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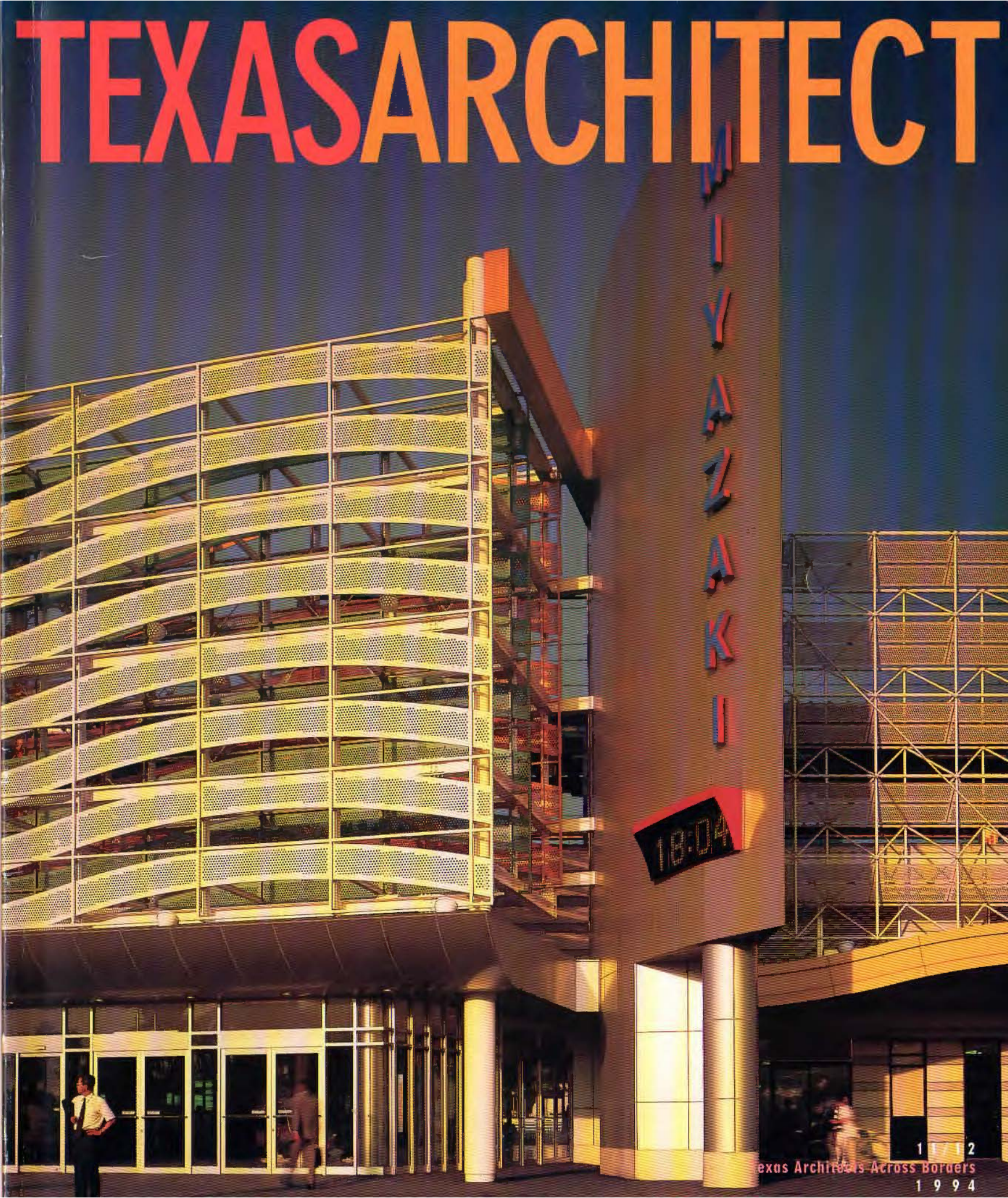

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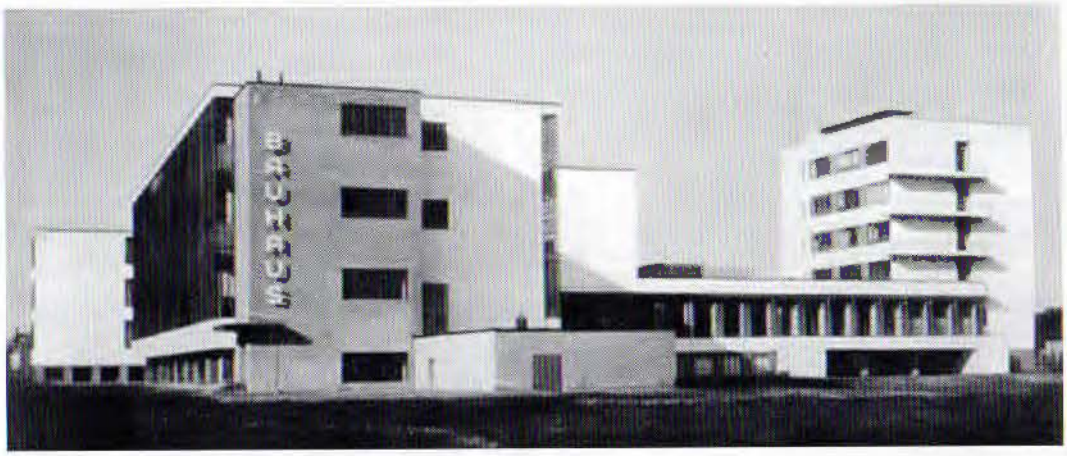

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On the cover: Miyazaki Station, Miyazaki, Japan, by RTKL Associates. Photography by Steve Hall, Hedrich-Blessing

Images below, clockwise from top left: Tallinn Business Center; Universidad de Celaya; Dallas Convention Center expansion; and Miyazaki Station (see stories for photographers' credits)

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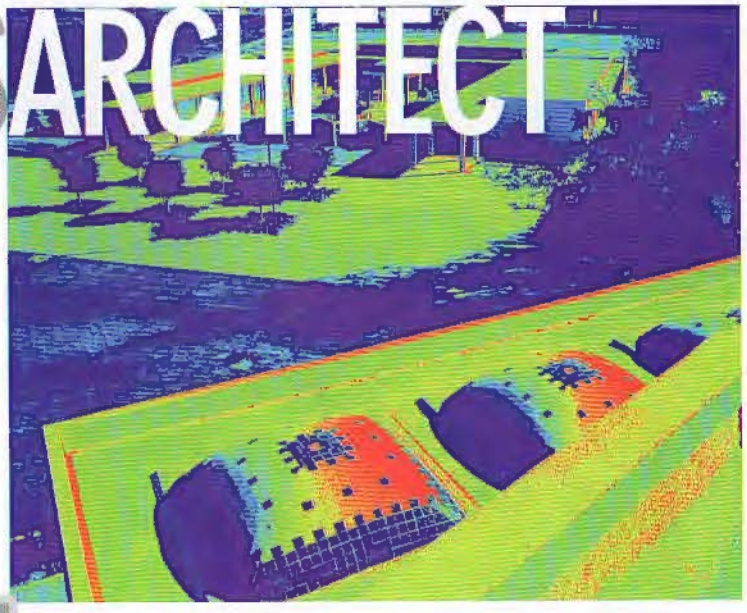

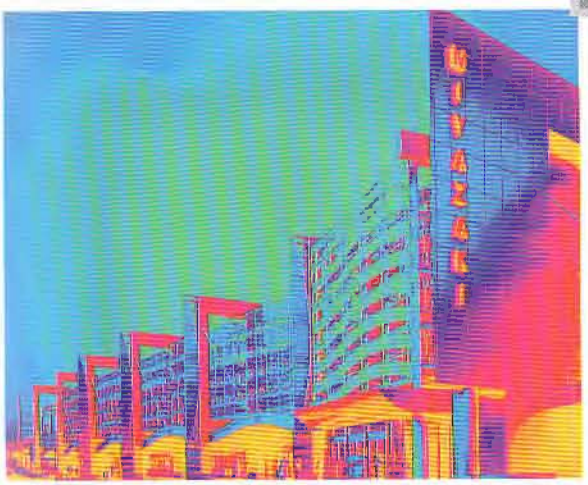

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November/December 1994 Volume 44, Number 6

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Across Borders

IN THIS ISSUE of this of *Texas Architect*, we inaugurate two new items of interest. The first is "*TA* Specifier." This new column on specifications is written by Weldon Nash, a fellow and former national president of the Construction Specifications Institute; he is a principal at JPJ Architects in Dallas. (Work by JPJ and its collaborators is also the focus of "Wayfinding at the Dallas Convention Center," starting on page 54.)

Nash will continue and amplify the nuts-and-bolts, focus-on-the-details style of column pioneered by Jack McGinty's "Laws, Regs, and Red Tape" and our occasional "Small Practice Issues" pieces.

The second new item we present in this issue is quite another matter: Instead of looking inward to the demands of the profession, it will help us reach outward, to serve our readers and advertisers as they address new markets for their services. Starting with this issue, we will present Spanish synopses of *TA*'s major feature stories (Jorge Cid, a graduate student in architecture at the University of Texas, has kindly helped, at all sorts of odd hours, with the translations). Texas architects have been playing an important role in exporting architectural services to Central and South America for quite some time, and this change in the magazine is intended to continue and amplify that role. It is a change that we have been planning for some time, and one that I see as potentially very important to the magazine.

UPCOMING ISSUES:

We invite submissions to TEXAS ARCHITECT for all our upcoming issues. Scheduled issue themes for 1995 include

JAN/FEB '95
"Corrections Architecture"
MAR/APR '95 (deadline 16 Dec)
"Architecture for Leisure"
MAY/JUN '95 (deadline 16 Feb)
"Retail Architecture"

We also need stories about new architectural projects, interiors, historic preservation, urban design, zoning, mass transit and highway development, competitions, and education for our NEWS and SURVEY sections. In addition, we are looking for stories about innovations in technique and management for our SMALL PRACTICE ISSUES section.

If you can help with any of these topics, please call TEXAS ARCHITECT at 512/478-7386 or fax at 512/478-0528 **JWB**

Despite the decision of voters in California in the recent midterm elections to support Proposition 187, the border between the United States and Mexico, between North and South, is becoming more, not less, porous. And, as more of the architects of Texas know, we need *their* markets for professional services and construction materials just as badly as they need *our* market for labor. The relationship requires mutual respect.

That's why I welcome the recent vote by the San Antonio City Council to begin acquiring land around the Alamo; the eventual intent is to expand the Alamo to recreate some of the other buildings and spaces it contained as working a Spanish-Mexican mission—in effect, acknowledging the Alamo's value as a marker of historical and cultural continuity, not just as a shrine to Texas independence.

If it seems a long way from reacknowledging the Hispanic roots of the Alamo to introducing Spanish-language translations in *Texas Architect*, think again. An open border works both ways, and it will only work to our mutual benefit it we act to make it do so.

Joel Warren Barna

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Reprints

You can order copies of articles from Texas Architect at reasonable prices and in quantities as low as 100. Reprints are printed to the magazine's high standards in color or black-and-white, and will include your firm's logo, name, and address added at no charge. Some reformatting and custom layout are also available. For more information, call Associate Publisher Mark Denton at 512/478-7386.

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Letters

Not Built in a day

AT FIRST, I thought it possible to articulate the relationship between design and service, and looked for insight in others' recent letters [please see "Letters," *TA* July/Aug and Sept/Oct 1994]. After a while, I decided not to be sad that I have not invented a copyrighted methodology [editor's note: CRS's "Problem-seeking," was cited as an example]. I think, perhaps, that cities were not meant to be built in a day. Nor were they meant to be manufactured.

A friend of mine is very happy with the new stair in his old house. And the family's wonderful garden. I'll be happy with that.

Vincent Hauser, AIA
Vincent P. Hauser, Architect
Austin

Design Does Sell

AT THE END of your "Editor's Note" in the Sept/Oct 1994 *Texas Architect*, you raise the question "...does design matter?" within the context of architecture as business. This seems to be asked more and more by architects as we struggle with the realities of building and running our practices in these difficult times.

I find it curious, however, that this question should be so commonly raised these days when there is so much evidence around us that good design does sell, and can be the path to great commercial success. Whether one views architecture as a purely artistic field akin to the fine arts or as a more utilitarian pursuit, there is a strong case for fine design and creativity acting as the catalyst to achieving business success.

An architect opting for the former approach, that of the artist, chooses a traditionally hard road of designing for a very small market whose members can afford the luxury of fine art and can afford to treat its architecture as one more such pursuit, along with sculpture, painting, photography, and so on. However, for these practitioners to ask if design sells is ludicrous, because what else are they selling but design—pure visual and spatial design?

An answer to your question becomes somewhat more elusive in the second, far more common category of practice, where architecture works within real-life parameters of function and economics. It is tempting to dismiss the importance of good design in this category, dwelling instead on the demands of our clients for buildings that meet their needs as well as their budgets. This attitude is particularly tempting (more times that I care to admit) when these nonnegotiable reqnirements appear to conflict with good visual design.

Even if we take the most hard-nosed, pragmatic approach to our buildings, however, this apparently unresolvable conflict between utility and visual design doesn't hold water, when we look around at other instances where other professions and businesses have brought the two sides of the question together with spectacular and commercially successful results.

The Gap, Sony, Apple, Mercedes-Benz, and Ford have all released very well designed and innovative products in recent years, all of which have been smashing commercial successes—largely because of their visual designs. This suc-

"Letters," continued on page 21

News

Preserving Moore

AUSTIN Concerned friends and colleagues of the late Charles Moore, FAIA, are working against the clock to preserve Moore's Austin residence and its contents. If they cannot raise several hundred thousand dollars within the next few months, the West Austin compound—two houses, an office, and studios—may be sold and its contents scattered, says Arthur Andersson, who was Moore's partner in Austin-based Moore/Andersson Architects, which has its offices on the site.

On their exteriors, the house and the other buildings show the influence of the California Bay Area vernacular style explored by Moore's predecessors William Wurster and Joseph Esherick. On the interior, the house incorporates one of Moore's favorite devices, the use of a "lazy circle" circulation path, like that used at Kresge College at the University of California Santa Cruz; in the house, the entry sequence becomes a grand vista instead of a mere hallway, leading to the collections—of toys, sculpture, folk art, and architectural models—that are an integral part of the house.

The Moore property, including both the collection of art and other furnishings and an archive of drawings, papers, and slides, was left to the architect's four nephews when the Gold Medal winner died unexpectedly last December. "The heirs are giving us every chance to try to save it," says Andersson, who lives in one of the houses on the site and is part owner of the property. The nephews, one an architect practicing in California, have agreed to donate the estate—buildings and contents—if the mortgage can be paid off, Andersson says.

The heirs initially offered the estate to the University of Texas at Austin, where Moore had held the O'Neil Ford Chair in Architecture for 10 years, contingent upon the university assuming the mortgage of approximately $350,000. However, in September, the university turned the offer down.

Photographs this page and opposite top, Timothy Hursley

Above: Office columns feature moose-head capitals.

