker, in league with the Rice Design Alliance, to launch an architectural competition for the re-design of Hermann Park, which in turn sparked formation of the Hermann Park Conservancy and the systematic, on-going renewal of one of Houston’s most important public spaces. Among the new faculty members added in the 1970s and 1980s, several have become strongly identified with the school. John Casbarian, who joined the faculty in 1973, was a partner in Taft Architects along with his Rice classmates Danny Samuels and Robert H. Timme. During the 1980s, Taft Architects were the most publicized young architects in Houston. In 1985-1986 Casbarian became the first faculty member since James Chilman in 1921 to win a fellowship, along with his partners, to the American Academy in Rome. In 1979 Gordon G. Wittenberg, Jr., became a member of the faculty. He and his wife and partner Susan maintained an architectural practice as did Peter D. Waldman, who joined the faculty in 1981, and for a time Albert Pope and William H. Sherman, who arrived in 1986.

In the early 1990s the resiliency of RSA was tested, as Cannady observes, because of the brevity of the tenures of Paul Kennon and Alan Balfour as deans. Kennon’s sudden death from heart failure in Anderson Hall in 1990, after less than a year as dean, and Alan Balfour’s departure to head the Architectural Association in London two years after succeeding Kennon triggered repetitive searches for replacements. But the studio system of instruction ensured that learning continued. One of the recurring observations that stand out among those of alumni respondents is the value that accrued to them because of their interactions in studio with critics, and each other. Because architectural instruction at Rice remains centered there, the design studios are the primary places in which students absorb the formal and inferential lessons to be learned in a school of architecture. The studio and jury system constitutes an important mode of socialization. It provides sites where individual discovery and collective learning happen simultaneously and where students are trained to defend their premises architecturally and discursively.

The years since Lars Leup became dean in 1992 have been marked by the consolidation of the school under his and associate dean and professor Casbarian’s leadership. Leup’s revival of the Architecture at Rice series has become one way to mark milestones in the school’s progress at the turn of the twenty-first century. John Breshears (M. Arch. 1993) won the first Peter Rice Research Grant from Ove Arup & Partners for the work he did in Tools and Technology, Body and World: A Structurally Dynamic Pedestrian Bridge, Architecture at Rice 32 (1993). Another student, Branden Hookway (M. Arch. 1997), was the author of Pandemonium: The Rise of Predatory Locales in the Postwar World, Architecture at Rice 37,

Cannady notes with some chagrin the relative lack of alumnae among the respondents. As early as the mid-1920s, Ruth Young McGonigle, (B.S. Arch. 1924), began a fifty-year architectural practice in her adopted city, the Texas-Mexico border town of Brownsville, although she did not seek to become licensed after the State of Texas enacted a licensing law in 1937. The first three registered female architects to head their own offices in Houston were Lavonne Dickinsheets Scott (subsequently Andrews), (B.S. Arch. 1934), Betty Jo Jones (B.S. Arch. 1947) and Elaine H. Maas, (B.S. Arch. 1948). The changing profile of the American architectural profession is evident in comparing the positions attained by alumni respondents to those that in 1964 would have seemed normative. From the late 1930s through the 1970s, Rice alumni stood out in the Houston architectural profession as heads of firms bearing their names and as officers of the local and state chapters of the American Institute of Architects (and, as Cannady points out, on two occasions presidents of the AIA’s national body). Rice’s ascent to a school of national standing has meant that its graduates are widely dispersed geographically, although Bill Kendall, Scott Ziegler (and Michael Cooper), Val Glitsch, Jay Baker, David Calkins, Natalie Appel, and James Evans among those in this survey stand out as heads of Houston architecture offices. The presence on the faculty of assistant professors Christopher Hight (B. Arch. 1995) and Dawn Finley (M. Arch. 1999), visiting critics Larry Albert (M. Arch. 1997), Laura Koehler (M. Arch. 1999), Peter Koehler (M. Arch. 2001), Blair Satterfield (M. Arch. 1995) and Kerry Whitehead (M. Arch. 1997), and visiting lecturer Rives Taylor (B. Arch. 1984) indicates the value that RSA places in the education it instills.

Will Cannady has done RSA a great service by calling on multiple voices and different points of view to assess the effects that architectural education at Rice has had on the school’s graduates. As his conclusion indicates, this perspective is a useful instrument for laying out future directions as architecture at Rice approaches its first century of existence.

Stephen Fox is a fellow of the Anchorage Foundation of Texas.
1965–1998
Alumni by Graduation Class

1961–1969 Caudill Era
1964, 1965 Charles Redmon, FAIA – Architect, Cambridge, Massachusetts
1965, 1966 William T. McGregor – Real Estate Developer, Los Angeles, California
1966 Joshua Jih Pan, FAIA – Architect, Taipei, Taiwan
1966, 1967 Thomas R. Bean, AIA – Practicing and City Architect, Kansas City, Missouri
1967 R. Doss Mabe, FAIA – Architect, Los Angeles, California
1967 Laurin McCracken, AIA – Artist and Architect, Fort Worth, Texas
1966, 1968 Frederick (Rick) Conrad Gardner – Photographer, Houston, Texas
1971 Danny Samuels, FAIA – Architect and Teacher, Houston, Texas

1969–1972 Todd Era
1970 Bill Kendall, FAIA – Executive Architect, Houston, Texas
1971 Antonin Aekc, FAIA – Architect, Atlanta, Georgia
1971 Michael Garrison, AIA – Teacher, Austin, Texas
1971 Paul Neyland Hester – Photographer and Teacher, Houston, Texas
1971 Peter G. Rowe – Teacher and Administrator, Cambridge, Massachusetts

1972–1978 Crane Era
1972 Stephen B. Sarasch, AIA – Architect and Design/Build Real Estate Developer, San Luis Obispo, California
1972 Brand N. Griffin – Space Systems Analyst and Designer, Huntsville, Alabama
1974 Richard Becherer – Architectural Historian and Teacher, Pittsburgh, Pennsylvania
1974 Daniel D. Bennett, FAIA – Teacher and Administrator, Auburn, Alabama
1975 William P. Lacey, AIA – Architect, Los Angeles, California, and New York, New York
1976 H. Ralph Hawkins, FAIA – Architect, Dallas, Texas
1976 John R. Rivers, AIA – Architect, Boston, Massachusetts
1976 R. Scott Ziegler, AIA – Architect, Houston, Texas
1974, 1977 Robert F. Anderson, AIA – CAD Software Executive, Columbia, Maryland
1977 Richard Beard, AIA – Architect, San Francisco, California
1977 Robert M. Eury – Executive, Non-Profit Association, Houston, Texas
1977 Charles J. Hultstrand, AIA – Architect, Greenville, South Carolina
1977, 1979 Jeffrey B. Averill, AIA – University Architect, Los Angeles, California
1977, 1979 Richard A. Stacey, AIA – Architect, San Francisco, California
1978 Ric Guenther, AIA – Architect and Real Estate Developer, Houston, Texas
1978–1989 Mitchell Era

1980 Michael R. Broshar, FAIA—Architect, Waterloo, Iowa
1979, 1981 Peter Thaler, AIA—Architect (with Judith Mattingly), San Francisco, California
1980, 1982 Mark Knight, AIA—Architect, Glen Ridge, New Jersey
1982, 1984 Rafael Longoria, AIA—Teacher and Architect (with Patrick Peters), Houston, Texas
1984 Filippo Spaini—Architect, Rome, Italy
1985 Kevin Daly, AIA—Architect (with Christopher Genik), Los Angeles, California
1985 Christopher Genik—Architect (with Kevin Daly), Los Angeles, California
1985 James D. Weiner, AIA—Architect, Los Angeles, California
1984, 1986 Catherine Spellman—Teacher and Administrator, Tempe, Arizona
1981, 1987 Ikhlas Sabouni—Teacher and Administrator, Prairie View, Texas
1988 Gregory S. Herman—Teacher, Fayetteville, Arkansas

1989–1993 Kennon and Balfour Era

1989 Patrick Peters, AIA—Teacher and Architect (with Rafael Longoria), Houston, Texas
1989 Randall P. Stout, FAIA—Architect, Los Angeles, California
1992 Rhett Butler, AIA—CEO, Hardware Manufacturing, New York, New York

1993–present Lerup Era

1994 Tze-Boon Ong—Architect, Singapore
1996 Mark Kroeckel—Architect (with Adam T Hayes), New York, New York
1995, 1997 James M. Evans, AIA—Architect and Real Estate Developer, Houston, Texas
1998 Blaine E. Brownell—Researcher, Tokyo, Japan, and Seattle, Washington
1912
The Rice Institute begins classes

1913
New York City's Grand Central Terminal opens; Stainless steel invented

1914
The Port of Houston opens, seven years after digging began

1915
The theory of general relativity proposed; Domino house designed by Le Corbusier

1916
Boeing manufactures first airplane in Seattle

1917
The first Pulitzer Prizes are awarded; De Stijl published by Theo Van Doesburg

1918
Women vote in Texas for the first time; In Houston, 15,640 women register

1919
Staatliches Bauhaus opens with Walter Gropius as director; Rocket travel to Moon first suggested
1920
- San-A-Doo introduced; bathtub goes into effect

1921
- Wright's Hollyhock House opens in LA
  - Mies van der Rohe proposes all-glass skyscraper

1922
- Rudolph Schindler completes his studio-residence, the Kings Road House in L.A.

1923
- Zipper invented
- John Heisman serves as head coach for Rice Owls football

1924
- The Museum of Fine Arts of Houston, the first in Texas, opens

1925
- F. Scott Fitzgerald publishes *The Great Gatsby*
- Bell Telephone Labs founded
- Garrit Rietveld completes the Schroder House

1926
- Great Wall is built in China
- NBC radio network established

1927
- First transatlantic telephone call

1928
- Prohibition goes into effect
- Band-Aids introduced
- Wright's Hollyhock House opens in LA

1929
- Mies van der Rohe proposes all-glass skyscraper
1928
Kodak produces the first 16mm movie film, making amateur color motion pictures possible.

1929

1930
The 3M Company markets transparent Scotch tape; Pluto discovered.

1931
Empire State Building completed; Freon introduced; Salvador Dali paints Persistence of Memory.

1932

1933
Construction begins on the Golden Gate Bridge in the San Francisco Bay; Prohibition ends.

1934
An Intracoastal Canal is built to link Houston to the Mississippi River navigation system.

1935
Buckminster Fuller introduces the Dymaxion Car; Parking introduced.
1936
Frank Lloyd Wright builds Fallingwater; SOM founded; Volkswagen Beetle introduced

1937
Walter Gropius moves to U.S. to teach at Harvard; Nylon patented

1938
The Federal Highway Act begins a study for the Interstate Highway System; Wright's Taliesin west in Arizona's desert established

1939
The Wizard of Oz premieres; WWII begins

1940
Pearl Harbor attacked by Japan; First color television broadcast

1941
Orson Welles' Citizen Kane debuts; Les Paul designs and builds the first electronic guitar

1942
First nuclear reactor starts; Work begins on the Alaskan Highway; over 1,500 miles of road built in eight months

1943
Slinky invented by Richard Summer; IKEA founded
1944
- Quartz crystal clock invented;
- Anti-biotics become widespread use

1945
- M.D. Anderson Foundation formed the Texas Medical Center, now the largest concentration of research and healthcare facilities in the world.

1946
- Ove Arup & Partners founded; Espresso machine invented

1947
- Engineering begins on Houston's Gulf Freeway, the first in Texas; Frisbee invented

1948
- Houston annexes six suburbs and doubles in size to 216 square miles; GM introduces tail fins; Velcro invented

1949
- Houston's Shamrock Hotel by Glen McCarthy opens; Philip Johnson's Glass House opens

1950
- Mies van der Rohe opens the Farnsworth House; Plastic charge card introduced by Diner's Club; Weber introduces the all-metal grill for outdoor cooking

1951
- First book on computer programming published; Videotape recorder invented
From the very beginning, Dr. Edgar Odell Lovett, president of Rice Institute in Houston, Texas, set forth a grand vision for building a world-class university, one in which architecture would play a significant role. He eloquently said, "Another early decision of the trustees of the Institute was the determination that the new institution should be housed in noble architecture worthy of the founder's high aims; and upon this idea they entered with no lower ambition than to establish on the campus of the Institute a group of buildings conspicuous alike for their beauty and for their utility, which should stand not only as a worthy monument to the founder's philanthropy, but also as a distinct contribution to the architecture of the country."

In the late spring of 1912, Lovett drew up a list of the Institute's original nine faculty for its seven departments, which were Architecture, Athletics, Biology, Chemistry, Electrical Engineering, Mathematics, and Physics. William Ward Watkin, supervising architect with Cram, Goodhue & Ferguson, the noted Boston and New York architectural firm that had designed the new campus buildings, was appointed instructor in architectural engineering. Rice Institute opened September 23, 1912, with fifty-nine students. The first class in the Architecture Department consisted of six freshmen. The department was assigned space on the second floor of the mechanical laboratory.

Watkin, a graduate of the University of Pennsylvania, where he studied under Paul Philippe Cret, organized the department's curriculum along the lines of his alma mater, a school modeled after the École des Beaux-Arts in Paris. In 1914 and 1915, with Cret's assistance, he hired the first two faculty for the department, graduates of the University of Pennsylvania, Jack Tilden and Francis Keally.

In 1916 three of the original architecture students from 1912 were awarded B.A. degrees, and after the fifth year of study, they earned B.S.Arch. degrees. James H. Chillman was added to the faculty in 1917. The architecture curriculum, as described in the Academic Catalogue in 1920, was to give students "a comprehensive understanding of the art of building; to acquaint them with the history of architecture from early civilization to the present age; and to develop within them an understanding and appreciation of those conceptions of beauty and utility which are fundamental to the cultivation of ability in the art of design."

Twelve courses were offered, including Freehand Drawing, Watercolor, History of Architecture, History of Sculpture, Construction, Ornament, and Drawing.

Chillman was appointed interim head of the Architecture Department when Watkin took a one-year leave for travel in Europe in 1928–1929. The program description in the 1930 Academic Catalogue added the phrase: "to create in the student an appreciation of architectural refinement and dignity." Also in 1930, according to the Archives of the Registrar's Office, five students received the B.S.Arch. degree (a five-year course of study). The number of architecture graduates with a four-year B.A. is unknown.

Courses offered in 1940 included History of Modern Architecture. Seven students received B.S.Arch. degrees in 1940. Watkin and Chillman were the only faculty remaining in the department that year; the majority of teachers had departed to fight in World War II. In August of 1947, the Architecture Department moved into the newly constructed Anderson Hall. Also that year Anderson Todd, recently graduated from Princeton University, was
added to faculty. At Princeton, Todd had studied under Jean Labatut, the first to teach modern architectural design principles in the U.S.

In 1949 the American Institute of Architects (AIA), in its first annual meeting to be held in Houston, elected Watkin to the AIA College of Fellows (FAIA). At this same meeting, Frank Lloyd Wright, a longtime acquaintance of Watkin's, was awarded the Gold Medal of the AIA.

The Rice Architecture Department's curriculum description was modified in 1950, proposing to give the student "an understanding of the art of modern building." Seven teachers were listed on the faculty in 1950, and according to the Archives of the Registrar's Office, fourteen students earned B.S.Arch. degrees and two graduated with M.Arch. degrees.

Watkin died in 1952. His forty years leading the department set the architecture program on a firm course, grounded in the traditions of building and formal, classical design. His long involvement with the Rice University trustees and with Lovett, initially as the onsite campus architect, and then in his capacity as head of the Committee of Facilities and Grounds, and as chairman of the Committee on Outdoor Sports, assured him and the department a prominent place in the history of Rice University. With his emphasis on select student admissions, rigorous academic standards, and teaching excellence, he built a strong foundation for the future growth of the department.
James C. Morehead, a graduate of Princeton University and Carnegie Institute of Technology, was appointed head of the Rice Architecture Department by President William V. Houston. Morehead continued the direction set by his mentor Watkin. In 1957–1959, however, the National Architectural Accreditation Board (NAAB) in Washington, D.C., visited the department and decreed that it had lost its national accreditation. Donald Barthelme, a graduate of the University of Pennsylvania and a noted modernist architect practicing in Houston, was appointed co-head of the department in 1959. Barthelme set forth a radically new curriculum with a single course at each level of the six-year program. Titled Principles of Architecture, each course consisted of five parts: Theory and Philosophy, Architectural Design, Architectural Communication, Architectural Construction, and Profession and Practice. (The faculty roster listed William W. Caudill as a staff specialist.) According to the Archives of the Registrar's Office, in 1960 the number of degree candidates was seventeen each for the five-year B.S. Arch. and the six-year M.Arch.

In an interview with Todd on February 1, 2007, he said that Barthelme created a crisis in the early summer of 1961 when he attempted to fire the entire faculty. He had been brought in to address the accreditation problem through his connection with a member of the Board of Trustees, which appointed him without input from faculty and students. According to Todd, given the lack of popular support for Barthelme, Acting President and Provost Carey Croneis asked him to step down and Morehead again assumed sole leadership of the department. The accreditation crisis would end up in hands of the next president of Rice University, Kenneth Sanborn Pitzer.
1957
Sputnik becomes first satellite; Permanent research station established at South Pole; Casio electronics founded

1956
The Census Bureau notes a trend in population movement toward the suburbs; Mies van der Rohe completes Crown Hall at IIT

1955
Philip Johnson builds his Glass House; Le Corbusier completes Notre Dame du Haut at Ronchamp
1958
Mies van der Rohe's Seagram Building completed; Baby boom ends; NASA formed

1959
Wright's Guggenheim Museum completed after 16 years; Barbie doll hits the market; First commercial Xerox machine sold

1960
Rice Institute becomes Rice University; Costa and Niemeyer's Brasilia begins construction; Peace Corps founded
William W. Caudill, a graduate of Oklahoma State University and Massachusetts Institute of Technology, was appointed chairman of the Architecture Department in the summer of 1961. News of his appointment was well received at the NAAB in Washington, D.C. Pitzer, Rice University's new president, wrote in a letter to Caudill, "I hope to see the Rice program in architecture develop to one of the very highest quality with respect to influence on academic architecture nationally and internationally." Pitzer later led the development of a ten-year plan for Rice, approved at the Board of Trustees' meeting on August 19, 1964, which concluded in general that a "departmental faculty of about ten full professors and an equal number of junior faculty is the minimum size at which distinguished standing becomes feasible," and recommended for the Architecture Department that "the size of faculty and student enrollment should be increased over the next ten years to between one hundred fifty and two hundred undergraduate students in the Bachelor of Architecture degree [program] and fifty in a Master's degree program."

In 1962, according to Caudill, "the beginning of the 50th year, ninety-one students were enrolled in architecture." The General Announcements listed thirteen faculty with eight full-time appointments. Caudill, who assured the department that he had no plans to change the curriculum or faculty, made significant contributions by initiating the Architecture at Rice publication series, the Design Fete and the Preceptor Program, the last of which brought, and still brings, students into the practices of prominent architects across the country. He had the backing of the university for these initiatives, reporting that "the Board of Trustees gave a vote of confidence on 26 July 1962 when it approved a generous appropriation which enables us to do things that need to be done." According to Todd, Caudill also brought a handful of young teachers, including Bill Lacy, who served as assistant head of the department, a role he continued to play until he left Rice in 1965.

Caudill's approach put an emphasis on team teaching. As before under Barthelme, one course at each of the six levels covered all subjects. However, one professor was assigned responsibility for each level and coordinated the staff in delivering instruction in the many course subjects, which were presented in the context of a design studio. In 1964 Caudill reduced the five course components to three: Design, Technology, and Management. Design projects started out with basic design in the first year and increased in complexity to large-scale building complexes and urban design and planning at the upper levels.

In 1966 the department's name was changed to the Rice School of Architecture (RSA). Caudill's title was changed to director and William T. Cannady was appointed associate director. Caudill had an outstanding ability to communicate with a wide range of people. This and his intense use of public relations and publications to spread the word about the school and its activities propelled RSA onto the national scene. Years later Caudill would be awarded the Gold Medal of the AIA for his contributions to furthering the profession of architecture.

Students benefited from the team teaching because it brought them into more contact with the faculty. Faculty, however, chafed at the scheduling demands, which prevented both students and faculty from focusing on a design project in depth. They described their teaching schedule as a game of Musical Chairs. Teachers would move from one class to another in order to deliver instruction in a special area of expertise, such as structural engineering, as

NASA's "Manned Spacecraft Center" (renamed Johnson Space Center) opens
Berlin Wall erected
Archigram magazine founded
Jane Jacobs publishes *The Death and Life of Great American Cities*
it related to an architectural design problem, only to repeat the instruction again in a relatively short time with another design studio. Todd, designated the roving “Design Tsar,” worked to maintain a consistent level of quality in the design studios.

Caudill also nurtured his Design Fete initiative. In 1966 six distinguished architects from around the world were invited to participate in the “New Schools for New Towns” Design Fete under Cannady's direction. Sponsored by the Ford Foundation’s Educational Facilities Laboratories, the two-week program put RSA students together with students from other U.S. architecture schools to work with six architect-led teams of educators, architects, engineers, and consultants on research and design projects. Each lead architect also delivered a formal lecture. Robert Venturi was one of the six architects to lead a team. He had recently published *Complexity and Contradiction in Architecture* (Museum of Modern Art, 1966), described in the introduction by Vincent Scully, professor of art history at Yale University, as “probably the most important writing on the making of architecture since Le Corbusier’s *Vers une Architecture* of 1923.” The book was highly critical of many of the major precepts of modern architecture, such as “less is more,” “solutions should be straightforward and simple,” “either-or” reasoning, and “ideas and concepts should exhibit consistency.” Venturi instead argued for “non-straightforward architecture,” “complexity and contradiction over simplification or picturesqueness,” “ambiguity over clarity,” and a “both-and” vs. an “either-or” approach, declaring that “less is a bore.”

His lecture on the Vanna Venturi House, in which he discussed his controversial theories, had a major impact on the school, as did the lecture by Cedric Price of London. Price used his project The Fun Palace (conceived with Joan Littlewood) to present his radical theories for an architecture based on flexibility, impermanence, and use of technology, and he talked about Pottersies Think Belt, his critique of the traditional university. These ideas created tension between faculty members seen as defenders of modern architecture and those interested in the new, emerging ideas of post-modern architecture. The findings of the Design Fete were published in the RSA's *New Schools for New Towns*.

Other important figures to give public lectures at RSA during this era were Louis Kahn and Buckminster Fuller. Distinguished visiting teachers/critics included Jerzy Soltan of Harvard University and Jean Labatut of Princeton University.
Fuzzy logic invented
Diet soda released
Zip codes introduced in U.S.
Genetic cloning first presented as a possibility
Free University project by Candilis, Josic, Woods begins
Rice University became the first U.S. university to establish a Department of Space Science
Charles Redmon received B.A. and B.Arch. degrees from Rice. He joined Cambridge Seven Associates, Inc. (C7A) in 1965, became a principal in 1970, and was named managing principal in 1986. Prior to joining C7A, he spent a year in Santiago, Chile, on a Ford Foundation Fellowship studying community development as part of a Rice research project. He has broad experience in architecture, urban design, and planning. Since 1975 he has been an active member of Cambridge's Region/Urban Design Assistance Team (R/UDAT), an AIA public service initiative, and has provided planning and urban design advice to over sixty communities across the United States and Canada. Redmon also has been very engaged with issues about transportation, growth, and urban design in the Boston area. He provided consulting advice to the Surface Transportation Policy Project, a national coalition to change transportation policy, on the community development impact of the Intermodal Surface Transportation Efficiency Act of 1991. In addition, he has consulted on community development and urban design issues in the U.K., Italy, Yugoslavia, Germany, and Kuwait. Redmon is currently chairman of the Board of Directors of Boston Architectural College, a design school with over a thousand students studying architecture, interior design, and landscape architecture.

As a principal at C7A, Redmon has directed numerous interdisciplinary teams on a wide range of projects, including transportation centers, aquariums, museums, shopping centers, office buildings, hotels, and university facilities. Many of his projects have involved major citizen participation programs in the design process. His built projects exceed $1 billion in construction value.

Redmon has been active in a large number of local, regional, and national civic, professional, construction industry, and academic organizations. He is the recipient of numerous design awards and honors, including AIA's Edward C. Kemper Award in 1985 and an Honor Award from Boston Society of Architects in 2002, and he was named a Distinguished Alumni of Rice University in 2006.

For me the School of Architecture at Rice was all about immersion in architecture from day one, with very provocative faculty and very bright students. All student levels occupying the same room was very important, as we could see what was ahead of us and we could learn from each other irrespective of class groupings.

This period in the early sixties was very exciting as Rice was climbing out of losing its accreditation to becoming a school that was committed to bringing the academy and practice together. The school still has the best undergraduate program in the country, in my view. My office, Cambridge Seven Associates, has employed and mentored almost thirty Rice "preceptoresses" [students in the Rice Preceptor Program] since 1975.

Finally, as an impressionable young student, I was able to interact with an extraordinary group of faculty that both influenced me while in school and mentored me after graduation. I was able to talk to Bill Caudill about the school/office/profession, Andy Todd about critical thinking and the importance of using your eyes, and Bill Lacy about taking risks. All became my colleagues and friends. They encouraged me to dream, take risks, and give back to my school, profession, and community.
The Things They've Done


Polyester clothing introduced
Bullet trains introduced in Japan, 170 mph top speed
Containerships introduced
Hearing aids introduced
Kuwait National Petroleum Company Headquarters Building, Kuwait, 2001-2004. Client: Kuwait National Petroleum Company; Photography by Charles Redmon, FAIA

Forest Hills Transit Station, Boston, MA, 1977-1987. Client: Massachusetts Bay Transportation Authority; Photography by Steve Rosenthal

William T. McGregor graduated from Rice with B.A. and B.Arch. degrees. He then received an M.B.A. from Harvard University in 1988. McGregor went on to start The McGregor Company, a real estate development firm specializing in the development and property management of complex special-use and commercial projects. Over the past sixteen years, the company has developed in excess of twenty projects, most of them commercial projects in which the firm held an ownership interest. Other projects for various institutions and individuals have been developed on a fee basis. The McGregor Company employs eight individuals in a professional capacity, and from time to time it oversees numerous others in construction and property management roles.

Notable past projects include the Creative Artists Agency Building, Beverly Hills; the Fox Studio Lot, Los Angeles; Tom Hank's family residence, Sun Valley, Idaho; redevelopment of the Benjamin Franklin House, Philadelphia; and Steven Spielberg's family residence and equestrian facility, Brentwood, California.

Current projects include One Santa Fe, a mixed-use apartment project in the Los Angeles Arts District; 8th/Grand/Hope in Downtown Los Angeles; 3400 Cahuenga Boulevard, a mixed-use project (apartment building, health club, office building, and parking structure) in Los Angeles; Wilshire and Spalding, a mixed-use project (commercial space and condominums) in Beverly Hills; redevelopment of Bel-Air Bay Club, a beach club in Pacific Palisades, California; the Edie and Lew Wasserman Eye Research Center, part of the UCLA Jules Stein Eye Institute, Los Angeles; and Michael Ovitz's family residence in Beverly Hills.

In 2002 McGregor received a Preservation Design Award from the California Preservation Foundation for the restoration and expansion of the City of Sacramento Hall of Justice Building, and in 1998 the Urban Land Institute (ULI) gave McGregor its Award for Excellence for the Wilshire Palisades Building, Santa Monica, California.

One of my first projects my freshman year in the Rice School of Architecture was the design of a small South Seas island home. My solution was a straightforward, simple, highly rational wood-frame structure. It was perfect. I remember, as our solutions evolved, I would glance at my classmate's progress and be struck by the utter whimsy, impractically, and irrationality of his solution. Harry Ransom gave me a 3 (C), and he gave my neighbor a 1 (A). I learned the same lesson many times over during the following four and a half years. We both stayed through to our fifth year graduation, the same classmate, and we both thoroughly benefited from and substantially enjoyed all that we experienced— with him forever the creative one, and me the rational one. Rice taught me to love architecture, but it also taught me that my career path should be that of a developer, not that of an architect. And so it has become.

I will forever be indebted to Rice and its superb program and professors (yes, even Harry Ransom). As a side benefit, my path has allowed me to always be the client and thus to be the nemesis of some of the best architects in the world.
Hall of Justice, Sacramento, California, Barton Myers Associates, Architect


Joshua Jih Pan completed his B.S. degree at National Cheng Kung University in Taiwan. The year after he received his B.Arch. from Rice, he earned his M.S.Arch. in Urban Design from Columbia University, where he was awarded a full tuition scholarship and the William Kinne Fellows Traveling Fellowship.

Before returning to Taiwan in 1976, Pan worked at the New York firms of Philip Johnson and Richard Foster, and Davis, Brody & Associates, and in New Jersey at Collins Uhl Hoisington Anderson. He obtained his professional license in 1972 while in the U.S. Pan established his practice, J.J. Pan and Partners, in 1981. The firm has since won numerous local and international awards for design excellence, and its projects have been widely published. In addition to his professional work, Pan has taught over the last thirty years as adjunct professor at Chung Yuan Christian University, National Taipei Institute of Technology, Tunghai University, and National Taiwan University of Science and Technology. He is currently a practicum professor at the University of Hawaii at Mānoa. He also served as the president of the Chinese Institute of Urban Design, director of the Taipei Architects Association, and the Architectural Institute of the Republic of China.

In 1994 Pan was elected to the AIA College of Fellows, and in 1996 he received from the national government the R.O.C. Outstanding Architects Award for lifetime achievement. In 1998 Pan was listed by Commonwealth magazine as one of the two hundred personalities most influential in shaping Taiwan’s future development. He frequently serves as a design juror and critic, and is often invited to speak at domestic and international conferences.

As I came from a very different world on the other side of the globe—Taiwan—my first experience at Rice in 1964 was a total shock. As a new fourth-year student, I had to find my way to be accepted by the close-knit classmates, and I had to use my very limited English to defend my design in front of professors and peers.

After the initial awkwardness, I found that my intimate class of around fifteen students was quite friendly to me. The professors, as tough and critical as they were at juries, were quite patient in guiding my design work, and were open-minded in accepting my peculiar ways of expression and presentation. Other than Dean Caudill and Professor Todd, who were like father figures to the department then, RSA was dominated mostly by very bright young faculty such as Cannady, Thomsen, Lacy, Sobel, Mitchell, etc., who had graduated only recently from top graduate schools around the country. These prominent young professors not only provided fresh, smart design guidance, but also served as role models for us to look up to. "Never sell yourself short" was the advice from Professor O. Jack Mitchell to me before graduation. It has since been a very important gauge to me whenever I have to make a tough professional judgment.

Our classmates went separate ways after graduation and excelled in their own areas of pursuit. We kept in touch only loosely before, but in recent years we have found we need to meet every five years to witness ourselves growing old.

My further studies and career development took me to the northeastern United States and back to Taiwan. I have been blessed by learning from many who are considered top talents, but in terms of profound influence, I have always treasured my two years at Rice, which helped to shape me during the most important period of my life.
Da-Sha House Addition and Renovation, Chinese Culture University, Taiwan. Photography by Jeffrey Cheng

Headquarters, Taiwan Semiconductor Manufacturing Company, Taiwan. Photography by David Chen
Scooter Garage D, National Chiao Tung University, Taiwan. Photography by Jeffrey Cheng

Taipei Truth Lutheran Church Reconstruction, Taiwan. Photography by Jeffrey Cheng
As an architect/developer, Val Thomas has been both the designer and the enlightened client, working to bring out the best in design for the community environment. Beginning in 1974 as development director of a public corporation, Thomas headed the redevelopment of Seattle's Pike Place Market, directing the teams that renovated seven major projects that included retail shops, open market stalls, restaurants, and low- and market-rate housing. Now on the National Register of Historic Places and the recipient of an AIA Honor Award, the Market is internationally recognized as a unique mixed-use urban success.

Thomas formed his own company in 1979, focusing on building housing and mixed-use projects. He has led the design effort and worked interactively with a number of Pacific Northwest architectural firms to create architecture that enriches the community. This has had a tremendous ripple effect. Some projects have become catalysts for creating a neighborhood identity, and others have reversed a declining quality of life. His projects provide architectural quality and a lively focus for city people, demonstrating that good design can be successful in the marketplace, generating a neighborhood enhancement that is more than the sum of its parts.

A focus on urban loft living began with the renovation of West Queen Anne School, an 1895 building listed on the National Register of Historic Places. The renovation with its forty-nine loft condominiums was recognized with an Honor Award from the National Trust for Historic Preservation in 1985. The project was exhibited at the White House when it received an award from the National Endowment for the Arts. Recent projects have concentrated on developing loft spaces in new buildings, market-rate projects that have brought together buyers of fairly diverse incomes. These urban lofts with their high open spaces, wide windows, and interesting, often edgy details have been highly successful in the Seattle market. Thomas strives to create a strong building concept that not only conveys to people the excitement created by the developer, but also stimulates them to modify and shape their own environments.

The strongest influence on the direction of my career came in our fifth year, spent under the direction of G. Jack Mitchell in the netherworld of our studio in the basement of Fondren Library. It was my last year and Jack's first year at Rice. His emphasis on looking beyond buildings to the design of spaces and the city around them had a profound effect on me and whetted my appetite for urban design. After graduation and two years in the Navy, I completed the urban design program at the University of Pennsylvania, following Jack's suggestion. While at Penn, I also studied real estate finance at Wharton, where my long interest in direct urban development began, which led to my career in Philadelphia and Seattle.

Of course, there was another great experience in our third year, when our class participated in redesigning the downtown of Bay City, Texas, under Bill Cannady, also new to Rice. We topped off a terrific presentation to the city fathers in Bay City by driving further on with Bill to Monterrey, Mexico, where we experienced another real city firsthand and celebrated with no small amount of good cheer. I also remember visiting a small church on a classic Mexican plaza, where we happened on a wedding while descending the bell tower. I even played a piece on the small organ for the prelude.

19th Avenue Lofts, Seattle. Photography by Steve Keating.

West Queen Anne School Condominiums, left. Photography by Stewart Hopkins; Personal loft in WQA, right. Photography by Mike Zens.
Clay H. Wellborn went on from his M. Arch. at Rice to earn a Master of City Planning degree at the University of California, Berkeley, in 1968. He manages policy research in the Government and Finance Division of the Congressional Research Service, a department that provides non-partisan, objective, analytic support for all committees and members of Congress. Before joining the Congressional Research Service in 1972, Wellborn was vice president for research at National Journal and a member of the research staff of the Urban Institute. For more than twenty years, he served on the Washington, D.C., adjunct faculty of Boston University. Since 1987 he has provided technical support around the world to legislatures undergoing modernization, working through the World Bank, the Inter-American Development Bank, the State University of New York, Georgetown University, and private development firms. He has worked with the legislatures and parliamentary libraries of Chile, Mexico, Honduras, Argentina, Bolivia, Colombia, Peru, Slovakia, Armenia, Egypt, and Mozambique.

Wellborn is married to Edna Maria de Sousa Pontes of Olhão and Sines, Portugal. They have lived in Washington, D.C., since 1968 and have two adult children and three grandchildren.

My Rice experience is based on the time when I pursued three degrees there: B.A., 1960; B.Arch., 1965; and M.Arch., 1966. In 1956, I entered Rice intending to major in chemistry, but changed to architecture at the beginning of the second semester of that academic year. In 1961, I graduated with a B.A. and went into the U.S. Navy for two years. In 1964, after a year of graduate work at The University of Texas at Austin, I returned to Rice to do the B.Arch. That led to my being selected for the Rice/Ford Foundation community facilities program, which sent my wife and me to Santiago, Chile, where we lived for nearly a year working with Paul Kennon at the Corporación de la Vivienda. The work experience and the friendships established during that year in Chile were an unexpected springboard for my subsequent policy analysis career and international consulting work.

One of my Boston University students once asked me who my most important teachers were. I identified my childhood music teacher, who taught me to sing a high school English teacher, who taught me to write a decent paragraph and Anderson Todd, who taught me—and among other things—to avoid muddling clear ideas. My student was at first nonplussed, then he smiled and said, "Oh... I get it."
Thomas R. Bean has recently started a second career with Eby Design Group, LLC, in Olathe, Kansas. The Eby Group of companies is a family-owned development practice offering realty, financial, design, and construction services to third-party clients, as well as supporting an in-house practice centered around senior living communities.

Before assuming his current position in 2006, Bean served twenty-five years as city architect for Kansas City, Missouri. In this position he exercised leadership in the selection of consultants and the administration of contracts, while managing the design and construction of major civic projects, as well as providing operations and maintenance for over 150 buildings. He has been a sought-after speaker for civic and professional groups, a mentor to young architects, and a leader in Kansas City’s architectural community, serving in 2000 as president of AIA Kansas City.

After graduation from Rice in 1967, Bean obtained an M.Arch. from Columbia University. As a ROTC-commissioned officer in the United States Army, he served as an instructor in construction management at the Army Engineer School, Fort Belvoir, Virginia, and as operations officer for the 34th Engineer Battalion in Vietnam. He left the service as a captain after receiving two Bronze Stars in Vietnam.

After military service, Bean practiced architecture for a number of firms in New York and Chicago before taking his public sector position in 1980. During his twenty-five-year tenure in public service, Bean has been responsible for the design, construction, and maintenance of 155 city-owned buildings. He has developed new facilities for the American Royal, a $25 million expansion of Kemper Arena, and undertaken a $130 million expansion of Kansas City’s convention center, which transformed the skyline and now serves as the symbol of Kansas City.

As leader in the Kansas City AIA Chapter since 1983, Bean has showed strong fundraising skills, including initiating corporate sponsorships and a successful design/build “Master Builders” seminar. Bean is also recognized for his exemplary commitment to architecture and pubic art, in particular his efforts to publish the AIA Guide to Kansas City Architecture and Public Art. He planned and directed the installation of R. M. Fischer’s monumental sculptures Sky Stations atop the four pylons supporting Bartle Hall convention center as part of the 1% for Public Art program. These aluminum works symbolize the city’s embrace of new frontiers of science and technology, and act as beacons of Kansas City’s cultural vitality.

The architectural education experience at Rice, by its nature, develops close personal relationships among the students. After spending forty-eight or seventy-two hours continuously with the same people, one cannot help but learn much about one’s classmates, including personal philosophies, political leanings, capacity for humor, thought processes, and even personal hygiene. This intense comradeship has the positive outcome of creating lasting friendships and associations. Even after forty years, my closest friends—spiritually, not geographically—are my classmates from the Rice School of Architecture.

This process occurs during the years when we are developing the ability to think independently and critically. We look at our fellow students not as competitors, but as sources of knowledge with differing backgrounds, religions, worldviews, talents, and abilities. Some classmates can draw better, some can speak more clearly, some work faster, and some are more intense and focused, but all learn from each other. The whole, certainly, is greater than the sum of the parts. Even as we live and work independently after graduation, we cannot and should not fail to remember our experiences together, and use that collective knowledge to guide our actions today.
Bartle Hall Convention Center Expansion, 1994, Kansas City, Missouri; 620,000 square feet; $102 million; HNTB Corporation, Architecture Firm of Record.

Fire Station No. 3, 1997, Kansas City, Missouri; 10,500 square feet; $1.7 million; Shlaughnessy Fickel & Scott Architects Inc. (SFS), Architecture Firm of Record. Photograph by Douglas Kahn.

Union Station Restoration (Advisory Role), 1999, Kansas City, Missouri; 650,000 square feet; $253 million; HNTB Corporation, Architecture Firm of Record.
As an architect and urban designer, R. Doss Mabe is responsible for creating places and buildings that seamlessly integrate with their surroundings and strengthen the existing community. His sensibilities have been shaped by two career decisions. The first was to study social anthropology for a decade, and the second was to become a practicing architect. Today, he is a better architect because of his knowledge of anthropology; he creates architecture in its context—physical, social, and cultural. Since he joined Zimmer Gunsul Frasca Architects LLP (ZGF) in 1988 as it opened the office in California, much of his work has been for communities or large public institutions with complex values. His commitment to community-based design is visible in his leadership of Exposition Park’s revitalization (an AIA Honor Award recipient), which includes the California Science Center, in the heart of South Central Los Angeles. He has also been responsible for rebuilding the campus of Children’s Hospital Los Angeles and for the redevelopment of Santa Monica Boulevard for the City of West Hollywood (another AIA Honor Award recipient). This is in addition to the design of major research facilities for the University of California, University of Southern California, Cornell University, University of Arizona, Northwestern University, Amgen, and the U.S. Food and Drug Administration. During his tenure at ZGF, the firm received the AIA Architecture Firm Award, as well as numerous national design awards, including four Laboratory of the Year honors.

Prior to entering private practice, Mabe taught at Rice, Harvard, and Yale Universities, and at the University of Redlands. He has remained active in education, supporting the University of Southern California School of Architecture, where he has served as a faculty member, and as president of the USC Architectural Guild. After receiving his B.A. and B.Arch. degrees from Rice, he earned an M.Arch. in Urban Design from Harvard University and an M.Phil. in social anthropology from Yale University.

Certainly one of the most meaningful experiences for young architects at Rice was the recurring opportunity to meet and talk with those whom we considered luminaries—or heroes—in the profession. I still remember sitting with dozens of colleagues on the lawn between Anderson Hall and Fondren Library at the feet of Louis Kahn in the spring of 1967 as he spoke to us informally and extemporaneously about his life in architecture, and I still reflect upon what it meant to me to merely be in his presence. But as inspiring as those moments were, what really mattered was the conviviality and passion that infused all my experiences at Rice, leading to lasting personal relationships with both student colleagues and faculty—the overriding sense of being at a place with a group of people doing what mattered deeply to all of us.

In the 1970s, I left architecture to pursue graduate studies in social anthropology, never considering that I might want to come back at some point. When that time came in 1979, all I had to do was reconnect with Paul Kennon at a lecture he was giving in New York. When asked rather directly, he, of course, told me that I would be welcome to join him in his studio at CRS [Caudill Rowlett & Scott] in Houston. Even as he shared with me that Bill Caudill was skeptical of my return, Paul’s obvious passion and continuous support brought me back into my career as a practicing architect at a moment when I was most vulnerable. Over the nearly forty years since I graduated from Rice, what I always have valued most is the collegiality and sense of shared purpose that bound us all together in the School (then Department) of Architecture.
To create a village atmosphere, the facility is comprised of a series of building elements of differing heights and mass. Photograph © Nick Merrick / Hedrich Blessing.

Iridescent metal shingles, stone, and bright colors enliven the entry. Photograph © Robert Canfield.

Main public circulation corridor looks out to central courtyard. Photograph © Nick Merrick / Hedrich Blessing.

The lobby serves as the primary entry for all building's users. Photograph © Robert Canfield.
California Science Center, Los Angeles, CA, by Zimmer Gunsul Frasca Architects, LLP. Top, left: Close-up of entry at night. Top, right: Dramatic Science Court atrium. Bottom, left: Rotunda serves as a collection space where visitors gather. Bottom, right: The building composition places the Science Center's glazed gallery behind an historic facade. All photography © Timothy Hurstey.
1967

Laurin McCracken, AIA, MCR, FSMPS
Artist and Practicing Architect - Large Firm - Marketing - Fort Worth, Texas
Chief Marketing Officer, Carter & Burgess, Inc.

Laurin McCracken's first career was as an architect and marketer. He started out as a design architect for educational facilities, but early in his career he changed course and moved over to the marketing side of the industry. He is considered to be one of the world's leading experts in how to do marketing, business development, and sales for architectural and engineering services. He now works for Carter & Burgess, Inc., a highly diversified engineering and architectural practice headquartered in Fort Worth. Carter & Burgess has a staff of over 3,200 in twenty-six offices across the country.

Over his career he has held marketing and leadership positions in a number of the nation's leading architectural and engineering practices. He was the marketing and strategies officer for Looney Ricks Kiss Architects, Inc., headquartered in Memphis. Prior to that, he was with the CEO of Global Design Alliance, a strategic alliance of over fifteen architecture, engineering, and specialty consulting firms. He was the director of marketing for the architectural services of HNTB, and the principal in charge of marketing for RTKL, where he helped the firm enter the international market. McCracken was the director of marketing for Lohan Associates in Chicago. For three years he was a design architect in the New York office of Caudill Rowlett & Scott (CRS).

McCracken is a registered architect and a registered interior designer. In addition to B.A. and B.Arch. degrees from Rice, he holds a Masters in Architecture and Urban Planning from Princeton University.

He is a life member of the Advisory Board of the School of Architecture at The University of Texas at Austin and a member of the Advisory Board of the School of Architecture at Auburn University. He is on the Editorial Advisory Board of Building Design & Construction magazine. He was the national president and is a Fellow of the Society for Marketing Professional Services, receiving its prestigious Marketing Achievement Award. McCracken is a member of CoreNet Global, where he holds the designation Master of Corporate Real Estate. He is a full member of the ULI, where he is active on several national committees and on the Urban Development, Mixed Use Council.

In his second career, McCracken has become an award-winning watercolorist. His paintings have been included in juried shows across the country. He is a signature member of the National Watercolor Society and numerous other local watercolor societies. His work has been published in American Artist, The Artist's Magazine, Watercolor, Watercolor Magic, and International Artist. His paintings have been included in a number of books, including Splash 9 (ed. Rachel Rubin Wolf, North Light Books, 2006), and are represented in a number of galleries. McCracken's paintings can be viewed at www.lauringallery.com.

I transferred to Rice from Auburn at the start of the fourth year and therefore missed the opportunity to have Charles Schorre for any classes. However, like everyone who met Mr. Schorre, I was impressed with his kindness and his talent. He took an interest in my efforts in photography and was so generous that he arranged for me to go to the International Design Conference in Aspen during the summer between my two years at Rice. After I graduated, he often paused in his busy day in his studio to visit with me when I came back to Houston. His wisdom, advice, and friendship have helped me through many days with a better view of the world.

I was an advanced ROTC student and after Rice I entered the Army. I served three years in Germany in a combat engineering battalion in direct support of an infantry division. When I was preparing to leave the Army, I wrote to Dean O.J. Mitchell and asked if I could return for
the one-year master's program. He wrote back immediately and the letter stated: "The faculty have met and considered your request and have found it not in your best interests to return to Rice"—my life's most devastating sentence. However, the letter went on to say that they believed I had got the most out of what the program had to offer, and they strongly urged me to apply to Princeton. After applying to Princeton, I found that I had been accepted with a full scholarship for a two-year Masters in Architecture and Urban Planning degree program based on the recommendation of the faculty at Rice. I later learned that Professor Anderson Todd had a lot to do with that recommendation.


David A. Rhodes joined TRO Jung/Brannen in 1970, having served three years with the United States Air Force Surgeon General’s Office in the Health Facility Division. Rhodes has thirty-six years experience as principal-in-charge for TRO Jung/Brannen’s major health care projects, leading the facility planning, programming, and design for both additions or renovations and new construction. He has worked extensively with major health care systems, specialty hospitals, academic medical centers, and teaching hospitals in the United States and abroad.

Rhodes received B.A. and B.Arch. degrees from Rice. He has been elected to the AIA College of Fellows.

He is a member of professional organizations including the AIA Academy of Architecture for Health and the International Hospital Federation. Active in his community, he has served as chairman of the Lebonheur Children’s Medical Center board and as chairman of the Memphis Arts Festival.

While I was studying at Rice under the deanship of Bill Caudill, the concept of the “three legs of the stool”—design, technology, and management—approach to the practice of architecture was a way for me to realize that one must appreciate each area, but that one could not master all three. Frustration with the design portion of my student years, as affirmed by my freshman art professor’s telling me that I was the only architecture student to ever fail his class, forced me to focus my energies on the other “legs.” Failing a freshman art course while passing both math and physics made me realize that I should focus my energies on the technology and management sides of the practice.

A lecture on programming given at Rice by Willie Pena of CRS piqued my interest in that component of architecture. Inspired by Willie and his contributions to CRS, I worked with him part-time during summers and holidays, and full-time after graduation. This experience led to my receiving a direct military commission as an officer into the U.S. Air Force Surgeon General’s program, focusing on military medical facility development. After being exposed to medical facilities for three years, I decided to specialize in the field and I continue to work in this area both in the U.S. and abroad.

I credit the structure of Rice’s architecture school and my appreciation of Bill Caudill’s “three legs of the stool” concept for helping me to succeed in this career and to appreciate the diverse strengths of my teammates.

South African surgeon Christian Barnard performs the first heart transplant
First conceptual model of computer networks developed
Burdin-Rheal Ambulatory Care Center, Lafayette, Louisiana

First Teaching Hospital of Sichuan Medical University, Chengdu, China
C. Richard Everett was chairman, CEO, and majority owner of Century Development, a diversified national real estate company that has developed more than 40 million square feet of office, medical, residential, and civic buildings for a value in excess of $3 billion. Everett also founded and recently sold Century Campus Housing Management, the nation’s largest on-campus student housing company with 680 employees and properties in twelve states. Century’s most recent office building, the thirty-six-story Reliant Energy Plaza in Houston, was sold in 2005 for a record price.

Everett was a partner in Houston’s Allen Center and Greenway Plaza mixed-use developments, the seventy-one-story Wells Fargo Bank Plaza, Reliant Energy Plaza, and numerous other well-known real estate projects. His company served as project manager for over 10 million square feet of projects in the Texas Medical Center and elsewhere, including the Hobby Center for the Performing Arts. Century has won more than thirty landscape and design awards for its projects. Everett was chairman of the board of Partners Construction, Inc., the largest tenant construction company in Texas.

Everett is on the board and Executive Committee of Central Houston, Inc., where he previously served as chairman, and on the boards of the Greater Houston Community Foundation, the Greater Houston Partnership, the Center for Houston’s Future, JPMorgan Chase–Houston, Scenic Houston, and the United Way of the Texas Gulf Coast. He also serves on the Council of Overseers of Rice University’s Jesse H. Jones Graduate School of Business Administration and the Corporate Advisory Council for the Hispanic Chamber of Commerce. He has served on dozens of other civic, banking, and corporate boards. As a member of the Executive Committee of the Greater Houston Partnership, he chaired various committees, including the Transportation Committee and the Regional Initiatives Task Force. He was chairman of the Houston Chapter of the World Presidents’ Organization, and chairman and CEO of Rice Center, a community research organization. He was elected to the AIA College of Fellows.

A graduate of Rice, the University of California at Berkeley, and the U.S. Navy’s Civil Engineer Corps Officer School, Everett served as Shore Facilities Planning Officer in Japan. He joined Century in 1971, became vice president of development in 1973, and president in 1978. After I graduated from Rice, I obtained my master’s from the University of California at Berkeley, and during Vietnam I served as Shore Facilities Planning Officer for Japan; a great experience. As I had accumulated a lot of part-time and summer work experience during school, I was a registered architect when I graduated from Berkeley, which gave me an advantage and enabled me to get an outstanding position with the Navy. I was most fortunate to lead the development of more than 20 million square feet of buildings in Houston, and to build what became the nation’s largest on-campus student housing company, which I recently sold. I am now primarily involved in various civic endeavors.
Above, left: Wells Fargo Tower, Houston, TX. Above, right: Hewlett Packard Headquarters, Houston, TX

Reliant Energy Plaza, Houston, Texas
Photographer Frederick (Rick) Conrad Gardner specializes in architecture, interiors, and photography of artwork for museums, such as paintings, sculpture, antiques, and installations. He earned B.A. and B.Arch. degrees, then an M.Arch. at Rice. He was awarded a National Endowment for the Arts grant to photograph Victorian houses in southeast Texas. His clients have won numerous awards from the AIA, American Society of Interior Decorators, construction associations and trade organizations.

Gardner's photographs have appeared in most major architectural and art magazines. His projects include books about architect John Staub, painter Charles Schorre, and portrait painter Robert Joy, as well as exhibition catalogues for the Contemporary Arts Museum Houston's fifty-year retrospective; the Museum of Fine Arts, Houston; Bayou Bend's interiors and gardens; and the Bayou Bend Collection. He also provided the photography for *Beppe Cooks! Recipes from the Homeland* (Herring Press, 1996).

The focus of education at the Rice School of Architecture, especially during the tenure of Bill Caudill, was to produce architects who could design and build buildings. However, the design studies were broad and elastic, applying to occupations associated with the building trades as well as to many other creative endeavors. For me, it allowed and encouraged my investigations into drawing, painting, sculpture, calligraphy, furniture, and ultimately photography.

Charles Schorre signed on to the staff to teach drawing of “people, cars, and trees.” That morphed into a series of multi-varied drawing classes. Charlie was a major influence on me, becoming my mentor, my landlord, and my friend. Still to this day, when confronting a perplexing problem, I ask myself, “What would Charlie do?”

Although my employment as an architect was brief, the education and the design training I enjoyed at Rice allowed me to pursue a career as an architectural photographer, which has lasted thirty-nine years so far.

Stanley Kubrick's 2001: A Space Odyssey released
Olympics held in Mexico City
Downtown Houston

Greenway Plaza, Phase II
1969

Robert J. Heineman, AIA
Urban Designer - New Town Development - The Woodlands, Texas
Vice President of Planning, Woodlands Development Company

After Robert J. Heineman received his B.A. and B.Arch. degrees from Rice, he attended Harvard University's Graduate School of Design and received an M.Arch. in Urban Design in 1972. Heineman has been involved in the planning of The Woodlands from its inception, working for over thirty-four years with The Woodlands Development Company founded by visionary George P. Mitchell.

He has served as vice president of planning for the last twenty-two years. The Woodlands is world renowned for its planning, from the early environmental work of Ian McHarg to the more recent urban planning of the mixed-use downtown area, which includes The Woodlands Waterway, a one-and-a-half-mile linear park and transportation corridor for pedestrians, transit, and water taxis.

The Woodlands currently is home to 80,000 residents and 1,300 companies with 39,000 employees within its 28,000 acres. The community is featured in many books, including Great Planned Communities by Jo Allen Gause (ULI, 2002). Heineman has been interviewed in several books, including How Mitchell Energy & Development Corp. Got Its Start and How It Grew by Joseph Kutchin (Mitchell Energy & Development, 2000) and The Woodlands by Roger Galatas and Jim Barlow (ULI, 2004). Heineman’s first residence in The Woodlands, a house he designed, is featured in The Woodlands by Richard Payne and Drexel Turner.

The Woodlands has won over thirty major awards, including the FIABCI Prix d’Excellence Award for World Premier Real Estate in 1993. Heineman's principal projects for The Woodlands include the master plan, mobility plan, plan for the Town Center, and planning and implementation of the Waterway. Heineman has also served at various times as chairman of the six design review committees in The Woodlands.

He has been involved in the early planning and rejuvenation of The Strand in Galveston, working with George Mitchell through The Strand Planning Committee. He is a registered professional architect in Texas and a member of the AIA.

Heineman has served on numerous community service organizations and affiliations including past board member of the Rice Design Alliance, past member of the Harvard Graduate School of Design Alumni Council, and past board member of The Woodlands Community Association.

His other interests include antique collecting and restoration (he was featured on “Antiques Roadshow” in Houston in 2006). He has restored vintage mahogany runabouts, a 1968 Airstream trailer, and an eighth-inch-scale model live steam train (coal burning), and is the inventor and producer of the 1980 board game “Boomtown Houston.”

Having attended a larger public university before transferring to Rice, I was most impressed with the individualized instruction and personalized attention, particularly in architectural design.

One of the most interesting classes I remember was a studio design class with Robert Venturi and Denise Scott Brown, which involved setting design and development standards for the westheimer strip, and then trying to violate and “get around” the intent of the standards by playing the role of the developer. It was amazing how easy it was to “creatively manipulate” the standards we established, while still meeting their written definitions.

The studio class got me interested in urban planning, which led to my pursuit of an advanced degree in urban design at Harvard and the extraordinary opportunity to be involved with the planning of The Woodlands for the past thirty-four years. Over these years, I have been involved in writing, monitoring, and implementing the design guidelines/standards for The Woodlands.

After graduating from Rice, I briefly worked with the architectural firms of CRS (on Bill Cannady's design team), Wilson Morris Craig & Anderson, Preston Bolton, and Charles Tapley.
The Woodlands
The Woodlands General Plan, R. Heineman, 1972

Left: Aerial View of The Waterway in Town Center. Right: General Plan of Town Center
The work of Taft Architects is the result of a collective effort by the three partners, John J. Casbarian, Danny Samuels, and Robert H. Timme, who founded the Houston firm in 1972. In 1995 Timme became a consulting partner on sabbatical leave, going to Los Angeles to accept the deanship at the School of Architecture at the University of Southern California. After a brief illness, he passed away in 2005.

Taft Architects has been recognized internationally with multiple awards and publications. To date, the firm has received over sixty-six major awards, including three consecutive AIA Honor Awards and a Progressive Architecture Design Award in 1980 from Progressive Architecture magazine. In 1991 the partners were elected to the AIA College of Fellows. And in 1999 Taft Architects received the Firm of the Year Award from the Houston AIA.

In 1980 the partners were selected to represent the United States at the First International Exhibition of Architecture at the Venice Biennale. Together they were awarded the 1985–1986 Advanced Fellowship in Architecture at the American Academy in Rome.

The firm’s work has been published extensively throughout the world and recognized in exhibitions in Europe, Japan, and the United States. Important citations for projects have appeared in publications as diverse as Time, Newsweek, Esquire, and The New York Times.

The partners have lectured on their work and served as visiting critics at major schools of architecture in the U.S., Mexico, and Europe, including Harvard University, Princeton University, Yale University, the University of Pennsylvania, and the University of Cambridge and the Architectural Association in London. The partners have also served on juries for awards programs of numerous city, state, and regional chapters of the AIA, as well as for the national AIA’s 1984 and 1991 award programs.

In addition to holding appointments as distinguished visiting professors at Yale University, University of Illinois, University of Pennsylvania, and Clemson University, the partners were collectively named the recipient of the 1991 AIA Houston Educator Award.

At RSA Casbarian is professor and associate dean, and Samuels is visiting professor and director of the Rice Building Workshop.

Above: Portrait of the partners (Samuels, Timme, Casbarian) by Earl Staley (FAAR 1984), their art teacher at Rice, and predecessor as Fellow at the American Academy in Rome. Staley placed the works of Taft in the hills of Tuscany (1988).
There is no doubt that the experience we had as students at Rice profoundly influenced our work and our lives. The common experience we shared as classmates, particularly in the foundation studio conducted by Elinor Evans, provided us with an abstract conceptual process for exploring two—and three-dimensional relationships. From many subsequent teachers, we came to understand and embrace an emphasis on making rational decisions within comprehensive conceptual frameworks, and to find, within the problem itself, the concerns that shape the solution. As a result of these experiences, we formed a belief that clear and distinct ordering systems can sustain, accommodate, and become enriched by detail development. Certainly our individual and diverse experiences on our Preceptorships helped formulate and refine our working methodology.

Our first collaboration occurred during our freshman year on a structures project for Nat Krahl. The problem given was the design of a structure using only wood dowels, string, and glue, with the requirement that it withstand a very heavy load. We each worked individually on our own designs, but it was clear in the early stages of testing that Danny had the secret because he had devised a way of increasing strength by pre-tensioning the structural members. Seeing this, Bob quickly suggested that the three of us work together on a single structure. Six years later, when circumstances led us to contemplate forming a collaboration, we remembered those exciting times when we made discoveries together.

Another mischievous moment occurred when Paul Kennon dictated that all studios were to be painted white with the tables aligned in orderly rows. The three of us, in rebellious mood, decided to build a colorful round gazebo over our desks. We expected an angry reaction, but Kennon laughed and lauded our creativity instead, and later became our first mentor.
Hendley Building, Galveston, Texas, 1977-1979. The design concept for this restoration and adaptive re-use of an 1860 structure on The Strand, to house offices and visitor center for the Galveston Historical Foundation, takes advantage of a structural requirement to distinguish between new and old. A five foot wide trussed frame buttresses the end wall of a row of Victorian warehouses, houses new services, and allows for the unimpeached restoration of the original building.

Talbot House, Nevis, West Indies, 1980-1981. Four stone structures define a central living area, marking a distinction between private and public functions as well as defining the concept of family as both individual and group. Complementary palettes of colors reinforce the spatial order. Cross ventilation and rainwater capture allow the house sit easily in its benign environment.
Williams House and Studio, Houston, Texas, 1994-1997. A house for a family of four in a changing urban neighborhood maximizes site usage by organizing exterior spaces as part of the spatial organization. The outdoor room is defined by the double-height living/dining wing and two two-story volumes. North-facing light monitors bring daylight into interior spaces, including the art studio for the owners.
1969–1972

Todd Era
Structure and Space

On April 27, 1969, an article in The Houston Post announced that “Professor Anderson Todd will become director of the Rice University School of Architecture July 1, replacing William W. Caudill who is taking a year’s leave.” The article also stated, “Professor Harry S. Ransom will become associate director of the architecture school, replacing O. Jack Mitchell, who will head the new graduate program in urban design.” Caudill stepped down due to the demands of his fast-growing practice at CRS and to complete a book on designing architecture by teams.

Director Todd revised the curriculum by returning responsibility for course subjects to individuals in lieu of teaching in teams. The purpose of the program, as described in the General Announcements, was modified to read: “The profession of architecture is concerned with the physical environment of man. Each civilization, by its buildings and spaces, leaves a tangible record of its aims and beliefs through the expression of architecture. Acquisition of understanding and skill in manipulation of this expression for contemporary urban society is the work of the school.”

New courses, including Urban Development, Urban Design, Urban Form, Design Theory, Advanced Computer Projects, Computer Applications and Programming in Architecture, and Environmental Factors, were added to the curriculum during Todd’s leadership. Todd also started a program in Health Care Facilities, instituted the D.Arch. degree, and in 1970 initiated the M.Arch. in Urban Design degree. The school had thirty-three degree candidates in 1970, with ten B.Arch. students and twenty-one M.Arch. students. By the following year, the school’s faculty totaled nineteen, with thirteen full-time teachers, and was close to meeting the university’s Ten-Year Plan goal of a student body of up to 250 students. Its enrollment of 229 was the largest in RSA history, even to the present date.

An important development occurred when Dominique de Menil, director of the Rice Art Gallery, asked Louis Kahn to prepare a preliminary design for an art and architecture complex to be built west of Fondren Library. His site plan and model, developed in the late spring of 1970, was presented to the university on June 29 and 30. But as the university had begun to cut back its budget due to the economic recession, the project was never implemented. As Todd stated in his report to the NAAB on March 30, 1970, “the Ten-Year Master Plan adopted by the Board of Governors of Rice University has been almost entirely set aside due to the present economic squeeze.” One result of this belt-tightening was a slow-down in further growth in the RSA student body due to physical space limitations.