Opposite top: art-filled central living space of Moore's house in Austin

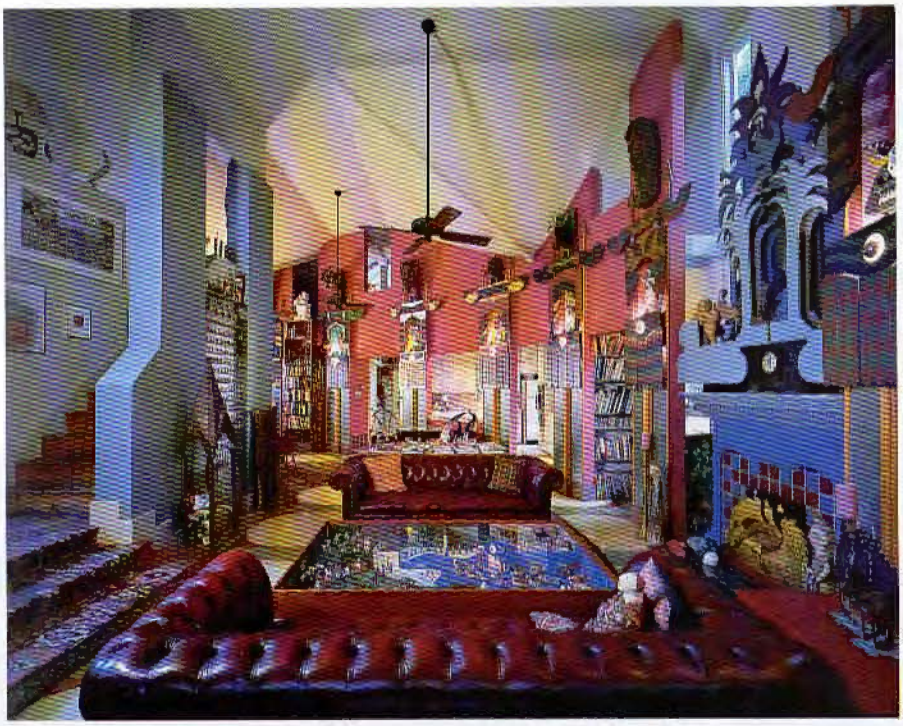
An alliance of Moore's friends and colleagues, along with a task force from the Austin AIA chapter, is now working to raise at least enough money to retire the debt. Andersson describes the current efforts as "a bridge," a way to buy time until more permanent arrangements can be made. Once interim funding can be secured, the group plans to work to raise further funds—at least $1.5 million

"Moore," continued on page 21

A Discussion of Value

AUSTIN The first of a four-symposium series titled "The Question of Economic Value" sponsored by the University of Texas Center for American Architecture and Design was held at UT Oct. 21–22. The symposium's intent, according to coordinator Michael Benedikt, professor of architecture at UT Austin, was to reassess "the ideas upon which our economic system is based." The symposium's four sessions were organized to move from a broad philosophical investigation of the "meaning" of value and economics toward a more specific discussion of the role that architecture plays in society and of ways to assess and increase the value of public space and urbanism.

The first session featured philosophers Jim Hankinson and Robert Kane of UT Austin and Charles Dyke of Temple University. They introduced such fundamental questions as the difference between "use" and "exchange" value; the abstract concept of currency as unit of measure, and consequently, the immeasurability of such things as human value; the tendency to confuse qualitative and quantitative judgement; and, most impor-



Capitol Access

AUSTIN Visitors are welcome again at the Texas State Capitol. Interior renovation of the historic building is nearing completion and, in October, the finished portions were reopened, following a one-year hiatus. The rotunda (left) and the South and East Wings, including the Senate Chamber, are now open to the public. The Secretary of State and state senators moved back into their offices late last summer, but public tours did not resume until October.

Work is continuing in other areas of the building, including the House Chamber, and is scheduled for completion by January, in time for the start of the legislative session; rededication ceremonies are planned for April. Ford, Powell & Carson, Inc., of San Antonio was architect for the renovation project. *Susan Williamson*

tantly, the fallacy of confusing the "is" (fact) and the "ought" (normative value). Kane, in his eloquent talk, described the dilemma addressed at the symposium as continuing fallout from the results of the Enlightenment.

The second session included philosopher Elizabeth Anderson of the University of Michigan, economist Thomas Schelling of the University of Maryland, and David Warsh, business and economics editor at the *Boston Globe*. Anderson identified the radical subjectivism of current social organization and argued that it should be supplemented by a concept of "shared goods." Schelling, the first speaker to elicit vehement opposition, delivered a hard-line pragmatism, saying that economics lives in the realm of science, not philosophy. The business of economists, accordingly, is to deal with what people prove they want by way of their purchasing power (the "is"), not to judge what they should aspire to by virtue of enlightened insight (the "ought"). Warsh concluded the session by delivering an informative and humorous talk on the roles that economists have played within the dynamic of the business world throughout different historical periods.

"Value," continued on page 14

OF NOTE

The Latin Beat

The cover stories of recent issues of two national magazines focus on the architecture of Latin America. The Spring/Summer issue of DESIGN BOOK REVIEW is titled "Other Americas: Contemporary Architecture and Issues in Latin America"; articles range from reviews of books about Brazilian, Caribbean, and Cuban architecture to explorations of the Latino landscape of East L.A. and historic preservation in Latin America. The theme of the November METROPOLIS is "Heading Toward Latino Urbanism"; the issue features articles about the potential urban and architectural lessons to be learned from Latino culture.

Preservation Honor

The National Trust for Historic Preservation presented one of its 17 1994 National Preservation Honor Awards to George and Cynthia Mitchell of Houston for their work restoring and redeveloping the Strand National Historic Landmark District in Galveston. Since 1976, oilman and developer Mitchell has committed more than $80 million to the preservation of 17 Victorian landmarks in the Strand district. The Mitchell's are honorary members of TSA; two of their Galveston restoration projects have won TSA Design Awards: the Tremont House (see TA, Nov/Dec 1988) and the Hutchings–Sealey Building (see TA, Nov/Dec 1992), both by Ford, Powell & Carson, Inc., of San Antonio.

UTA professors win award

Edward Baum, dean of the School of Architecture at the University of Texas at Arlington, and John Maruszczak, UTA architecture faculty member, received first place in a national urban design competition. The contest, sponsored by the Chicago Architectural Club and other groups, asked for a plan for the future of Northerly Island, the site of Chicago's Meigs Field.

The San Antonio Six

SAN ANTONIO Jurors selected six winners from among 30 entries in the 1994 AIA San Antonio design-awards competition in late September. Jurors for this year's competition were Rafael Pelli of Cesar Pelli & Associates, New Haven, Conn.; Diedre Hardy, architecture program coordinator at the University of Texas at San Antonio; and Charles Kifer of Asparagus, Houston.

Tracy Lynch

Cibolo Creek Ranch, Ford, Powell & Carson (left); Exchange Building, Lake/Flato (below left); St. Francis Church, O'Neill Conrad Oppelt (below center)

David Lake, Lake/Flato Architects

O'Neill Conrad Oppelt

Michael Lyon

Honor awards went to Cibolo Creek Ranch in Shafter by Ford, Powell & Carson, Inc. (see *TA*, Sept/Oct 1994); and the Lasater House in Fort Worth by Lake/Flato Architects, Inc.

Merit awards were given to the classrooms, banquet hall, and offices at St. Francis of Assisi Catholic Church in San Antonio by O'Neill Conrad Oppelt Architects, Inc.; the Exchange Building in San Antonio by Lake/Flato (see *TA*, Mar/Apr 1994); and Plaza Kinta in Monterrey, Mexico, by Overland Partners.

Ory Eshel

Plaza Kinta, Overland Partners (left) **Lasater House, Lake/Flato (above)**

Pier 21 in Galveston by Ford, Powell & Carson was presented with a commendation award. *SW*

"Value," continued from page 13

The second day of the conference and the third session of talks featured Fredrick Turner of the Literature and Humanities Department at UT Dallas, Michael Benedikt, and Judith Blau, a sociologist from the University of North Carolina at Chapel Hill. Turner enumerated a list of socio/psychological conditions that he believes will manifest themselves in the evolving paradigm that he termed "natural classicism." Benedikt delivered a paper titled "Psycheconomics," which described the narrowing of perspectives that has derived from the measure of value being equated exclusively with "price."

The final session of the conference was the most animated, and included talks from the author of *Geography of Nowhere* James Kunstler; Ranko Bon from the Construction and Management Department of the University of Reading in England; and Thomas Fisher, editorial director of *Progressive Architecture*. Kunstler, an avowed hater of modern American suburbia and an advocate of the "new urbanism," led with a vigorous tirade—both realistic and idealistic—on what he characterized as the willingness of American society to passively accept the "trash" that the commodification of the built environment has handed it. Bon, the chameleon of the conference, walked the path of both pragmatist and idealist. He discussed the lessons of the "Vienna Circle," a group of logical positivists of the 1920s and '30s who attempted to merge the modern mathematical logic of Russell and Wittgenstein with the empirical tradition of Hume; in economic terms, Bon embraced both the radical libertarianism of the Austrian school and Kunstler's calls for greater planning in American suburbia. Fisher, the final speaker of the conference, gave a talk in which he differentiated "facades" from "faces" with respect to their function as communicators within the public realm. The "facade" once coded a building's overall role with regard to society, he said. Today, the face of a building speaks only to what the owner or developer wishes to say.

This symposium was not structured to address the practical side of building economics. It did, however, bring to the discourse on architecture and economics a cross-disciplinary critical debate, out of which may arise a view both of the dilemma that engulfs us and potential avenues for emergence.

Deborah Hauptmann

Deborah Hauptmann is an architect in Austin.

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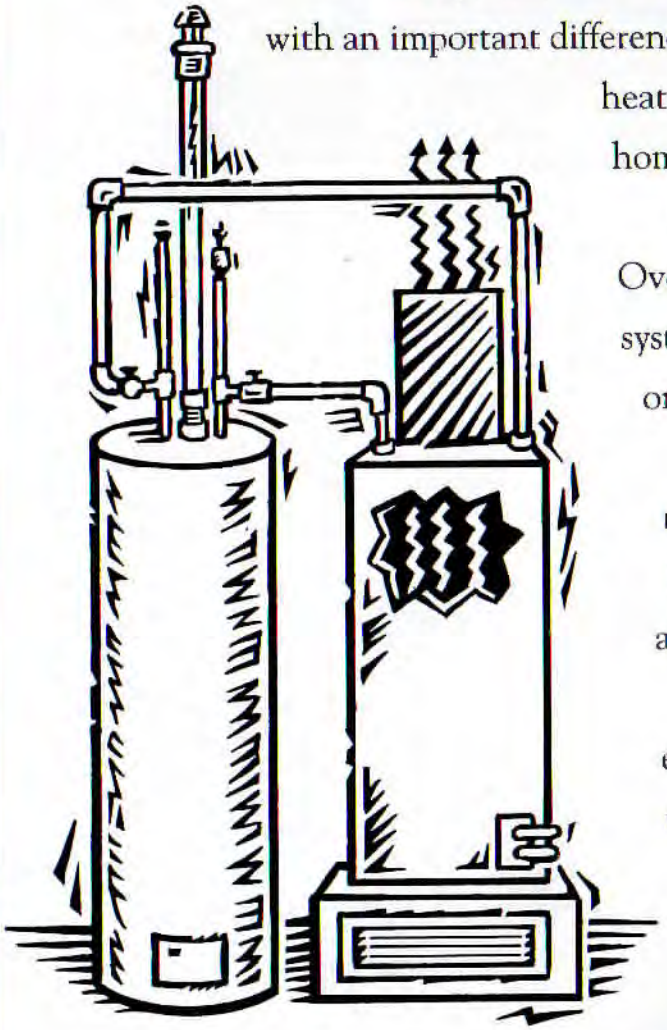

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Designing Honors

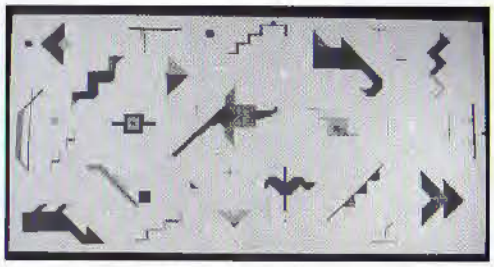
FORT WORTH Seven projects were honored in the AIA Fort Worth 1994 design-awards competition. Jurors Carolyn Peterson, FAIA, of Ford, Powell & Carson, Inc., San Antonio; Dennis W. Stacy of Stacy Architects, Dallas; and Frank D. Welch, FAIA, of Frank D. Welch & Associates, Inc., Dallas, chose the winning projects from among 24 entries.

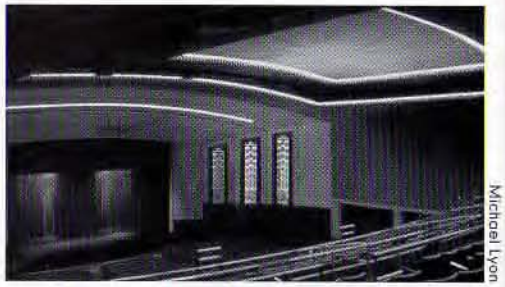
The Meadows Middle School in Granbury by Hahnfeld Associates Architects/Planners, Inc., was presented with an honor award. The jurors applauded the school's "economy of materials and expression within a limited budget."

Michael Lyon

Michael Lyon

Craig Blackmon, AIA





Michael Lyon

Top left: Meadows Middle School by Hahnfeld Associates

Top right: C.F. Brewer High School by Hahnfeld Associates

Above left: American Airlines Learning Center by Vestal Loftis Kalista Architects

Above center: "The Capricious Companion," a rug by Daphne Dawn Perry

Above right: Will Rogers Auditorium by Hahnfeld Associates

Four projects were presented with merit awards. They are the American Airlines Learning Center in Fort Worth by Vestal Loftis Kalista Architects, Inc.; C.F. Brewer High School additions and alterations in White Settlement by Hahnfeld Associates Architects/Planners; the renovation of Will Rogers Auditorium in Fort Worth by Hahnfeld Associates; and "The Capricious Companion," a rug for a Fort Worth residence by Daphne Dawn Perry.

Citation awards were given to two projects: the Fred Moore Learning Center in Denton by Vestal Loftis Kalista Architects, Inc., and a Residence for Mr. and Mrs. Art Janes in Southlake by V. Aubrey Hallum Architects/Planners.