During this era, visiting lecturers at RSA included noted engineers Felix Candela and William LeMessurier; Peter Cook of the London group ArchiGram; computer expert Neal Mitchell; and architects Cedric Price on “Pneu-World Architecture,” Colin Rowe on “Le Corbusier—Paradox or Principle,” and Robert A. M. Stern on “The Courage to Be Banal.” It was also in this era that Phillip Johnson opened his talk to RSA students with the exhortation, “Students! It is time to throw away your T-squares and get out your adjustable triangles!” in a witty reference to his newly completed and influential Pennzoil office building in downtown Houston with its angular plan and elevation geometries. The 1971 publication in the Architecture at Rice series (no. 27) featured the writings of Shadrach Woods.
Bill Kendall earned two degrees from the University of Houston, graduating in 1967 with a B.Arch. He worked for several Houston architectural firms, then a co-worker and former Rice graduate, Mike McEnany, encouraged him to pursue a master’s degree, and Kendall obtained his M.Arch. at Rice. Jim Heaton invited Kendall upon graduation to return to work for Wilson Morris Crain & Anderson; and he was made a partner there in 1973, when the firm became S.I. Morris Associates (SIMA). Kendall was a production architect on various projects for Houston developer Gerald Hines that SIMA had taken on with outside design architects. He worked with Skidmore, Owings & Merrill, Philip Johnson, and Gyo Obata on various projects, and for six months he worked in New York on the top secret Pennzoil Place. In 1978 Kendall left SIMA to start an office with J. Hal Weatherford following a business model based on collaboration with others.

Now, almost twenty-nine years later, Kendall/Heaton Associates has completed over seventy major collaborative efforts, all the while maintaining the best of relationships with its team members. Its projects are spread all over the country and involve the design efforts of over twenty-four different world-class architects. At the heart of the firm is a core of professionals who have been there from the beginning: Rex Wooldridge (Oklahoma University), Wayne Shull (University of Texas), and Larry Burns (University of Illinois, Champaign-Urbana).

Other architects the firm has enjoyed working with include Cesar Pelli, Kevin Roche, Robert A. M. Stern, Pei Cobb Freed, Kohn Pederson Fox Associates, Pickard Chilton, Zimmer Gunsul Frasca, DMJM/Keating, Tadao Ando, Ricardo Bofill, Rafael Moneo, John Outram Associates, Norman Foster, Office for Metropolitan Architecture, REX, SANAA (Kazuyo Sejima + Ryue Nishizawa), and most recently Yoshio Taniguchi.

I can only claim a place in the legacy of Rice University as a beneficiary of the graduate program. I learned quickly that a Rice undergraduate student has to be very energetic. I was encouraged to take advantage of some of the undergraduate courses “since I was there.” That suggestion stirred up energy deep in my being that I didn't know I had. It was energy driven by my need to survive the experience, and I count that exhausting period in my life as a special time of self-awareness that I would never have found without the push toward intellectual exercise found perhaps only at Rice.

After Rice I went back to work for Wilson Morris Crain & Anderson, returning to production tasks there. However, I had the great pleasure of being assigned to projects designed by other architects—Bruce Graham, Philip Johnson, and Gyo Obata. In 1973 I was made a partner of S.I. Morris Associates, but most of my colleagues thought my efforts could not have been particularly fulfilling since we were not designing projects under my direction. I was naïve, perhaps, but I enjoyed working directly with architects I admired very much and I was especially pleased with the travel.

To my surprise, S.I Morris took on a design commission in direct competition with my client, Gerry Hines. It was the design of what was to become Texas Commerce Tower (Hines won the commission with a design by I. M. Pei & Partners and 3D/International). The situation made me focus on my efforts as the basis of a business model, and in 1978 I left the security of my really great job for the unknown. It worked.

With the blessings of providence and timing, the confidence of some old colleagues, and the help of some truly great friends in the development business, we have succeeded. We survived a few tough setbacks and have come through it all, with over seventy completed high-profile developments. I must emphasize the “we” because my practice is successful as a result of the efforts of many people.

The waters of the Houston Ship Channel are termed "too thick to drink and too thin to plow," after a federal pollution inspection.

Expo '70 opens in Osaka.

First Earth Day held.

Aswan Dam in Egypt completed.

Robert Smithson builds Spiral Jetty in Utah.

Development of GPS begins.
Antonin AecK FAIA
Practicing Architect - Large Firm - Management and Design -
Atlanta, Georgia
Managing Principal, Lord, AecK & Sargent

Antonin AecK is an architect and community volunteer with more than thirty years of experience. He serves as managing principal in an architecture, planning, interior design, and historic preservation practice that designs projects throughout the United States from offices in Atlanta, Ann Arbor, Michigan, and Chapel Hill, North Carolina.

A Phi Beta Kappa graduate of Rice, AecK worked in Paris at the atelier of the late Le Corbusier, continuing on after his death to finish the architect’s last projects before joining AecK Associates, Architects. For the next eighteen years, AecK filled a variety of roles in the family-founded firm, ultimately becoming its president. In 1989, he merged AecK Associates with Lord & Sargent to form the present practice.

During his architectural career, AecK has been involved with such notable projects as the restoration and rehabilitation of the Georgia State Capitol, the Saudi Arabia Armed Forces Signal Center and School, the National Mosque of Nigeria, the Martin Luther King Jr. Federal Building rehabilitation, the Woodruff Arts Center expansion (in collaboration with Renzo Piano Building Workshop), and the Lockheed Martin Advanced Tactical Fighter development center.

AecK is a past president of the Atlanta AIA, and he has served on the national AIA Honor Award jury. Atlanta AIA recognized AecK with the Ivan Allen Sr. Trophy for Community Service and other awards for outstanding service to the profession. Currently, AecK serves on the Executive Committee of the Georgia Trust for Historic Preservation.

I began college at the University of Pennsylvania, planning to study design at the knee of faculty member Louis Kahn—an iconic figure among twentieth-century architects. Belatedly, I found him sequestered from “lowly underclassmen,” and I left Penn after two years to enroll at Rice. Soon thereafter, Kahn visited Rice— as did many other luminary architects with whom we students had frequent contact through their lectures and studio work. I recall taking a cloaked Richard Neutra on a campus tour. And I vividly remember returning from a bathroom break after three hours of a Buckminster Fuller oration to hear him say to the remaining stalwarts: “Now, you’re the ones I really want to talk to.”

From Princeton University came Jean Labatut to mentor my class, affording me the chance to tell him that forty years before he had taught my mother at Fontainebleau. Visiting architects Felix Candela, Robert Venturi, Denise Scott Brown, RuiJllo Jullian, and Bill Caudill all shaped our thinking—as did remarkable engineers William LeMessieur, Fazlur Rahman Kahn, and Nat Krahl. Architectural patron extraordinaire Gerald Hines told us about development, and Sergei Chermayeff lectured on graphic design. But no recital of significant influencers that I encountered at Rice would be complete without mentioning Bill Cannady and Anderson Todd. Bill had a hundred good ideas and sketched them all compellingly; Andy had but one—whatever you design, design it with rigor!

Above: Tony AecK with the recently refurbished “Miss Freedom” atop the 1889 Georgia State Capitol Building, which AecK has been restoring since 1985
The recently restored Senate Chamber in the Georgia State Capitol, Atlanta, Georgia, 1997. Copyright Jonathan Hillyer.

Georgia Public Health Lab, Atlanta, Georgia, 1998. Copyright Jonathan Hillyer

Gwinnett Environmental & Heritage Center, Atlanta, Georgia, 2006. Copyright Jonathan Hillyer
Michael Garrison, AIA
Teacher and Scholar - Sustainable Design - Austin, Texas
Cass Gilbert Teaching Fellow, School of Architecture, The University of Texas at Austin


The early seventies was a period of growth and change in Houston and at the Rice School of Architecture. During this time Professor William T. Cannady led our design studio through a series of investigations into the building development process in developer-friendly, non-zoning Houston. I was particularly inspired by our investigation of the design and planning for the new town of The Woodlands, Texas. The original development plan for The Woodlands was distinctive in that it incorporated the theory of ecological determinism espoused by Ian McHarg, a theory that allowed the ecology of the land to determine what development could and should take place. By protecting the hydrologic and woodlands areas of the site, the natural site ecology and biodiversity were minimally impacted by the development of the eight residential villages and the town center that comprise the Woodlands. This experience gave me a foundation for an ongoing thirty-two-year tenure as a professor at the School of Architecture, The University of Texas at Austin, in research, teaching, and practice in the areas of environmental engineering, sustainable design, and regenerative architecture.
Kit of parts open building system design for the University of Texas at Austin, 2002 Solar Decathlon House. Professor Michael Garrison was the principal investigator for the project.

The South Elevation of the 2002 Texas/CMPBS solar decathlon house. The off the grid house is powered by a 3.6 photovoltaic solar system. Bottom: University of Texas graduate architecture students show the interior of the Texas Solar Decathlon House to Architect Glenn Murcutt and other members of the design review. The University of Texas/CMPBS design won third place in the design and living competition.
After graduating from Rice with B.A. and B.Arch. degrees, Robert A. Heintges joined the New York office of I. M. Pei & Partners. During his tenure there, Heintges rose to the position of senior team designer and senior associate in charge of curtain walls. In 1989, after fifteen years at the Pei office, Heintges started his own consulting firm, which specializes in the design and implementation of curtain wall and specialty facades.

One of the new firm's first projects was the award-winning Bank of China Tower in Hong Kong, designed by I. M. Pei. Since that time, R. A. Heintges & Associates has designed and consulted on well over 30 million square feet of curtain wall and exterior cladding for numerous prestigious and award-winning projects throughout North America, Asia, and Europe. Notable projects in his firm's portfolio include the William Jefferson Clinton Library in Little Rock, One Raffles Quay in Singapore, the Nelson-Atkins Museum of Art in Kansas City, the Menara Maxis office tower in Kuala Lumpur, the Federal Courthouse at Islip, New York, the Chanel Ginza tower in Tokyo, and The Museum of Modern Art expansion and renovation in New York.

Heintges is also an adjunct professor at Columbia University's Graduate School of Architecture, Planning, and Preservation, where he teaches advanced courses in building envelope technologies.

My five short years at Rice were wonderful. Our class went from knowing absolutely nothing about architecture to graduating with complete confidence that we were going to effect radical change in the built environment, not to mention society. The program and curriculum had exposed us to a widely diverse, even eclectic, range of visiting critics and critical thinking. This pantheon included Buckminster Fuller, Robert Venturi, Louis Kahn, and many others. We embraced but of course questioned them all. Anything and everything was possible; it was very exciting. The diversity and multiculturalism was somehow very empowering. It was this aspect of my experience at Rice that had the most impact on my career and ultimately, almost twenty years ago, on the decision to establish my own firm.

As specialty curtain wall and glazing consultants, we collaborate with many different architects on a wide range of projects, each with unique aesthetics, priorities, and design goals. Working with such a diverse clientele of architects, including Richard Meier, Herzog & de Meuron, Santiago Calatrava, Daniel Libeskind, and Yoshio Taniguchi, to name a few, is a rare privilege. The wide spectrum of challenges and surprises they pose makes our work very rewarding indeed and, most importantly, enables me and my entire firm to continue learning every day. Anything and everything is still possible.
Left: Museum of Modern Art, New York, NY. As curtain wall consultant to MoMA, for Taniguchi Associates and Kohn Pederson Fox Associates, Heintges oversaw the design and implementation of over 168,000 sq. ft. of custom curtain walls and storefronts and the restoration of the 1964 East Wing facade designed by Philip Johnson and the 1939 West 53rd St facade designed by Philip S. Goodwin and Edward Durrell Stone. Photography by Timothy Hursley. Right: Louis Vuitton Moët Hennessy Tower, New York, NY. Architect: Atelier Christian de Portzamparc. Heintges provided curtain wall consulting services for all phases of design and construction, including more than 45,000 sq. ft. of custom designed curtain walls and storefronts. Photography by Nicolas Borel

United States Courthouse, Ithaca, NY. Architect: Richard Meier & Partners. Heintges provided curtain wall consulting services to the General Services Administration and to the architects for all phases of design and construction. Photography by Scott Frances/ Esto
Paul Neyland Hester
Photographer and Teacher - Houston, Texas
Partner, Hester/Hardaway, and Artist/Teacher, Visual Arts Department, Rice University

Paul Hester’s love for photography trumped his willingness to design an intercontinental airport for the Everglades during his senior year studio. His involvement with Campanile 1970, the Rice yearbook, also might have contributed to his departure from the RSA after his third year. Fortunately he was able to graduate with a B.F.A. and continue his exploration of the built environment with a camera rather than a drafting table. He worked with William C. Lukes, making images for the guidebook to Houston published for the 1972 AIA Convention in 1972.

Following graduation, Hester worked at the Museum of Fine Arts, Houston, where he photographed the construction of the Brown Wing designed by Mies van der Rohe and worked in the Office of the Registrar. He taught photography at the High School for the Performing & Visual Arts for a year, received a National Endowment for the Arts grant to photograph in Galveston, and spent a year traveling in Europe on a Thomas J. Watson Fellowship.

He earned an M.F.A. from the Rhode Island School of Design in 1976, where he studied with Harry Callahan and Aaron Siskind. Following grad school, he spent a year teaching photography at Dana Hall School in Wellesley, Massachusetts, before returning to Houston.

Hester began his architectural photography career shooting the William T. Cannady Ranch near Round Top, Texas, which was published in Architectural Record in 1982. His association with RSA led to commissions from many national magazines to photograph projects in Houston designed by Stirling Wilford & Associates, Cesar Pelli, Renzo Piano, and Ricardo Bofill, as well as by many of the extraordinary talents in Texas.

Frank Welch invited Hester to work on the photography for his book Philip Johnson & Texas (University of Texas Press, 2000). Hester and his wife, Lisa Hardaway, worked with author Michael Andrews for his Historic Texas Courthouses (Bright Sky Press, 2006). They are currently working with Diane Keaton on a book to be published by Rizzoli about the Spanish Revival architecture of southern California.

The most memorable experience of my undergraduate years occurred during my sophomore year. A photography class was offered at the University of St. Thomas, and because the de Menils were coming to Rice the next semester, we could take it for credit. This course was taught by recent Rice graduate Geoff Winningham, who as an undergraduate had taken a class in the School of Architecture taught by Charles Schorre. Talk about circles!

During that semester, Geoff took our photography class from St. Thomas over to the Rice campus to participate in an afternoon class with Charles Schorre. Schorre’s class had constructed a canvas screen encircling a tree or two in the triangular space near the main entrance to campus. A dancer had been invited to perform for the class, and in the progress of the afternoon, clothes were shed, eyes were opened, and no one and nothing was ever the same again.

Imagine this naïve preacher’s kid from Arkansas presented with the sight of sunlight on skin in the open air under the live oak trees. Talk about design, talk about composition, but this was the real thing. Flesh and light. Photography’s usefulness to collect souvenirs from my family vacation was suddenly child’s play compared to its power to immortalize these sensations.

Above: On the road to Death Valley, December 31, 2006


Peter G. Rowe has taught at Harvard University since 1985. Between 1992 and 2004, he served as dean of the Faculty of Design, following appointments as chairman of the Department of Urban Planning and Design (1988–1992) and director of the Urban Design Programs (1985–1990). Prior to joining the Harvard faculty, Rowe was director of RSA (1981–1985) and vice president of Rice Center, an off-campus research institution in Houston (1979–1981). In addition to his academic duties at Harvard, Rowe also serves as director of the Education and Culture Programme of the Aga Khan Trust for Culture, based in Geneva, a consulting position he has held since 2004. In related activities, Rowe currently serves as board member of the Centre Canadien d’Architecture, on the Advisory Board of the Cities Programme at the London School of Economics, and in China as vice chairman of the International Advisory Council for the Wuhan People’s Municipal Government and as a senior advisor to the Center for Urban Studies at Fudan University. He is also an honorary professor at Tongji University, China; an honoree of the Accademia dei Benigni, Italy; and an honorary professor at the Xi’an University of Architecture and Technology, China. Rowe graduated from Melbourne University, Australia, with a B.Arch in 1969 before earning his M.Arch. in Urban Design at Rice. He also received an A.M. (Hon.) from Harvard University in 1986.

The general focus of Rowe’s scholarly work is on the evolving cultural conditions of modernity, especially as they apply in various regions and to various aspects of the built environment. His recent book Building Barcelona: A Second Renaixença (Actar, 2006), for instance, focuses on the urban regeneration of Barcelona during the past twenty-five years, and Civic Realism (MIT Press, 1997) probes the question of how reasonably to create viable public space in today’s contemporary, heterogeneous, and democratic societies. Similarly, two other books, East-Asian Modern: Shaping the Contemporary City (Reaktion Books, 2005) and L’Asia e il Moderno (Transeuropa, 1998), explicitly address the manner in which standard Western cultural concepts of modernity are being extended and even transformed in rapidly urbanizing areas within East Asia; Projecting Beirut, with Hashim Sarkis (Prestel-Verlag, 1998), examines similar questions in the Middle East. Three of Rowe’s most recent books — Architectural Encounters with Essence and Form in Modern China, with Seng Kuan (MIT Press, 2002), Modern Urban Housing in China: 1840–2000, edited with Lü Junhua and Zhang Jie (Prestel, 2001), and Shanghai: Architecture and Urbanism for Modern China, edited with Seng Kuan (Prestel, 2004) — deal explicitly with modernizing China. In Modernity and Housing (MIT Press, 1993), as its title suggests, Rowe responded to the question of how to appropriately understand and architecturally tackle today’s complex housing environments. In the earlier Making a Middle Landscape (MIT Press, 1991), he dealt with American suburban development. Indeed, the two broad recurring orientations in both Rowe’s teaching and his research are urbanism and housing, usually from a historical perspective, but again with a specific emphasis on the twentieth and twenty-first centuries. In addition, Rowe is the author of Design Thinking (MIT Press, 1987), co-author of Principles for Local Environmental Management (Ballinger, 1998), and the founding publisher of Harvard Design Magazine.
Rather than a specific experience while attending the Rice School of Architecture as a graduate student in urban design, several broader aspects of my education stand out. The first was both the luxury and the necessity of extensive reading, mainly classics in various disciplines related to my field that I had never had the opportunity to read (nor, frankly, the interest in reading) as an undergraduate. Often I would awaken in the morning, slumped over books in a carrel at Fondren Library. Second, there was the generous opportunity within the curriculum to pursue coursework in other disciplines. Moreover, unlike other times and in other places, I was warmly welcomed once the faculty and my fellow students overcame the surprise at having such an interloper in their midst. Third, there was the idyllic lavishness of the setting, with the drone of lawnmowers in the background and the sight of grounds-people clipping hedges. This, combined with the smallness of the academic population, the honor system, and the casual camaraderie of the classroom, made the Rice experience a privilege for me. Finally, there was the widely focused species of urban design in which I was schooled, which only much later I came to appreciate in contrast to narrower, more doctrinaire perspectives.
In 1972 Rice University President Norman Hackerman appointed David A. Crane, a graduate of Georgia Tech University and Harvard’s Graduate School of Design—as well as a nationally respected urban designer at the University of Pennsylvania, where he was head of the urban design program—to serve as dean of RSA, with Alan Taniguchi, former dean at the University of Texas, as director. The school’s purpose as stated in the General Announcements was changed to read: “The School of Architecture has been given a mandate for a five-year development program in an effort to (a) find new methods of architectural education, (b) combine the resources of the school with other departments at Rice in a common approach to environmental education, and (c) attract new levels of support for the education of architects.” The purpose of the School of Architecture was “to prepare individuals for a creative life and a professional career in architecture.”

The NAAB’s accreditation review of the RSA in 1969–1970 had already pointed out areas needing improvement, specifically noting “the constraints of small size, need for more space and facilities, curriculum aims, needs to enhance student motivation, increase faculty commitments to specific professional development and needs for greater use of neighboring institutions and the resources of the Houston community.”

So Crane set forth the RSA Five-Year Development Plan, which called for an expansion of the master’s-level professional degree programs in architecture and urban design, initiation of a new bachelor’s-level professional degree program while phasing out the existing B.Arch. program, reorientation of the curriculum in the professional degree programs to focus on specialty options, a new clinical education internship program at the master’s level, and creation off-campus of an allied non-profit research and professional services corporation. Part of the plan anticipated that RSA’s total enrollment would increase over five years from just under 200 to 350. This increase would occur at the master’s level, while enrollment in the pre-professional B.A. degree program would be held at a constant level. The plan was accompanied by university commitments in principle to carry it out.

Hackerman later acknowledged Crane’s contribution to the school, citing:

[The] Formation of the Rice Center for Community Design and Research (later shortened to Rice Center), a non-profit organization deeply involved in research of public policy issues and design of possible solutions; clinical education for student architects in real-life projects of Rice Center on a scale never attempted in U.S. architectural schools; organization of the Rice Design Alliance as a community forum for discussion of urban environmental problems; leadership in the creation of the South Main Center Association with a membership of businesses and institutions in Southwest Houston to guide the orderly development of the Texas Medical Center—Rice University—Astrodome area (a Rice Center initiative); rigorous academic standards and reputation for innovation, which have ranked Rice’s architectural school seventh among all professional architectural schools in the U.S. in a poll of deans of architecture; doubling of the Rice architectural faculty and developing greater variety in the school’s approaches to architectural education, [an] expansion... made possible without heavy cost to Rice’s fixed resources through the acquisition of substantial external research and public service funding; [and] focused architectural studies on the city at a time when planners despair of urban progress.
Post-modern architects lecturing at RSA during this era included Robert Venturi (“Learning from Las Vegas”), Léon Krier from Luxembourg, Peter Eisenman (“House I–Xi”), and Michael Graves (“Hanselmann House”), as well as Colin Rowe, Kenneth Frampton, Robert A. M. Stern, and the critic and writer J. B. Jackson.

Crane's concept for a non-profit professional services and research organization—Rice Center—was perhaps his greatest contribution to Rice and certainly to Houston. The Center was incorporated in 1972. Rice brought Donald L. Williams, FAIA, to Houston later that year to shape and lead the corporation. He had been working as a practicing architect and assistant director of the Urban Studies Institute, University of Louisville.

In early 1973 the first Rice Center Board of Directors was appointed. The Center’s move off campus late that year was ahead of schedule, demonstrating the Houston community’s willingness to financially support the Center and its research. This fulfilled Crane’s agreement with Rice: the Center was now organizationally separated from Rice, housed off-campus, self-supporting, and functioning as an independent contracting entity for projects. Completing the agreement, Rice faculty began to serve on the staff, and graduate students became paid interns working on the Center’s research projects. Peter Rowe served as vice president of Rice Center in 1979–1981.

Under Williams’s tenure as executive director, and later president and CEO, from 1972 to 1985, the Center grew in stature, achieving recognition statewide and nationally in the research fields of transportation, economics, real estate, business location, demographics, and environmental studies. As early as 1976, it was named a national Center of Excellence for Transportation Research, leading to major projects across the U.S. Rice Center was responsible for the formation of a number of the Area Associations in Houston, which to this day are making major contributions to their communities. It was instrumental in the City's purchase of a private bus company and the formation of METRO. The first balanced analysis of the Texas Gulf Coast, explaining the tradeoffs between environmental and economic concerns, was completed by the Center. Its publication of a series on Houston’s employment activity centers outside its downtown brought national attention to a phenomenon that was to spread across the country. The Center funded the initial development of an economic input-output model that continues to be used by the Institute for Regional Forecasting at the University of Houston. Analyses of corporate locations were performed for companies like Exxon, Prudential, Conoco, Amoco (BP), and Hughes Tool. The Center also developed community facilities forecasting models and applied them in Saudi Arabia for Aramco. By the early 1980s, the Center was operating urban research projects similar to those in Dallas, San Antonio, and Denver.

During the first twelve years, the staff grew to just under fifty, including full-time personnel, part-time faculty, and student interns. The Center supported over two hundred student interns during those twelve years, fulfilling its clinical education role. Its budget increased to over $2 million annually. As its role as an urban think tank grew in prestige, it expanded to include relationships with many of Rice’s other departments.

There were five keys to the Center’s early success:

1. The wide support the Center gained from the private sector was unusual (university urban studies centers at the time were typically funded by government contracts). Research revenues from the private sector, both businesses and foundations, formed 65 to 75 percent of the Center’s total annual income through 1985.

2. The Center demonstrated its ability to complete research projects on time and on budget. This was accomplished by staffing the Center’s projects with full-time project directors rather than faculty, allowing the latter to concentrate on research instead of project administration. The fact that the Center was external to Rice, rather than directed by a university department, meant it could be operated like a professional, albeit non-profit, service business. That provided another advantage—research results were the property of the company that paid for the work unless they approved public dissemination.

3. The Center took no policy positions that revealed political partisanship, did not show favoritism to any person running for office or to any elected official, and never changed its findings to support someone’s or some group’s position. It was interested in communicating the facts as it found them and so presented its work in a transparent manner. In effect,
the Center was neutral but not neutered. While this sounds like common sense, it was very uncommon among centers for urban studies of the era.

4. Along with quality research, the widespread communication of that research through presentations and publications ensured that the Center’s accomplishments became well known. Great care was taken to explain the results of the research at the Center in a manner the public could understand. In specific, academic jargon was edited out of publications, and layperson summaries of each project were mailed to a list of interested individuals across the country, which grew to 3,000 persons by 1985.

5. Most important to the Center’s success was the Board of Directors, which evolved and added members as the Center’s responsibilities grew. Under the leadership of first Bob Braden (president of Turner Collie & Braden), and then John Turner (president of Friendswood Development Co.), the board generated much of the Center’s support in Houston and beyond. When asked by others how to create a successful community-oriented research center, Williams always answered, “Recreate the quality of Rice Center’s board and the rest will follow.”

In early 1985 Williams left the Center to start a business, and Carl P. Sharpe was named director and CEO. Six years later, however, the Center became another casualty of the deep economic downturn that disrupted Houston businesses from 1986 to 1990. Members of its Board of Directors had to focus more on their companies, so had less volunteer time to give to the Center. As funds from the private sector dried up, the Center became more dependent on public sector funding, especially federal government research contracts, if it wanted to grow. And grow it did, to just under $3 million per year, but over 90 percent of its revenues were now from the government. When a disagreement with federal auditors arose in 1990 over the allocation of overhead spending, then provoked controversy as it became public (with an adverse impact on Rice), all this at a time when its debt had grown to about $500,000, Rice Center closed in 1992.

Community leaders have since then expressed a need for another Rice Center-type research organization in Houston. Attempts to form a similar organization have been made by various groups, and a few even opened, but none has succeeded in replicating the breadth, depth, and quality of the Center’s work, or the respect it earned not only in Texas but nationwide.
Stephen B. Barasch holds a B.Arch. from the University of Arizona and an M.Arch. in Urban Design from Rice, and he has completed the necessary coursework for a D.Arch. from the Architectural Association School of Architecture in London. He has been a licensed architect since 1973 and is a corporate member of the AIA, the American Institute of Certified Planners, and the Environmental Design Research Association. He has contributed periodically to numerous publications and has authored two books.

Barasch founded Barasch Architects & Associates Inc. in 1978 after twelve years in the construction industry, including his supervision of several commercial/industrial projects for Barasch Building Corporation, founded by his father. He had also worked with several architecture, planning, and new town development firms in Los Angeles, Beverly Hills, and Dallas.

As president of Barasch Architects & Associates Inc., Barasch is responsible for the coordination of all segments of the firm, as well as serving as a principal for the major master planning, architectural, urban design, and interior design commissions. His firm produces master plans for large-scale office, industrial, retail, and mixed-use developments throughout the Southern California region. Concurrently with those challenges, he often utilizes his post-graduate research at the Architectural Association and the Tavistock Institute of Human Relations in his analysis and redesign of complex business enterprises in crisis-management situations. Barasch has recently become an architect and design/build developer engaged in the design, development, and construction of custom luxury homes, rental housing, and small- to medium-scale commercial/office buildings. These activities consume about 75 percent of his time and approximately 100 percent of his resources.

Barasch is married to Janine, whom he met as a graduate student while at Rice. They have two grown children, Shawna and Ross, and reside in San Luis Obispo, California.

I came to Rice in 1971 as a young and energetic twenty-one-year-old architectural graduate student, fresh from Tucson, Arizona, with no preconceived ideas about the academic or social opportunities that might evolve in a small, private university in Houston.

One of my first observations of the spacious Rice campus was to note the absence of visible university students and staff, and the presence of several aggressive squirrels and birds, which provided the basis for the initial question: "What in the world is this tranquil setting doing right in the center of one of the fastest growing cities in the country?"

The answer to this question and many other not-so-obvious components of the total Rice experience were soon to become abundantly clear.

During the first week in the graduate program, I was paired up with the dean of architecture from the University of Guatemala to explore some of the larger contextual issues affecting the future growth of the Houston metropolitan region under the supervision of William Cannady, O. Jack Mitchell, and landscape architect Carlisle Becker.

This initial group investigation led to my being told that I was both "young" and "undisciplined." But it was to have a major impact on my present and future involvement with Rice University. The interdisciplinary research for my master's thesis, "Recreational Planning for New Communities," led to my becoming the first Ph.D. candidate at the Architectural Association School of Architecture (in conjunction with the Tavistock Institute of Human Relations) in London. Upon my return to Los Angeles in 1978, I founded Barasch Architects & Associates Inc., an interdisciplinary architecture, urban design, interior design, and construction management organization with over 100 personnel in four regional offices in Southern and Central California.

Louis Kahn's Exeter Library and Kimball Art Museum both completed

Atari releases PONG

The Galleria opens in Houston

Chino Hills Professional & Medical Center and Pacific States Insurance Headquarters - Main Entry. Chino Hills, California. Completed in 1987

Lake Avenue Congregational Church Expansion. Left: Aerial View of Sanctuary and Fellowship Plaza above Underground Parking Levels. Right: Interior View of New Main Sanctuary from Seating Balcony. Pasadena, California. Completed in 1987
Brand N. Griffin is recognized as a leader in space systems analysis and design. He is currently working on NASA programs at Gray-Research. Before joining Gray, Griffin was a vice president at Genesis Inc., where he was in charge of the Huntsville, Alabama, office that managed engineering operations for contracts on the International Space Station propulsion module, external carriers, and cargo transport container.

Prior to this, he was Boeing's configuration lead on the International Space Station program; during the space exploration initiative, he was responsible for new technology and rovers. He is credited with developing many innovative spacecraft and spacesuit concepts, including open-cockpit lunar hoppers, an advanced spacesuit, wheeled landing for pressurized rovers, and the first concept for a horizontal lunar lander. His design for the next-generation spacesuit was selected for display in the Smithsonian's National Air and Space Museum.

Griffin was one of the original editors for the college textbook Human Spaceflight: Mission Analysis and Design (McGraw-Hill) and was the lead author for the "Extravehicular Mobility" chapter. He has produced over twenty technical publications, with numerous articles in books and periodicals. His work has been featured on the cover of Aviation Week and Space Technology, and he was contracted by Time-Life for their Voyage Through the Universe series.

Griffin is a winner of the Prix de Rome in Architecture from the American Academy in Rome and has an M.Arch. from Rice, an M.F.A. from the California Institute of the Arts, and a B.Arch. from Washington State University. He was the co-chair of the System Architecture and Mission Design Department at International Space University, and has been an assistant professor of architecture at Tulane University, visiting professor at Rice, and lecturer at the University of Washington.