In addition to the design awards, the jury recognized the City of Arlington, David M. Schwarz, AIA, and HKS Inc. for their support of and work on the Ballpark in Arlington, the new Texas Rangers baseball stadium. The city and the architects have created "a notable urban experience in a civic centerpiece," the jurors said. *SW*

CALENDAR

Gabriel Prize

This prize is conferred annually to encourage personal investigative and critical studies of architecture completed in France or within its spheres of influence between 1630 and 1830. The prize includes a stipend of $15,000. The candidate must be a U.S. citizen. Western European Architectural Foundation (c/o The Boston Society of Architects, 52 Broad Street, Boston, Mass. 02109-4301), DEADLINE: DEC. 1

James Beard Awards

Entries are being accepted in two new categories: best restaurant design and best restaurant graphics in the U.S. or Canada. The James Beard Awards (for entry form and guidelines, c/o M. Young Communications, 77 Fifth Avenue, Suite 2CD, New York, NY 10003, or fax 212/6456-3654)

Stucco Awards

Projects designed by architects or students that incorporate cementitious stucco as the exterior finish are eligible. Students may submit structures that have not been built. Stucco Manufacturers Association (713/778-5336), DEADLINE: JAN. 15, 1995

Brick in Architecture

Eligible entries include works of architecture completed since Jan. 1, 1989, in which brick is the predominant building material. All licensed architects are eligible. All entries will be considered for the $5,000 Charles Bulfinch Award, which recognizes outstanding architectural achievement in brick. Brick Institute of America (703/620-0010) or American Institute of Architects (202/626-7586), ENTRY DEADLINE: JAN. 16, 1995

BIRDS OF AMERICA Watercolors

The first major traveling presentation of John James Audobon's original watercolor paintings for The Birds of America features 100 works, including 90 of the original watercolors. The Museum of Fine Arts, Houston (713/639-7300) NOV. 20–JAN. 29, 1995

Valley Victory

MCALLEN Two projects were selected as winners in the fourth triennial Lower Rio Grande Valley AIA design-awards competition. Jurors were Natalye Appel of Natalye Appel Architects, Houston, and Mark Wellen of Rhotenberry Wellen Architects, Midland.

The first winning project was the Health & Physical Education II Complex at the University of Texas–Pan American in Edinburg by a joint venture team that included Ashley Humphries Partnership of Laredo (now Ashley Humphries & Sanchez Architects); O'Neill & Perez Architects of San Antonio (now Andrew Perez Associates Architects and O'Neill Conrad Oppelt Architects, Inc.); and Villalva Cotera & Kolar of Austin (now Villalva Architects and Cotera Kolar Negrete).

The second winner was the Webb County Justice Center in Laredo by Ashley Humphries & Sanchez Architects of Laredo. *SW*

Larry Pearlstone

Award-winning projects were Webb County Justice Center (top) and the Health & Physical Education II Complex (right)

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"Letters," continued from page 11

cess, though, has been achieved without any compromise of their "function" or their "budget"; the clothes fit, the stereo sounds great, the computers compute, and the cars are safe, fast, and reliable.

Even within other creative professions, advertising agencies such as Chiat Day, graphics firms such as Pentagram, and industrial-design firms such as Frog Design have found that creativity and good design are the key, not an impediment, to success. Within our own profession, the lists of the largest and most successful firms in the U.S. and Europe tend to include firms with proven design abilities—SOM, Pei Cobb Freed, Renzo Piano Workshop—as often as firms with more workaday reputations.

The common characteristic of all these companies and firms is that they place an uncommon emphasis on the importance and value of design—in other words, they simply work longer and harder at it than their competitors.

While it is true that bad or indifferent design can sell, there is also ample evidence that good design sells better. An architect or architecture firm that denies this reality should look inward; perhaps the reality is simply an unwillingness to recognize that a commitment to good design will be rewarded if pursued with patience, dedication, consistency, and competence.

Robert L. Meckfessel, AIA
Meckfessel Associates
Dallas

Not a Demise

YOU SEEM to have made the corporate sale of CRSS Architects [to HOK; please see *TA* July/Aug 1994] a cautionary tale that says design matters more than service or process. Design matters a lot. Of the eight honors bestowed [this year] by the Houston Chapter/AIA, three went to CRSS Architects. These were honors for design excellence, not for process.

CRS and CRSS were concerned with process, with client input in the design process, with industrialized building systems, with fast-track scheduling, and with professional construction management. But those factors never overshadowed the concern with design as *one* of the key elements in architectural practice, but not the only element. There is no conflict between process and product. Architects who design buildings for public, commercial, and industrial clients know they have to deal creatively with functional, economic, and scheduling issues, as well as design.

Make no mistake, however, CRS and later CRSS never underestimated design. CRS believed in design and process, in bringing its clients projects which excelled in form, function, and economy. It isn't a demise and it wasn't a result of valuing service over design.

The CRSS process lives on in a number of major and minor firms today all over the country. The buildings, like Jones Hall in Houston [winner of the first TSA 25-Year Award; see *TA* Sept/Oct 1994], are still honored.

CRSS grew to be a big, successful, publicly owned firm in the design and construction industry and more recently a major independent power company. That corporation grew out of the architecture firm started by two professors who, in 1946, had recently come back from serving in the armed forces in World War II. The firm evolved significantly from its beginnings and it is still evolving. The firm always embraced change.

CRSS Architects was part of that firm which in recent years was predominantly concerned with engineering, construction, and the development of the independent power group. Now the architectural group has been sold to HOK. Historically, CRS has had a long and successful relationship with Hellmuth Obata and Kassabaum, going back to an association for design of several schools in Webster Groves, Mo., in 1958. Recently the two firms have worked together on major projects in Saudi Arabia. There's no good reason why the tradition of design excellence at CRSS cannot continue under the mantle of HOK, which also has its own long tradition of design excellence. I believe that the design group, who were CRSS Architects, will continue to thrive as a part of HOK. No demise, but a change of ownership and leadership which I expect to be successful. [*The writer was Senior Vice President and Director of Systems Building at CRS from 1970 to 1976.*]

Jonathan King, Hon. AIA
Director and Visiting Professor of Architecture
CRSS Center
Texas A&M University

Correction: Robert Shaw, AIA, of F&S Partners was wrongly identified as president of the firm in the Sept/Oct 1994 "Survey" story on winners of the 1994 TSA Honor Awards. Ronald Shaw, AIA, is president of F&S Partners.

Timothy Hursley

The buildings in the Moore compound open onto a courtyard centered on a lap pool.

"Moore," continued from page 12

would probably be needed—to endow the property and to plan and manage its future use.

One possibility is for the Austin AIA chapter offices to move into the Moore/Andersson Architects' office space, Andersson says. Another, currently under discussion with the UT Austin School of Architecture, is using the two houses as residences for visiting faculty and critics. Andersson has already bought another house and he and the firm will relocate if other tenants can be found. Securing commitments from income-producing tenants would at least give those interested in saving the house some breathing space. Long term, the possibilities are grander: a study and research center and a museum are two of the ideas Andersson mentions.

The Austin AIA got involved as a way of preserving Moore's Austin legacy, according to Stan Haas, an Austin architect and co-chairman of the chapter task force. "We want to to take a leadership role in the process of raising money," he says. "You don't get many chances to capture the last legacy of a Gold Medal Winner," Haas says. "It's something we don't want to miss."

Since UT turned down the estate, an outpouring of publicity has drawn attention to the property's plight. Paul Goldberger, writing in *The New York Times*, compared the house to Monticello and the Soane Museum in London, "a first-rate house designed by a first-rate architect for his own use." Saving the house, Goldberger writes, could give the U.S. its equivalent of the Soane Museum, "perhaps the only other place on the globe where an architect's passion for every kind of object can be seen arrayed with magnificent inventiveness in his own private living space." ***SW***

Student-Powered Plan

AUSTIN A team from the University of Texas at Austin was named the winner of the fifth annual Herman Miller Student Design Charette. Teams from six schools of architecture competed in the charette, including, for the first time, a team from a school outside the state, the University of Monterrey Tech in Monterrey, Mexico. Other teams came from Texas Tech University, the University of Texas at Austin, the University of Texas at Arlington, Texas A&M University, and Prairie View A&M University. The competition was held in conjunction with the TSA Annual Meeting Oct. 7–8.

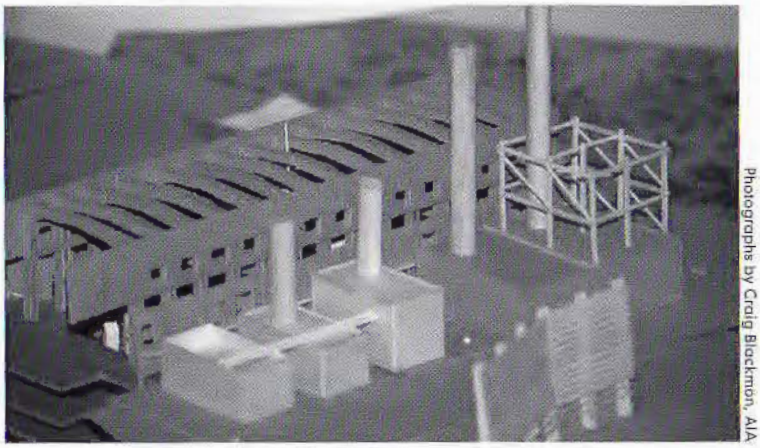
The teams of students and alumni professionals were asked to design a plan to convert the Seaholm Power Plant in Austin, an art moderne structure on the banks of Town Lake soon to be decommissioned, into a learning and discovery center for children and/or a museum for local art.

The teams were given from 8 a.m. to 6:30 p.m. on Friday to complete their projects, including drawings, models, and anything else they wanted to present to the jurors.

The jury included Pat Hammond, an artist from San Antonio; Gus Garcia, Austin City Council member; Marla Bommarito-Crouch, Austin interior designer; Helen Thompson, associate editor of *Texas Monthly*; and Blake Alexander, UT Austin professor emeritus.

The UT Austin winning team included John Blood, faculty advisor; graduate students Chris Romero and Robert Trumbour; undergraduate students John T. Szot and Philip J. Ryan; and alumni professionals Edward B. Frierson and Kit Krankel.

The annual student design competition is sponsored by Herman Miller, which also donated architectural design books as prizes. All competition entries will be displayed by the Friends of Seaholm, an Austin group promoting the reuse of the building. *SW*



Photographs by Craig Blackmon, AIA

Model of UT team's winning design (top); UT team members (center) and Monterrey Tech team members (right) at work

NCARB—Big Brother?

TWO RECENT EVENTS have reminded me why my reaction to passage of the Architect's Practice Act by the Texas Legislature in 1990 was less euphoric than I had imagined it would be while participating in the long march to its enactment.

The first was when I received a letter from an architect who styled himself as "Frank Lloyd Doe, NCARB," heralding NCARB's recent removal of their restriction against such advertisement of one's file status. AIA President Bill Chapin, FAIA, correctly objected to their doing so, noting that implying individual membership in a cartel of state bureaucracies is both wrongheaded and misleading, and that noting NCARB certification might suggest to the public that an architect has a national license or some higher level of professionalism.

The second event was when an attorney sought my consultation on a dispute between a university and an architectural faculty member who was denied tenure because she was unlicensed. Her contention was that the constitutional basis for state licensure of architects was to protect the public's health, safety, and welfare from practitioners of building design who were untested by the State in those skills. She felt that her lectures in architectural history and design theory posed no public menace and that her Master's in Architecture and scholarly research papers were more appropriate credentials upon which to base a decision.

While neither of these two events represents watersheds, they do raise some interesting questions. Sometime in the early 1930's, Ollie J. Lorehn led the profession in passing the architect's registration law in Texas. The law was a simple prohibition of the of the use of the word "architect" by the uneducated and it grandfathered in those who were already practicing, including William Ward Watkin (The Museum of Fine Arts and the Public Library in Houston), Alfred C. Finn (The San Jacinto Monument), and John Staub (Bayou Bend). Surprisingly, none of these people had passed au NCARB multiple-choice test. Some, along with Mies, Wright, Sullivan, and Goodhue, had not even graduated from a NAAB-accredited school of architecture. IDP had not, as yet, been invented.

Bureaucracies, like viruses, have a way or reproducing themselves rapidly and indiscriminately. Ollie's Law created a State Board. Fueled by a burgeoning interstate practice, state boards morphed into NCARB. NCARB, lavishly funded by exorbitant license fees and usurious late charges, has become an imperious bastion of faceless rule makers, bent on taking over not only architectural practice, but academic curricula, apprenticeship training (NCARB calls them internships—out of stethoscope envy, according to Jack Hartray), and even ethics, as mind boggling as that seems coming from a governmental agency. Continuing education will be next. AIA's transient leadership, unlike baseball and NCARB, subject to anti-trust and dependent on dues, is no match.

It is popular these days to espouse getting government off the backs of small business. Most architects practice as small businesses and now the registration law we fought so hard to pass is becoming a packsaddle of increasing weight and diminishing utility. Is, in fact, the licensing process anything more than a new tax base for the State and refuge for the worst architects? Think of it this way: when was the last time a client asked to see your TBAE card? Do you carry it in your wallet with your driver's license? Does you firm brochure have a picture of your license or a picture of your award-winning building? Do you get new client calls from your Yellow Pages listing under "Architects" or from previous clients and their referrals. When you got your last haircut or triple by-pass, did you ask to see the barber's or the doctor's license? Honest answers to such questions lend perspective to issues like licensing building designers or the prime professional turf war with TSPE.

I'm not sure what to tell my client on the university tenure issue. Certainly architects should teach architecture. On the other hand, architecture is much more than simply passing a multiple-choice test and paying a $250 tax. Surely the qualities required for imparting architectural knowledge include scholarship, research, experience, and talent. Registration is a rite of passage, signifying a milestone, an accomplishment on the road to being an architect—I know I'm proud of my registration. But should it be a barrier, or worse, a proscriptive substitute for critical judgment of individual accomplishment? Such thinking has advanced us to the point where it now takes an investment of eight years and about $60,000 just to take a test that must be passed in order to apply for an entry-level job that was available to O'Neill Ford through the National Youth Administration. Is the public any safer or healthier for the effort? ***John M. McGinty, FAIA***

Waxahachie County Courthouse, photographed by R. Greg Hursley

NCARB has become an imperious bastion of faceless rule makers, bent on taking over not only architectural practice, but academic curricula and apprenticeship training.

John M. McGinty of Houston, a former president of the American Institute of Architects, is managing principal of American Construction Investigations, a forensic consulting firm.

Specifying to Prevent Roof Problems

ACCORDING TO insurance-industry information, roof-related problems account for the majority of construction litigation. But low-slope roofing doesn't have to be the bane of architects. Adherence to good roof-design practices and adequate detailing of the project will alleviate many of the problems.

Many elements must be considered in the proper design and detailing of roofing—the type of structural system, type of roof deck and insulation, wall construction, and building shape are all major factors. Other variables to be considered include geographic and climatic conditions, wind conditions, fire resistance, rooftop mechanical equipment, roof slope and drainage, budget, and in some cases, aesthetics.

The roof system design should begin in the schematic design phase and continue to be developed, along with other building systems, during design development. For instance, if it is determined during schematics that the building must have a one-hour Underwriters' Laboratories (UL) roof-deck assembly, then the particular UL roof assembly selected will have a definite impact on the selection of the roof system.

Another roof design issue that has a major effect on the building design is roof slope and drainage. Will the structure be sloped or will lightweight insulating fills or tapered insulation provide the necessary slope? Rapid rainwater drainage is essential to good roofing design.

Follow these basic principles in the design, selection, and detailing of the roofing system:

- Provide adequate drainage, 1/4 inch to one foot is recommended. In many jurisdictions, this is the minimum slope required by code.
- Minimize or control maintenance traffic on the roof (this is easily done if the HVAC units are not there).
- If rooftop equipment is necessary, provide good maintenance access and adequate height mounting on proper supports. Maintain minimum 12-inch curb heights.
- Minimize penetrations through the roof. If structural penetrations are unavoidable, use round pipe columns to facilitate proper flashings. Structural I-beams, channels, and angles are virtually impossible to flash properly.
- Maintain minimum 8-inch base flashing heights.
- Minimize, and preferably, eliminate, use of pitch pans or sealant pockets (these are a maintenance nightmare).
- Avoid complex flashing details and don't rely heavily on sealants to keep water out on a long-term basis.
- Elevate expansion joints and other potential leak sources above the roof level.