In collaboration with a neurologist, Griffin developed a device that provides relief for migraine headaches. He holds two patents on the design. Griffin has earned certifications for flying both power and glider aircraft, scuba diving, and conducting neutral buoyancy testing in the Shuttle spacesuit, test operations on NASA's KC-135 reduced-gravity aircraft, and clean room operations.

One of the biggest decisions for a graduate student is the selection of a thesis topic, and my time had come to have "the talk" with O. Jack Mitchell. All my classmates were considering important sounding, serious academic work. So when I said, "Space Station," it was not well received. I'd always had a consuming fascination with space and applied to Rice knowing about its close relationship with NASA. Still, this was in post-Apollo 1972, and architects didn't do space. For me, though, spacecraft design was not abandoning architecture; it was just expanding the realm to the extraterrestrial. After all, it is possible to rationalize the application of Vitruvian "commodity, firmness, and delight" to space stations. Furthermore, the human posture in weightlessness is a more necessary modular than Le Corbusier's gravity-bound concept. With begrudging approval from O. Jack, I recruited professors William Cannady (RSA director), Peter Papademetriou, and Alex Dessler (Space Science Department) to be on my thesis committee. With their guidance and the Rice connection, doors opened at the Johnson Space Center, allowing me access to the right people and resources. Ironically, what started as a questionable thesis topic ended as a remarkably rewarding "academic" experience. It's great to look back and trace a challenging, exciting, and somewhat unpredictable career in space architecture to those formative times at Rice.
Jorn Utzon's Sydney Opera House completed
Sears Tower by SOM opens
First gasoline shortage
Skylab, the first space station, put into orbit

Lee. Drawing B. Griffin

Left: Birdhouse. Design B. Griffin, photo by The Birdhouse Project. Right: Reliever, a medical device for migraine headache relief.
Richard Becherer received his B.A. in French, fine arts, and art history at Rice, as well as his B.Arch. Following a brief period in practice, he entered Cornell University, where he received his M.A. and Ph.D. under the guidance of Colin Rowe, whom he assisted on two books: College City (MIT Press, 1978) and Architecture of Good Intentions (Academy Press, 1995). His dissertation on seminal nineteenth-century French theorist César Daly has been published as Science Plus Sentiment: César Daly’s Formula for Modern Architecture.

Becherer’s current writing engages two topics. The first is the architecture of French modernist Robert Mallet-Stevens and the Parisian culture of modernity that engendered it—he is currently finalizing a monograph on the architect. His second research concentration is the post-colonial urbanism of the Middle East, with special attention given to the post-war rebuilding of Beirut.

Becherer’s articles have appeared in the Journal of the Society of Architectural Historians, Assemblage, Modulus, Progressive Architecture, Art History, Design Issues, JAE: Journal of Architectural Education, and the Journal of Architecture. His work has been published by Paris’s Centre Pompidou, Montreal’s Canadian Centre for Architecture, and Pittsburgh’s Carnegie Museum of Art. He has lectured widely in the U.S. and abroad. Becherer has received fellowships from Cornell University’s Society for the Humanities, the National Endowment for the Arts, the National Endowment for the Humanities, the Graham Foundation for Advanced Studies in the Fine Arts, and the Center for Advanced Study in the Visual Arts at the National Gallery of Art. His teaching posts have included Auburn, Cornell, Carnegie Mellon, and Iowa State Universities as well as the University of Virginia and the American University of Beirut.

Becherer is currently associate professor of architecture at Southern Polytechnic State University in Atlanta.

Now and Then

A year or so ago, I became involved with a design project that had the unexpected effect of taking me back to my time at Rice. I was teaching a graduate urban design studio at Iowa State University that was devoted to reusing the site of the now-defunct Sioux City Stockyards. When they saw the work, the city and the local history museum encouraged us to formally present our research and production to the public. Accepting this challenge, we crafted an installation (out of recycled building materials, I might add) to be mounted on the top floor of the Woodbury County Courthouse, Sioux City’s Prairie School masterpiece.

In the essay I wrote for the accompanying catalogue, “Sioux City Ghosts” (forthcoming in the Center series [no. 15] at the University of Texas), I described some of the goals of the project. First, we hoped that the installation might assist in refocusing the city’s attention on a now disgraced piece of urban topography, allowing its people to remember the real economic value it had long brought to them. Second, we hoped that the city might be encouraged to recollect and re-estimate the culture—the symbolic value—that emanated from the wellspring that the Stockyards indeed once were. Third, we hoped that the City would understand the Stockyards as nothing short of an engine capable of transforming its heterogeneous, multiethnic labor force into a single, proud community.

As I sought to theorize the project, I found the transports that I hoped to elicit in my audience also afoot in me. But the thoughts summoned up had not only to do with Sioux City; they also returned me to Rice University. And the reason is simple: in doing my research, I stumbled upon a recent writing by one of my Rice teachers, Sacagawea’s Nickname by Larry
McMurtry, whose classes I audited as a freshman. The book is a collection of essays dedicated to the heroine of the Lewis and Clark Expedition and to the manifold ramifications of this foundational myth of the American prairie. The connections between this chronicle and Sioux City are moving. It was here that the only member of Lewis and Clark's Corps of Discovery died. And it was beside the river traversing the site that was to become the Stockyards that the Corps actually camped following his burial, baptizing it the Floyd River in memory of their dead comrade.

More significantly, the book forced me to recognize the central importance of an actor I had marginalized in the expedition drama. McMurtry made me aware that the fortunes of the Corps were tied directly to a native woman who nursed an infant son. Her practical and symbolic presence on the journey is, in fact, felt on virtually every page of Lewis and Clark's journals. But more to the point, as McMurtry guided me to recenter my reading of the expedition narrative on a woman, I felt that I was once again encountering the novels he taught in the English class that I audited. Emma, Madame Bovary, Anna Karenina came back, as did the balsy women he estimably crafted in his own fiction—Emma, Patsy, Aurora. From McMurtry I learned, now as then, that observing any episode from off-center lends the seemingly insignificant object or character unexpected heft and unanticipated power.

Thus I came to a particular appreciation Sioux City.

The string of random associations that "Sioux City Ghosts" has set in motion for me allows me to end with a consideration of what I think was one of the wonders of that Rice education. I can't help but remark on the central importance of Anderson Hall in the formation of the architect that I became. Surely no one needs to be told that for five years this is where I studied—mostly on the second floor. What may be less well known is that it was on Anderson's ground floor that I was introduced to the humanities in any mature sense: English 101, 9 am, MWF. And just as Anderson Hall physically sandwiched me between one set of courses and another, and impelled me to inhabit two different worlds while in the same place, so have I always felt that my education at Rice has caused me to understand that what I do has no single point of origin. Figuratively speaking, architecture has come to me out of a kind of percolation between those first and second floors. Not only did the space where I studied encourage me to question boundaries of all kinds, but it also made me recognize, and value, the fact that the invitation to one's architecture—the divining Aha! Erlebnis!—may echo from those strangely familiar places at the top of the staircase or just down the hall.
"Sioux City Ghosts." Installation of Iowa State University graduate student design work mounted in the Woodbury County Courthouse, Sioux City, IA, April 2004.
Daniel D. Bennett has held the position of dean of the College of Architecture, Design and Construction at Auburn University since 2000. A 1968 graduate of Auburn’s School of Architecture, Bennett received his M.Arch. in Urban Design from Rice. He accepted the Auburn position after having served as dean of the School of Architecture at the University of Arkansas for nine years; for two of those years, he also served as interim vice chancellor for academic affairs. Bennett has held prior academic appointments in architecture schools at Louisiana State University, Mississippi State University, and the University of South Florida. In 1986 he was invited to participate as a visiting scholar at the University of Cambridge in England.

Bennett’s professional expertise is in the area of urban design and residential architecture. His practice has been recognized with over a dozen state, regional, and national design awards. In 1996 he was elected to the AIA College of Fellows. Bennett is married to Joan Haley Bennett, and they have two adult daughters. The oldest, Katie, is a 2003 graduate of the RSA.

I arrived at Rice University in 1972 to begin the master’s program in architecture and urban design as the Vietnam war was winding down and after serving two years in the military overseas. Although I was vaguely aware of what lay ahead, the Rice experience proved to be one of the most enriching and educationally enlightening periods of my life. It was a time of incredible intellectual stimulation that extended the comprehensible boundaries of both architecture and urban design. It was also a time of developing remarkable friendships, relationships that have lasted and grown over the past thirty-plus years.

And, as a reluctant participant at the Rice Center with Peter Rowe, I have come to realize the time spent there was one of the most positive educational experiences of my career. In Anderson Hall, faculty such as Andy Todd, Adele Santos, and William Cannady set an architectural standard that intimidated me, but also along the way helped me appreciate the value of tackling difficult challenges and the merit gained from critical analysis. Dave Crane and Jack Mitchell helped me understand complex urban design theory in the context of social responsibility and concern for the less fortunate in society. Everyone at Rice stressed the importance of continual learning as one of life’s most critical pursuits. Much of my professional success can be attributed to my time at Rice. It was a period that has sustained me over the years and remains as fresh today as when I was in the Rice studio and classroom thirty-two years ago.
Elevation: Lake Junaluska Chapel and Bridge, Lake Junaluska, North Carolina. Project executed in conjunction with Chris Risher, Jr.

Prototype House, Hickory Woods Neighborhood, Auburn, Alabama. Project executed in conjunction with Behzad Nakhavan

William P. Lacey, AIA
Practicing Architect - Large Firm - Design - Los Angeles, California
and New York, New York
Design Principal, Callison Architects

William P. Lacey received a B.A. from Rice, and an M.Arch. from Harvard University in 1976. As design principal for Callison’s Los Angeles and New York offices, he is responsible for conceptual design and reviewing architectural projects. He specializes in the planning and design of large-scale mixed-use projects, and is experienced in all aspects of corporate and speculative office, retail, hotel, and entertainment projects. He has been involved with projects in over fifty countries. Before joining Callison, Lacey worked for Hellmuth Obata + Kassabaum in Dallas and for Wm. T. Cannady & Associates in Houston.

Recent projects include the seventy-floor GS Tower with 2,500,000 square feet of hotel, residential, and retail space in Anyang, Korea; the sixty-five-floor Landmark Tower with 2,400,000 square feet of office, residential, and retail space in Hanoi; the New Jiang Wan Town with 4,500,000 square feet of retail, office, hotel, and residential space in Shanghai; for the World Trade Center redevelopment in New York, the planning and schematic design of 700,000 square feet of the Retail Podium; Langchao Group’s corporate campus, including 3,600,000 square feet of office space, in Jinan, China; 1,400,000 square feet of office space for Microsoft in Redmond, Washington; the 7,000,000-square-foot Centum City Urban Entertainment Center in Busan, Korea, including Shinsegae Department Store, an indoor water park, golf dome, and amusement center, a cinema, and an office tower; Xingfu Village with 2,100,000 square feet of retail/entertainment, hotel, and residential space in Beijing; Friday Avenue with 2,300,000 square feet of retail space, plus a water park and hotel, in Dalian, China; the 2,500,000-square-foot Daqing Gu Resort in Hangzhou, China; and Atlantis, a 600-room hotel with fifty-acre water park in Dubai.

Recent publications include Ten Principles for Rethinking the Mall (ULI, 2006).

In my fourth year while I was wrestling with a particularly nasty problem, Professor Cannady handed me one of his pocket cards and asked me to make a list of my options. I had seven. For the seventh I wrote “suicide.” He studied the list for several moments and, without batting an eye, moved suicide to third place. He said, “You have to be more realistic about your choices and how you prioritize them. Just because you have a solution that you have not seen before doesn’t mean it’s a good one. The reason you may not have seen it is everyone has thought of it, but it’s a really dumb idea. You would be better off dead than doing the other four.” The creative process is often as much about chaos management as it is getting to the end product. It is learning how to make good choices that creates good solutions.

In my second year at Rice, the class decided to rebel against what was then a more math/engineering-oriented curriculum and Saturday classes, so we moved our desks out of Anderson Hall into the quadrangle in protest. If there ever was an example of the “Abilene Paradox,” this was it. At some point we realized that Professor Anderson, a very old and rather gentle soul, was sitting beneath one of the large oak trees, relaxed in a comfortable chair in the shade, and talking to no one in particular about his ancestors during the French Revolution. Within a short period of time, we were all gathered about him, listening in fascination to first one of his stories, then another. He had many. At some point he began talking about the decisions we make and the consequences. He said he was sixteen years old when he decided there was no God. We were sure afraid. We knew for a fact that you could be hung for saying that in Texas, but were not sure if you could be hung for listening to someone say it. Then, he said, he thought if there was no God, why was he still a virgin? My life changed. Any belief, firmly held or otherwise, carries with it actions one is required to make or not make. The subsequent consequences can be short term or long term, and often irreversible. We knew for a fact “Todd” rhymed with “God.”
MCI Richardson, Texas Campus, designed to relocate a large team from Washington D.C. to the Texas Plains, included 400,000 SF of corporate office and cafeteria. Campus Courtyard, right, was designed within one of the last standing groves of hardwoods in North Texas and serves as an outdoor meeting and dining environment.

Left: Landmark Tower, Hanoi, 70 floors with 1,000,000 SF of residential and 1,000,000 SF of office located over 500,000 SF of retail, is designed to be the tallest tower in Vietnam to be completed in 2009. Right: XingHai Bay, Dalian, China, a 7,000,000 SF beachfront development with residential, hotel, retail and entertainment, designed to be completed for the 2008 Olympics.

One of the publications in the ongoing Ten Principles series by the Urban Land Institute, deals with establishing an outline for redeveloping the vast stock of obsolete malls into viable mixed-use town center or lifestyle projects.
H. Ralph Hawkins, FAIA, FACHA
Practicing Architect - Large Firm - Management - Dallas, Texas
President and CEO, HKS, Inc.

H. Ralph Hawkins received an M.Arch. from Rice after earning a bachelor's degree at the University of Texas at Arlington. Now at HKS, Inc., one of the top-five architectural/engineering firms in the United States, he is responsible for directing the 1,100-person firm's administration, finances, project management, and strategic planning. In his five years there, the firm has tripled in revenue.

Under Hawkins's leadership, HKS is successfully expanding its services into new markets and new locations, as well as continually developing its existing offices. Today the firm operates in fifteen locations throughout the United States and has an international presence, with offices in Mexico City and London.

Previously, Hawkins directed the HKS Healthcare Groups. In 2007 HKS was ranked the leading health care design firm by BD World Architecture magazine.

In addition to realigning its marketing efforts, Hawkins has furthered the firm's open-door, employee-involved management practices. Since his taking the helm of HKS, the firm has been recognized with a number of top honors, including a place on the lists "Best Companies to Work for in America," "North Texas Best Family Friendly Companies," "Best Companies to Work for in Texas," and "Best Places to Work in Dallas/Fort Worth." HKS also received the Greater Dallas Business Ethics Award and a Greater Dallas Chamber Momentum Award of Merit, and the company was named Texas Society of Architect's Architecture Firm of the Year.

Hawkins is the recipient of numerous awards and is actively involved with many civic organizations in such positions as chairman of the Dean's Circle, Rice University School of Architecture (2007); member of the Chancellor's Council Executive Committee, University of Texas System (2004–present day); Board of Directors, Greater Dallas Chamber of Commerce (2005–present day); Board of Directors, Cenikor (2005–2007); and Community Advisory Board, KERA Public Broadcasting (2005–2006); chairman of the Board of Directors and founder of Topping Out (2004–present day); chairperson of the Visiting Council, University of Texas at Arlington, School of Architecture (1987–1995); president of the Dallas Architectural Foundation (1993–1994); and appointed member of the University of Texas at Arlington Employee Consortium (1993).

Professional organizations he is involved with include the American College of Healthcare Architects, AIA Academy of Architecture for Health, AIA and AIA Dallas-Fort Worth Large Firm Roundtables, Design Futures Council, Construction Specifications Institute, AIA Committee on Architecture for Health, and Texas Society of Architecture.

I organized a graduate thesis study called "The Academic Medical Center Study." In the summer of 1975, I acquired funding for the study, allowing me and other participants to visit seven major medical centers throughout the United States to study hospital growth and change over time. Through these initial contacts, I was inspired to practice health care architecture. It also provided me with a solid footing in health care planning and design.
Health Central, Ocoee, Florida. Photography by Michael Lowry

Obici Hospital, Suffolk, Virginia. Photography by Ed LaCasse

Laurel Ridge Psychiatric Hospital, San Antonio, Texas. Photography by Greg Hursley
Before joining Howard Hughes Medical Institute (HHMI), Robert H. McGhee was director of planning for the University of Texas Health Science Center Houston. He holds a B.Arch. from the University of Texas and an M.Arch. from Rice. He is currently developing a program in Research Building Design at RSA about the development of future-oriented complex research facilities, which will have an equal focus on research and education.

For the past twenty-three years, McGhee has directed the programming and planning effort for over $1 billion of HHMI's lab construction projects, including Stanford University's Beckman Center, Yale University's Bass Center and Boyer Center, buildings for the Eccles Institute of Human Genetics at the University of Utah, the Mission Bay Campus at the University of California–San Francisco, a laboratory complex at the University of Chicago that is informally called the Interdisciplinary Research Building, and multiple buildings for the University of Washington. He oversees all of the renovation projects for HHMI's 330 investigators located at more than seventy universities and research institutions.

McGhee wrote the facilities program for the Janelia Farm Research Campus and was in charge of the $450 million project, including supervision of the architects, project manager, and contractor, and overseeing the planning, design, interiors, construction, budget, and schedule. This campus is a major new initiative of HHMI, one focused on new ways to approach neuroscience and imaging problems. McGhee has served as a consultant to many other institutions in the area of research facility planning, promoting the adoption of planning models that are focused on the facilities' economical construction and long-term use. He brings the perspective of a laboratory planner, a user advocate, and an owner to the planning process.

I refined my approach for programming facilities during my graduate work at the Rice University School of Architecture. I attended the school's program in Health Facilities Design while also serving as director of planning for the University of Texas Medical School at Houston. I began my explorations into planning facilities for undefined areas of biomedical research and for yet to be recruited scientists during this period of time. This changed my planning emphasis from what was currently being done to what might be done in the future. That work later led to a consulting position with the Howard Hughes Medical Institute as they began a major expansion spawned by the sale of its sole asset, the Hughes Aircraft Company, to General Motors. I went on to become the institute architect and senior facilities officer for HHMI, and in this role I have had a major influence in planning biomedical research buildings for universities and research institutions. It will be a pleasure to return to Rice University to develop a research and teaching program focused on programmatically complex buildings.
Janelia Farm Research Campus - Landscape building

Janelia Farm Research Campus - Landscape building looking to hotel
Janelia Farm Research Campus. Top left, landscape building lobby; Top right, glass corridor outside flexible laboratory zone; Bottom left, landscape building entry; Bottom right, typical laboratory looking onto green roof.
Jeffrey Karl Ochsner has taught at the University of Washington since 1988, providing instruction in the areas of architectural design, architectural history, urban design, and historic preservation. Ochsner received his B.A. and M.Arch. degrees at Rice. He did a preceptorship at Gunnar Birkerts & Associates in Birmingham, Michigan, from 1973 to 1974. Between 1975 and 1981, he worked for a variety of architecture firms in Texas and Wisconsin. A registered architect, he directed his own firm (Ochsner Associates) in Houston from 1984 to 1987. The firm did work in architecture and urban design, primarily in Galveston and Houston. Its projects included the planning and design of the Galveston Trolley Project, design of the Harbor Square retail center in Galveston (the center went unfinished and was later destroyed after the developer filed for bankruptcy), design of Market Square Park in Houston (unbuilt), parks planning for the City of Bryan, cultural resources surveys for METRO in Houston, and a variety of small residential and commercial projects. In 1984 Ochsner received an AIA Houston design award for the design of a residence in New Mexico. Prior to forming his firm, he worked for Wm. T. Cannady & Associates. Ochsner also taught on a part-time basis as a visiting lecturer at Rice from 1980 to 1986.

At the University of Washington, Ochsner has twice received the Lionel Pries Prize for teaching excellence, an award given annually by students in the College of Architecture and Urban Planning. From 1988 to 1996, he served as coordinator of that college's lecture series, and he was chair of the Department of Architecture from 1996 to 2002.


Ochsner was a member of the editorial board of *JAE* from 1990 to 1994. He was the local chair for the annual meeting of the Society of Architectural Historians (SAH) held in Seattle in April 1995. He served on the SAH board from 2000 to 2003. Ochsner was elected to the AIA College of Fellows in 1996.

I had the good fortune to do a Master's of Architecture thesis with Professor Anderson Todd (architecture) and Professor Stephen Tyler (anthropology). The opportunity to immerse myself in a topic, to spend a year initially in directed reading and subsequently in writing, and to meet weekly for discussions (and later critiques) with two senior faculty was an experience I will always treasure. The luxury of having the time to read, write, and think is so rare.
John R. Rivers is currently with The S/L/A/M Collaborative, a 175-person architecture, engineering, and planning firm with offices in Atlanta, Boston, Chicago, and Connecticut. During his career, he has practiced in architectural firms and also as a representative of client facilities. While in Houston, he was a principal with S. I. Morris Architects for seven years, and then worked with his former classmates at Ziegler Cooper Architects. He was chairman of CUH2A, a full-service architectural and engineering firm, and he led this regional firm to international recognition, growing from one office in Princeton with about 150 people to a company of over 400 people with five offices, including one in London. While at CUH2A, Rivers was named New Jersey's 1998 Architect of the Year by AIA New Jersey. Following his tenure at CUH2A, Rivers joined MIT's Department of Facilities, where he organized MIT's sustainable campus initiative and managed capital projects.

He has also been very active on boards, including those of The Chapin School (vice president), Princeton Chamber of Commerce (chairman), Princeton Future, Acadia Wildlife Foundation (president), and The College of the Atlantic (advisor to the president for architecture and planning). He is involved with numerous professional organizations such as the AIA, Society for College and University Planning, U.S. Green Building Council, APPA, and Northeast Sustainable Energy Association, and has spoken at many of their events on architectural, management, and marketing issues.

Rivers has had exceptional opportunities in his career to be involved with a wide range of projects, including in the areas of college and university science teaching and research, student residences, academic halls, student life centers, arts institutions, and master planning; health care facility planning and renovation; court buildings and jails; corporate R&D and office buildings; and hotels, churches, and independent schools. His greatest professional satisfaction and reward comes from designing buildings that allow those who use them to excel at what they do. He thoroughly enjoys the interactions that occur with everyone throughout the process, from college presidents to construction workers.

Many things come to mind in thinking about my Rice experience and how it influenced my career. I will pick two to highlight. My Rice education was full of real-world, practical experiences. I had just come from a year in an architect's office, and I was much more interested in learning things I could really use than in purely academic exercises. I was in the first Qualifying Graduate Workshop with Andy Todd, and we immediately started learning simple spatial design concepts and practical building detailing. He encouraged us to think about how building materials could be put together in assemblies that kept the water out, but were also elegant. He knew to keep it simple as we explored design for the first time, and that the basic thought process would help us for a lifetime. Bill Cannady approached the practical from a different direction, bringing in real projects from his firm and teaching us to develop a pro-forma plan and to design to the requirements of that analysis. We looked at everything from traffic to schedule to a design that would sell. This gave me a strong basis for my architectural career.

A non-academic experience that I remember well was our trip to Europe. What are student loans for anyway? My wife, Carol, and I decided we just had to take a six-week Grand Tour. I thought it might be worthwhile to ask the faculty for advice on where to visit, and the response was incredible. I had pages of notes like, "You have to go to San Gimignano, a hilltop town in Italy, to see the towers," or "Don't miss the Spanish Steps in Rome," or to go see
the Fondation Maeght, or Corbu's Chapel at Ronchamps, or the Matisse Chapel at Vence. And perhaps the best advice, for students on a budget, was to camp. There are campgrounds everywhere, even near the cities. In Florence, we found one on a hillside looking right at the Duomo—we just took a bus into town. And a faculty member told us when we got near Venice to drive to the end of the road and through the ferry parking lot to a campground from which we could catch the ferry in the morning and arrive at Venice in style. Who could have found that without help? We saw great architecture everywhere we went, and thanks to faculty members like Andy Todd, Bill Cannady, Tony and Adele Santos, and Gordon Wittenberg, we saw many places that weren't on the normal tourist loop. This was truly a life-changing opportunity—we have since then tried to share our love of travel with our daughter, so she will broaden her thinking and explore a much larger world.
New Science Center, Stonehill College, Easton, MA. The S/L/A/M Collaborative Architects

Left: Wyndham Hotel, Houston, TX. Morris Architects. Right: Health Sciences Facility, University of Maryland, Baltimore, Baltimore, MD. CUH2A Architects and Engineers
R. Scott Ziegler received an M.Arch. from Rice after earning a B.S.B.A. from Trinity University in 1972. The firm Ziegler Cooper Architects was founded in 1977 by Ziegler and his former classmate at Rice, Michael Cooper. As managing principal, Ziegler leads a multidisciplinary architectural firm of over 75 people.

The firm has designed projects such as Co-Cathedral of the Sacred Heart ($60 million), a new cathedral for the Archdiocese of Galveston-Houston; Villa d'Este and Montebello, Uptown Park's two luxury residential high-rise towers, which were the first of their kind to be built in Houston in almost twenty years; 2727 Kirby, a thirty-two-story high-rise condominium project located in the Upper Kirby District; Louisiana Place, the award-winning major renovation of a thirty-five-story office building in the heart of Houston's Central Business District; 200 Congress Avenue, a landmark project for Texas's capital city, a fifty-two-story mixed-use residential tower with retail components at street level that will transform the Austin skyline; a complex and comprehensive modernization of the entire North Campus of St. John's School, one of Houston's most prestigious private schools, including building renovation, restoration, and a new classroom building totaling 157,000 square feet; and BMC Software, a $60 million, 450,000-square-foot building for the company's corporate headquarters in Houston. Ziegler is a frequent guest lecturer at the RSA, the University of Houston, and local ULI events.

In 1973, with aspirations as yet unvoiced, I entered the Rice School of Architecture master's program. My early Rice studio experiences afforded me the perfect venue for the realization of my aspirations to build a better world. In our studio, I applied what I learned—to question independently, analyze critically, think creatively, and problem-solve successfully—to actual bricks and mortar. There I learned to tackle problems without fear of failure or intimidation, and quickly found my "voice" and the confidence that birthed an entrepreneurial adventure with then classmate and soon to be partner Michael Cooper, setting my feet irrevocably on the path I was to walk for the next thirty years.

The summer following a real estate development course taught by Professors John Mixon and William T. Cannady, Michael Cooper and I formed a joint venture to develop an urban infill townhouse project near the University of St. Thomas campus. Headstrong and naïve, but strong advocates of hands-on experience, we immediately began procuring land, documenting and permitting the design, securing a construction loan and permanent financing, implementing a pre-sale program, and beginning construction. We returned to Rice that fall basking in the glow of achieving so much in only three months. But it was at that moment in time that fate chose to step in—it dealt us a nasty blow when our project burned to the ground! Fortunately, the general contractor had, on his own initiative, wisely secured a builder's risk policy that enabled us to expeditiously rebuild the project. With the exception of bruised egos from our run-ins with Rice colleagues, the fire-ravaged development became a textbook success story, balancing our ambitious design and development with a positive return on investment.

While the excitement of that "hands-on" design and development experience served to broaden my understanding of the architect's role, as well as the roles of all participants in the development process, the Rice School of Architecture also awakened what has become a lifelong passion for educating clients and the public concerning the importance of design and its role in shaping our cities. I believe strongly in modern architecture and endeavor to explore a building's limits with the clarity and order inherent in architectural design. On the cutting edge, I continue to pursue my original goal of aspiring to an architecture that builds community, enriches people's lives, and expresses the spirit of our time through art, craft, and technology.
THE THINGS THEY'VE DONE

Apple II was introduced as the first serious home computer, resulting in a desktop computer revolution throughout the

Co-Cathedral of the Sacred Heart

St. John's School
Robert F. Anderson, AIA
CAD Software Executive - Columbia, Maryland
Vice President of Integrated Products, Diehl Graphtsoft Inc.

Before becoming a vice president at Diehl Graphtsoft in August 1998, Robert F. Anderson headed the development there of vertical CAD applications for architecture, landscape architecture, lighting design, and mechanical design.

After getting his B. Arch. from Rice, Anderson worked in the offices of Wm T. Cannady & Associates until late 1978. He obtained his registration and moved from Houston to Austin in 1979, where he worked with Shefelman and Nix Architects for a year before moving into his own practice, pursuing commercial, multifamily, and interior architecture. Also at this time, Anderson co-founded a company (with other former Rice students) to do independent software development for architectural computer-aided design programs, eventually completing a prototype product in 1982 called "Windows CAD." In 1987, he joined Veristar Incorporated, a Houston-based interior design and facility management firm, as a partner, eventually running the Austin-based design branch of that company. At the end of 1992, Anderson once again headed up an independent Austin-based architecture practice, Matrix Design, specializing in office, interior architecture, and computer applications for architecture, until July 1997, when he did a one-year period of consulting for Seton Medical Center in Austin.

Like many Rice Architecture grads, I suspect, I've moved around a lot, feeling intellectually restless. It's taken me many years to find my "dream job," which is not in architecture per se, but in providing design and engineering tools for architecture and design. In school I was fascinated by the work and attitude of Archigram, and also by the abstract mathematical design methods I saw being discussed in Great Britain by Geoffrey Broadbent and others pursuing operations research. At the same time, we saw groundbreaking studies of the impact of the environment on form by Victor W. Olgyay and Christopher Alexander.

I was very lucky to get an excellent exposure to what a really good design firm was like in my first job out of school, in Bill Cannady's office. (This is not mere pandering because Bill is assembling this publication; I learned many things in my all too brief stay in his practice about management, design, and judgment. In retrospect, I would have benefited by staying longer, but such is the impatience of youth.)

My individual architecture practice, while competent, was (I must candidly say) undistinguished, mainly, I suspect, because for so many years my social skills were underdeveloped compared to my intellectual ones. Looking at RSA now, I see much more teamwork focus in the studios and think this is a good thing. I would go further and suggest that we need, in the college curriculum, to develop further the other roles in the architectural profession—technologist, builder, and businessman—in addition to the roles of designer and researcher that Rice develops so well already.

1977

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These two images are from the project that architects Phil Buterbaugh, Jim Larson and I designed in three hours (!) to win the Architectural CADD Cup in 1997 at the "Build Boston" AIA convention. The surprise program, given us at the beginning of the 3-hour charrette, was for a church and administrative center for a traditional New England setting in seaside Rhode Island. We chose to place a traditional church over the top of a lunette-shaped podium for the admin. Building. There were several additional design constraints imposed over the course of the 3-hour charrette, to see how well we could react to changes. It was an interesting challenge. As I remarked to my colleagues, "It’s not every day you can tell your mom that you’re a World Champion in something!"

This image is an up-to-date screen shot of VectorWorks Architect, the product that I am a principal manager for at Nemetschek North America. VectorWorks Architect is a design-oriented product that attempts to bridge the worlds of design, CAD, and "BIM" (a new acronym meaning "Building Information Modeling").
Richard Beard, AIA
Practicing Architect - Medium Firm - Design - San Francisco, California
Partner, BAR Architects

Richard Beard is a principal with BAR Architects (formerly Backen Arrigon & Ross, Inc.), located in San Francisco. BAR Architects has been the recipient of 170 design awards and citations, including the AIA California Council Firm of the Year 2000.