The National Roofing Contractors Association (NCRA) *Roofing and Waterproofing Manual* should also be consulted for basic design guidelines and good roofing practices.

Drawings and Details

CONTRACT DRAWINGS should include a complete roof plan that indicates each feature and element on the roof, including all penetrations and equipment. The roof plan should locate all roof drains and should indicate roof slope and drainage, including thickness or elevation of tapered insulation. Other rooftop accessories and specialties should be accurately located and dimensioned, including walkways, screens, roof hatches, ladders, and expansion joints. Drainage-related sheet-metal items such as gutters, downspouts, and scuppers should also be shown on the roof plan.

All too often, architects indicate only the "building" elements on the roof plan and leave

Weldon Nash, a former president of the Construction Specifications Institute, starts his new column on specifications with a focus on roof problems.

all the mechanical equipment locations and details to be shown on the MEP portion of the drawings. This usually leads to problems due to poor or insufficient flashing details, curb details, or equipment or piping support details. Most common roof problems can be eliminated if the architect will take the time to properly detail all of the interfaces between rooftop-mounted equipment and the roof. The NRCA and the Air Conditioning and Refrigeration Institute publish a very valuable booklet, *Guidelines for Roof-Mounted Outdoor Air-Conditioner Installations*: Its guidelines should always be followed in detailing roof-mounted equipment.

An old, but true adage says: "Roofs never leak in the field, but only at the flashings." Careful attention must be paid to detailing all conditions where the roof meets other elements or where it is penetrated by other elements. Although the perimeter flashing details are important, the roof-penetration details should not be ignored.

A properly detailed roof system would include, as applicable, details of each roof perimeter condition, each flashing condition, each penetration condition, equipment and skylight curbs, roof hatches, roof expansion joints, piping supports, roof and overflow drains, and equipment supports. Each roof-related sheet metal fabrication should also be detailed, such as copings, cap flashings, gravel guards, gutters, and parapet scuppers.

The flashing details should clearly indicate all components of the flashing condition including related building elements. A complete detail should indicate the roof deck and other adjacent materials, insulation, vapor retarders, roof and flashing membrane, cant strips (if applicable), counterflashings, and reglets.

Wood nailers and blocking also need to be carefully detailed, including their attachment to the structure. Inadequate nailers and blocking can result in premature failure of the roof perimeter and flashings. The Factory Mutual publication *FM1-94* should be consulted for proper design requirements of blocking and perimeter flashing attachment.

To properly detail each condition, many sources may need to be consulted. The most obvious is the selected roof manufacturer's guide details and instructions. Other sources include the *NRCA Construction Details, 3rd Edition* and the *SMACNA Architectural Sheet Metal Manual, 5th Edition* (The NRCA *Construction Details* are now available in CAD software and they include both isometric and two-dimensional sections of each detail). Be aware that some manufacturer's details are the minimum requirements and may not be up to the NRCA and SMACNA standards. Normally, the manufacturer's details are somewhat generic and need to be modified to fit the specific job conditions.

The quality and success of the completed roof system will depend upon a foundation of good basic roof design and complete and accurate detailing. ***Weldon Nash, Jr., FCSI***

Weldon Nash, Jr., a former president of CSI, is a principal at JPJ Architects in Dallas.

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Special Advertising Section

Public and Civic Buildings

The Woodlands Teen Center, The Woodlands

IN DESIGNING the Woodlands Teen Center, Ray Bailey Architects, Inc. of Houston set out to meet client desires for an exciting, fun, and safe interior (right and below), and an exterior (below right) that would compliment the project's wooded site and nearby homes. The 12,330-square-foot facility includes activity rooms, a weight room, a snack

all photos this page by Paul Hester & Lisa Hardaway

bar, and offices—all situated around a multi-use gymnasium space. Strong colors add excitement to the design, and the extensive use of glass doors in interior spaces allows staff members to supervise most areas of the facility from the offices.

Resources

CMU: Trenwyth Acoustical Products; **wood trusses:** Sentry Building & Components; **gypsum board:** USG; **windows:** Eastway Products; **hollow metal doors:** Door Pro; **overhead doors:** Overhead Door Corp.; **vinyl composition tile:** Armstrong; **ceiling panels:** Tectum, Armstrong; **preformed metal roof:** Varco-Pruden Buildings; **waterproofing:** Devoe & Raynolds; **roof insulation:** Guardian Fiberglass; **wall insulation:** Certain Teed; **movable partitions:** Won-Door Corp.; **exterior paint:** Sherwin Williams; **interior paint:** Devoe & Raynolds; **hinges:** Hager Hinge Co.; **locksets:** Schlage Lock Co.; **closers:** Norton; **exit devices:** Von Duprin, Inc.; **kick plates:** Trimco; **fire extinguisher:** S.L. Industries; **signage:** Metal Arts; **exterior lighting:** Hubbel, Marco, Appleton; **interior lighting:** Hubbel; **lavatories and water closets:** American Standard; **toilet stalls:** Santana; **hose bib:** Zurn; **bathroom accessories:** Bobrick; **water fountains:** Halsey-Taylor; **heating:** Renznor; **air-conditioning:** Carrier; **athletic equipment:** Aalco Manufacturing Co.

Client: The Woodlands Community Association
Architect: Ray Bailey Architects, Inc., Houston
Contractor: DRM Construction Company, Houston
Consultants: Cagley, Conti & Jumper (structural engineering); MAS & Associates (mechanical, electrical, and plumbing engineering); Lichliter-Jameson & Associates (civil engineering)

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Price Daniel Sr. Building, Tom C. Clark Building, and remodeling of the Supreme Court Building, Austin

THIS 314,350-SQUARE-FOOT construction and renovation project, by Brooks/Collier of Houston and associate architects Emerson-Fehr of Austin, creates a fully integrated judicial and administrative complex adjacent to the State Capitol. The existing Supreme Court Building, constructed in 1959, was extensively remodeled, and the expanded office portion of the building was renamed the Tom C. Clark Building (right). The nine-story Price Daniel Sr. Building (building on right in facing-page photo) was constructed west of the court building to house the Third District Court of Appeals, the headquarters and related divisions of the Texas Attorney General, and offices of the Court of Criminal Appeals. The new building is connected to the older structures by an enclosed two-story pedestrian walkway.

all photos this page by Larry Pearlstone

Client: State of Texas General Services Commission
Architect: Brooks/Collier, Houston; Emerson-Fehr, Austin (associate architect)
Contractor: SAE/Spaw Glass Construction Company, San Antonio
Consultants: Burr & Associates, Inc., Houston (mechanical, electrical, and plumbing engineering); Lockwood, Andrews & Newman, Inc., Austin (civil engineering); Walter P. Moore & Associates, Inc., Houston (structural engineering); Stanger/Associates, Houston (landscape architects); Michael John Smith, Houston (lighting consultant); Fuller Dyal & Stamper, Inc., Austin (graphic designers)

Resources

Foundation and structural concrete: Capitol Aggregate; **granite:** Texas Granite Company (a division of Cold Spring Granite); **drywall:** Gold Bond Building Products; **aluminum windows and skylights:** Arrowall Company; **entrance doors:** Structural Glass Systems, Dawson Metals; **solid core wood doors:** Total Opening Systems (a division of Buell Door Co.); **metal door frames:** Pearland Industries; **ceiling tiles:** Armstrong; **roof:** Koppers Industries; **insulation:** Owens Corning Fiberglass; **movable partitions:** Steelcraft; **paint:** Devoe & Raynolds; **hardware:** Yale, Best, Von Duprin; **range hood:** Evans Equipment; **pay phones:** Acoustics Development Corp.; **raised floor:** Integrated Floor Systems; **fire sprinkler:** Western States Fire Protection; **signage:** Everest Sign Company; **elevators:** Dover; **stone stairs:** Marble & Granite Systems; **handrails:** Offenhauser; **exit signs:** Lithonia; **lighting:** Edison Price, Lightolier, Hydrel, Amerlux, ELA, National Cathode; **lighting controls:** Lutron; **lavatories:** Kohler Ferguson Enterprises; **plumbing fittings:** Biggs Plumbing Company; **flush valves:** Sloan; **toilet stalls:** Marble & Granite System; **bathroom accessories:** S.P. Gilbert, Bobrick; **water fountains:** Elkay; **sprinklers:** Western States Fire Protection; **heating:** Miller Pickering Corp.; **air conditioning:** Andover Controls; **environmental controls:** Honeywell, Inc. Energy Products; **carpet:** Bigelow, Karastan; **work stations:** Steelcase; **fabric wall covering:** Executive Wall Concepts; **wood cabinets and tables:** Kent Mills

El Paso County Courthouse, El Paso

THE EL PASO COUNTY COURTHOUSE, by Garland & Hilles–Fisher Cordova Prestidge AIA Architects of El Paso, replaces an outdated courthouse facility that had been located on the same site. The new building, which was constructed in two phases to prevent the interruption of courthouse operations, contains 16 county and district courts, as well as an atrium-style law library, dining facilities, county offices, and an 800-car parking garage. The garage also incorporates jury-selection facilities, which means that individuals not selected for duty can return directly to their cars—while those chosen to serve cross the sky bridge to the courthouse building.

all photos this page by Richard Payne, FAIA

Client: El Paso County
Architect: Garland & Hilles–Fischer Cordova Prestidge AIA Architects, El Paso
Contractor: Charter Builders, Inc., Dallas
Consultants: Robert Navarro & Associates Engineering, Inc., El Paso (structural engineering); Robinet & Associates Consulting Engineers, Inc., El Paso (mechanical engineering); Coupland-Moran Engineers, Inc., Albuquerque, New Mexico (electrical engineering); Walter H. Sobel, FAIA and Associates, Chicago, Illinois (courtroom); Rolf Jensen and Associates, Inc., Houston (fire and safety); Coopers & Lybrand, El Paso (security and communications); Boner Associates, Inc., Austin (acoustical engineering); Intertech Architectural Interiors, Tucson, Arizona (furniture and system furniture)

Resources

Foundation: SGB Form Systems; **rebar:** Border Steel; **structural steel:** Ramsey Steel; **brick:** American Eagle Brick Co.; **granite:** Cold Spring Granite Co.; **windows:** Viracon, Inc.; **skylights:** Naturalite/EPI; **exterior doors:** United States Aluminum Corp.; **interior doors:** Total Opening Systems Co. (a division of Buell Door Co).; **ceiling:** Armstrong World Industries, Inc.; **roofing:** Carlisle Syntec Systems Division; **paint:** Given Paint Manufacturing Co. (now Kelly-Moore); **hinges:** H. Soss & Co.; **locksets:** Schlage Lock Co.; **panic exit:** Von Duprin, Inc.; **elevators:** Otis Elevator; **lavatories:** Just Manufacturing, Inc.; **water closets:** Kohler Co.; **flush valves:** Zurn Industries; **toilet stall doors:** All American Metal Corp.; **bathroom accessories:** Bobrick Washroom Equipment, Inc.; **water fountains:** Halsey Taylor; **toilet partitions:** Cold Spring Granite Co.; **carpet:** Lee Commercial Carpet Co.; **furniture:** Herman Miller, Inc.; **blinds:** Levelor; **glass handrail:** Blumcraft; **portable building:** Porta-King

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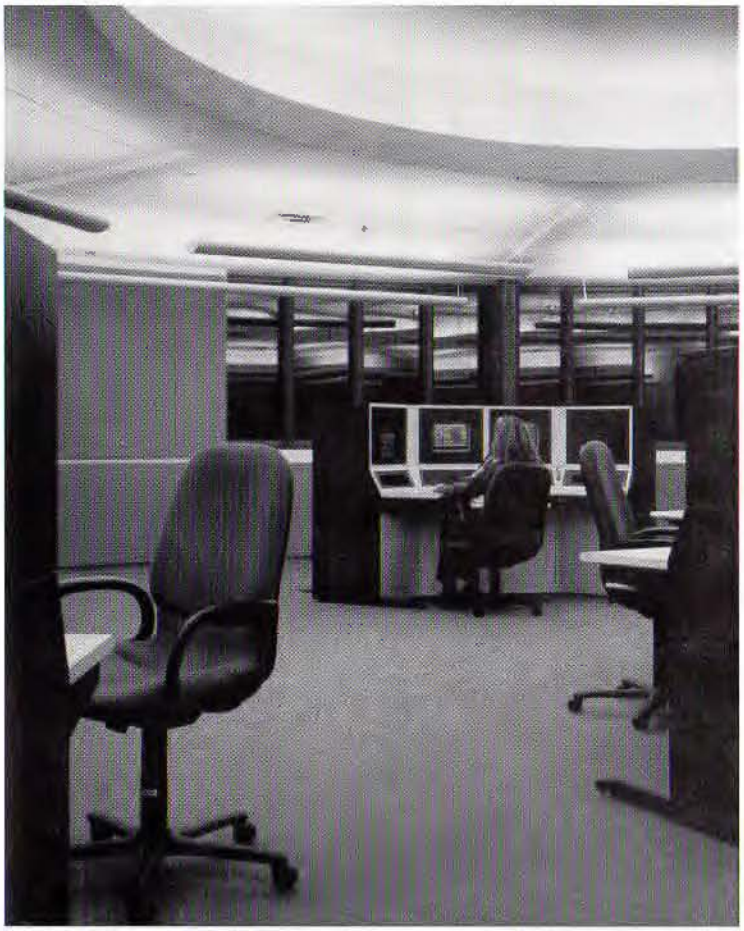
Webb County Justice Center, Laredo

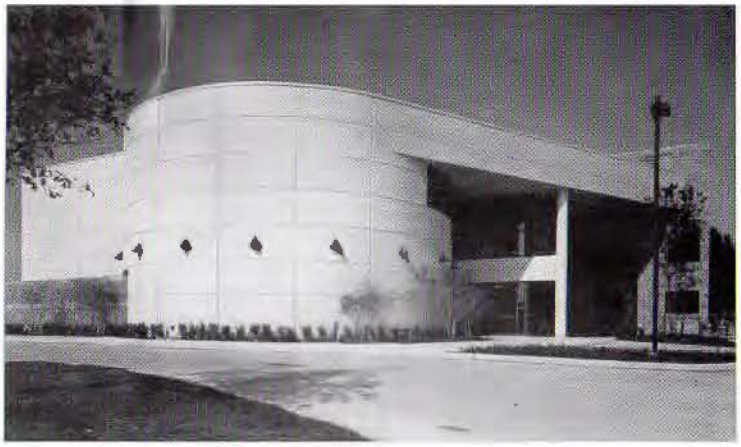
THE WEBB COUNTY JUSTICE CENTER, by Ashley Humphries & Sanchez Architects, was designed with a careful eye on the historic significance of its site and its relationship to other nearby government facilities. The 116,000-square-foot building with parking for 300 cars is located across the street from the Laredo City Hall, and is connected by underground tunnel to the adjacent Webb County Jail. Design elements and materials are borrowed from both of these buildings, as well as the 82-year-old Webb County Courthouse.