Beard joined BAR Architects in 1980 and has been instrumental in growing the firm to a staff of ninety. He is able to design unique and site-sensitive environments that create memorable places, as evidenced by his numerous acclaimed projects. Beard became a partner of BAR Architects early in his career, in 1991, due to his exceptional design ability and his exemplary relationships with clients, architects, and staff. While his initial work at BAR Architects emphasized housing on infill urban sites, Beard's architectural practice has grown to include luxury senior housing in Japan, award-winning custom homes, wineries, resorts, and arts and entertainment venues. Beard's work has received numerous awards and has been featured in magazines such as Elle Décor, The New York Times Magazine, and Architectural Digest. He currently leads the firm's custom homes studio.

Beard received both B.A. and B.Arch. degrees from Rice. After receiving his degree from Rice, he worked for Wm. T. Cannady & Associates in Houston. Richard generously shares the insight culled from his experience, having served as a visiting juror at RSA and a visiting critic at the University of California-Berkeley, California Polytechnic, and Arizona State University. He has also been featured as a speaker at Sustainable Building Industry Council and Harvard University.

I transferred into Rice from Georgia Tech. I was soon immersed in a group of often eccentric, very smart people, around whom I was immediately comfortable, happy, and challenged. Added to the mix was an equally challenging group of professors, all of whom worked to bring out the best and brightest of what I could do.

In the end, I left with a wonderful body of knowledge and, most importantly, an ability to keep learning. Not to mention some friendships that endure to this day, despite geographical distances. It's been a great ride so far. Rice made it possible.
Burwell Residence, Sonoma County, CA. Top, left to right: Exterior view, © Doug Dun / BAR Architects; Pool Terrace, © Doug Dun / BAR Architects; Living Terrace, © Tim Street-Porter / Courtesy BAR Architects. Middle, left to right: Living Room, © Doug Dun / BAR Architects; Entry, © Tim Street-Porter / Courtesy BAR Architects. Bottom, left to right: Living terrace, © Tim Street-Porter / Courtesy BAR Architects; Guest House and Court, © Tim Street-Porter / Courtesy BAR Architects.

Macondray Lane Apartments, San Francisco, CA. From left to right: Entry Court, © Doug Dun / BAR Architects; Exterior View from Courtyard, © Doug Dun / BAR Architects; Typical Unit Interior, © Doug Dun / BAR Architects.
Prior to receiving his M.Arch. in Urban Design at Rice, Robert M. Eury received a B.S.Arch. in 1972 from the University of Cincinnati. Eury has served as founding president and chief executive of Central Houston, Inc. since 1983. Central Houston is a 501(c)(6) non-profit membership association with the mission of advocacy, planning, urban design, funding, organizing, and assistance for the revitalization of Houston’s downtown and central city. Eury also has served since 1995 as the executive director of the Houston Downtown Management District, a political subdivision of the State of Texas charged with the planning, design, development, operation, maintenance, marketing, and promotion of Houston’s downtown.

During the past ten years, over $4.6 billion has been spent for public and private development in downtown Houston. Notable achievements include changing the public realm, development of major attractions, residential redevelopment, and organizational development. Eury’s leadership of the above organizations has been instrumental in the Main Street Light Rail and Main Street Square project, developed in conjunction with METRO’s light rail transit system. He facilitated $13 million in tax increment financing for streetscape enhancements, plus led project fundraising, design, and development for the $8 million public square, including a 250-foot-long fountain on Main Street at the heart of downtown. Central Houston was project lead for the Buffalo Bayou waterfront redevelopment, anchored by Sesquicentennial Park, which included planning, a national design competition, private fundraising, construction management, and the creation of an overseeing entity—Buffalo Bayou Partnership—for the multiphase redevelopment involving Houston, Harris County Flood Control, the Texas Department of Transportation, and the private sector.

Central Houston also led the efforts to create Minute Maid Park, the $265 million home of the Houston Astros, which opened in the spring of 2000; the organization assisted in site location, site acquisition and clearance, a successful referendum, passage of enabling legislation, private subordinated debt support, and creation of a sports authority. In addition, Eury assisted the City of Houston with urban design, the developer RFP process, and negotiations for Bayou Place at the Albert Thomas, a mixed-use entertainment center at the heart of the Theater District, developed by the Cordish Company and anchored by Angelika Film Center and Clear Channel Entertainment’s Verizon Wireless Theater.

Prior to joining Central Houston, Eury was vice president of the Rice Center (1974–1983), with responsibilities for funding the research program of this 501(c)(3) community planning research affiliate of Rice, and he served as director of community planning studies at the Urban Studies Institute, University of Louisville (1973–1974), with responsibility for projects related to community facilities simulation modeling, planning information systems, and housing program analyses.

Eury currently serves on the boards of numerous civic and professional organizations including Blueprint Houston (chair) and Main Street Coalition, Inc. (vice chairman). He formerly served in leadership roles on the International Downtown Association of Washington, D.C.; Texas Downtown Association, Austin; Board of Stewards, St. Luke’s United Methodist Church, Houston; Architectural Research Centers Consortium, Inc., Washington, D.C.; and Houston Regional Mobility Association and related PACs; and as a board member of the Houston Area Urban League.

A native of Louisville, Kentucky, Eury and his wife, Gayle, have two adult children and two grandchildren. His hobbies include running (forty marathons), photography, and collecting Lionel trains.
My experience at Rice School of Architecture was linked to my role at the Rice Center for Community Design and Research, where I worked while I attended classes and after graduation. Dean David Crane created the Center in 1972 to provide relevant clinical internships for RSA students. Rice Center’s scope was remarkably broad. In addition to RSA urban design studios focused on the urbanizing edge of the Houston region, Rice Center exposed me to land use/transportation joint development, urban growth and development, services delivery and location, development regulation, and urban environmental design. The Center’s far-ranging funding partners included Aramco and Shell Oil in the Middle East; the U.S. Departments of Transportation, Commerce, and Housing and Urban Development; the City of Houston; and the private business and philanthropy sectors. Rice Center’s board drew its leadership from the Houston region. Ultimately, this resulted in my career in civic development, as I benefited from the momentary overlap of the Rice Center board with the board of a new organization to lead downtown’s planning and development. Rice Center research (such as one project undertaken in collaboration with M.I.T. and Cal Berkeley to study cities’ best practices for urban design administration) provided excellent knowledge for organizing in Houston.
Main Street Houston after light rail opening in 2004
Charles J. Hultstrand, AIA
Practicing Architect - Medium Firm - Design - Greenville, South Carolina
Director of Design, Neal Prince + Partners

Charles J. Hultstrand, AIA, began his professional practice with Golemon & Rolfe in Houston after completing his M.Arch. at Rice. Hultstrand worked in the design studio of the firm, serving as assistant project designer for the George R. Brown Convention Center in Houston.

Moving to South Carolina in 1983, he joined The Boudreaux Group. Under Hultstrand's design leadership, the firm won twenty design awards, including twelve AIA Awards for Excellence. In 2003 he became the director of design for Neal Prince + Partners in Greenville, South Carolina. The firm designs a broad range of institutional projects with an emphasis on sustainable design, including a state-of-the-art LEED Platinum (the highest green certification) project.

During his years of practice, Hultstrand has been committed to serving the profession through participation in the AIA. After serving as president of AIA Columbia (South Carolina), he was elected to the board of AIA South Carolina, where he led the Legislative Committee. Hultstrand was elected president of AIA South Carolina in 1996.

Hultstrand has pursued opportunities to speak about the practice of architecture, including lectures at the AIA National Convention and Cornerstone Partner conventions, and at Clemson University School of Architecture.

My experience at the Rice School of Architecture proved to be a strong foundation for the practice of architecture. During my three years as a graduate student, I learned how to approach programming, planning, and design as a well-organized process that would lead to a clear, holistic product. This basic approach, developed in the studio environment at Rice, has continued to provide direction in the office environment.

Another key experience that has stayed with me over the years is the collaborative interaction of a design team. The small scale of the studios at Rice provided a rich culture of collaboration. The crits of the professors were always augmented by the input of fellow students. In the studio environment, we tended to learn almost as much from each other as we did from the faculty. The long hours, sometimes extending through the night, fostered a sense of community. We were all looking out for each other, offering feedback to keep the design moving in the right direction, or giving a new idea for the presentation. This is the same approach that we later took within our office studios, and it has made a difference in strengthening the sense of collaboration there.
Johnstone Dormitory – Clemson University. © Rion Rizzo / Creative Sources Photography

St. Francis of Assisi Episcopal Church – Chapin, SC

St. Christophers Episcopal Church – Spartanburg, SC. © Rion Rizzo / Creative Sources Photography
In 1986 Liz Axford gave up the full-time practice of architecture to spend more time with her two-dimensional art. Her work includes an increasing variety of fiber techniques: quilt making, surface design, handmade felt, and stitching.

Her work has been included in many juried shows, including the annual Quilt National in Ohio, Crafts National, triennial Fiber Art International in Pittsburgh, annual CraftHouston at the Houston Center for Contemporary Craft, and annual Materials: Hard and Soft in Denton, Texas. In turn she has juried several shows, including Quilt National (Athens, Ohio) and Quilt Visions (Oceanside, California). She has taught quilt making and surface design classes at nationally known venues, including the Southwest School of Art and Craft in San Antonio and the Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee. She was the 1998 recipient of the Quilt Visions Quilts Japan Prize, awarded by Nihon Vogue magazine and consisting of a week's travel and teaching in Japan. In 2001–2002, she enjoyed a six-month residency at the Houston Center for Contemporary Craft, where in 2005 she organized a show entitled Of Time and Place: Layered and Stitched Textiles. That same year Axford received an Individual Artist Fellowship Grant from the Cultural Arts Council of Houston/Harris County, and went on to serve on peer review panels evaluating and choosing recipients of the 2006 and 2007 awards.

We've all heard the cliché that life is what happens when you're making other plans.

My freshman year, I saw a quilt made by a friend's grandmother from Depression-era feed sacks. The straightforward four-patch pattern reminded me immediately of some of the simpler design exercises we'd done in Elinor Evans's Foundation Design class. The following summer, I made a quilt top, expanded to a nine-patch pattern, from scraps left over from clothes I'd made in high school, making conscious use of what I'd learned from Miss Evans.

I never even thought about making another quilt until 1980 when I was studying for the registration exam. In the interim, the U.S. Bicentennial and a 1971 show at the Whitney Museum of American Art in New York, in which 1940s Amish quilts were compared to 1960s Color Field paintings, had brought quilts into the public consciousness. Looking for an escape from studying, I began dabbling in quilts again (thankfully, I passed all sections!) — but it was strictly a hobby.

By 1986 I was finding less and less satisfaction in the business of architecture and more and more satisfaction working hands-on with fabric. In the fall of 1986, I traded one sort of design and construction for another. Though I can recall no epiphany at Rice that I was intended to be a quilt-maker, rather than an architect, Rice gave me the confidence in my design abilities necessary to persevere in an undervalued field. I use what I learned at RSA every day.
Emotions and Abstractions 4, 1997. 50" h x 70" w; hand-dyed cottons, machine pieced, machine quilted. Photography by Hester + Hardaway.

Bamboo Boogie Woogie 1, 2001, 43" h x 60" w; hand-dyed cottons, machine pieced, machine quilted. Photography by Hester + Hardaway.
Cinnabar, 60"h x 24"w: screen printed and hand-dyed silk organza, layered with wool roving and felted; hand stitched. Photography by Liz Axford
Kip Daniel, FAIA
Executive Architect - Architecture, Construction and Development Firm -
Dallas, Texas
Managing Director, Beck Group

Kip Daniel began his career in architecture with a small two-person office in Houston that in 1976 served as his preceptor when his assigned preceptor firm fell away from the program due to the very poor design/construction economy. This firm, Urban Architecture, served as a learning ground for Daniel and provided him a return job when he graduated with his five-year professional degree from Rice.

By 1981: Urban Architecture had grown to twenty-five people, and Daniel moved to Dallas to open a branch office. But again, starting in 1983, the economy took its toll on architecture firms, and he ended up buying the Dallas office. By 1988 Urban Architecture in Dallas had ceased to exist, and Daniel's office became the sole operator under that name. The firm grew to forty-five people by 1999 with a mix of small commercial and institutional projects.

Influenced by a strong design partner who spent his early design years at Kohn Pedersen Fox, architects at Urban Architecture pioneered the development of design ideas in three-dimensional imaging. They had been using CAD for production drawings on all projects since 1985, but now Form-z and other software products formed the basis for 100 percent of all the firm's preliminary design. Parallel to those three-dimensional investigations, Urban Architecture partners were also investigating alternative means of project delivery, including design/build.

As a result of teaming opportunities with contractors in Dallas, Daniel and his partners began a working relationship with The Beck Group, a national construction firm headquartered in Dallas. Strong leadership within Beck had been pushing for alternative delivery methods that could provide more value to both the owner and the design/construction team. Beck staff were also developing a proprietary parametric modeling software to bridge the knowledge gap between design and construction.

These common focuses of both firms led to a merger between Urban Architecture of Dallas and The Beck Group in 1999. Daniel became a partner in the resulting company, which had a combined staff of over 650 and a revenue volume that averaged $750 million.

As a managing director of Beck, Daniel serves as a coach/leader for design/construction teams, assisting in both selling the work and then delivering it under new forms of contracts. He has provided leadership in convincing clients to try different approaches to achieving their ownership goals in their projects, and he has worked within Beck to develop processes for properly balancing a strong design input with the sometimes conflicting culture that exists within traditional construction roles.

In 2006 Daniel was elected to the AIA College of Fellows in recognition of his role in this investigation and development of alternative delivery processes.

The first experience for me that tended to shape my way of thinking, if not my career, was in Elinor Evans's first-year design studio. I came to Rice with no artistic background or much expressive design creativity experience. Since that was the primary focus for Elinor's class, it was no surprise to me when she approached me at the end of the first semester and told me she thought it might be good to drop her class and switch to another major. I was determined to pursue architecture, and stuck it out until I could make it to other years in the department's curriculum where other skills could balance whatever deficiency I might have in the area of creativity.

The second experience came in my third year in Bill Cannady's spring design studio. I will never forget Bill calling the whole studio together to listen to him read from a California architecture newsletter where salaries were listed for California streetsweepers, garbagemen, plumbers, and other careers. The salaries for starting architects came in dead last among those listed. As Bill told us, "It is still not too late to look at another career if you're in it for the money!"
Victory Lofts, Tampa, FL. Photography by Eric Oxendorf

Rendering of Hunt Oil Headquarters and Parking Garage, Dallas, TX

Left: Southlake Town Square, Southlake, TX. Right: Prestonwood Baptist Church, Phase II, Plano, TX. Photography by Charles Smith, AIA

First computer bulletin board system built
Robert W. Wilson of Houston is awarded the Nobel Prize in physics
The first birth due to in-vitro fertilization occurs
Val Glitsch, FAIA
Practicing Architect - Small Firm - Design - Houston, Texas
Val Glitsch, FAIA, Architects

After Val Glitsch graduated with a B.A. in architecture and art history from Rice, she spent the following year on a preceptorship with the Architectengroep VDL in Amsterdam before returning to Rice for her B.Arch. She then completed the M.Arch. II program at Harvard’s Graduate School of Design, studying with Jerzy Soltan, in 1979.

Returning to Houston later that year, she joined the firm of Wm. T. Cannady & Associates, Inc., where she worked for five years. In 1984, following the birth of her son, Eric, she opened her own practice and began a three-year term at Rice as a visiting critic in the second-year studio, teaching with John Casbarian.

In the twenty-two years since, her work has appeared in over eighty publications and been recognized with twenty-seven local, state, or national design awards. Concurrently, she has held adjunct teaching positions in the graduate schools of the University of New Mexico and the University of Texas at Austin, and held the Bullock Endowed Chair at Texas A&M University. In recognition of her contributions to “the promotion of the aesthetic, scientific, and practical efficiency of the profession,” she was elected to the AIA College of Fellows in 1995.

For several years Glitsch has worked on photography projects exploring the relationship of the built environment to the landscape. Several of these photographs have been exhibited nationally, and two recently received first place and special commendation prizes in the 2005 national AIA Photography Competition. These and two other of her photographs will appear in the 2007 AIA Calendar.

In 2005-2006 Glitsch chaired the Publications Committee of the Texas Society of Architects, having served both on the committee and as a frequent writer for Texas Architect since 1997. In 2007 she will begin a term as a contributing editor for the magazine.

Glitsch and her husband, Gary Inman, live and work in Houston and in Wimberley, Texas. Their daughter, Skyler, is a seventh grader at St. John’s School. Her son, Eric Hester, a visual arts major at Rice, will graduate in May 2007.

My strongest memories of Rice revolve around the special talents of particular teachers. Every school year had its own distinct character and intellectual flavor, but one, right from the start, continues to stand out for me: my freshman year with (the beloved) Elinor Evans.

I still picture her with a studio full of fresh-picked eighteen-year-olds, dabbling in the essence of architecture without actually mentioning the word; a whole precious year of exercising our hands, eyes, and intuitions for design, while cutting, gluing, and coloring. Days of plotting perfectly syncopated pencil lines on thick white paper... Hours of poking holes into similar paper to alter its texture, transparency, and weight... Endlessly gluing collages from teeny bits of fragmented images to transform what we first saw into something that she hoped we might discover. Each drawing and object was carefully executed, displayed, and archived—most of which I still have.

We had the luxury of spending our time making things. And we learned to love the simplest materials at hand.
Canal Street SRO Apartments, Houston, TX. Photography by Val Glitsch

Smisek-Strassmann House, Houston, TX. Photography by Paul Hester, Photographer
Jeffrey B. Averill has been working in architecture since his first job out of high school in 1973 at The Architects Studio in Montchanin, Delaware. Despite receiving fair warning then about the low pay and other hazards, he chose to continue in the field.

After graduating from Rice with a B.A. magna cum laude, he went on to his preceptorship with Harry Seidler in Sydney, Australia. Following his fifth year at Rice where he earned a B.Arch., he worked at Taft Architects in Houston, where he had also worked part-time for two years while a student. His education then continued at the University of California-Berkeley, where he earned an M.Arch. in 1982. After being awarded a John K. Branner Traveling Fellowship, he spent nearly six months in Europe, including working in the office of James Stirling, Michael Wilford and Associates in London.

Upon returning to the U.S., Averill worked from 1982 to 1986 at Fee + Munson, a mid-sized firm in San Francisco, where he rounded out his design background with the deeper technical knowledge of detailing and professional practice. After a year on the East Coast working for Bohlin Powell Larkin Cywinski in Philadelphia, he moved back to California, this time to Los Angeles.

First Averill worked at Lomax/Rock Associates, a small firm in Venice, from 1987 to 1993. Then he moved to a larger firm, Johnson Fain Partners, where he eventually was named principal in 2000. Here he was responsible for managing large projects, including a thirty-four-story high-rise office in Los Angeles and a state office building complex in Sacramento that covered five city blocks.

In 2001 Averill left private practice to join the Capital Programs Department at UCLA, where he was initially responsible for managing engineering laboratories and an arts building. In 2003 he was named to his current position with design oversight responsibility for the entire campus.

He lives one block from the UCLA campus with his wife, Sanna Frankin, and their thirteen-year-old daughter. Since 1998 Averill has served as a member of the Westwood Design Review Board, appointed by members of the Los Angeles City Council.

Rather than a single defining moment, it is the sum of the excellent and rigorous design education that I received at Rice that has served as the foundation for my professional career. The campus itself formed the initial inspiration as a special place to study—from visiting the campus in March as a wide-eyed high school student from the cold Northeast, to many years of Frisbee breaks from studio, to the banners flanking the Sallyport on the perfect night of Commencement.

Our architectural education focused on problem-solving and the pursuit of strong design concepts applied in context, lessons that have carried through to a great variety of applications throughout my life. I think of Rice often and fondly in my capacity as campus architect at UCLA. UCLA's campus bears some kinship to Rice as a southern campus that looked to the Italian Romanesque for inspiration, incorporating a climatically informed style into a Beaux-Arts plan and spatial organization. I believe that the founders of the southern branch of the University of California in the 1920s probably regarded Rice as a model for appropriate campus planning. I continue to do that today.

Above: Research Building by Pelli Clark Pelli Architects, under construction
UCLA Campus

Court of Philanthropy - Office of the Campus Architect, UCLA

Neurosciences Building - Architects, Perkins & Will, Steinkamp-Balogg Photography
Richard A. Stacy was a founding partner of Tanner Leddy Maytum Stacy (TLMS) Architects in 1989, which became Leddy Maytum Stacy Architects in 2001. His innovative and award-winning designs have included institutional, commercial, affordable and market-rate multifamily housing, and private residential projects for a diverse range of San Francisco–based clients. Representative works include the Corson-Heinser Live/Work Residence, Haight Street Lofts, the historic Baker & Hamilton Building, 625 Townsend Street, 999 Brannan Street, 301 Bryant Street, 235 Berry Street, The Plaza Apartments, and the Paradis Residence.

Stacy's design work has received local, national, and international recognition through numerous awards, exhibitions, and publications. In 1999 William Stout Architectural Books published Constructed Reality, a monograph of works by TLMS Architects centered round the innovative use of materials and environmentally sound design practices. At Rice, Stacy was the recipient of the William Ward Watkin Traveling Fellowship. After receiving his B.Arch. from Rice, he worked for Wm. T. Cannady & Associates in Houston.

Stacy has lectured at the University of California–Berkeley, the Illinois Institute of Technology, the University of Florida, The Architectural League of New York, and the San Francisco Museum of Modern Art. In addition, he has been an invited critic at universities throughout the country and served on a number of AIA Honor Award juries.

why did I become an architect? For me, it started at Rice the summer after my freshman year. From a high school student with a facility for math and science, I found myself as a freshman at Rice enrolled in calculus, chemistry, physics, and introductory engineering. I had great teachers, worked hard, and did well. But at the end of that year, I found that there was something missing from my education. That something was passion, a passion for my work. I spent the summer agonizing over my future. By the end of the summer, I had narrowed my choices to two: medicine or architecture. Medicine offered a clear career path that was an extension of my math/science background. But architecture (which had always been an interest) seemed less routine and more fun. I decided that I had to give it a try. I signed up for classes in art history, freehand drawing, and basic design. A whole new world opened up to me: the "right brain" side of the world to complement the left. I loved the camaraderie and intensity of the design studios. I loved the challenge of creating something unique with each project. I found work that I could be passionate about. I still feel that way twenty plus years later. It is hard to imagine doing anything else.
Corson Heinser Live/Work, San Francisco, CA. Street elevation, photography by Thomas Heinser; Living room, photography by J.D. Petersen; Materials detail, photography by Thomas Heinser.

625 Townsend Street, San Francisco, CA. Street elevation, photography by Cesar Rubio; Historic Baker & Hamilton Building & 625 Townsend Street, contextual view photo by John Edward Linden; Rainscreen detail, photography by John Edward Linden.
Plaza Apartments, San Francisco, CA. Sixth Street Elevation; Howard Street Elevation; Sixth Street façade detail. Photography by Tim Griffith.
Ric Guenther graduated from Rice with an M.Arch. in Urban Design. While in school, he worked as a designer at 3D/I and Lloyd Jones Brewer and Associates. After graduation, Guenther joined Sikes Jennings Kelly & Brewer, where he rose to partner status and worked as a senior designer. After joining Kirksey Architecture in 1995, he became a design director there. In 2005 Guenther undertook a career change and joined Hanover Company, an international development company.

Significant projects produced throughout Guenther's career include Southfield Town Center in Southfield, Michigan, a seventy-acre master planned community; Prudential Center in Boston, redesign of the twenty-eight-acre master plan for the 1968 PruCenter, a residential and retail complex; 14th and H in Washington, D.C., a Class A office building in the center of the city; Park Towers I & 2 in Houston, redevelopment of two abandoned 250,000-square-foot office buildings; Texas Woman's University College of Nursing in Houston; The Saxony complex in Miami Beach; and for the Hanover Company, design and development guidance for thirty-five-plus urban infill, multi-tenant, mixed-use projects in the United States and Europe.

During 1976 to 1978, my time at Rice, David Crane was dean of the School of Architecture. Included among his staff were Adele Santos, Tony Santos, and Peter Rowe.

David and this group assisted me in understanding the importance of architecture as community. Throughout my career I have approached the design of each structure (or, as I have been fortunate to do, master plans including several uses, numerous buildings, and multiple phases) with the intent of adapting to and enhancing the structure's context. Now at Hanover Company, I utilize the same approach and apply it to the design processes of the other professionals with whom I work in the development of urban communities in most major markets throughout the United States and emerging markets in Europe.
THE THINGS THEY'VE DONE

Park Towers, Houston, Texas

Prudential Town Center, Southfield Michigan

Left: Texas Women's University, Texas Medical Center, Houston, Texas. Right: 14th & H, Washington D.C.
In 1978 O. Jack Mitchell, a graduate of Washington University and the University of Pennsylvania, was appointed RSA dean. In 1977 the school's faculty consisted of forty-seven teachers, eighteen of these full-time. The purpose of the school as Mitchell was made dean, stated in the 1976-1977 General Announcements, was as follows: "The School of Architecture seeks to contribute through teaching and research to a more humane environment. Its primary educational missions are teaching and research, development of a broad liberal education for undergraduates in the allied sciences and arts of architecture, and professional graduate and post-graduate education in architecture and urban design." New course offerings included Natural Environmental Factors in Community Development, Housing Programs in the U.S., Industrialized Building Technologies, Urban Design Workshop, History of the City, Natural Environmental Factors, and Architectural Theory and Criticism. Peter Rowe served as director of the school from 1981 to 1985 before leaving Rice to become dean of the Harvard Graduate School of Design. Michael J. Underhill served as director of the school from 1984 to 1987, leaving Rice to become the head of the Architecture Department at Iowa State University. In 1980 the school's undergraduate program was ranked third and the graduate program was ranked eleventh nationally by The Gourman Report.

When Mitchell began as dean at the end of the academic year 1977-1978, total student enrollment (including students off-campus with preceptors) was 192 students. Ten years later the total student enrollment was 193, a sign that the faculty, the administration of the RSA, and the university itself had shelved or abandoned the objectives of various long-range plans in place since the early 1960s (and reiterated and enlarged in the 1970s) for increasing the size and scope of the school.

RSA's serious lack of adequate space was finally addressed in 1981 when "a new building for the School of Architecture was built in 1981 as an adjunct to Anderson Hall, designed by the well-known British architect, James Stirling." Anderson Hall was completely renovated at the same time that it acquired the new addition of 15,000 square feet, with a construction budget of $1.5 million ($750,000 from the university and $750,000 from I. S. Brochstein and Kenneth Schnitzer). The internationally recognized firm of James Stirling, Michael Wilford and Associates was selected for the design from a list that included Robert Venturi and Romaldo Giurgola.

The Gourman Report in 1983 ranked the undergraduate program ninth and the graduate program eleventh in the nation. Two years later, both the undergraduate and graduate programs were ranked ninth nationally.

In 1983 Nina Cullinan bequeathed the Craig Francis Cullinan Chair, for use in the areas of art (but not music), architecture, urban planning and other fields closely related to it, and the environment. Kenneth Frampton of Columbia University held the first Cullinan Chair in 1984-1985, followed by the noted American artist Robert Irwin in 1987-1988 and Colin Rowe of Cornell University in 1987-1988. Also in this era, key lectures were given by architects Peter Smithson, Charles Moore, James Stirling, Michael Wilford, Frank Geary, and Renzo Piano as well as the critic Reyner Banham. Visiting critics were Alex Krieger, Lars Lerup, Rodolfo Machado, and Eric Moss.
Jay Baker has consistently sought to improve the built environment through the efforts he makes in his architecture practice, teaching, and volunteerism. His work has been recognized by national, regional, and local design awards in architecture, urban design, interior architecture, and graphic design.

He graduated with honors from Iowa State University before he received his M.Arch. from Rice. In 1992 Iowa State University recognized him with its Design Achievement Award for distinguished contributions to the arts. In 1996 he was selected by The Architectural League of New York for inclusion in its "40 under 40" list. In 2002 Baker was elected to the AIA College of Fellows in recognition of his efforts to advance the profession in architectural design.

After graduation Baker remained involved with the RSA, both as a visiting critic (1988–1996) and as president of the Rice Design Alliance (RDA) in 1992. Working with the RDA, he conceived, organized, and executed the Heart of the Park Design Competition, an international competition dedicated to the memory of O. Jack Mitchell that solicited proposals for the center of Houston's Hermann Park. The success of the competition prompted a renewed local interest in Hermann Park as a whole and helped initiate a comprehensive master plan for the park, leading to implementation of the $31 million of improvements now ongoing.

My most memorable experience at Rice (besides hitting Professor Cannady as hard as possible with a racketball) was studying under Michael Wilford in the spring of 1979. James Stirling, Michael Wilford and Associates had just won the competition for the Stuttgart museum (the Neue Staatsgalerie), and as visiting critic, Wilford presented the class with the same program. At the beginning of the semester, he showed his firm's solutions in response to art museum competitions in Dusseldorf and Cologne, saving the Stuttgart project for presentation at semester's end.

By encouraging me to "listen" to the site without preconceptions, Wilford taught me how to find inspiration in context and to invent in response. To this day, I believe that in order to make architecture of enduring value, one must embrace the context in which it is to be made.
Hermann Park before and after, 1992, Paul Hester, photographer; 2004 David J. Schmolt, photographer

Bell House, Brenham, Texas, Aker / Zvonkovic Photography
Lummis House, Shelby, Texas. Aker / Zvonkovic Photography

Shankman House, Houston, Texas. Aker / Zvonkovic Photography (left). Reba Graham, photographer (right)
Michael R. Broshar, FAIA
Practicing Architect - Medium Firm - Design - Waterloo, Iowa
Principal, Invision Architecture (formerly Thorson Brom Broshar Snyder Architects)

Following graduation, Michael R. Broshar moved to Minneapolis for two years, working at Miller Hanson Westerbeck Bell Architects, where his primary responsibility was the exterior design of a one-block mixed-use, high-rise development along the Mississippi River adjacent to the downtown.

He returned to Waterloo, Iowa, to rejoin the firm of Thorson Brom Broshar Snyder Architects and work with his father. There he has focused on educational, religious, and health care projects. Significant projects include the Seerley Hall renovation and Maucker Union expansion at the University of Northern Iowa, the Lou Henry Elementary School in Waterloo, and the St. Stephen the Witness Catholic Student Center. Broshar was named a principal in 1991, and the firm, renamed Invision Architecture in 1997, has grown to forty people with offices in two cities.

Broshar became involved in the AIA as the Iowa representative to the Young Architects Forum in 1989. Following service on the AIA Iowa board, he was elected to the national AIA Board of Directors, representing the Central States Region. In 2005 he was elected to a two-year term as board vice president, chairing the Knowledge Committee with responsibility for AIA's efforts in continuing education, research, integrated practice, and knowledge communities. He also has served on the Board of Regents of the American Architectural Foundation.

In 2006 Broshar chaired the AIA National Convention in Los Angeles, which set a record with 25,000 attendees. He also was invested in the AIA College of Fellows at that convention.

My introduction to Houston and Rice University was arriving at 5pm on a mid-August weekday afternoon with temperatures and humidity both approaching 100, driving my car with no air conditioning and a black interior. I had come from Iowa to pursue a master's degree in architecture in a two-year program. I encountered a sea of traffic on Highway 59 and wondered what I had gotten myself into.