Client: Webb County
Architect: Ashley Humphries & Sanchez Architects
Contractor: Krueger Construction Company, Inc.
Consultants: Bill Miller (electrical engineering); Chester Gonsowski (mechanical engineering); W.S.C. (structural engineering)

Resources

Concrete pans: Ceco Corp.; **brick:** Acme Brick; **precast concrete:** Redondo Co.; **block:** Featherlite; **banisters:** C.D.I.; **skylights:** International Glass; **aluminum doors:** Atlas Architectural Metals; **folding doors:** Won-Door Corp.; **stile and rail:** Hoffman Co.; **overhead doors:** Tex-Steel Industries; **carpet:** Mohawk; **terrazzo:** Venice Art; **acoustic ceiling:** Armstrong Co.; **copper roof:** Revere Copper; **built-up roof:** Schuller International (Manville); **insulation:** Schuller International (Manville); **interior paint:** Benjamin Moore Co.; **hinges:** Hager; **locksets:** Schlage; **door closers:** Norton; **metal detectors:** Garrett Security; **public seating:** Canterbury International; **flag poles:** Kronberg's; **elevators:** Dover Elevator; **plumbing:** American Standard; **sprinklers:** Firecheck of Texas; **HVAC:** Carrier Co.; **furniture and shelving:** Record Systems





Emergency Communications Building, Richardson

THIS TWO-STORY, 10,000-square-foot project, by Weeter-Kienast-Alexander of Dallas, houses an emergency operations center and the 911 dispatch operators for the City of Richardson police and fire departments. The project is phase one of a three-phase expansion program for Richardson's Public Safety Complex, and in addition to centralizing the city's communications functions, the building creates a prominent new entrance for this complex.

Client: City of Richardson
Architect: Weeter-Kienast-Alexander
Contractor: Sam Binion & Associates, Inc.
Consultants: CCRD Partners (mechanical, electrical, and plumbing engineering); Wang Engineering, Inc. (structural engineering); Trott Consulting Engineers (communications specialist)

Resources

Concrete piers and grade beams: Gifford Hill & Co.; **reinforcing steel:** Lofland Co.; **steel frame:** Red-I-Steel; **exterior columns and beam covers:** Alucobond; **metal decking:** Vulcraft; **ceramic tile wall cap:** Spectraglaze; **masonry grout:** Texas Industries; **concrete block veneer:** Builders Concrete Products; **brick veneer:** Acme Brick; **glass block:** Pittsburgh Corning; **fabric wall covering:** Vertical Surfaces; **vinyl wall covering:** Arton Group; **acoustical panels:** Lamvin, Inc.; **windows:** Kawneer; **aluminum and glass doors:** Kawneer; **solid core wood doors:** Total Opening Systems Co. (a division of Buell Door Co.); **concrete paving:** Gifford Hill & Co.; **carpet:** Shaw, Network; **vinyl tile:** Azrock; **ceiling tile:** Celotex; **ceiling grid:** Chicago Metallic Corp.; **modified bitumen roof:** GS Roofing Products; **exterior building sealant:** Mameco International; **silicone sealant:** Dow Corning Corp.; **insulation:** Atlas Energy Products, Owens Corning Fiberglass; **roof drains:** Wade; **gypsum board:** USG; **metal studs:** Delta Metal Products; **paint:** Sherwin Williams; **hinges:** Hager; **locksets and closers:** Russwin; **panic exit:** Von Duprin; **dishwasher and refrigerator:** General Electric; **raised floor:** GHP, Inc.; **fire suppression system:** Universal Fire Equipment Co.; **fire alarm system:** Fire-Lite Alarms; **lockers:** Hollman, Inc.; **elevator:** Schindler Elevator Corp.; **steel pan stairs:** Red-I-Steel; **handrails:** Red-I-Steel; **exterior lighting:** Lumark, Bega; **interior lighting:** Peerless, Metalux, Versa-Tech, Halo; **lavatories and water closets:** American Standard; **kitchen sink:** Elkay; **toilet partitions:** Global Steel Products; **bathroom accessories:** Bradley; **water fountains:** Halsey Taylor; **heating:** Brasch Manufacturing; **air-conditioning:** Trane; **temperature controls:** Carrier Bock; **mini blinds:** Bali

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Special Advertising Section

Cladding Industry

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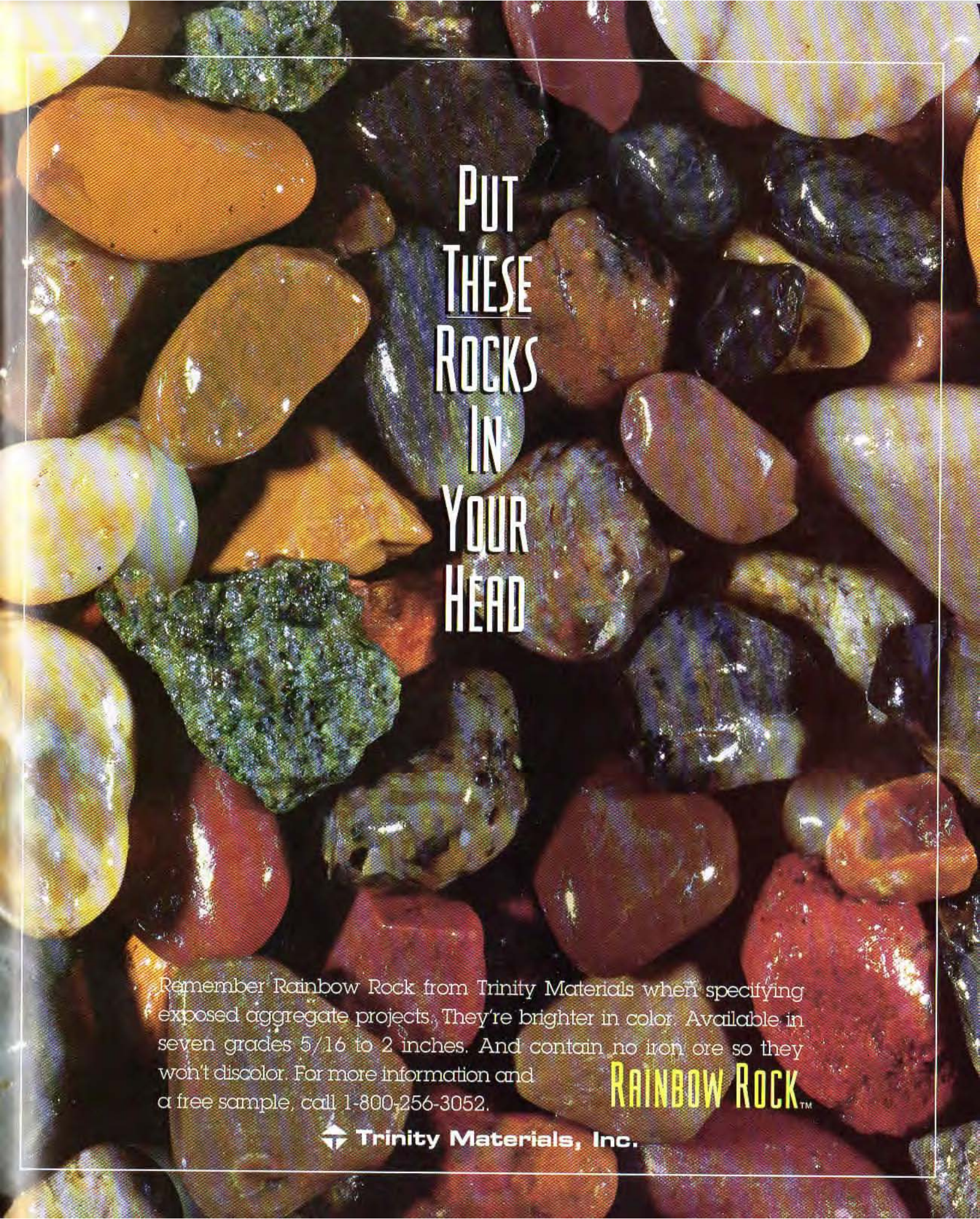
With this in mind, we have put together this special advertising section, where cladding industry suppliers and manufacturers show Texas architects, designers, and specifiers their new products and services. After reading the section, just note the "circle number" for any company or product that interests you and circle the number on the reader inquiry card on page 19. Add your name and address, mail the card—postage-free—to us, and we will forward your request immediately.



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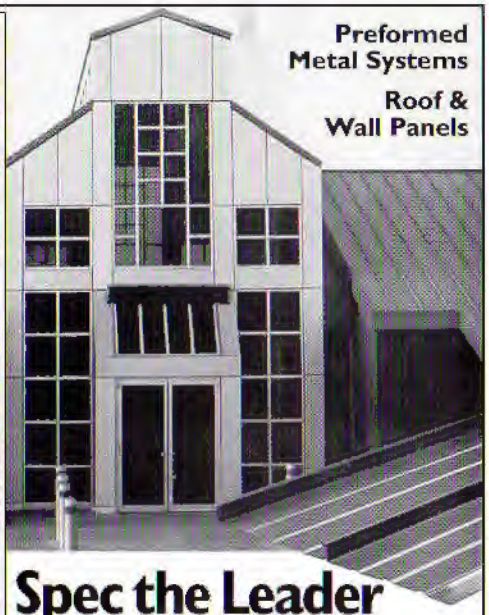

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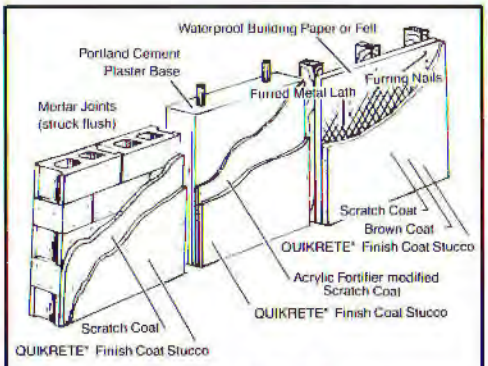

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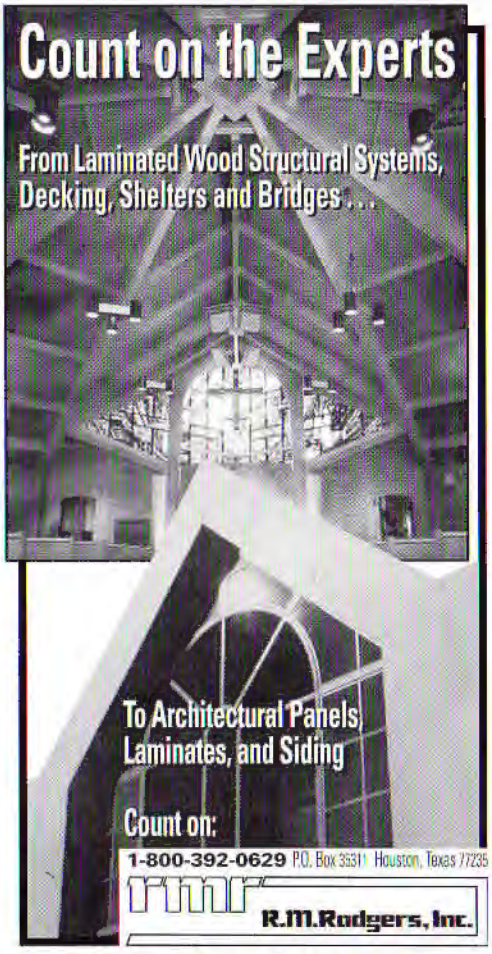

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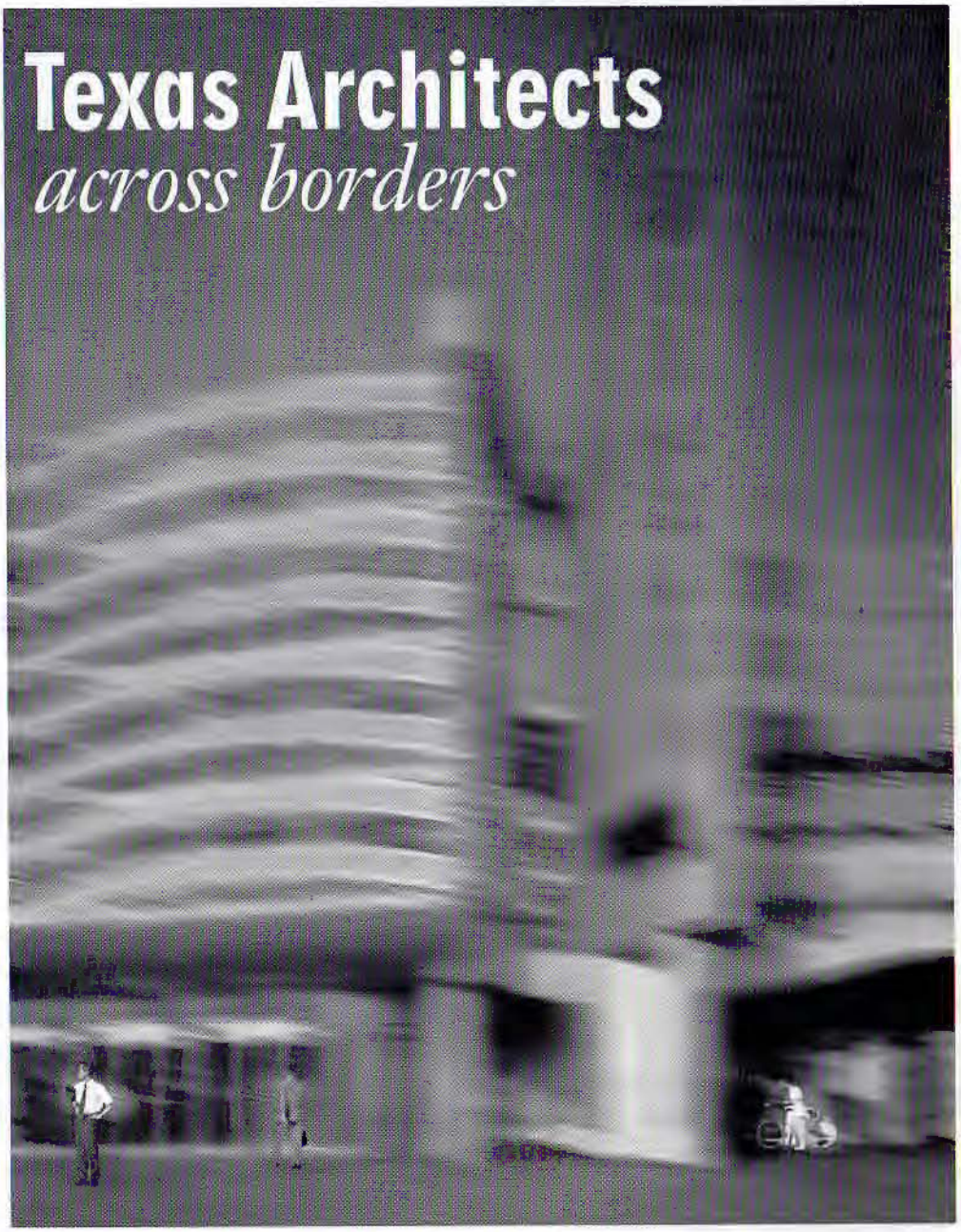


TEXAS ARCHITECTS have been national leaders in exporting architectural services for more than a generation, since the time when practicing architecture in the world market was an exotic specialty limited to a few of the largest firms. Since then, however, the world seems to have grown smaller, and even modest-sized firms find that they can compete in providing services to clients in Asia, South America, and Europe. More than that, many architects are finding that survival requires them to reach farther and farther around the globe for clients. In this issue, we present work by Texas firms redefining markets—and themselves—by reaching across borders.


MIYAZAKI
18:04

Facing page, left, and below: RTKL Associates of Dallas redesigned the exterior and interior of a train station to stimulate redevelopment in the central portion of Miyazaki, a government center and traditional honeymoon destination on Kyushu Island, at the southwestern tip of Japan.

Miyazaki photographs by Steve Hall, Hedrich-Blessing

RTKL Dallas's Reach

Buildings, Projects, and Plans

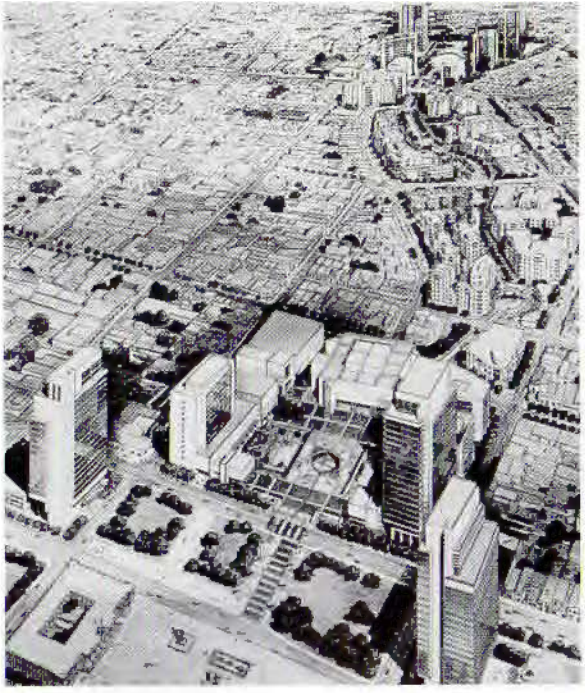
IN THE LATE 1980s AND EARLY 1990s, no other Texas firm has been more active in seeking international architectural and planning work than the Dallas office of RTKL Associates. Despite a worldwide recession that is only now beginning to lift, and despite the cultural, legal, and economic differences that can make practice outside the U.S. difficult for American firms, a steady flow of international projects, from both private and governmental clients, has helped RTKL even out the ups and downs of its core business in U.S. retail and hospitality design.

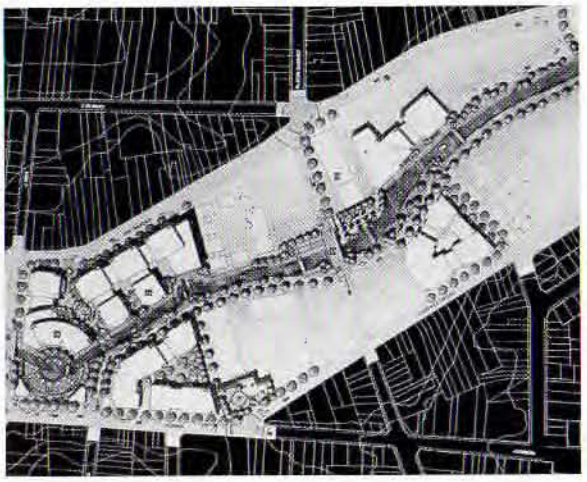
Among the noteworthy projects that the firm has undertaken in recent years are the Miyazaki Train Station, recently completed in the center of a city at the southwestern tip of Japan on Kyushu Island, a traditional tourist and honeymoon destination. RTKL's design divides the station into activity zones: the station itself, various waiting areas, parking and drive-up zones, landscaped outdoor plazas, and connections to adjacent commercial development and pedestrian paths. The exterior of the open-air station is composed of towers in deep blue, a frame of horizontal louvers that shields the station from winds, and a bright yellow canopy along the station's retail promenade.

Other projects await completion: The Club Industrial de Monterrey, in Monterrey, Nuevo Leon, Mexico, and the redevelopment of that city's Santa Lucia Riverwalk section; reconstruction and redevelopment of the Alameda section of Mexico City; and masterplanning of a new commercial center on 400 acres adjacent to central Hermosillo, Sonora, Mexico. **TA**

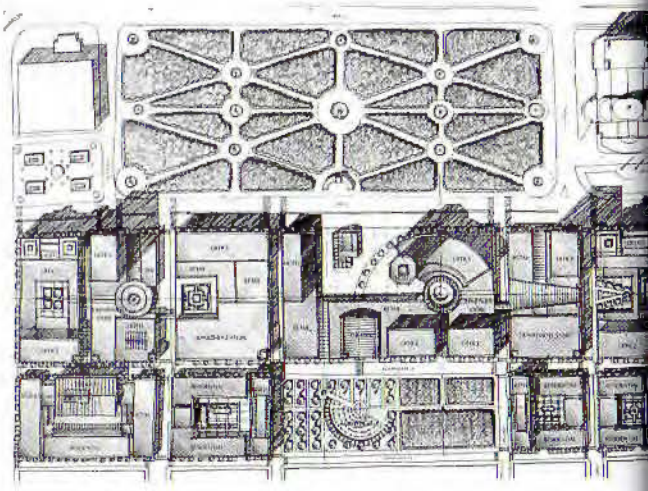
In the last decade, the Dallas office of RTKL has actively sought opportunities to work with private and governmental clients around the world.

La firma RTKL y Asociados de Dallas ha trabajado, durante los últimos años, en comisiones alrededor del mundo. Ninguna otra oficina de Tejas es tan activa en diseño arquitectónico a nivel internacional. Uno de sus trabajos más notables es la estación de tren Miyasaki en la isla Kyushu, Japón. Sus proyectos actuales incluyen el Club Industrial de Monterrey, el redesarrollo del Paseo del Río Santa Lucía en la misma ciudad, y el diseño de un super centro comercial en un terreno de 162 hectáreas en Hermosillo, Estado de Sonora.





Right, far right, and middle far right: RTKL has masterplanned the revitalization of the Santa Lucia Riverwalk area of downtown Monterrey; the plan proposes developing the underground Santa Lucia River as a riverwalk entertainment district like that in San Antonio, with new office and commercial zones along its banks.



Above and above right: In the Urbano Alameda project, RTKL has provided planning and design services for redevelopment of an 11-block area of Mexico City damaged in the 1985 earthquake. The program for the project includes 75,000 square feet of retail space in the three-level base and 200,000 square feet of office space in a new 15-story tower. The architectural design responds to its surroundings, including the nearby Zocalo.

Far left, left, and below left: RTKL Dallas, working with associate architect Arq. Jose Garza Gallardo and Maiz Projectos, designed the Club Industrial de Monterrey, near Monterrey and Garza Garcia in Nuevo Leon, Mexico. The 60,000-square-foot club, on five levels with a central service core, includes private and public dining areas, and an events hall, all built on a plinth containing a 350-car garage.

Working for Progreso/ Fideicomiso Promotor Urbano de Sonora, RTKL created a masterplan for a 400-acre site adjacent to the center of the city of Hermosillo (plan, bottom row, left), to be developed over a 20-year period at a cost of around $60 million; the program includes commercial, retail, and civic uses, such as a medical center (the automobile entry is shown below).

KEY TO HERMOSILLO MASTER PLAN

1 OFFICE AND COMMERCIAL
2 CONFERENCE HOTEL
3 GOVERNMENT CENTER
4 HOTEL/OFFICE/RETAIL
5 COMMERCIAL CENTER
6 SUPERMARKET
7 MEDICAL CENTER
8 HOSPITAL
9 CULTURAL CENTER
10 CONVENTION CENTER

Practicing in Asia

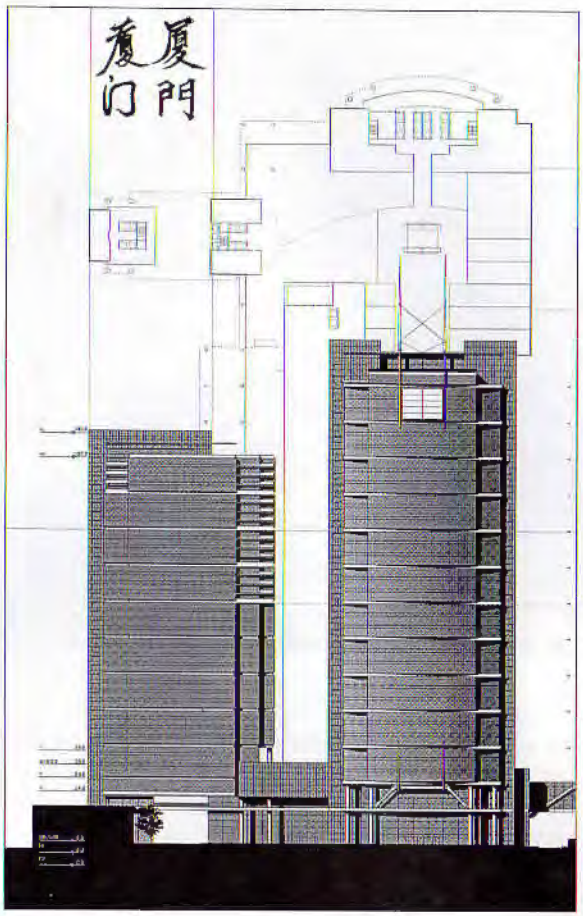
Story by Robert L. Meckfessel

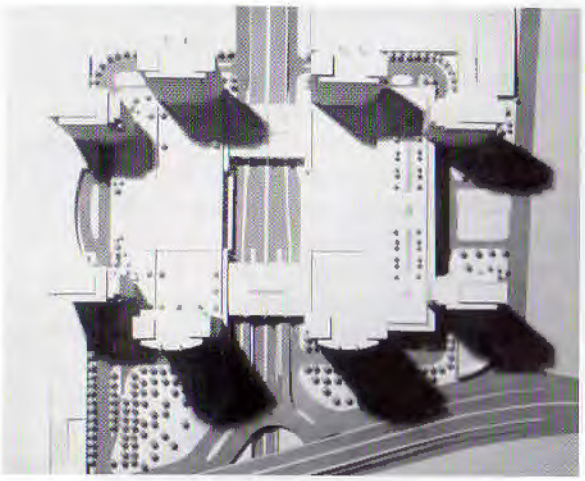
Actualmente, oficinas de arquitectos estadounidenses encuentran una fuente continua de trabajo en los países del sudeste de Asia. ***Robert L. Meckfessel****, socio de Meckfessel Associates, señala entre las ventajas de estas comisiones extranjeras la gran cantidad de trabajo en el sector comercial, las ofertas de salarios altos a estadounidenses, el hecho de que el mercado sudasiático continuará creciendo y el reto de diseñar en una región diferente a la norteamericana. Según Meckfessel esta nueva moda de diseñar para otros países no es una forma de imperialismo cultural, sino una característica de los países post-industriales.*

MECKFESSEL ASSOCIATES, along with many other U.S. architectural firms, has found that the Pacific Rim nations of Southeast Asia are a rewarding source of commissions, and one that promises to grow for the foreseeable future. Since the formation of our firm two years ago, a continuing stream of overseas commissions has allowed us to grow steadily without having to rely on highly sought-after local work to fund our daily operating requirements. We currently have twelve projects on the boards for four clients; these projects range in size from a modest shopping center renovation in Guam to the master planning and design of major mixed-use developments in China, Malaysia, and the Philippines.

Why Practice Overseas?

THERE ARE SEVERAL REASONS for seeking work overseas. First, a large volume of work is currently available in the commercial sector, primarily for the design of retail centers, office buildings, hotels, and mixed-use com-





Facing page: Model photograph of the Xiamen Mixed-Use Center, an 800,000-square-meter complex to be built at the center of a Special Economic Zone in Xiamen, China, a redeveloping port with a population of one million; according to Meckfessel Architects, the design of the center "draws on traditional Chinese principles of symmetry and procession" expresed in steel, glass, granite, and locally produced ceramic tiles. The center will include a 164,000-square-meter retail center, 46,000 square meters of offices and showrooms, two hotels, an apartment building, six office buildings, a convention center, and a transit terminal.

Above far left: Office building elevation

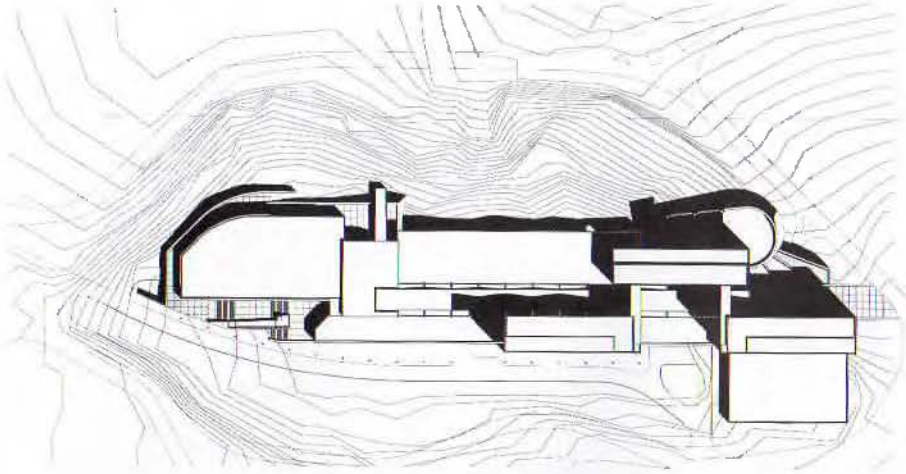
Above left: hotel and office tower elevations

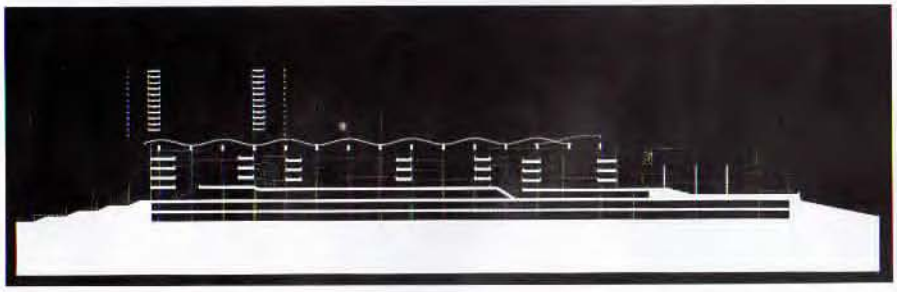
Left: aerial view of model

plexes. As with emerging nations everywhere, economic growth has led to a demand for many of the same amenities and facilities that the developed nations have long enjoyed—enclosed shopping centers, signature office buildings, and four- and five-star hotels.

Second, the fees for the design of these projects are quite good when compared to the fees paid for comparable work in the United States. While there is heavy competition for overseas commissions, there are still fewer firms pursuing them than there would be for similar stateside projects. In addition, overseas developers typically have fewer in-house resources than U.S. developers, and thus rely more heavily on guidance from their consultants; as a result, they are willing to pay higher fees for what they see as a premium service.