After the initial adjustment, I found I had gotten myself into a wonderful situation. Design studios were the highlight of my Rice experience. The personality of each studio was as varied as my professors. Professors Cannady, Santos, Hoover, and Wilford each opened my eyes to new possibilities in design and the power of architecture to go beyond simply solving the program.

It was in our first studio that we set the social tone for my years at Rice. Shortly after the term began, Jay Baker brought a football to studio, and we started playing catch in the yard outside. This turned into a Sunday morning pickup football game that we played weekly throughout my two years, and which I have been told continued beyond that time. As the game grew in numbers, we moved and played each week on the lawn in front of Lovett Hall, and sometimes even had spectators.
Lou Henry Elementary School, Waterloo, Iowa. Photographs by Dale Van Donselaar, Dale Photographics

Mauker Union Expansion, University of Northern Iowa, Cedar Falls, Iowa. Photographs by Dale Van Donselaar, Dale Photographics
Mattingly Thaler Architecture is a design, planning, and interiors firm with a broad range of projects and experience. Peter Thaler and Judith Mattingly's partnership was founded in 1988 and remains dedicated to the pursuit of two key goals: excellence in architecture and the achievement of the highest level of professional service to each client. The firm's experience includes high-quality custom homes, middle and high school campuses and buildings, dormitories, cafeterias, libraries, residential and commercial interiors, residential renovations and additions, retail and office space, galleries, restaurants, theaters, children's playhouses, landscape design, and custom cabinetry and furniture.

Each project is seen as a collaboration between all members of the team, from client to architect and from consultant to consultant. While they intend their architecture to work in the world of art, they do not impose preconceived solutions or pursue eccentric innovation for its own sake. The design process shapes and is shaped by the client's ideal program and specific pragmatic needs, the site's geographic location, and economic constraints.

Mattingly and Thaler work closely with clients, the project team, and the local community as the project progresses through each phase of the design activity. Instead of valuing architecture for its ability to adhere to a single style or for its use of the latest trends, they believe that the richness of each building or the beauty of any space will be found individually, according to their recognition and acknowledgment of, and response to, the desires, needs, and aesthetic concerns that are integral to each design and every act of building. Mattingly and Thaler are dedicated to seeking a resolution of the inherent contradictions in life, and the balancing of opposite forces rather than the mere restatement of them.

I keep thinking about relevant experiences at RSA that might have influenced my career. I have to say that the most notable one was probably meeting my husband and partner, Peter Thaler, there. He was the one who urged me to go to New York for my preceptorship, convinced me to stay there, and then challenged me to go to the Harvard Graduate School of Design. We have now practiced together for almost twenty years. Other than that, I would have to say that my experiences at Rice and at the School of Architecture were more evenly good. Of course, having Anderson Todd tell me that girls shouldn't be architects probably cemented my resolve to be one. Still, there were as many women as men in my class, so I have to say the environment was quite supportive of women in the profession. And working in the basement of Sid Richardson College for a year while the School of Architecture was reworked by James Stirling probably helped convince me that I could work in any conditions—no matter how brown and depressing! All in all, many fond memories.
Natalye L. Appel is devoted to design that lifts the human spirit with its simplicity. Imaginative manipulation of fundamental architectural elements reveals the inherent qualities of materials, elevating modest forms and spaces to a position of accessible grace. Careful attention to context—natural, physical, and social—gives her projects an appropriate sense of place. Practicing an economy of means and maintaining conceptual clarity, she has produced a significant body of work that has achieved national and international recognition through numerous awards, exhibits, and publications.

Established in 1987, her studio has produced over 100 projects, ranging from civic, institutional, and art spaces to residential architecture. Appel’s work also includes a commitment to education, including teaching, lecturing, and serving on academic and professional juries throughout the U.S. In 2000, in recognition of her accomplishments in design, she was elected to the AIA College of Fellows. She received an M.Arch. with commendation from the Graduate School of Fine Arts at the University of Pennsylvania after earning her B.A. and B.Arch. degrees from Rice.

One Rice memory—my first time to set foot in any architecture school—stands out as the event that shaped all others:

Until my interview at the Rice School of Architecture with first-year studio professor Elinor Evans, I didn’t know my direction regarding college or discipline. One hour in her office gave me an impression of architecture as nature, structure, order, and thought, rather than “buildings,” and my decision was made on the spot. The next six years at RSA were full of the people and experiences that laid the foundation for everything in my life and career today.

My viewpoint and architectural sensibility were clearly shaped by my education at Rice. My architectural internships were primarily at Rice offices (Taft Architects and Wm. T. Cannady & Associates). My choice of graduate school (Penn Graduate School of Fine Arts) emerged through my Rice friendships with Dean G. Jack Mitchell and Professor Adele Naude Santos, who became chair of the Penn Architecture Department. My teaching career was a direct result of my desire to continue the process of exploration begun in studios at Rice, and the opportunity to begin came from meeting Bob Timme at Rice. Most importantly, my closest collaborators—my marriage partner, John Casbarian, and my office partners, Lonnie Hoogeboom, Stuart Smith, and Stephanie Millet—are all direct results of that first hour at RSA. Thank you, Elinor.

Paris’ Parc de la Villette competition held
Maya Lin’s Vietnam Veterans Memorial opens in Washington, D.C.
Construction begins on Renzo Piano’s Menil Collection building in Houston
Commodore 64 released
Houston’s tallest skyscraper, 1,002 foot-tall JPMorgan Chase Tower completed
Pritzker Prize awarded to Kevin Roche
Smith Photography – Houston, Texas. Photography by Paul Hester, Hester + Hardaway

Susman Bay House – Galveston, Texas. Photography by Richard Payne
While a student at Rice, Mark Wright served as one of John Casbarian's teaching assistants in the Architecture for Non-Architects course, and as the undergraduate representative on the faculty committee for the expansion of the RSA building. He earned the Texas Architectural Foundation's Jesse H. Jones Scholarship, the Mary Alice Elliot Fund award for travel, and the AIA School Medal.

Wright spent his preceptorship year with R. M. Kliment & Frances Halsband Architects in New York, where he returned after graduation in 1982. He was central to the development of many of the firm's projects from 1982 to 1992, working closely on buildings that were published widely and received numerous design awards. He was named an associate in 1986. In 1992 he joined Robert Lamb Hart, Architects and Planners (now Hart+Howerton) as a senior design architect and later as associate, assuming generative and management responsibilities on projects for a variety of private clients, clubs, and developers. While with these firms, he collaborated on a new town hall in Salisbury, Connecticut; apartments and corporate interiors; houses at every scale in suburban, rural, and resort environments; and numerous clubhouses for new and existing country clubs, including a new golf clubhouse for The Tuxedo Club in Tuxedo Park, New York.

Wright began collaborating with his partner, Karin Robinson, on independent projects in 1986. In 2001 they were finalists in an international competition for a commemorative monument in Seaside, Florida. In 1995 his project "Two Small Houses in an Ohio City, Cleveland, Ohio" was honored with a Design Award by New York AIA.

In 2002 Wright joined Robinson full-time in the new firm of Wright & Robinson Architects. Their work is grounded in craft traditions assimilated and expressed within contemporary construction practice. Both Wright and Robinson strive to synthesize the landscape, architecture, and interior design of each of their projects into a satisfying whole attuned to its place, its people, and its time. They relish working in historic contexts and with old buildings. A partial list of current projects includes a new tower-like house patterned after the American Foursquare vernacular, the renovation and expansion of a large nineteenth-century Gothic Revival house, the renovation of a substantial Richardsonian Shingle Style house, and a new clubhouse for the Glen Ridge Community Pool—all of these in Glen Ridge, New Jersey, within a regulated historic district listed on the National Register of Historic Places.

Since 1988 Wright has been active on the Design Awards Committee of AIA New York (he was chair of the committee in 1993 and 1994). He has served on the Glen Ridge Historic Preservation Commission since 2002.

Wright is writing a book—"H. H. Richardson's House for Rev'd Browne, Rediscovered"—that situates a tiny American house in its cultural landscape, and celebrates the precision and primitivism of the lesser-known works of Richardson's final years.

Fortin Residence, Rye NY (2003-5), Wright & Robinson Architects. Top, left: Front elevation; Top right: Exterior details. Middle, left: Five levels overlook a wooded wetland; Middle, right: A column resolves the diagonals. Bottom, left: The living room, and the stair hall beyond; Bottom, right: The stair hall
At Gensler, David J. Calkins has oversight responsibility for the 200-person office. He joined Gensler in 1997, was promoted to principal in 2000, and has been appointed twice to Gensler’s Management Committee. In addition to his office management role, he continues to lead a wide variety of projects, including the design of corporate campuses and research laboratories. During the past seven years, Calkins has established an education practice for his office by winning a number of major commissions in the Texas region, including the master planning and design of three new higher education campuses: Cy-Fair College, a new community college, which won a 2004 Society for College and University Planning Merit Award for Excellence in Planning; Laredo Community College, South Campus; and Texas A&M University, Texarkana Campus. Calkins leads a team that has provided a wide range of services for clients including Rice, University of Houston System, Texas A&M University System, Houston Community College System, Houston Independent School District, North Harris Montgomery Community College District, Galveston College, University of Texas Health Science Center Houston, University of Texas Health Science Center San Antonio, Del Mar College, Houston Baptist University, and Dallas County Community College District. Since 2002 Calkins has been Gensler’s education practice area co-leader, coordinating the activities of eight Gensler offices. He has spoken at meetings of the American Association of Community Colleges and the Society for College and University Planning, and has written articles for ULI’s Urban Land magazine and the Gensler publication Dialogue.

Calkins received his B.A. and B.Arch. degrees from Rice in 1983. After graduation, he worked for Wm. T. Cannady & Associates. He is a Registered Architect in Texas, Colorado, and Florida, and a Registered Interior Designer in Texas.

For five years prior to joining Gensler, Calkins was an associate with PBK Architects, a leading Texas educational design firm. While with PBK, he developed a genuine interest in the design of educational facilities, and had the opportunity to design and deliver several elementary, middle, and high schools.

During my time at Rice School of Architecture, I was constantly exposed to design, and I consider that the major benefit of my architectural education at Rice. Our professors and critics stressed the importance of a clear diagram and a well-resolved solution, as well as the importance of communicating clearly both verbally and graphically. We were exposed to technology and professional practice, but the development of our skills to think clearly and critically about design was definitely most important. We were taught to focus on the end product as well as the process, and I remember Alton Parks in our first-year design studio telling us, no matter what design problem was assigned, that “craft is still an issue.” We were prepared to leave Rice and to continue to learn how to do real architecture in the real world, which is exactly what I went to Rice for in the first place.

Since joining Gensler, I have focused on the design of educational facilities that enhance the quality of the students’ learning experience. As we have built our education practice, I have gradually become more involved with business development and the management of projects. Collaboration is fundamental to our approach to design at Gensler, and I am fortunate to be able to partner with our many talented designers to solve problems for our clients. I continue to be a strong advocate of excellent design.
Texas A&M – Texarkana Master Plan, Texarkana, TX

Cy-Fair College, Houston TX. Photography by Joe Aker – Aker/Zvonkovic Photography

University of Houston/Downtown, Commerce Street Building, Houston, TX. Photography by Joe Aker – Aker/Zvonkovic Photography
Robert M. Rogers was born in Denver, Colorado, and graduated from Rice with B.A. and B.Arch. degrees. In 1989, after returning to graduate school, he received an M.Des.S. from the Harvard Graduate School of Design, with a distinction in independent study.

Rogers joined I. M. Pei & Partners after leaving Rice and spent seven years working on projects around the world, including the Grande Louvre project, the Bank of China, and the Science Center at Choate Rosemary Hall. In 1989 he opened his own practice with projects in Boston, New York, and Wyoming. In 1992 he teamed up with Jonathan Marvel to form Rogers Marvel Architects (RMA) in New York City.

Today RMA is a multidisciplinary practice with forty-five architects, landscape architects, urban designers, preservationists, and product designers, working on a wide range of projects including museums, schools, and public spaces. A small satellite office in Cody, Wyoming, focuses on houses and land planning. RMA was awarded the Medal of Honor of AIA New York in 2006, the chapter’s highest award; was named as one of architecture’s “Emerging Voices” by The Architectural League in 2001; and was on that organization’s “40 under 40” list in 1995. The firm has received three national AIA Honor Awards, and dozens of state and local awards. RMA’s “No-Go” streetscape elements were exhibited at The Museum of Modern Art, New York, in early 2007.

Rogers has taught design studios continuously since graduation, beginning at Pratt Institute in 1989 and going on to Columbia University in 1996. He held the Cullinan Chair at Rice in 2004, and currently teaches at the Parsons School of Design. Rogers lectures frequently at schools, universities, and institutions, most recently at the Pertubuhan Akitek Malaysia (Malaysian Institute of Architects), the National Academy of Sciences, Harvard University, and Washington University.

Recent New York projects at RMA include streetscapes around the New York Stock Exchange and the World Financial Center, The Studio Museum in Harlem, the Stephen Gaynor School, and Ballet Hispanico on the Upper West Side, and the South Fork Natural History Museum and Nature Center on Long Island. RMA has also designed headquarters and worldwide retail stores for Kate Spade and Theory. On the boards are a fifty-story tower in lower Manhattan, a nine-acre waterfront park in the Bronx, and a school/museum for the Pfizer Corporation in the original Charles Pfizer laboratory in Williamsburg, New York.

Rice in the late seventies and early eighties was a great place and a great time to be in school, we were subjects in the contest between dedicated modernists and those embracing the imagery, theory, and tactics of post-modernism. Studios developed factions, reviews produced shouting matches, and deep square windows and keystones showed up every week to challenge steel and glass. Andy Todd would mimic a squiggly Graves sketch and morph it into an elephant before your eyes.

It was from this context that I graduated in 1983, and upon receiving the Margaret Everson Fossi Traveling Fellowship, I decided to forgo the popular European pilgrimage to see instead the buildings, cities, and geography of my own backyard. I spent four months driving around forty-five states, Mexico, and Canada. I visited almost every major American city.

I was stunned by our agriculture and loved the range of towns, from the colonial village to the Spanish mission to mining towns and industrial centers. The background of a formal modern architectural education, mixed with the renewed interest in history and cultural reference, was a fabulous way to force independent thinking. I remember the arguments, the critics, and my travel. I use the lessons learned then today, whether working in the open, fragile landscape of Wyoming, or inserting new materials and forms into New York City.
The Stephen Gaynor School and Ballet Hispanico, New York, New York
Pratt Institute School of Architecture, Brooklyn, New York

The Studio Museum in Harlem, New York, New York
Filippo Spaini became a partner with Ricci & Spaini soon after he received his M.Arch. from Rice. Ricci & Spaini project teams have successfully completed projects in Italy as well as the Middle East, ranging from urban design to construction documentation. The Ricci & Spaini teams’ broad technical capabilities are a response to working on projects in Italy, where buildings are often a collage of structural forms and systems. This typically requires a creative approach to the delivery of services as well as the incorporation of a variety of professional disciplines.

Ricci & Spaini’s specialty is in evaluating building conditions and then adapting the project’s work plan to address the unique issues that may be present on a particular project. The office was short-listed in the design competitions for the new Museo d’Arte Contemporanea Roma (1999), the new Stazione Roma Tiburtina for high-speed service (2002), and the new Florence high-speed train station (2003).

Spaini is the project architect on all institutional, government, and Rome-based projects, such as the Teatro Argentina and the new Filas headquarters. His twenty years of experience in Rome as an architect make him a critical team member for the interpretation of that city’s code and permitting issues. Recently, Spaini was the designer in charge of the Stazione Rometta for Italferr; the Rome-headquartered, state entity responsible for transportation projects. This successful project led to the award of six more new train stations for Italferr to be located throughout Italy, such as the renovation of the Arcore (Milano) train station.

Spaini was also the project architect on a renovation project for the U.S. Consulate in Naples (2002). Currently, he is leading the design team, which includes Arup Italy (structural design), for the new building of the $35 million Istituto Zooprofilattico Sperimentale dell’Abruzzo e del Molise, after winning a European design competition.

Projects such as Teatro Argentina have required an extensive study and technical analysis of the existing building conditions, followed by the project team’s creative thinking, in order to devise a solution that would meet the clients’ objectives.

The work of the Ricci & Spaini office has been extensively published in all major architectural magazines (Casabella, Abitare, Industria delle Costruzioni, Architectural Record) as well as in books and catalogs, including Young Italian Architects by Mario Campi (Birkhäuser, 1998). The office was invited to display its work at the 1996 Venice Biennale and at many other architectural exhibitions. Spaini has been a member of numerous design juries and has lectured in many Italian and North American schools of architecture.

The experience of spending two years in Houston attending the Rice School of Architecture has been an important part of my education as a practicing architect. At the time I was a graduate student, I was licensed to practice in Italy, so I had to adapt to a completely different environment.

In a way, the urban context of Rome and Houston could not have been more different: on one side, the weight of history and the strong influence of the monumentality of the different fabrics of Rome, while on the other side, the complete freedom of the unplanned growth of Houston. This duality informed my approach to design, giving me two opposite positions toward the act of designing. I learned from both, and since then my attitude toward a project of architecture has been always to consider the two opposite positions.

In Rome, the relation to the context, to the signs of history, and the use of materials, architectural elements, and the "urban role" of a building in its relationship with the surroundings. In Houston, the "clean" attitude of an architecture willing to express an urban role as itself, where the context is light or is not there at all. These have been aspects I have considered first throughout my professional life.
Museo Michetti (MUMI), Francavilla al Mare (Ch), Italy (1995-98), Mosé Ricci and Filippo Spani. Left: East facade; Right, top: The Core; Right, bottom: Exhibition space; All photographs by Moreno Maggi.

Noise barrier for the Italian railway network (2003-04), Mosé Ricci and Filippo Spani. Left: Section; Right: Urban insert.

Zooprophylactic Institute, Teramo, Italy (2004-07), Mosé Ricci and Filippo Spani. General plan; Landscape insert.
Kevin Daly is a founding principal of Daly Genik Architects, established in 1990. He received his undergraduate degree in architecture from the University of California–Berkeley in 1980 before earning his M.Arch. from Rice. Daly first practiced architecture in Berkeley, California, and in Los Angeles with Hodgretts + Fung and Frank O. Gehry before founding the firm with Chris Genik. Daly Genik Architects is now a seventeen-person practice. Daly led the design effort for a number of the firm’s award-winning projects, including the Valley Center House, the Camino Nuevo Charter Academy schools, the Slot Box House, and the new Art Center College of Design South Campus Building. In addition, he was the lead designer for a series of new public park buildings for the City of Santa Monica, a community equestrian center in South Central Los Angeles, and an innovative artist’s studio in West Los Angeles.

In addition to his architectural practice, Daly has taught at the Southern California Institute of Architecture, UCLA, Arizona State University, the University of Southern California, and the University of California-San Diego. He has served on juries and lectured at a number of institutions including Rice, the Vico Morcote in Switzerland, The Architectural League of New York, the University of Texas at Austin, and the University of Michigan.

He recently presented the Camino Nuevo Charter Academy as a case study for the AIA’s national educational conference in Los Angeles and was a “new voice” at the prestigious Monterey Design Conference. The Camino Nuevo Charter Academy was also one of six case studies presented in Schools for Cities: Urban Strategies, edited by Sharon Haar and Mark Robbins (National Endowment for the Arts and Mayor’s Institute on City Design, 2002) and was featured on the cover of the November 2002 issue of Architectural Review. It has received numerous national honors for architecture and urban design. Daly is a member of the AIA and is a new member of the Advisory Board of the University of Southern California’s Center for Sustainable Cities.

Chris Genik received his undergraduate degree in architecture from the Carleton University in 1983 before earning his M.Arch. from Rice. He is a founding principal of Daly Genik Architects. Genik practiced architecture in Houston with Peter Waldman prior to moving to Los Angeles to join up with Kevin Daly in 1989. Genik has directed the design of a number of the firm’s dynamic commercial projects, including the Offices for RioPort.com, the Vans Incorporated stores, and the Boulder House in Vancouver. The Boulder House was featured in the January/February 2003 issue of Dwelling and is one of several houses featured in Coastal Retreats: The Pacific Northwest and the Architecture of Adventure by Linda Leigh Paul (Universe, 2002). These projects included extensive designs for custom and built-in cabinets.

In addition to his architectural practice, Genik has taught at the Southern California Institute of Architecture since 1992, and he is currently director of the undergraduate program at that institution. While head of the undergraduate program, Genik worked with the City of Los Angeles on a funded research project for establishing new design criteria for the Hyperion Waste Water Management plant. The joint study focused on the evaluation of new sustainable materials for applications in corrosive and extreme environments. He was
part of the design task force, along with the City of Los Angeles Bureau of Engineering and Parsons, Brinckerhoff, Quade, & Douglas, Inc., an engineering firm, to evaluate urban design and architectural design guidelines for the City's new air treatment facilities. He is currently planning a symposium that will examine light and materiality as a shared origin for California art and architecture in the 1960s.

Genik recently collaborated in the Fadelschule exhibit installation in Frankfurt, and he coordinates the ongoing exhibitions at SCI-Arc Gallery, the only cultural institution in Los Angeles committed to exhibiting experimental projects by contemporary architects.

He has also taught at UCLA, Arizona State University, Rice, the University of Houston, the Art Center College of Design, the University of Southern California, and the University of California-San Diego. He has served on juries and lectured at a number of institutions, including Rice, the University of Nevada Las Vegas, the Vico Morcote in Switzerland, The Architectural League of New York, and Georgia Tech.

In 1999 Daly Genik was selected as one of eight "Emerging Voices" by The Architectural League of New York and appeared on the cover of Metropolis. The firm was featured in All American: Innovation in American Architecture by Brian Carter and Annette LeCuyer (Thames and Hudson, 2002), and it was one of five American firms chosen for Phaidon's 10 x 10.2: 100 Architects, 010 Critics (2005). The firm won three design awards from AIA Los Angeles in 2000, and received a Progressive Architecture award for the Topanga Canyon House in 1992.

Kevin Daly
Writing this requires making an exception to an essential guiding principle: never look back. But studying at Rice established a precedent that has been important to me throughout the time I have been in practice; it was about being an outsider. I had a sense that Rice was a place that was free from the orthodoxy that characterized most schools at the time, both East and West Coast. Michael Underhill (as chair) had an ability to connect with a wide range of people working as critics and studio instructors, and he managed to get them to come down to Houston.

The early eighties were a strange period in Houston: the oil industry was in a downturn and the whole city was in an economic slump. I think this contributed to the sense of isolation and a thoughtful kind of freedom that went along with it. I can remember watching the de Menil museum taking shape; it was such a slow process, and the site was littered with huge, skeletal sunscreen elements so it almost seemed like an archeological dig.

I work in a city with no fewer than five architecture schools; with the exception of Rice alumni and Texans (and there aren't many out here), people don't really know what to make of Rice, except that there is a sense that it is exclusive, esoteric, and technical… "Isn't that where they discovered Buckyballs?" Geographically, people locate it somewhere between Purdue and Tulane. I like the vague familiarity that is part of the sense of the place, that I am part of a small community of outsiders.

Christopher Genik
From my desk by a second-floor studio window, I would watch, with equal degrees of delight and consternation, the arrival of the periodic downpour. The campus lawns, with their formal and clipped edges, would seem to gradually vanish. In their place, a perfectly pristine, mirrored plane of still water would emerge. Its reflections of the giant sky would engulf the campus and drown out its buildings. In this way, the tension between the physical and the atmospheric, between the certain and the unpredictable, would reveal an entirely unexpected moment for understanding architectural space: to discover the capacity of experience to redirect how to look, and to fuse imagination with the material.

No edges, no boundaries. For me, that continues to be the promise of architecture.
Art Center College of Design, South Campus. Large cuts were made into the building to allow light into the classrooms and studio spaces. Photography by Benny Chan/Fotoworks.
Camino Nuevo Charter Academy Elementary School, Los Angeles, CA. Top: The elementary school form is the result of renovating and adding to an existing mini-mall. Left: The main stair is clad in Nexwood, a recycled wood product. Right: Benches line the cantilevered addition to the second floor. Photography by Tom Bonner.
Painting Studio, Los Angeles, CA. This personal studio for a LA-based painter sits atop a ridge with views to the Hollywood hills. The main studio space opens onto a courtyard. Filtered light comes in through the shaded light box that rests above the main workspace. Photography by Nic Lehoux.
Valley Center House, Valley Center, CA. The Valley Center House is clad in perforated metal to shield the structure from the harsh environment; Perforated metal doors protect a layer of glass sliding doors. All rooms open onto the central courtyard and pool. Photography by Grant Mudford.
James D. Weiner’s interest in environmental justice and the physical world began at age twelve as a high school student in St. Louis. He honed that interest through his attention to physics and progressive politics. Finally, at the Claremont Colleges in California, he earned a B.A. in fine art, economics, and environmental studies. His current work in environmental architecture and policy grew organically from those early passions. In college he learned to build with rammed earth and started a cross-disciplinary seminar exploring our relation to the sun in terms of history, art, and environmental science. He won a grant to study Buckminster Fuller and he ran a community garden in Portland, Oregon. He studied architecture in a Rhode Island School of Design summer studio before winning a scholarship for an M.Arch. at Rice.

Although he began as a sculptor, his approach to architecture is less about form than about a choreographic procession of experiences inspired by a visit to the Alhambra during a summer in Spain. After Rice, he worked with Dworsky Associates in Los Angeles, the AIA California Council Firm of the Year in 1985. Starting his own firm in 1987, he designed affordable housing with housing pioneer David Marshall and award-winning restaurants with fellow RSA classmate Peter Merwin. He moved to Fields Devereaux Architects and Engineers in 1997 to design public libraries. As their first director of sustainable architecture, he co-founded the Greenworks Studio. His projects have won numerous honors, including the AIA/Committee on the Environment Top Ten award, and they have achieved U.S. Green Building Council (USGBC) LEED Platinum and Gold certifications. History had caught up to him as his lifelong interests are at the heart of the most important issues facing architecture and society today.

Weiner co-founded the USGBC Los Angeles Chapter and was vice chair of the USGBC National Core Education Committee. He currently serves on the USGBC Professional Education Committee and teaches across the country as senior LEED faculty. He is the AIA representative to the Program Advisory Group for energy efficiency at Southern California’s investor-owned utilities, and he sits on the board of the Architectural Foundation of Los Angeles.

As president of Collaborative Project Consulting since 2005, he facilitates the integration of the experts and disciplines needed to create green, high-performance built environments that serve client programs and society at large. He is an original instigator of the Greenbuild Design Slam, and makes keynote and panel presentations at international conferences, including the annual USGBC Greenbuild Expo and the 2005 World Sustainable Building Conference in Tokyo.

I came into my first studio with little exposure to the language of architecture. I also had the naive assumption that my particular liberal arts language might be applicable to the task at hand. The dignified Andy Todd ran that studio. My digressions on arcane political-economic philosophies must have presented a real challenge to someone trying to teach some fundamental principles of how and why a culture builds. It didn’t occur to me then that I might have to listen in order to learn something.

I imagine him retreating to the faculty office looking for translation help in speaking to this student from another planet (I had moved to Texas from Southern California). Andy was determined, though. He knew we shared at least one nearly fraternal bond—we both were wrestlers in high school. One evening, I came out of the studio at the north end of Anderson Hall only to be confronted by a charging sixty-year-old Andy, shooting in for a double leg takedown. My first thought was that if I countered with a crossface, I might kill him on the terrazzo floor. My second thought was—he’s in damn good shape. I’m grateful for what he showed me then—that Andy was passionately committed to connecting and that might well be the most essential trait of a good architect.
Lake View Terrace Branch Library, Lake View Terrace, California. LEED Platinum, AIA/COTE Top Ten. (J. Peter Devereaux. AIA – architect of record: James Weiner, AIA – Project Designer with FDAE/Greenworks). Top: The Lake View Terrace Branch Library’s entry with community room facilities at the left. The passive cooling tower and environmental awareness center are located at the entry plaza. The trellis glazed with photovoltaic panels fronts the reading room wing. Photography by James Weiner. Left, middle: The Lake View Terrace Branch library’s south façade frames the edge of a public park. Building articulation, lightshelves, overhangs, and louvers mediate daylight in the library reading room while framing views of the maple trees of the park. Photography by RMA Photography, Inc. Lower left: The Lake View Terrace Branch library’s main reading room balances daylight from north and south facing windows that provide views onto the courtyard to the left and the public park to the right. Lightshelves at the south windows (at right) bounce light into the ceiling vault. Acoustic panels set between FSC-certified glulam beams temper acoustics in the room. Photography by RMA Photography, Inc. Lower right: A lowered ceiling, a small-scaled arc of bench, and a bookshelf make the children’s story amphitheatre. Photo – RMA Photography, Inc
Oak Park Joint-Use Library, Oak Park, California. William W. Caudill Citation. (J. Peter Devereaux, AIA – architect of record, James Weiner, AIA – Project Designer with FDAE). Left: The south façade of the Oak Park Library includes a large overhang that works with a double light shelf to control glare and solar gain while framing views and maximizing daylight to perimeter readers’ areas. Right: Large vertical fins and program elements work with a large overhanging roof plane to protect the Oak Park Library’s east reader’s area from glare. A quiet study room is in the scoop form at left. The children’s room and courtyard is behind the curved wall at right. Planting will cover the three fins at center. Right, bottom: The Oak Park Library main reading room’s computer stations are framed by the children’s room to the rear and the bookstacks to the right. Casual reading areas are distributed at the perimeter windows with views to the neighboring park. Photography by RMA Photography, Inc.

Sun Valley Branch Library, Sun Valley, California. LEED Gold. (J. Peter Devereaux, AIA – architect of record, James Weiner, AIA – Project Designer with FDAE/Greenworks). Left, top: The public meeting room and entry of the Sun Valley Branch Library presents an understated landmark along a busy suburban street. Right: The entry sequence at the Sun Valley Branch Library introduces design elements for the project including light shaped from above, framed and borrowed views, and exposed burnished block which serves as thermal mass used to bank nighttime “coolth” to reduce HVAC load during the day. The glass art that marks the entry is by Los Angeles artist Anne Marie Karlsen. Left, bottom: The main reading room at the Sun Valley Branch Library receives balanced daylight from the north courtyard (right) and light shelves above the book stacks (left). Photography by RMA Photography, Inc.
Karen A. Cook joined Kohn Pedersen Fox (KPF) in New York in 1984, and soon after was part of the group establishing KPF’s London studio in 1989. Pursuing her interest in different cultures and languages, she has often led the firm’s work in Germany, France, and other European countries. Her experience in environmentally sustainable projects, combined with her philosophy of integrating design and technology, fuels the firm’s design direction and enhances her work in London.

Cook has been responsible for River City, a new Prague neighborhood that won first place in the commercial offices category of the MIPIM Architectural Review Future Projects Prize. Its flagship, Danube House, also won Best New Office Building in the Czech Republic. She led the purchase prize-winning design for the Munich Airport: Terminal 2 competition, and recently she won a competition to transform a tower, currently at the end of its useful life, into a dynamic sculpture on the skyline at La Défense, Paris. Currently, Cook leads the design for The Bishopsgate Tower, a project that will contribute to an emerging cluster on the London skyline and create a new public realm in the heart of the financial district.