Third, barring global catastrophe, Southeast Asia is a market that will continue to grow for many years. Unlike other areas of the world that have seen flurries of work for short periods (such as the Middle East), Southeast Asia has a very large population, approaching two billion, with a growing and affluent middle-class. In addition, the economies of the region are multifaceted, with a strong industrial and manufacturing base supported by great natural and human resources, including increasingly well-educated and ambitious work forces.





Top: Baguio Mixed-Use Center, site plan

Above: Baguio Mixed-Use Center, elevation

Finally, the projects in the region are typically of great interest to architects as unique design and planning problems, offering challenges different from those found in domestic work. Variations in culture, technology, resources, and density require different solutions and approaches than those used in the U.S.

Why Use a U.S. Architect?

THERE ARE TALENTED ARCHITECTS in Asia trained both locally and in the architecture schools of Europe or the United States. These architects are good designers, well versed in local customs and technologies, and often can offer much lower fees than their American counterparts. Why, then, do Asian developers look to the U.S. for architectural services?

Several years ago, during Desert Storm, I was in Hong Kong interviewing for a project with a Chinese developer. At that time, Japan seemed economically invincible, and the United States's reputation for manufacturing consumer goods was at an all-time low. As the interview was coming to a close, discussion inevitably turned to the amazing images on CNN of U.S. weaponry in action. One of the developers turned to me and said, "You know, there are two things the U.S. is still best at—architecture and missiles." While I don't know what to make of this as a commentary on our nation's place in the world, it does indicate how many Asian developers perceive U.S. architects.

More specifically, some U.S. and European architects or designers are hired for their names, notoriety, or high design style, such as Stephen Holl or Phillippe Starck. However, this approach, often seen in Japan, is much less prevalent in Southeast Asia.

The majority of U.S. architects working in the region tend to be those with an expertise in a commercial building type and a demonstrated ability to produce good design while still recognizing the economic goals of the project. Perhaps because of the inherently entrepreneurial nature of U.S. architects and our long experience with commercial developers, this understanding of the link between design and economics is intrinsic to our approach.

In addition, U.S. architects tend to have a larger role here at home, when compared with that of our counterparts in many Asian nations. An American architect will typically function as the leader of a design team, coordinating the efforts of the various consultants—architectural, interiors, structural, mechanical and electrical, and so on—so that they come together into a cohesive whole. In many Asian nations, it is often the case that the architect is just one member of the team, with no one entity taking responsibility for coordination of the overall project. As a result, U.S. architects are more accustomed than Asian architects to looking at the "big picture" of a project, weaving the various components into a greater whole. This holistic view is appreciated by some Asian developers.

Difficulties of Overseas Practice

WHILE the opportunities and rewards of overseas practice can be great, so can the difficulties.

Foremost among these are the dangers of overlooking or ignoring variations of culture, not only between nations, but between ethnic groups, political factions, religions (all of the big religions are well represented), economic classes, and other social entities. These differences reveal themselves in many ways—methods of negotiating fees, collecting fees, corporate hierarchies and decision-making, relationships with local consultants, and even basic attitudes towards Americans in general. While the United States is perhaps the most culturally diverse nation on earth, our diversity is of a much more fluid, overlapping, and casual nature when compared with the rigid and distinct strata of Asian societies.

Financially, it is expensive to pursue and obtain work overseas, especially initially. Althongh Southeast Asia is much more informal and accessible

than Japan, marketing tends to be based largely on personal contacts with the top decision-makers in a company, and developing these contacts takes time. Once a contact is made, it takes additional time to cement a relationship to the point where a commission is actually obtained. Numerous trips may be necessary to secure work in Asia, and travel costs are high, with airfares upwards of $3,000; in addition, in cities such as Hong Kong, costs-of-living are among the highest in the world. On the upside, once established, a firm doing good work can expect a steady stream of referrals and repeat work.

Once a commission is received, it may be expensive to produce the work. While decision-making is much more streamlined than in Japan, it can still take time and numerous presentations and meetings to have a new concept approved by a client. While a client may ask for the "cutting edge" in planning and design, the client's concept of "cutting edge" may have been determined during their education 20 years ago at an American university. Along with this, there are often echoes of planning and design of the 1960s and '70s that reverberate through design discussions with clients. Overcoming such proclivities to advance more current design ideas, or more importantly, to avoid repeating the professions mistakes of the '60s and '70s, can be a challenge.

After a design is approved, contract documents are typically produced by local architects versed in local codes and technology; much time, travel, and expense by an American design architect must go into coordinating the transition from design to documentation. As fees in Southeast Asia often must include all expenses, there is risk associated with estimating these costs up front. In addition, if problems or changes are encountered, the concept of compensation for additional services is often even harder to sell in Asia than it is in the U.S.

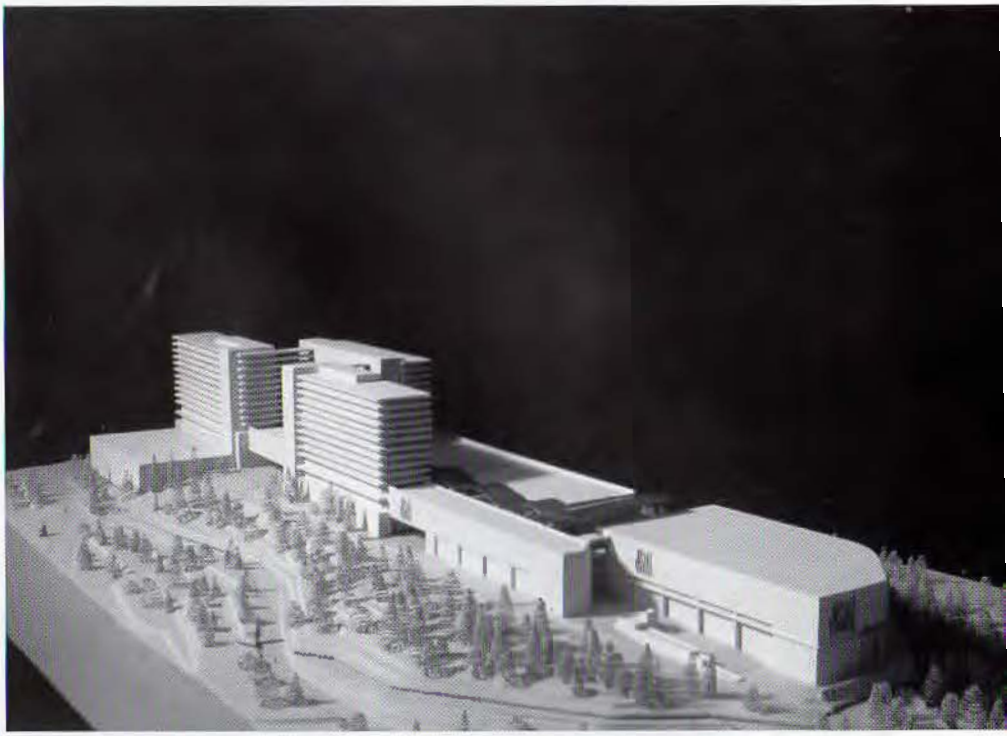
During construction documentation and construction, quality control becomes an issue, as it is often difficult to execute design concepts or details unfamiliar to local practitioners or contractors. The depth of this problem can vary greatly from country to country, reflecting wide disparities in construction methods and sophistication. This stems not from a lack of knowledge or concern, but more often from a different set of priorities, which may not have traditionally recognized the importance of detail, finish, color, or other visual qualities.

Surprisingly, outside of mainland China, language is not a problem in doing business in Southeast Asia. English is the language of choice for virtually all business, and while a few words in a local language will be appreciated, interpreters are almost never required.

Finally, an ongoing challenge is philosophical. To what degree should American architects aid in the exportation of "American" culture around the world, to places as culturally different and diverse as the nations of Southeast Asia? One very valid point of view is that our ways are unique to our nation and way of life, and that their exportation is a form of cultural imperialism, in spite of the apparent demand from Asian clients and consumers.

Another attitude, and the one to which I subscribe, is that what is called "American" culture is not, in fact, inherently unique to the United States or to the West. Instead, for better or worse, this culture, including architectural trends, is inherent in post-industrial nations and societies as they move towards tolerance, democracy, and capitalism. Here in the United States, we were just fortunate to get there ahead of much of the rest of the world. For us to claim the qualities of this culture as our invention, or to presume to deny them to the rest of the world is, I believe, a form of reverse imperialism.

Our goal, as architects, should be not to stifle this movement by "editing" our design with an artificial or picturesque regionalism, but to solving our clients' problems as well as we can, wherever we find them, whether at home or abroad. After all, it's what we do best. **TA**



Facing page and above: Meckfessel Associates has designed a mixed-use center for the mountain resort city of Baguio in the Philippines (and for the same client who is developing the Xiamen project), a 190,000-square-meter complex on a hilltop near an urban area, that is to include a 55,000-square-meter retail center, a 1,000-room hotel, and a convention center.

Photography courtesy James R. Kirkpatrick, AIA

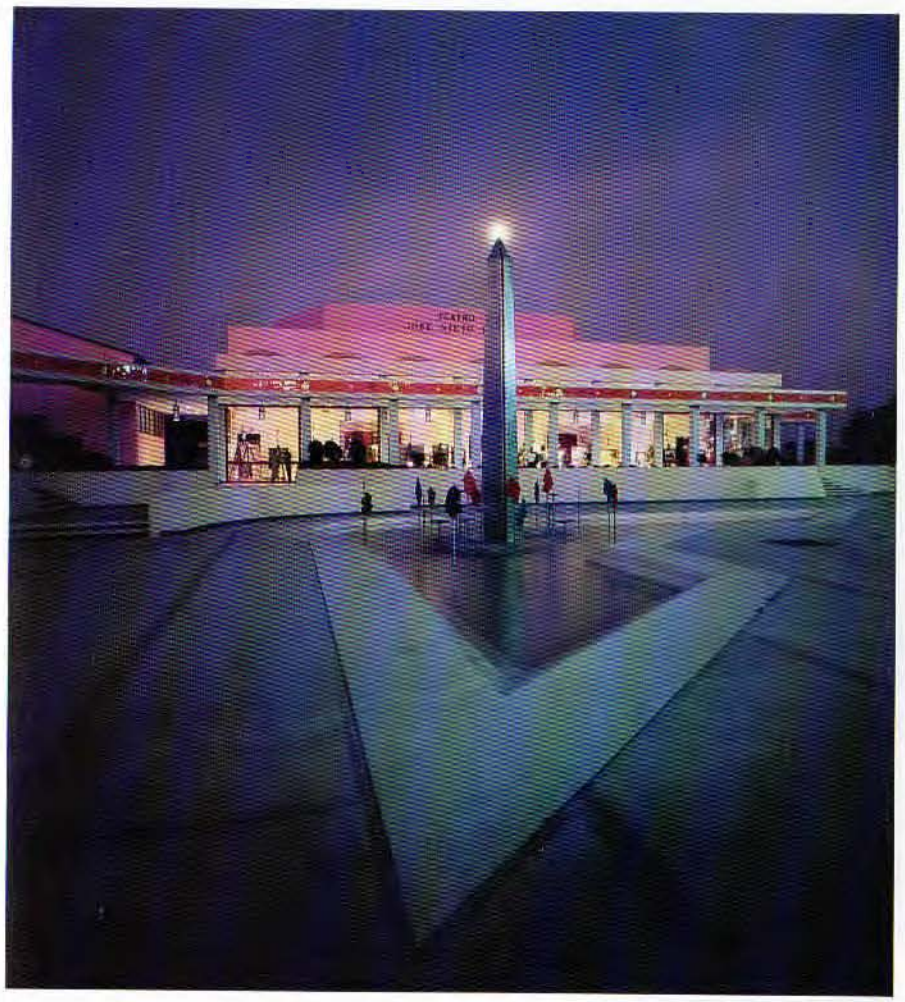
Teatro Jose Nieto Piña
A Campus in Guanajuato

by Susan Williamson

La Universidad de Celaya, en el estado de Guanajuato, México, es obra de la oficina de James R. Kirkpatrick, localizada en Denton. Esta oficina ha trabajado, para esta comisión, en toda faceta de diseño, desde planificación general hasta diplomas. El Teatro José Nieto Piña es la fase final de un complejo de tres proyectos, los cuales incluyen una cafetería y un centro de computadoras, ademas de formar un nucleo social estudiantil. Kirkpatrick se siente afortunado por su experiencia, afirmando que el trabajar dentro de la cultura Mexicana y aprender nuevos métodos de diseño y construcción han enriquecido profesionalmente a su oficina.

THE ONGOING INVOLVEMENT of James R. Kirkpatrick, Architect, of Denton with Universidad de Celaya, a new university in the Mexican state of Guanajuato has included everything from campus site planning to design of individual buildings, dinner plates, and diplomas. A theater is the final piece of a three-building group—including a cafeteria and a computer center—designed to provide a nucleus for the campus. Each of the three projects, as well as a classroom building, represented an educational process for the firm, Kirkpatrick says, that included learning the language, the culture, and the Mexican design and construction process. For that reason, the team started with the relatively straightforward cafeteria project, moving toward the much more complex theater building. Local artisans fabricated tiled *bovedas*, ceramic light fixtures, fountains, and sculpture for the brilliantly colored theater building.

The benefit of working in Mexico has not been so much the projects completed, Kirkpatrick says, as the experience gained and the effect that experience has had on the firm's work. **TA**



Left: The stainless-steel obelisk and metal sculptural pieces, along with the concrete and ceramic elements of the fountain, were created by local artisans.

Bottom left: The theater completes a composition with the classroom building (left) and the computer center (middle), also designed by Kirkpatrick.

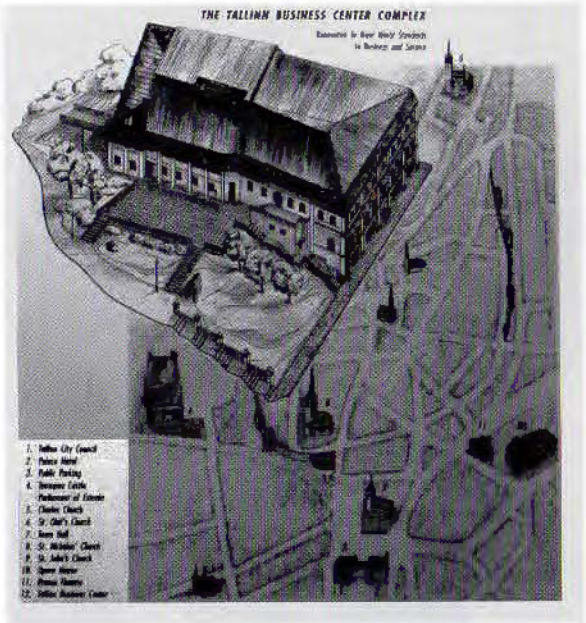
Below: The service side of the theater is sheltered by mature trees.