She has lectured widely on European architectural practice and the influence of technology on design, and she often participates in American and European student and professional competition juries. She is a member of the AIA, and contributed two years as a board member and treasurer of the AIA’s U.K. Chapter.

Cook received an M.Arch. from Harvard University in 1990, after earning her B.A. and B.Arch. degrees from Rice.

Rice: An oasis. A universe. We were so privileged, so excited to occupy James Stirling’s newly renovated architecture school. Twenty-five students who were to grow together for six years, profiting from a low student-to-teacher ratio, ensuring maximum nurture, balancing academic enrichment and life values.

Elinor Evans taught us to immerse ourselves in the world around us and, through observation of the world, the abstraction of design, its intellectual process and its craft.

John Casbarian taught us clarity of ideas.

Peter Waldman acquainted us with complexity of narrative.

Gordon Wittenburg introduced sustainability as a means of generating form.

Anderson Todd instilled rigor, discipline, humility, confidence.

Peter Rowe broadened our analytical vision to the wider urban realm.

Peter Papademetriou taught us to stick to our idea and develop it well.

William Cannady imparted tenacity and the value of building our work.

Bas Poulos, through painting, communicated the value of emotional detachment as a necessary means to critique the work, and the importance of color.

I realize now how my teachers’ diversity encouraged my own personal development. Context, analysis, and process as fundamental tools were a shared philosophy, fostering independent thinking that I have found timeless in our changing world.

And my classmates gave me friendship, fun, teamwork, competition, courage.
Benrather Keree, Düsseldorf, Germany. Left: By night, the building illuminates the translucent onyx sunshading panels from within. Right: By day, translucent onyx sunshading panels protect the façade against radiant heat gain. The Honey Onyx’s irregular characteristics provide a contrast to the repetitive office grid. Photographs by H.G. Esch

Cluster of tall buildings in the City of London. Rendering by KPF and Cityscape. Right: External wind pressure analysis assists the design of an externally ventilated cavity façade, one of the sustainable design measures. Image by Hilson Moran
Danube House, Prague, Czech Republic. Top left: At the reflecting pool at ground floor reception area, one can see the river bank to the right and a glimpse of the main atrium through the folded ceiling. Top right: On the Vltava River, Danube House is the first building in a new development of 7 hectares, now expanding to some 60 hectares. Bottom: Primary vertical and horizontal circulation activate the folded glass atrium wall facing the City. Photographs by H.G. Esch.
1984,'86

Catherine Spellman
Teacher, Scholar and Administrator - Tempe, Arizona
Professor and Associate Director, School of Architecture and Landscape Architecture, Arizona State University

Catherine Spellman received B.A. and B.Arch. degrees from Rice. Her academic research has focused on relationships between architecture and the environment in the making of public space. This work is discussed in the anthology Re-Envisioning Landscape / Architecture (Actar, 2003), which she edited. Spellman has also published, with co-editor Karl Unglaub, Peter Smithson: Conversations with Students: A Space for Our Generation (Princeton Architectural Press, 2005) and a number of articles on design education.

In the early 1990s, she taught with Enric Miralles and Peter Cook at the Staatliche Hochschule für Bildende Künste in Frankfurt, where she received an architecture research fellowship, and at the Bartlett School of Architecture at University College in London. Her current creative public work includes "Water Ways, Reveries with Water – Arizona Canal at 24th Street," first prize winner in a public art design competition held by the Phoenix Office of Arts and Culture, created in collaboration with Karl Jensen, Ned Kahn, and Claudio Vekstein; Tempe Town Lake Plaza, in collaboration with Claudio Vekstein; and the Willo 8 Residences, in collaboration with Claudio Vekstein and Michael Groves.

Catherine lives with her husband, Michael, and children, Ana and Benjamin Groves, in Phoenix.

For myself, a single experience during my time at Rice does not come to mind. It is the culmination of ordinary, daily experiences that has most impressed me and ultimately led me into my career in teaching: the amazing light in the studio; the repetitive pattern of the days, weeks, years of thinking and making; being surrounded by such a variety of engaged, passionate, and creative people; intense conversations, challenging questions, late nights filled with fun; constant visitors from strange places and with interesting ideas. It is all very much mixed together. That said, the presence and influence of Elinor Evans stands out very clearly in my mind. In no particular way, I have followed her thoughts on seeing, making, and being in this world.
Shade structure proposal for Phoenix Zoo, 2005. CSCV – Catherine Spellman Claudio Vekstein, ASU

Water Revenes, shade structure and pedestrian bridge, 2006. Phoenix Office for Arts and Culture Public Art competition, 1st prize. CSCV – Catherine Spellman Claudio Vekstein with Karl Jensen and Ned Kahn

Shade structure and plaza proposal for Tempe Town Lake, 2006. CSCV – Catherine Spellman Claudio Vekstein, ASU

Wilco 8 Town Homes, 2007. CSCV – Catherine Spellman Claudio Vekstein with CZMulti – Andy Bynes, Michael Groves
Ikhlas Sabouni received M.Arch. and D.Arch. degrees from Rice. At Rice, she won the William D. Darden Medal for outstanding doctoral thesis. Sabouni has been at Prairie View A&M University since 1989. She has been honored with several teaching honors: the Association of Collegiate Schools of Architecture Distinguished Professor, Prairie View A&M University Distinguished Professor, and Texas A&M University Systems Regents’ Professor.

Sabouni led the Prairie View A&M Department of Architecture through four successful accreditation visits; the school received a six-year reaffirmation of its accreditation in the spring of 2006. Most importantly, she transformed a very small, unaccredited department into a well-recognized autonomous school of architecture, increased the school’s enrollment fourfold in the last five years, increased the diversity of the student body in the school, and initiated new programs in Construction Science and Community Development. She continues to oversee all planning, design, and construction on the campus, where students and faculty are invited to presentations and discussions by design professionals that include nationally acclaimed architects.

Sabouni initiated and led the Laptop Pilot Program initiative at the university. She also established the Community Urban and Rural Enhancement Center (CURES) and the Texas Institute for the Preservation of History and Culture (TIPHC), led students in several successful statewide design competitions, redeveloped the school curriculum and added new courses, reorganized and enhanced the design studio’s performance using real projects, initiated a Summer Transfer Student Program from two-year colleges, and increased the school’s budget eightfold.

She has served as a member or a chair on many committees in the school and the university, been a board member with AIA Houston, is a trustee of the Texas Architecture Foundation, and is a committee member with the Texas Society of Architects. Her administration has generated over $5 million in research and development grants, including the establishment of a Solar Energy Research Lab at the Prairie View Department of Architecture. Sabouni authored “Urban Form and Energy Conservation in the Transportation Sector: A study of how changes in urban form could produce significant reduction in travel and energy” (1984–1987).

In the last several years, in addition to being the dean of the School of Architecture, Sabouni has been coordinator for the design and construction of several new building projects on campus, which include the Campus Master Plan, the new Science Building, the Memorial Student Center, the Electrical Engineering Building, the College of Nursing Building in the Medical Center, the College of Juvenile Justice Building, and (of course) the School of Architecture Building.

Coming from overseas, I found out that Rice University is a mecca of higher thinking, higher learning. Just being at Rice influenced my career. Being around professors who cared about my development—cared about what I was learning and how I took that knowledge and applied it to creating, researching, and developing a plan for my life. The architecture of Rice was inspiring—people actually would have their weddings under its hallowed archways. But even more important than that was being inspired by studying under and working with such giant mentors like Peter Rowe, Jack Mitchell, Bill Cannady, Tony Santos, Andy Todd, and Bob Eury.

I started working at the Rice Center while studying for my master’s. Working for Bob Eury and Peter Rowe at the Center led me to focus on research and to continue my doctoral studies at Rice. And having Peter Rowe as an advisor and mentor has greatly influenced my life’s course. He continues to be my role model.

After receiving my doctorate in architecture, I started at Prairie View A&M
University, but I remembered my roots at Rice and often called on my mentor and friend Bill Cannady to come and lecture to my students. On his first visit, he told me that he was very pleased that I was teaching there because he was confident that I would make a difference. This encouraged me to remain focused and helped me in transforming a small department of architecture with eighty students to an evolving school of excellence with about 400 enrolled students, receiving six-year accreditation terms while developing a new School of Architecture building, and selecting nationally renown architect Michael Rotondi, FAIA, for the project.

Helping to lead the transformation of the department at Prairie View to a first-class School of Architecture is what I was trained for at Rice University, because the men I've mentioned above would let me settle for nothing less.

Top left: The School of Architecture Building at Prairie View A&M University located in Prairie View, Texas. Designed by Michael Rotondi, FAIA, of Los Angeles and HKS of Dallas. The perforated metal decking on the south facade provides shade for studios and common areas while allowing students prairie vistas. Lower left: The social space known as the canyon, the core of the architecture building, is traversed via curvilinear steel trusses which are not only functional, but are also inspiring to the young minds of students who will create similar innovative designs in the studio. Right: The undulating Prairie View brick leading to the Rotunda of the Cultural Center in the architecture building defies conventional masonry techniques. Photos by Ikhlas Sabouni.
After earning his M.Arch. from Rice, Gregory S. Herman began a practice in Boston, where he became a licensed architect. In 1991 he accepted a position at the University of Arkansas School of Architecture, becoming tenured in 1998. Herman has taught design at every level of the curriculum, has served briefly as acting program head, and has been active in the continued development of the technology curriculum. He has taught in Mexico City and has developed diverse courses reflecting his interests, ranging from the history and theory of American building technologies to design/build initiatives for the exploration of modular construction. His ongoing research includes inspections of rural housing developed by the Resettlement Administration (later the Farm Security Administration) in Depression-era Arkansas, and he has continued to develop a body of work based upon the history of American builders’ handbooks published since the eighteenth century. From 2002 to 2005, he served as a regional director for the Association of Collegiate Schools of Architecture. At the University of Arkansas, he garnered the School of Architecture’s Mott Outstanding Teacher Award an unprecedented three times (in 2000, 2003, and 2004). In 2005 he was elected a Fellow in the University of Arkansas Teaching Academy.

The experience most relevant to me while conducting my graduate studies at Rice was the preparation of a research-focused thesis. At the time, a design studio-focused thesis was a much more popular option; however, with the advice of Peter Waldman and Richard Ingersoll, I channeled my interests into an inspection of the modal shift in the oeuvre of German architect Erich Mendelsohn as a vehicle for developing a design critique method. This experience took me out of the design studio environment and allowed me to enter the area of advanced research scholarship (and in fact culminated in my receiving the William D. Darden Medal for my work). Preparing a research thesis helped me to develop the discipline and techniques necessary for my own personal and professional growth. The thesis experience gave me the confidence to enter into scholarly pursuits and to seek opportunities for publication concurrent with my work as an intern in practice in Boston. As a consequence of these joint foci (practice and scholarship), I was able to more effectively compete when seeking entrance into the world of architectural education, and I developed the scholarly grounding that has helped to sustain me professionally to the present day.
Deconstructivist Architecture exhibition opens at MOMA
Disposable contact lens go on sale
Prozac developed
Patent granted for a mouse more susceptible to cancer
Pritzker Prize awarded to Oscar Niemeyer and Gordon Bunshaft
Charles H. Renfro was born in Baytown, Texas in 1964. He is a practicing architect who has been based in New York City since 1989. He joined Diller + Scofidio in 1997 and was promoted to partner in the firm, renamed Diller Scofidio + Renfro (DS+R), in 2004. Renfro served as project leader on the Brasserie, the Eyebear Museum of Art and Technology, the Brooklyn Academy of Music master plan (with Rem Koolhaas/OMA), the Blur Building for Swiss Expo 2002, the Institute of Contemporary Art in Boston, and the redesign and expansion of the Juilliard School and Tully Hall at Lincoln Center for the Performing Arts. Among other honors, DS+R was awarded the National Design Award in Architecture from the Smithsonian Cooper-Hewitt, National Design Museum, in 2006. Renfro’s work with DS+R has been exhibited worldwide at many museums and institutions, including The Museum of Modern Art, the Whitney Museum of American Art, the Netherlands Architecture Institute, the Canadian Centre for Architecture, and the Centre Georges Pompidou.

Prior to joining DS+R, Renfro was an associate at Smith-Miller+Hawkinson Architects, where he was project architect on several commercial and cultural facilities, and at Ralph Appelbaum Associates. His independent art and architectural work has been exhibited in several galleries nationwide, including the Storefront for Art and Architecture in New York. His writing has been published in Bomb and A+U magazines. He lectures frequently both in the United States and abroad, and has participated in symposia at the University of Virginia, Cornell University, and the Harvard Graduate School of Design, among others. Renfro is a graduate of Rice and holds a master’s degree from Columbia University’s Graduate School of Architecture, Planning, and Preservation. He has been on the faculty of Columbia since 2000, and was the Cullinan visiting professor at Rice in 2006.

Rice is a place that strikes a balance between ingenuity and applicability, we were encouraged to push the edges of the envelope, but also learned the importance of working within the strictures of the profession—beyond the hedges. It’s a place of well-considered radicalism: not fashionably edgy, but responsibly edgy.

In junior studio, I decided to express my latent rebelliousness by drawing inappropriately behaving nude scale figures in my sections. While this was not an effort to distract the jurors from a less than perfect project, I had hoped it would lend a radical air to my otherwise staid proposal. The jurors quickly took note of the risqué ruse and, without missing a beat, tore my design apart for not living up to the promise those naked figures implied.

This incident has resonance for me because it illustrates the prevailing attitude at Rice. Personal expression was welcomed but could not be a substitute for solid, well-considered design. If firmness, commodity, and delight can still be thought to reflect the profession of architecture, then Rice has its bases covered. It’s this thoroughness and balance that set the stage for all of us to move confidently into the world, even if that world did not involve architecture.
Blur Building, Yverdon les Bains Switzerland, 2002. This page, top: A media pavilion constructed of steel tensegrity modules and 30,000 high pressure mist nozzles; Middle, left: Structural perspective showing tensegrity system; Middle, right: Blur with tail on a windy day; Bottom: Structural fiberglass entrance bridge. Opposite page, top: While inside Blur, seeing is difficult and vision is questioned as our primary sense; Middle: The Angel Deck at Blur covers a bar serving only water; Bottom: Blur at dusk.
The Institute of Contemporary Art, Boston, 2006. Opposite page, top left: Front entrance with harborwalk passage; Middle left: The ICA from the harbor; Bottom left: The theater is open to views of the harbor and the city. Top right: Main stair; Middle right: The galleries are top lit with daylight filtered through fabric scrims. This page, top right: ICA at dusk; Middle, right: The cantilever of the gallery level provides a ceiling for the exterior harborwalk and grandstand 'room'; Bottom right: The Mediatheque eliminates all but views of the water. Above, left: The Founder's Gallery overlooks Boston Harbor.
1989–1993

Kennon and Balfour Era
Changing Times

On October 25, 1985, George E. Rupp was inaugurated as the fifth president of Rice University. Shortly thereafter, he asked all deans to resign, including O. Jack Mitchell at RSA. Rupp personally led the search committee for new deans in the fall of 1987.

President Rupp appointed Paul Kennon, FAIA, as RSA dean with Alan Balfour as associate dean. As reported in The Rice Thresher, "Kennon, 55, was hired in May 1989 and assumed the responsibilities of dean in August after a search that began in fall 1987." Kennon, a graduate of Texas A&M University and Cranbrook Institute, was a former RSA faculty member and had served as associate director of the school for a short period in the last few years of Bill Caudill's administration. A successful design architect with Caudill's firm, Kennon died while at work in the school on January 8, 1990. Balfour became the acting dean and served in that capacity from January 23 through June. He was formally appointed dean effective July 1, 1990. Balfour subsequently left Rice in 1992 to become chairman of the Architectural Association in London.

According to the Rice University General Announcements, at the time Kennon became dean, there were twenty-three teachers on the faculty, sixteen full-time, and eighty-seven courses were listed in the curriculum. The Gourman Report ranked both graduate and undergraduate programs ninth in the nation. The Archives of the Registrar's Office state that graduating from the school the following spring of 1990 were seventeen each from the B.Arch. and M.Arch. programs, reflecting the even division of enrolled students between undergraduate and graduate programs. Rem Koolhaas held the Cullinan Chair in Art, Architecture, Planning & Urban Design in 1991–1992, and his stay was documented in Rem Koolhaas: Conversations with Students, Architecture at Rice 30 (RSA, 1991). Among visiting critics in this era were British architects Cedric Price and Edward Jones and Boston architect Donald Stull.

Mitchell was asked by Rupp to become acting dean on January 1, 1992, but his time in this position was cut short by his untimely death on February 18, 1992. Mitchell had been a respected advocate for the RSA faculty and the school, both locally and nationally, and his death had a profound effect on faculty, students, and the program’s momentum. The rapid succession of administrative changes, along with the lengthy searches for a dean, which entailed numerous job offerings that candidate after candidate declined, had demoralized the school. Candidates were leery of moving to Houston, which was in the midst of a severe economic recession in its energy, banking, real estate development, and housing markets, a downturn that had painted a picture of the city as an unattractive place to live and work.

Wm. T. Cannady and John J. Casbarian were appointed to form an Executive Committee in February 1992 that led the school through June 1993. At this time, the Rice University General Announcements listed thirty-one total faculty, with twelve full-time teachers and ninety-four courses offered.
Patrick Peters, LEED AP, is an architect and associate professor of architecture at the University of Houston Gerald D. Hines College of Architecture. He received his B.Arch. from the University of Cincinnati in 1984 and an M.Arch. degree from Rice. In 1990 he established with Rafael Longoria the architecture and urban design firm of Longoria/Peters. That same year the Graduate Design/Build Studio, a University of Houston community-oriented design and construction initiative, was launched. Under Peters’ direction since 1994, the program was awarded the Association of Collegiate Schools of Architecture (ACSA)’s National Award for Excellence in a Design Studio and National Award for the Integration of Technology for the 1996 design and construction of the Poe Elementary Mechanical Shade Tree.

In addition to his work in design/build education and his architectural practice, Peters served as the president of the Rice Design Alliance in 2003-2004, and he is a contributor of architectural criticism to such journals as Texas Architect and CITE: The Architecture and Design Review of Houston.

Rafael Longoria is a professor of architecture at the University of Houston and a principal of Longoria/Peters. In 2003 he was inducted into Mexico’s Academia Nacional de Arquitectura. He is a founding editor of AULA: Architecture and Urbanism in Las Américas, and has been on the editorial boards of the Journal of Architectural Education, CITE, and the Rice University Press. The Green Braid: Towards an Architecture of Ecology, Economy, and Equity, a book he edited with Kim Tanzer, was recently published ( Routledge, 2007). Longoria has served on the boards of the Rice Design Alliance, the Cultural Arts Council of Houston/Harris County, the Park People, the Greater Houston Preservation Alliance, and the Memorial Park Conservancy, and from 2004 to 2005, he served as president of the ACSA. In addition to B.A and B.Arch. degrees from Rice, he holds a degree from the Graduate School of Business of the University of Texas at Austin.

Longoria/Peters has appeared in numerous publications and earned many design awards, including inclusion in the Progressive Architecture Young Architects issue of 1993. Also in 1993, the firm won the ACSA National Award for Design Excellence, and in 1997 Longoria/Peters was awarded second place in El Portal: Los Dos Laredos, an international urban design competition sited on the U.S./Mexico border.

Patrick Peters:
During my first semester of graduate studies at the Rice School of Architecture, the faculty announced that Kenneth Frampton had been invited to give the inaugural Craig Francis Cullinan Chair lectures. Professor Frampton traveled to Houston on six occasions over that fall and subsequent spring semesters to deliver his coalescing thoughts on the topics of tectonics, tectonic culture, and the poetics of construction. While my undergraduate education had prepared me to be a receptive vessel for insights on these issues, the combination of Professor Frampton’s fresh observations coupled with the fertile Rice studio environment challenged me to immediately test my understanding on the design assignments at hand. The Frampton series of lectures with its six dense presentations offered a rich and lasting cache of intellectual material from which I drew continuously throughout my academic work at Rice. That and the studio as a symbiotic testing lab, for these ideas have served me well as a model throughout my two-decade teaching career and in
my professional practice as well. These experiments, most notably regarding how a building meets the ground and how it touches the sky, remain the measure of success for my professional works and those of the UH Graduate Design/Build Studio.

Rafael Longoria:
I was a student while the addition to Anderson Hall was being planned and built. My first two years were spent in the old version of Anderson Hall, then during my junior year we were relocated to one of the residential college basements; in my senior year we moved into the new building. As O. Jack Mitchell liked to remind us often, the new building turned out to be a great lesson in contextual architecture and good design process. Living with a building like this led to daily discoveries and insights—it even helped me gain a better understanding and appreciation of the rest of the campus.

A significant added benefit of the new building was having Michael Wilford around the school. Under his guidance, my final studio turned out to be a most memorable experience, who can forget the marathon evening sessions where he lectured on every building designed by Stirling, taking us from airline napkin sketches to post-occupancy evaluations? Or the strong bonding that developed among studio members on those alternate weeks when Wilford was in London, and we were left alone to work, talk, and play. It was a semester of intense learning as students from different programs were brought together, and friendships forged there are still going strong after almost a quarter of a century.
A self-described visionary whose evocative design aesthetic consistently challenges architectural conventions, Randall P. Stout creates environments that capture the unique composition of their natural surroundings while transforming light, shadow, form, and material into dynamic architecture. Across a broad spectrum of projects, including museums, cultural centers, and commercial and industrial facilities, his buildings are known for their dynamic forms, state-of-the-art technology, and environmental sustainability.

Stout’s projects have been honored worldwide for their quality and excellence in design with a number of awards, publications, and exhibitions. His projects have been featured in numerous international publications and in the monograph Environmental Alchemy: Randall Stout Architects by Joseph Giovannini (Edizioni Press, 2004). Stout has also co-authored, with Michael Garrison, Building Envelope (National Council of Architectural Registration Boards, 2004), a design monograph for that council’s Professional Development Program. Currently, Randall Stout Architects, Inc. is performing design and programming services for the competition-winning Art Gallery of Alberta in Edmonton, Canada.

Stout is an active leader in the profession, serving as educator, mentor, and environmentalist. A passionate advocate for environmental responsibility, he has served on the AIA Committee on the Environment since 1997 and on the AIA California Council Sustainability Task force; Stout is also a LEED-accredited architect.

A frequent visitor to architecture schools as a lecturer, adjunct professor, or studio critic, Stout is committed to teaching innovative design and guiding young aspiring architects. During the spring 2007 semester, he served as the E. Fay Jones Chair of Architecture at the University of Arkansas. In the past he has held the A.C. Martin Visiting Professorship in Architecture Design at the University of Southern California and led studios at UCLA and the University of Texas at Austin. Stout regularly lectures at colleges and universities, as well as conferences and professional summits, across the country.

The people and ideas that I encountered while at Rice left a lasting impression on my attitudes about architecture and the world at large. Professionally, I learned lessons in both theory and practice, and I count the following among the most critical revelations of my architecture career. First, that form and the development of cities is a direct result of social and political will, and specific economic situations—brilliantly articulated by Richard Ingersoll in his “Cities in History” lecture. Second, that architectural theory should be challenged and that meaningful intellectual ideas should drive the design process—as rigorously explored by Albert Pope in his lecture series. And most importantly, that multiple readings coexist in design and in life, and add to the richness of both as experienced in the design studio of Peter Waldman.

On a personal level, the collegial spirit at Rice was transformative. From post-term dinners hosted by professors to after-studio debates at Valhalla and informal discussions in the studio, I learned from my peers as well as my professors. In addition to my time spent in Houston, the international research opportunity provided by the Morris R. Pritzman Scholarship broadened my life experiences and established an excellent foundation for new thoughts and discoveries.
Steinhüde Sea Recreational Facility, Steinhüde, Germany. Photography by Peter Hubbe.

Cognito Films, Culver City, California. Photography by Joshua White.

The Soviet Union collapses. Houston hosts the World Economic Summit. The Pritzker Prize awarded to Aïda Rossi.


1991

First World Wide Web browser demonstrated
Pritzker Prize awarded to Robert Venturi
E. R. Butler & Co. is a New York City-based manufacturer of fine architectural, builders', and cabinetmakers' hardware. The lineage of Rhett Butler's company dates back to 1827 with Enoch Robinson & Co., and includes such historic firms as Wm. Hall Co., John Tein Co., L.S. Hall, and the W.C. Vaughan Co., making it the oldest hardware company in America. In addition to its own manufacturing line, E. R. Butler & Co. is the exclusive agent for such prestigious firms as Maison J. Vervloet-Faes and Fonderia Giovanni Valsele, founded at the turn of the twentieth century. The E. R. Butler & Co. archives contain the industry's most comprehensive research library of trade material, with more than 12,000 original hardware manufacturers' catalogs and well over 6,000 original hardware drawings dating back to the seventeenth century, for use in restoration and preservation projects.

Having worked in the hardware industry with his father from an early age, Butler has been at the forefront of the hardware industry. While attending Rice in 1990, he founded E. R. Butler & Co. with a vision for achieving a renewed emphasis on hardware as a decorative art. Butler went on to establish FSBUSA, Inc., distributing agents for the well-known German manufacturer FSB, GmbH, in 1998, and he has recently founded GBUSA, Inc., distributing agents for the Italian manufacturer G. Bonomi Tione.

Butler is a diversified and prolific designer of hardware. In 1993 he received the AIA Honor Award in recognition of outstanding contributions in design from AIA San Diego for his part in the development of the Neurosciences Institute of the Scripps Research Institute in San Diego. In 1999 Butler was awarded a patent for a triple bearing assembly used in the firm's American olive knuckle hinge. In collaboration with noted industrial designer Ted Muehling, Butler's firm produces an extraordinary line of Biedermeier-inspired candlesticks and pulls.

E. R. Butler & Co. has enjoyed an affiliation with a broad spectrum of renowned architects and designers, including David Easton, Thierry W. Despont, Robert A. M. Stern, Michael Graves, Gwathney Siegel & Associates Architects, Pei Partnership Architects; Skidmore, Owings & Merrill, Peter Eisenman, and Tod Williams Billie Tsien & Associates, to name but a few. The company's public commissions include such prominent projects as The White House, New York State Capitol, State of Texas Governor's Mansion, New York Public Library, Frick Museum, Colonial Williamsburg, Monticello, Gracie Mansion, and Tweed Courthouse. Its numerous private clients include industrialists, financiers, and a host of celebrities.


Butler is a member of the AIA, the Construction Specifications Institute, the Door and Hardware Institute, the Institute of Classical Architecture and Classical America, and the American Friends of the Georgian Group.

Butler graduated from Hamilton College in 1984 with a B.A. in fine art, art history, and classical studies. He continued his education at the Parson's School of Design before earning his M.Arch. at Rice. Butler currently lives in New York City with his wife, Andrea, and their three dogs and two cats.

Anderson Todd is to my post-graduate experience what a lens might be for an eye. He taught me to distinguish with clarity. I received a splendid education at Rice's School of Architecture, but Andy really took me under his wing and became my mentor. In the most classical of ways, he reinforced the inexplicable connection of a line to a field, a line to another line, and a field of lines to each other. That the simplicity of this relationship should transcend the way I might...
penetrate space, not to mention its association with art, music, or dance, is an experience that has influenced not only my career, but my life. While I have always suspected that it's not necessarily what one does with one's life, but rather that one does it well, it takes specific reinforcement from some very special people to drive that point home. The productive bond between mentor and the mentored or, more intimately, the successful one between Andy and me is probably the single most important aspiration one can have as either a teacher or a student. My admiration, faith, and confidence in my mentor exemplifies, and embodies, my respect and esteem for Rice.
1993–present
Effective July 1, 1993, President Rupp appointed Lars Lerup, a graduate of the University of California-Berkeley and Harvard Graduate School of Design, as RSA dean. Prior to his formal appointment, Lerup had served as consulting dean from December 1992 through June 1993. Lerup appointed John J. Casbarian as director of undergraduate programs, Albert Pope as director of graduate programs, and Wm. T. Cannady as director of the Center for Professional Studies. The school’s goals, curriculum, and size remained mostly unchanged, with its mission stated as follows: “The principal focus of the School of Architecture is to contribute to a more humane environment. The school focuses on teaching and research, the development of a broad liberal education for undergraduates in the allied sciences and arts of architecture, and professional graduate and post-graduate education in architecture and urban design.”

The course offerings included Sustainable Architecture, Methods of Making, Visual Culture of the Islamic World, Conceptual Art and Architecture, the Philosophy of Matter, Force, and Event, Modern Brazil, Problems in Knowledge and Design, and Introduction to Digital Visualization and Communication. In 1993 the graduate program was ranked sixth in the nation.

New programs were added, including the Rice School of Architecture in Paris (RSA), offering studies for a semester abroad; the Rice Building Workshop, a hands-on design and build course where students erect small structures in Houston communities, which was established to foster interaction and an exchange of ideas among leaders in the field of design and those in the construction industries; and the inclusion of M.B.A. students in the Investment Building design studio. In 1997 Casbarian was appointed associate dean. In 1998 the school reported the following statistics: 184 full-time students, comprising 171 students on-campus and thirteen in preceptor’s offices, and fifteen full-time and twenty-one part-time faculty. Two years later, the Archives of the Registrar’s Office shows that twenty B.A., twenty B.Arch., and twelve M.Arch. degrees were conferred.

Although highly ranked in the past, the school under Lerup continued to gain national recognition. The Rice University news release of December 15, 2006 reported “Rice University has the second-ranked undergraduate architecture program in the nation according to the 2007 report by DesignIntelligence for the Design Futures Council.” Previously ranked No. 3, Rice’s undergraduate architecture program is now surpassed only by Cornell University. Rice’s graduate program in architecture, ranked seventh last year, tied Cornell’s and Washington University’s in St. Louis for sixth place. The number one spot went to Harvard University.

In 2006 the school had 204 students, including ninety-three undergraduates, twenty-two in preceptors offices, sixteen in the fifth-year B. Arch, program, and seventy-three graduate students. According to the Archives of the Registrar’s Office, twenty-one B.Arch. degrees and twenty-nine M.Arch. degrees were conferred. The Rice University General Announcements listed twenty-five total faculty with fourteen full-time teachers, though the RSA faculty directory listed a full complement of thirty-four teachers, including all people teaching courses at the RSA with the exception of visiting critics.

The monograph Stanley Saitowitz, Architecture at Rice 33 (RSA, 1995) was published. Other important visiting critics to the school during this period included Peter Eisenman, Stanley Saitowitz, and Raphael Vignoli, as well as Dave Hickey and Peter Cook, who occupied the Cullinan Chair in Art, Architecture, Planning & Urban Design in 1997–1998 and 1998–1999, respectively.

Lerup’s tenure as dean invigorated the school with fresh ideas and new faculty members. His efforts fostered numerous publications, especially books in the Architecture at Rice series. He encouraged collegiality in the faculty, helping to create a lively dialogue within the faculty. Their discourse focused on theories, ideas, and vision, albeit impractical, design proposals that attempted to address Houston’s many problems of urbanization.
Tze-Boon Ong graduated with honors in 1991 from the University of California–Berkeley, where he had been a recipient of the Gadsby-Trudgett Scholarship, a travel grant. He went on to Rice, where he received his M.Arch. in 1994. Both his academic works and his master’s thesis were selected for publication.

After graduation, Ong worked at Andy Vu Design & Construction and later with Frank O. Gehry & Associates in Los Angeles. Returning to Singapore in 1994, he joined Ong & Ong Architects P. L. In 1999 Ong took over the reins of the then eighty-strong, ISO-certified company. In 2005–2006 the company embarked on a regional expansion drive, opening offices in China, Malaysia, India, and Vietnam, as well as Singapore. Ong is group chairman of the corporation, which now has 140 employees.

Ong’s interest in Information Technology led him to launch initiatives that have automated work procedures and increased productivity in the thirty-five-year-old practice, enabling it to compete in the new business environment.

To keep abreast of the changing economic landscape and to offer clients the full range of design-oriented services, Ong & Ong has become a multidisciplinary organization providing interior design and the design of lighting, landscaping, and graphics, in addition to the core business of architecture. The firm’s mission statement is to be the designer of the age—a premier practice in the region.

With more than forty ongoing projects at present, ranging from the traditional stronghold of residential homes to myriad other projects in the region, as well as its participation in local and international design competitions, Ong & Ong is harnessing its existing strengths and sound knowledge base to forge new vistas and deliver enhanced service.

Professor Anderson Todd interviewed me in the spring of 1990 as part of my application to do graduate study at Rice University. He spoke of his time in Malaysia during his early years, and we exchanged experiences and memories of Asia. It was perhaps the most enjoyable interview I have ever had. Todd left a lasting impression on me. I then had to decide between Harvard University, Carnegie Mellon University, and Rice University. Rice was an easy and natural choice.

My first semester at Rice was not without challenges. Rice School of Architecture was without a dean. The physical environment, different from my undergraduate years of education at the University of California–Berkeley, was pristine, neat, and clean—almost too much so. Toward the end of the semester, feeling the need to break out of the almost sterile environment, I became motivated to act: well prepared and working during the hours of two and six in the morning. I painted a wall mural of Professor Todd on the white wall of Farish Gallery. Later that morning, The Rice Thresher came to take a picture of the wall mural with Andy posing for the camera; it made the front page.

Looking back a decade later, I believe the experience described above gave me confidence and taught me how to express myself. In my day-to-day work, where I meet with potential clients from different cultures throughout Asia, each with varying needs and wants, this experience has been an invaluable lesson as I quickly size up real opportunities, seize the moment, and comfortably express an appropriate opinion boldly and without hesitation.
Intel introduces the Pentium chipset
Genetically modified tomato, the Flavr Savr, hits the market
First issue of Wired magazine
Spam, unwanted email messages, first appear
World Wide Web opened for free public use
Pritzker Prize awarded to Fumihiko Maki

2RVE, Singapore. Top, left: Day view; Top, right: Night view; Above: Kitchen / dining room
One Darmo, Surabaya, Indonesia. Above, left: Interior of One Darmo showing loft-style master bedroom; Above, right: Interior of living space of One Darmo
59 Blair Road, conservation house and multi-award winner, Singapore. Top: View of interior; Above, right: Pool of 59 Blair Road, with view of individual wooden slats that can be mechanically controlled independently. This gives the user the freedom of opening or closing one, two or all three slats at once; Above, left: Pool with slats open.
Openshop Studio was founded in May 2001 in New York City by Mark Kroeckel and Adam T. Hayes as a multidisciplinary design studio. Openshop was formed to participate with Beijing Yunxiang Architects & Engineers in a competition for a major mixed-use development on Wang Fu Jing Street in Beijing. In addition to several other projects in China, the architects at Openshop were involved in developing the new high-speed train between Beijing and Shanghai. Openshop has also worked on projects and research throughout the United States and in the Bahamas and Panama.

Openshop won the first annual Young Architects Commission for a project at the Queens Museum of Art. It has received an AIA Houston Design Award for “House 2045,” was featured in Houston in the Lawndale Art Center's exhibition Snapshot: Houston Design on View, and received an American Council of Engineering Companies (ACEC) Engineering Excellence Award with DeSimone Consulting Engineers for “Apartment 259.B.” The principals were recently nominated for Summer Warm-Up, the MOMA/P.S. 1 Young Architects Program. Their work has also been featured in several publications including Metropolis magazine, Lucky, and Time Out New York.

Kroeckel received an M.Arch. from Rice after receiving a B.Arch. and a B.S. from Ball State University, Honors College, in 1992. Prior to graduate school, he worked with RTKL in Los Angeles and Ratio Architects in Indianapolis. After graduate school, he was a finalist for the Skidmore, Owings & Merrill Traveling Fellowship and worked for Kircsey Architecture in Houston on a range of projects. Next he was a project architect for The Moderns, a New York agency specializing in brand strategy, marketing communications, and multidisciplinary design, where he worked on the Sundance Cinemas in Philadelphia, which included all branding, architecture, and interiors. He has been an adjunct visiting lecturer at Peking University Graduate Center of Architecture and an assistant adjunct professor of architecture at Cooper Union in New York.

Hayes received B.A. and B.Arch. degrees from Rice. Following the completion of his undergraduate degree, Hayes worked at the Renzo Piano Building Workshop in Genoa, Italy, on the Science and Technology Museum for the city of Amsterdam. After graduation he worked with Kircsey Architecture in Houston on a variety of projects, including the insertion of Allright Parking's new corporate headquarters into an existing parking structure in downtown Houston. Following a brief move to Princeton, New Jersey, he was presented with the opportunity to move to Beijing and work with a local Chinese firm, Beijing Yunxiang Architects & Engineers, to develop their technical and design process so that they would be better able to collaborate with international designers attracted to the growing market in China for world-class design. During this time Hayes worked with Yung Ho Chang at the newly formed Peking University Graduate Center of Architecture as an adjunct lecturer. He is currently a visiting assistant professor at the Pratt Institute.

One of the most enduring influences of our time at the Rice School of Architecture, besides the ecology of thought, process, and work that was as present as the unrelenting humidity, was the fact that we found a methodological connection there. Looking back, we see the literal and intellectual germination of Openshop in a collaborative seminar class where we first met. Having come along two very different trajectories, we found our two stubborn, aggressive,
and hungry minds, while different, tested and tested again by the environment, professors, and students at the RSA. The result was the forging of ideas about how architecture might be engaged in the world and within the studio.

As we have developed our own studio, first in Beijing and now in New York City, those first strands have become the framework for a methodology of design and practice that defines our work today. Our studio and work, which is based heavily in research stretching across disciplines, is a plastic process of conceptualization that targets the complexity of problems to reveal the novel architectural possibilities implicit within.
Lerup Era: 1993–Present

After earning his B.A. at Rice, James M. Evans spent his preceptorship year working in Renzo Piano’s Paris office. His primary assignment was the Potzdammer Platz project in Berlin, but he took advantage of the assignment and traveled throughout Europe. After his return to Houston, he completed his B.Arch. and worked briefly at Ray and Hollington Architects. From 1998 to 2004, Evans was an associate at Kirksey Architecture, where he gained a strong practical foundation in commercial design and project management. His projects on the Renovation Team included One City Centre, the Universal Weather & Aviation facility expansion, and the North Houston Heart Center.

In 2005 Evans launched his own design and architecture firm, Collaborative Designworks. The firm’s first project, the single-family residence “House 2045” (located on University Blvd. across from the Rice campus), received a 2006 AIA Design Award. Collaborative Designworks’ next project, “The 505,” a four-unit townhouse development, received a 2006 Texas Society of Architects Design award and was featured on the 2006 AIA Houston home tour. In addition to several single- and multi-family residential projects, future ventures for Collaborative Designworks include a multiphase commercial project for an oil company.

My experience at Rice centered on three main facets of university life that combined to become my ideal environment for learning. First, the people with whom I interacted on a daily basis. My friends, colleagues, and professors at Rice were some of the highest caliber people I have ever encountered. The general appreciation and expectation of personal qualities such as ethics, duty, responsibility, and leadership both inspired and challenged me.

Being a member of the men’s soccer team also played a large role in my Rice experience, while my teammates also were great individuals, the team environment exposed me to the advantages and possibilities of group effort, and how individual will and determination can combine to allow a group to achieve more than would be possible alone.

The final, and likely most significant, facet of my experience at Rice occurred at the School of Architecture. The manner of education, through both studio classes and elective courses, provided the perfect environment of challenge, competition, and interesting subject matter. The fabulous cross-fertilization of ideas, group work ethic, and desire for success shared by all the people at the school made me work harder and think more creatively.
THE 505: Houston, Texas. Aker/Zvoncovik Photography

North Houston Heart Center: Houston, Texas. Aker/Zvoncovik Photography
HOUSE 2045: Houston, Texas. Aker/Zvoncovk Photography

Gail Peter Borden, AIA
Teacher and Practicing Architect - Small Firm - Design - Los Angeles, California
Assistant Professor of Architecture, University of Southern California

Gail Peter Borden attended Rice for his undergraduate education, receiving a B.A. cum laude in fine arts, art history, and architecture. After receiving a Texas Architectural Foundation Scholarship, Borden returned to Rice to earn his professional B.Arch., also cum laude. He continued on to Harvard University’s Graduate School of Design to complete an M.Arch. with distinction.

Borden has taught at the Catholic University of America, Boston Architectural Center, Harvard University, and North Carolina State University, where in 2003 he was awarded the College of Design Outstanding Undergraduate Teaching Award and the Alumni University Teaching Award, as well as election to the College of Teaching Fellows there. He also won the 2004-2005 ACSA New Faculty Teaching Award recognizing the nation’s top emerging architecture faculty. He joined the faculty of the University of Southern California in 2006 as an assistant professor.

Borden has worked with firms that include Gensler and Associates, Frank Harmon Architect, and the Renzo Piano Building Workshop in Paris. As principal in Borden Partnership LLP, he produced design work that won recognition in multiple national and international competitions and several AIA awards. In May 2004, Borden won the Architecture League of New York’s Young Architect competition, which was accompanied by an exhibition, lecture, grant, and publication in “if...Then”: Architectural Speculations, Young Architects 6 (Princeton Architectural Press, 2005). That year Borden also was artist-in-residence at The Chinati Foundation in Marfa, Texas, culminating in an exhibition entitled “spaceframes.” He also won a 2004–2005 ACSA Faculty Design and Research Award for his work on affordable single-family suburban residences.

Borden has written articles on the suburban included in Architecture Record, Wallpaper®, and Architecture. He received a Graham Foundation for Advanced Studies in Fine Arts grant to support the development of his text suburban®: the potentials for the celebration of inevitabilities. He has published numerous papers and lectured nationally and internationally on his writings and design work. As an artist, theoretician, and practitioner, Borden’s research and practice focuses on the role of architecture in contemporary suburban culture.

I attended Rice University in 1992–1996, returning for my B.Arch. in 1997–1998, an era that coincided with the installation of Dean Lerup. The new dean brought energy into the school with his visionary attitude toward both architecture and education, resulting in the most exciting school of its time. The vitality of the new faculty mixed with the traditions and accomplishments of the older faculty produced an elite atmosphere where faculty access and the topical consideration of the built environment were unparalleled. The school, small in size but enormous in stature, provided an opportunity for us to be nurtured through architecture and to think of everything as being influenced by design.

As Rice is set in the hyper-exaggerated suburban fabric of Houston, the city became a laboratory. Focused on the “middle landscape,” the discourse was directed toward developing a method of looking at architecture as a remedy: something that can serve the city and society. The discussion about the role of design and architecture and its impact on the suburban landscape has become a principal underpinning of my work since leaving Rice. Instilled with a social consciousness and a desire for architecture to reach an underserved population through the “anywhere and everywhere objects,” my work has focused on the content and method of architectural production to address the middle, occupy the suburban, and serve the everyday.
Apple unveils the rounded, translucent, multi-color iMac.

Antitrust suit filed against Microsoft by US government.

Google founded.

Steven Holl's Kiasma Museum of Contemporary Art opens.

suburban fill
18 affordable prototype dwellings

Propositions for Suburban Living: Top, 6 of 20 affordable single family housing prototypes; Bottom, left: Program House – model view from street; Bottom, right: Aerial view of collected prototypes
INFA – Informational Facilitator, Chicago, Illinois. Top: Monument to the First Amendment, aerial view; Bottom: Monument to the First Amendment, side view.
Blaine E. Brownell graduated from Rice with an M.Arch. after receiving a B.A. in architecture and a Certificate in East Asian Studies from Princeton University in 1992. Brownell is an architect, a sustainable building advisor, and a materials researcher at NBBJ in Seattle. He is an advocate of harnessing the latest materials expertise to transform the way we make buildings and products. Brownell is the author of *Transmaterial: A Catalog of Materials that Redefine our Physical Environment* (Princeton Architectural Press, 2006), and he writes for the Core77, Transstudio, and Worldchanging websites.

Brownell has practiced architecture in Japan in Tokyo and Nagoya, in Houston with Bricker + Cannady Architects, and in Seattle with NBBJ. His work has been published in A+U, Architectural Record, Architecture, Business Week, Fast Company, Forward, New Scientist, Popular Science, Sustainable Industries Journal, and the Daily Journal of Commerce—Seattle and -Portland. His work has also been exhibited in Seattle at the Seattle Architectural Foundation, Center on Contemporary Art, and Consolidated Works, as well as at DiverseWorks Art Space in Houston and the Centre Universitaire Méditerranéen in Nice, France.

Brownell was selected for a "40 Under 40" list in 2006 by Building Design & Construction magazine, and he is at present the recipient of a Fulbright Fellowship to Japan for 2006–2007. He is currently living in Tokyo, researching Japanese material innovations for a future book. The January 2007 issue of *Architect* featured Brownell on its cover as the "Material Man," along with an eight-page article covering his materials research.

My career has been deeply influenced by the people I met at Rice. My research concerning innovative materials, for example, began under the supervision of professors Will Cannady and Mark Wamble, who put me in charge of researching materials for the Jones Plaza renovation in downtown Houston. Although I was excited to have this new opportunity, I remember feeling discouraged because of how little I knew about available building products—particularly innovative ones that would enhance our project. Despite my initial struggles, however, I remem-

ber Will and Mark pushing me forward with encouragement, telling me to "think like a detective" and to compel product representatives to divulge product limitations and cost information.

Before long, I realized a couple of things. First, I found that I was not the only one lacking a thorough knowledge of new materials and products: because architectural practice has become so complex and time-intensive, even technical experts have a hard time staying current. Second, in my frustration at using only the tools I had at my disposal to assess materials—which were really all just various forms of advertising—I realized the need for informed, objective resources for making product selections.

Since that time, I have set out to develop a body of research about innovative materials and products, and in the process of collecting that information, I have become conscious of the major trends and influences of material culture on our physical environment, which I now lecture and write about frequently.

If it were not for the strong en-
couragement I received from Will and Mark, I would likely have never developed this particular career interest. As a result, I believe that real teachers are the ones who see not only a student’s developed strengths, but also his/her undeveloped ones. It is this recognition of the need to maximize individual po-
tential that makes Rice an extraordinary place indeed.

University Center Office Building, Seattle, Washington (NBBJ)
2000

Herzog & de Meuron's Tate Modern opens; The Sims life-simulation game released; Pritzker Prize awarded to Rem Koolhaas

2001

World Trade Center destroyed; Pentagon heavily damaged by hijacked airliners; "Nostradamus" the most popular search terms on Google; iPod introduced by Apple; Pritzker Prize awarded to Jacques Herzog & Pierre de Meuron

1999

Daniel Libeskind completes his Jewish Museum in Berlin; Y2K enters the lexicon; Euro currency introduced; Pritzker Prize awarded to Norman Foster

2002

Ice discovered on Mars; Botox becomes popular; Large section of the Larsen Ice Shelf, about the size of Rhode Island, separates from Antarctica and disintegrates; Pritzker Prize awarded to Glen Murcutt
2003

Video games recognized as an emergent art form; flash mobs, instantaneous demonstrations, organized using communication networks; Pritzker Prize awarded to Jorn Utzon.

OMA completes Seattle Central Library; METRO began light rail service in Houston; Mach 7 met by an aircraft; Pritzker Prize awarded to Zaha Hadid.

2004

Seattle Central Library; METRO began light rail service in Houston; Mach 7 met by an aircraft; Pritzker Prize awarded to Zaha Hadid.

2005

Houston shelters 150,000+ Hurricane Katrina evacuees; one month later, 2.1 million Houstonians evacuate the approaching Hurricane Rita—the largest urban evacuation in the history of the United States; Pritzker Prize awarded to Thom Mayne.
2006
Voyager 1 leaves the solar system; First eight months hottest on climate records; Renzo Piano's Paul Klee Museum opens; Pritzker Prize awarded to Paulo Mendes da Rocha

2007
Mega Millions sets a new world record for the highest lottery jackpot of US $370 million; Pritzker Prize awarded to Richard Rogers
Analysis

Prior to 1964
Although this brief history of RSA does not cover graduates of the school during the years 1912–1963, several alumni from this period who reached high levels of distinction should be recognized. E. Fay Jones, FAIA (M.Arch., 1951), Fayetteville, Arkansas, was the recipient of the AIA's highest honor, the Gold Medal, for the design of several unique and exquisite small chapels. Neville Quarry, FAIA (M.Arch., 1960), received the Gold Medal from the Royal Australian Institute of Architects. Benjamin Brewer, FAIA (B.Arch., 1955), and Jack McGinty, FAIA (B.Arch., 1957), both of Houston, were elected president of the national AIA. Raymond Brochstein, FAIA (B.Arch., 1955), of Houston, the owner of Brochsteins, Inc., a nationally recognized fabricator of wood and metal furnishings and interiors, served as a member of the Rice University Board of Trustees. S. I. Morris (B.A., 1935) and Talbot Wilson, FAIA (B.A., 1934; B.S., 1935), both of Houston, served as trustee advisors to the Board of Trustees. Neal T. Lacey Jr. (B.A., 1952; B.S., 1953) is at present serving in that capacity.

Caudill Era, 1961–1969
Caudill's pragmatic approach to design and his firm belief in the team approach brought a sharper focus on faculty teaching and advising, helping students both in their studies and when deciding on a career path. For example, he encouraged one student who was having great difficulty in design to concentrate his energy on his strength: the ability to write clearly. Caudill went even further and established a special projects course to help the student learn how to write the technical specifications used in an architect's contract documents, and this graduate went on to become an expert in this area. In most schools at that time, this student would have been failed or transferred to another department.

The team approach, according to Caudill, succeeded by assembling many specialists to meet the demands of a given problem. A team would include those inside the architect's office as well as outside consultants, engineers, photographers, artists, etc. The architectural team usually worked for other teams such as real estate developers, school boards, and building committees. This concept opened up a wide range of possible careers for graduates, a point well understood by all members of the RSA faculty. They devised studio projects that began to delve into planning and real estate development. Design projects often involved teams in problem-solving, as documented in publications no. 11 and no. 13 in the Architecture at Rice series. The fact that alumni from this era include three real estate developers (McGregor, Thomas, and Everett), a commercial photographer (Gardner), an urban designer (Heineman), and two public officials (Bean and Wellborn), in addition to practicing architects and highly distinguished designers, reflects the influence of Caudill's philosophy of an education in architecture. Student participation in RSA's research programs influenced the careers of Redmon and Wellborn, the latter in time moving completely outside of the field of architecture. This flexibility in career options is exemplified by McCracken, who went from a practicing architect to the national presidency of a different profession (marketing), and finally to a third career as an artist.

Todd Era, 1969–1972
Efforts in Caudill's administration to improve and enlarge the graduate program were beginning to take effect when Todd became director. Building on this momentum, he strengthened the thesis program, instituted the doctorate degree, and broadened the curriculum. The appearance of three M.Arch. students (Kendall, Garrison, and Rowe) is evidence that the graduate program at RSA had matured. The Preceptor Program also began to play an important role in furthering graduates' careers. The relationship that developed between preceptor I. M. Pei and student Heingled led to the cultivation of a highly specialized consulting career. Richard L. Aek, FAIA, a noted Atlanta architect, was one of the original RSA preceptors, beginning his involvement in 1962; his son Tony transferred to RSA and later assumed leadership of his father's firm. And the school remained a springboard for other careers: Hester, who began in architecture, switched to another major at Rice that led him to a career in teaching and photography.
Crane Era, 1972–1977

Crane’s clear aim was to educate students to become architects who understood complex urban forces and cultural factors. He formed connections linking RSA with the broader community in and around Houston. The joint program he initiated with the Texas Medical Center influenced Hawkins and McGhee to pursue a specialty in the design of hospitals and laboratories. RSA’s ties to NASA aided Griffin in turning a longtime dream into reality. Other students, like Eury, sought out Crane for help in developing careers linked to Houston’s growth and development. Again, diversity was the rule. In addition to the many outstanding design architects of this era, several alumni went into academia and rose to be heads of schools of architecture (Becherer, Bennett, and Ochsner). Others took inspiration from the tough design courses to venture into areas of individual strength; after becoming an architect, Axford rediscovered an interest sparked in her first-year basic design course and switched tracks to become a widely respected fabric artist, while Anderson banked on his CAD (computer-aided design) expertise to build a career in design software, and both Barasch and Daniel prospered in design/build ventures. Even the ambience of Rice campus architecture had an effect, resonating with Averill, a campus architect at a university with a similar style of architecture.


Mitchell and his faculty, with their strong networking in academia, affected the paths of many RSA alumni who chose to go into that field. Onetime director of RSA and now dean, Mitchell was active in many national professional organizations—AIA, Association of Collegiate Schools of Architecture (ACSA), NAAB, and National Council of Architectural Registration Boards—where his growing influence as he rose to their highest levels notably strengthened his recommendations of RSA alumni for jobs in open faculty positions. Attendees at the 1997 ACSA annual meeting in New Orleans would include eleven RSA alumni holding leadership positions at an architecture school, this at a time when there were only 105 accredited architecture schools in the U.S. In particular Mitchell’s advocacy for faculty and students nurtured the careers of Sabouni, Spellman, and Herman.

The design work of students from this era shares a respect for restraint, even modesty, evident in the single-family houses, churches, and schools designed by a number of graduates, while other work has a strong urbanist flavor. Weiner in his practice began to address the burgeoning issue of sustainable design. And on opposite coasts, four alumni are today seen as leading-edge designer architects: Renfro and Rodgers in New York and Daly and Genick in Los Angeles.

Kennon and Balfour Era, 1989–1993

This period lacked a cohesive direction because changes in university leadership, Houston’s economic recession, and some untimely deaths led to a discontinuity in leadership. The effect on students of this era is difficult to ascertain, yet it appears that faculty were able to continue giving inspiration, motivation, and direction. Alumni from this time seem to welcome challenge: Peters and Longorio have combined an architecture practice with simultaneous teaching careers, both full-time occupations, while Butler acquired a specialty business in high-end architectural and restoration hardware. And Stout is the youngest in the group to be elected to the AIA College of Fellows, which requires ten years of practice as well as a significant contribution to the field, which can take much longer.

Lerup Era, 1993–present

Lerup’s interest in theory and applied research in areas such as the middle landscape and suburban growth, as expressed openly in his rhetoric and publications, and furthered by the faculty he recruited, has had a strong impact on students from this era as seen in the work of recent graduates Borden, Hayes, and Kroeckel. How this translates into actual practice remains to be seen. Graduate students with undergraduate degrees from other schools with a good grounding in the fundamentals of design who then get a serious injection of theoretical and critical thinking at RSA, do excel. And some alumni who have entered practice energized with inventive theory, like Brownell, are often able to turn their work into creative research productions. It takes a long time to become an architect, starting with five to six years of schooling, followed by three years of experience before being eligible to take the registration exam, and even more time after registration to make significant contributions. So it may be too early to determine the character of this group of alumni, though all show remarkable promise.
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Conclusion

The Past
The RSA has turned out graduates who have made a difference in their communities. Alumni narratives indicate the importance of the faculty in both direct influence and the close relationships sustained across the years. Moreover, the culture at RSA developed by this dedicated faculty requires students to work hard and long hours, to demonstrate rigor and discipline in critical thinking, and to produce skillful design work. Often transfer undergraduates or new graduate students express amazement at the long hours RSA students work, and the amount and quality of designs they produce, compared to previous experience.

As in any profession, careers in architecture are affected by external factors. Several alumni changed their jobs or roles in the industry due to pressures from economic downturns or construction booms. Location, timing, and luck are sometimes important factors in career outcomes. Nevertheless, a bright student with a good grounding in basic design, history and theory, critical thinking, problem-solving, collaborative teamwork, and communication skills, acquired in a collegial atmosphere, enters the real world with the right tools to develop a successful career.

The school has been fortunate over the years, especially considering the limited financial support it receives in comparison to other professional schools at Rice. And the constant struggle for a balance between the desire for refinement and continuity, and the need for reinvention and change has not diminished RSA's excellent reputation. Faculties often resist radical change, especially if it impacts their individual freedoms and their turf, but the experience at the RSA proves the value of flexibility. Future plans for RSA's growth and change ideally will draw on lessons learned and cultivate common commitments of purpose and implementation.

The Future
As one of the nation's smallest schools of architecture, RSA's size has been both its strength and its weakness. With a historically low faculty-to-student ratio (from 1:8.5 to 1:10), the school allows students and faculty to know each other well and to work together closely. If the school grows, it is imperative that it retain this type of student-faculty relationship. At present, the size of the school is limited to 200, evenly divided between undergraduate and graduate students. Prospects for further growth are complicated. Caudill was authorized to expand enrollment from ninety-one students to 250 students, yet the university, which provided funds for faculty enhancement, did not make provisions for additional space. Crane faced a similar paradox: he had approval to increase the size of the student body to 350 students, but university support for funds to erect additional space was not forthcoming. Since then the RSA has not addressed this issue, with enrollment hovering around the 200 mark.

Nevertheless, the school could benefit significantly from a larger faculty and, thus, more students. Possible areas of growth might be specialized programs in landscape architecture, health care facility design, building systems engineering, and materials and construction technology, as well as a revival of the urban design program. The drawback is that these kinds of enhancements would require funding from either the university or outside sources.

A reassessment of goals is especially important as decisions made in the immediate future will shape and influence the future of RSA: the current search for a new dean will culminate in a new RSA administration in 2009; a NAAB reevaluation for the accreditation of the RSA as a professional school of architecture is scheduled in 2010; and centennial celebrations for both RSA and Rice University will come in 2012.

The Rice University School of Architecture over the years has garnered wide recognition and upheld its reputation of academic excellence. The leadership of the school has won acclaim both nationally and internationally, and the dedicated, highly motivated and respected faculty have excelled in their teaching, research, and creative endeavors. Ultimately, however, the reputation of the RSA emanates from the students it graduates. If the mission of the RSA is to create leaders for the design and building industry, the distinguished senior alumni featured in this book have more than achieved that goal, and evidence indicates that the younger alumni have the potential to emerge with equal distinction. That is where the true value of the school rests: in its individual alumni and the things they've done.
The future of the design and building industry has been described by some as one dominated by "serial builders"; large, complex groups and organizations in such areas as government, education, business, retail, health care, housing, and entertainment and recreation that today repeatedly design and build facilities in the U.S. and around the world. These groups, while interested in creative solutions, will seek to develop more predictable design and construction outcomes. The role of the architect used to be central to the design and construction process in this country. However, rapid technological change, the general globalization of society, and the growing complexities of architectural practice have made the architect much less recognized as one of the leaders in this industry. The design and construction industry at present accounts for almost 10 percent of the U.S. Gross Domestic Product. While the total annual amount of construction has leveled off, the percentage of large-scale projects is increasing. The same is true in the profession of architecture; a majority of architects are employed by medium to large firms. As a result, collaborative teamwork will be essential in the future.

RSA programs today emphasize the theoretical idea of architecture almost to the exclusion of practice. The school's teaching pedagogy strongly promotes the idea that the individual student/architect is an artist. This is important in giving students a grounding in independent and critical thinking, and the RSA does a good job in this regard. However, to meet the requirements of the practice of architecture in a future like the one described above, the RSA must create additional courses and design studios that restore a greater balance between the theory and the practice of architecture. These courses and design studios would integrate practice realities within the framework of collaborative teamwork to the existing theoretical understanding.

Supporting this conclusion are the findings of the NAAB team's accreditation report of January 1, 2004, which reaccredited RSA for a term of six years, but indicated that while it was definitely a good school, the visiting NAAB team was unconvinced that the RSA was adequately delivering the required integration of areas such as the mechanical, electrical and structural components of buildings or construction systems with the larger theories of design.
William T. Cannady, FAIA
Professor of Architecture and
Director, Center for Professional Studies

William T. Cannady received his B.Arch. from the University of California-Berkeley in 1961 and his M.Arch. from Harvard University in 1962. In 1969-1970 he did postgraduate research at Bartlett School of Architecture, University College London.

A professor in architecture at Rice University since 1964, he currently teaches both undergraduate and graduate design studios. The undergraduate studio is focused on sustainable design principles applied to real-world projects such as urban mixed-use housing complexes. The graduate studio, Urban Design and Investment Building, investigates real estate development projects such as mid-rise, high-density, mixed-use, and mid-town transit-oriented developments. This design studio provides the opportunity for cross-disciplinary collaboration by bringing in a wide array of consultants and experts from outside the university and fostering teamwork with M.B.A. students from Rice's Jones School of Management. Cannady's architectural firm has designed and built over two hundred projects in the U.S., the Middle East, and Asia. His firm's work has been extensively published throughout the world and featured in numerous exhibits. His designs have been honored with over fifty design awards.
One might conclude from the list of alumni, with its large majority of men, that the RSA administrators believe women should not become architects. The graph below, covering the period from 1964 to 2006, breaks down the total number of graduates from the RSA for each year by gender, and shows the rise and fall in total students graduating. Over the years, the percentage of women to graduate from the school has risen steadily, topping out in 1990, when women graduates were the majority of the graduating class. Since then, the ratio has fluctuated around 50-50. Most of the alumni presented in this book graduated in the sixties, seventies, and eighties, when the great majority of the alumni were men. Numerous studies since have explored the many ways that women attending professional schools during this period may have been impacted by personal, family, professional, and cultural factors. The greater balance between women and men achieved at RSA today reflects these larger social shifts.

Men and Women RSA Graduates, and Total Graduates, in 1964 – 2006
Notes

7. Rice Institute Academic Catalogue 1920, Woodson Research Center, Fondren Library, Rice University, Houston (hereinafter Woodson Center), p. 79.
12. Ibid.
14. Ibid.
22. Lacy left to work under Nancy Hanks at the National Endowment for the Arts, then went on to head the American Academy in Rome; he later served as president of both Cooper Union and SUNY at Purchase.
30. Ibid.
41. Rice University General Announcements for the Academic Year 2006-2007, Woodson Center, p. 89.
The Things They've Done
A book about the careers of selected graduates of the Rice University School of Architecture

Antonin Aeck, FAIA
Robert F. Anderson, AIA
Natalye L. Appel, FAIA
Jeffery B. Ayerill, AIA
Liz Oxford
Jay Baker, FAIA
Stephen B. Barasch, AIA
Thomas R. Bean, AIA
Richard Beard, AIA
Richard Becherer
Daniel D. Bennett, FAIA
Gail P. Borden, AIA
Michael R. Broshar, FAIA
Blaine E. Brownell
Rhett Butler, AIA
David J. Calkins, AIA
John J. Casbarian, FAIA
Karen A. Cock, AIA
Kevin Daly, AIA
Kip Daniel, FAIA
Robert M. Eury
James M. Evans, AIA
C. Richard Everett, FAIA
Frederick (Rick) Conrad Gardner
Michael Garrison, AIA
Christopher Genik
Val Glitsch, FAIA
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Ric Guenther, AIA
H. Ralph Hawkins, FAIA
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1964–1998

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