PROJECT *Teatro Jose Nieto Piña, Universidad de Celaya, Guanajuato, Mexico*
CLIENT *Universidad de Celaya (Raul Piña)*
ARCHITECT *James R. Kirkpatrick, Denton*

RESOURCES
Aluminum windows: *DeVac;* ***glazed ceramic tile:*** *Dal-Tile/Dal-Monte;* ***theater seating:*** *American Desk;* ***theater signage:*** *Best Signs;* ***theater carpet:*** *Bigelow;* ***theater A/V system:*** *Electro Acoustics;* ***theater lighting:*** *Entertainment Technology;* ***theater rigging:*** *Texas Scenic;* ***general lighting:*** *Lightolier;* ***transformer:*** *Balteau Standard;* ***air conditioning:*** *Trane*

Above: tiled bovedas, seen from the roof of the theater, with the classroom wing in the distance

Facing page, top: Interior, Teatro Jose Nieto Piña at Universidad de Celaya, Guanajuato; the theater seats 539. The proscenium relief was among numerous elements fabricated by local craftsmen.



History and Business

by Mark Haladyna

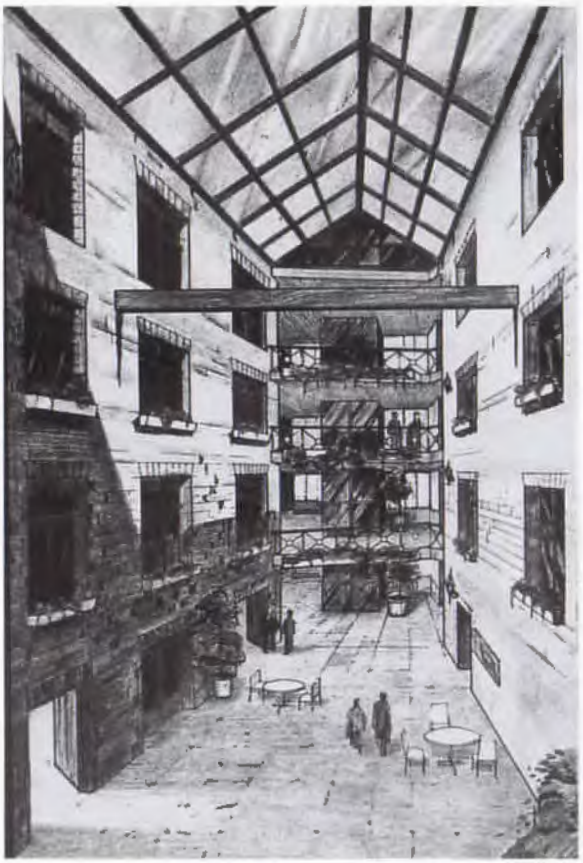
El Centro Comercial de Tallinn, huella de la cultura consumista norteamericana en el sector histórico de la capital de Estonia, es la creación de tres oficinas arquitectónicas. La primera The Williams Company, con su sede en Austin, se especializa en preservación histórica; las otras dos, AS Vana Tallin y Eesti Projeckt Ltd., son oficinas locales de arquitectos e ingenieros, respectivamente.

El complejo comercial ocupa cuatro pisos restaurados de una estructura fortificada del siglo XII, un nuevo quinto piso bajo un techo de mansarda y un pequeño anexo detras del edificio. El centro, ademas de ser un sitio público popular, es un éxito comercial. Williams califica la nueva estructura como una "eemocionante combinación" de "pura renovacion histórica con construccion nórdica y estadounidense".

ON A SITE STRADDLING 12th century fortifications in Tallinn, the capital of Estonia, the Tallinn Business Center brings a dash of American consumer culture to this former outpost of the Soviet empire. The project was created by a collaboration among The Williams Company, a small Austin-based architecture firm specializing in historic preservation, AS Vana Tallinn, and Eesti Projeckt, Ltd., working for the city of Tallinn. The program called for the creation of retail and commercial space at the edge of the city's historic town center, within the shell of an 1860s-era building that itself included part of a nine-foot-thick medieval city wall.

The four-story building (including a basement) needed to be enlarged significantly to meet the program requirements of 60,000 square feet of mixed-use space. A small addition to the rear was made, but most of the space was created by adding a floor under a new mansard roof. An atrium brings light from the glazed roof down into the basement, providing the city with a new all-season public space. A glass-backed elevator connects all five levels.

According to Williams, the new space combines "pure historic renovation and crisp Nordic and American construction." The renovations and new construction cost approximately $2.5 million, with construction taking 16 months. By comparison, Williams estimates, a similar project in Austin would have cost $4.5 million and taken 14 months, and bids from Swedish and Finnish companies (the usual builders in the region) ranged up to $12 million, with an estimated construction time of two to three years. Williams says the low cost was achieved by using local labor and materials as



much as possible. Almost 80 percent of the material was obtained locally, with the remainder mostly coming from the U.S. The Center is apparently a commercial success as well—as of Spring 1993 it was housing the Japanese embassy, an American law firm, Swedish companies, Estonian retail shops, and an Irish pub.

Expansion of American business, including architecture, into the countries of the former Soviet bloc has proven much more difficult than many had hoped a few years ago. But the experience of The Williams Company shows that a good match between the expertise of an American architect and the needs of a group of clients can bring even small firms success in a difficult market. **TA**

Facing page, left: combined area map and isometric of Tallinn Business Center

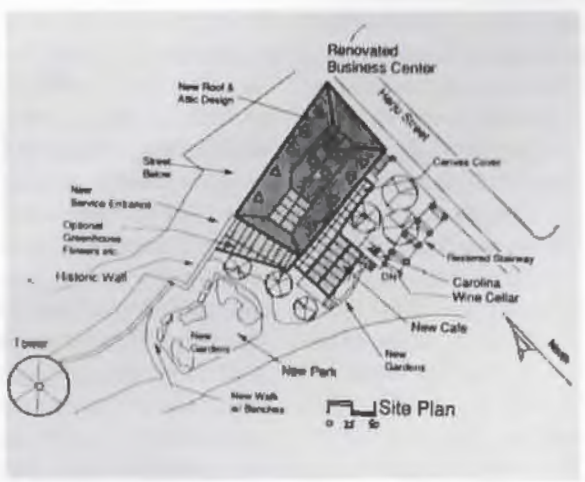
Facing page, right: perspective

Top left: perspective of reconstructed interior

Above and left: views of reconstructed building from adjacent streets

Left: site plan

Right: Although most of the new space for the Tallinn Business Center came from adding a new floor under a mansard roof, a small addition was also built at the rear of the building; this view shows construction of the addition.



Lubbock's Quiet Man

Story and photography by Gary W. Smith

Sylvan Blum Haynes *definió, durante las primeras décadas de este siglo, grand parte de lo que hoy constituye la arquitectura de Lubbock, una ciudad al noroeste de Tejas que creció de un pequeño pueblo a un centro agricola. Haynes enriqueció a un pueblo con cientos de bellos edificios, diseñados durante una carrera profesional de cuarenta años. A Haynes se le recuerda, ademas de como arquitecto, como un luchador que sobrepasó grandes obstáculos para alcanzar sus metas. Al inicio de su práctica como profesional, Haynes perdió su sentido auditivo, haciéndosele extremadamente difícil el comunicarse con colegas y clientes. Pero esto nunca fue contratiempo para este arquitecto, quien fue educado bajo el sistema de "Beaux-Art" en la Universidad de Texas A&M. La mayoría de los edificios de Haynes son ejemplos del estilo Art-Deco, diferentes en detalle a previos estilos históricos, pero similares en su simetría y organización axial.*

IT HAS BEEN SAID that Lubbock is a major city where one should not be. In the late 1880s, early settlers on the South Plains of West Texas found few of the traditional resources for survival. Infrequent rainfall and little surface water, fertile but porous soil that promptly swallowed any rain that *did* fall, a lack of trees for firewood and construction, and isolation made the region inhospitable at the very least. The only things plentiful were the vast sky, the relentless wind, and the fragile grasses of the flat, endless prairie.

Founded in 1890 in the center of a immense region of large ranches, Lubbock grew steadily until the early 1920s. The soil and climate, supplemented by water wells and windmills that tapped the apparently bottomless Ogallala aquifer a few hundred feet below the surface, made agriculture appear a reasonable, if precarious, economic base for the region. At first, the installation costs and inefficiency of large-scale irrigation limited use of water to households and livestock, but technological improvements in the 1930s made use for agricultural land more viable.

Early Lubbock contained a variety of mostly unpainted frame buildings (including the towered two-story courthouse) and a skyline of windmills, all constructed with relatively lightweight wood freighted in by wagon from the nearest railheads. The arrival of the Santa Fe railroad in 1909 relieved some of the city's isolation and brought in optimistic immigrants as well as an assortment of affordable building materials not native to the plains.

In the early teens the city built a water system, eliminating the need for windmills and, for the first time, allowing buildings to dominate the skyline.

During this decade, Lubbock doubled in population, growing from 1,938 in 1910 to 4,051 in 1920, surpassing its neighboring rival, Plainview. This growth provided the impetus as well as the means to replace many of the town's aging wood-framed buildings with more substantial masonry structures. New banks, churches, schools, a city hall, and a courthouse were built, as well as one of Lubbock's earliest mansions, the Warren Bacon Home of 1915.

The relative boom of the teens, however, was nothing compared with the growth of Lubbock after it was chosen as the site for the Texas Technical College in 1923. The establishment of this new facility, as well as Lubbock's emerging position as the primary agricultural service center for the South Plains region, resulted in a pattern of growth that was to surpass every other city in Texas for the next 40 years. With the exception of the 1930s, Lubbock doubled in population every decade until 1960. New buildings replaced old ones at an equally rapid pace; the majority of the city's landmarks date from the years after 1920.

Of these structures, most can be attributed to two architects, one based in Fort Worth and the other in Lubbock. The original buildings constructed at Texas Tech between 1924 and 1931 were designed by Wyatt C. Hedrick, then with Sanguinet & Staats, as was the 1926 Hotel Lubbock. Hedrick was also the architect of the 1928 Fort Worth and South Plains Railway Depot and the 1955 First Methodist Church. The majority of Lubbock's other landmark structures built before 1960 were designed by local architect Sylvan Blum Haynes, a figure who was to dominate the city's architectural profession for more than 40 years, leaving an indelible mark on Lubbock's unfolding urban fabric.

Many obstacles stood between Haynes and success, not the least of which was that he began to lose his hearing while still in college. For more than 35 years prior to his retirement, Haynes was completely deaf. The architect and his relatives, however, never let deafness get in the way of his life or career, even though his speech became slurred and indistinct as the years progressed. Family members became his ears at social events, while his staff and partners did the same at business functions. Handwritten notes became a critical method of communication, as did his eventual ability to read lips. More surprising than his success as an architect was, perhaps, the fact that Haynes survived at all. Born several months premature in 1893, he weighed only three pounds and was not expected to live. In 1940 he survived, with only a broken leg, an automobile accident that took the life of his first wife. Although none of his five siblings completed college, Haynes, the ambitious son of a railroad clerk, received a degree in architecture.

It was his failing hearing that brought Haynes to West Texas in the first place: Soon after graduating from Texas A&M, Haynes came to Lubbock to visit an ear-and-nose specialist. Unfortunately for Haynes, the doctor determined that Haynes's hearing loss was hereditary and irreversible. Fortunately for Lubbock, Haynes decided to accept a partnership with local architect Noah Peters. Together, they completed the design for and supervised construction on the 1923 Lubbock High School. The high school's construction was soon followed by three more Peters and Haynes buildings for the Lubbock school district: K. Carter, Liff Sanders, and M.M.

Facing page: Lubbock Country Courthouse (1949-1950), is one of Haynes's more successful large art moderne works.

Top left: Early Haynes work, establishing his ability as an educational designer: Liff Sanders Elementary, Lubbock (1925)

Middle left: Lubbock County Jail (1931), in a restrained, locally inflected art deco

Bottom left: Retail buildings at 2424 Broadway, Lubbock (1936), reveal the architect's ability to work successfully in a variety of eclectic styles.

In a career that spanned 40 years and the design of more than 600 buildings, Sylvan Blum Haynes left an indelible mark on Lubbock's unfolding urban fabric.

Above: The romanesque-revival Broadway Church of Christ, Lubbock (1949-50), represents a return to Haynes's Beaux-Arts training.

Right: The Hemphill-Wells department store (1949-50) is more in keeping with the modern idiom fashionable at the time.

Bottom right: the Agricultural Engineering Building at Texas Tech

Dupre elementary schools (all still intact, although Carter has been drastically remodeled).

Peters and Haynes also designed schools in the surrounding area, along with residences and several downtown commercial buildings. While the designs of these buildings varied somewhat, they were all based on historical styles fashionable during the period and familiar to Haynes from his Beaux Arts training at Texas A&M. Peters and Haynes's collaboration soured just before the start of the Great Depression, but the experience Haynes gained during this period proved to be useful throughout his career.

Immediately after the dissolution of his first partnership in 1928, Haynes opened his own office, completing three buildings before the region was caught in the grip of the Depression. These three buildings are among his most notable works. The first two were immaculately detailed mansions, one a large colonial-revival residence for a respected Lubbock doctor, M. C. Overton, and the other a classical revival "townhouse" for wealthy area rancher Fred Snyder, both completed in 1929. The third building was a buff-colored brick and stone jail for Lubbock County completed in 1931, now recognized as one of the finest examples of art deco remaining in the city.

Art deco was originally considered a striking departure from historic architectural styles, appropriate for a young nation reveling in its political and economic stature following the First World War. Actually, it had much in common with the styles Haynes had studied in school. The details and design motifs were different, but the forms were symmetrical and hierarchical in the same way that previous historical styles had been. Thus, it was not so difficult for the architect to adapt the style to plans and forms with which he was already familiar. Haynes found the style to be appropriate to the plains, using buff-colored brick that reflected the sun and blended with the colors of the arid terrain. Juxtapositions of horizontal and vertical lines became stylized representations of the region's natural features, with rich details that danced in the sunlight. Unlike many architects across the nation, Haynes continued to use art deco motifs and forms for the next 20 years, long after it had passed out of style, succeeded by the more austere (and less expensive) moderne style of the late-1930s.

Haynes's volume of work decreased significantly during the Depression; school work financed by the Works Progress Administration barely kept his office open. Virtually all of the schools Haynes designed during those years were art deco structures of buff-colored brick. Although the drought of the 1930s was devastating, it resulted in an eventual increase of irrigation on the plains and the further development of Lubbock as an agricultural-manufacturing center. In 1937, with the economy much improved, Haynes formed a partnership with William T. Strange, a former employee of Peters and Haynes. Now with a well-deserved reputation as educational architects, Haynes and Strange designed structures across West Texas and eastern New Mexico, including George R. Bean and Roscoe Wilson elementary schools, J. T. Hutchinson and O. L. Slaton junior highs in Lubbock; a reinforced concrete football stadium for Texas Tech; and high schools for Carlsbad and Jal, N. Mex. During their association, Haynes and Strange were also the architects for several additions to the second Lubbock High School, built in 1931 and now

listed on the National Register of Historic Places. While the 1931 school was originally designed by Peters, W. T. Strange, and Weldon Bradshaw (the firm Haynes had left just a few years before), Haynes and his later partners designed every addition to the building constructed before the late 1980s. Other Haynes and Strange commissions included an impressive residence for Dr. J. T. Krueger, commercial buildings, and additions to the Lubbock Sanitarium. For two or three years during World War II, Haynes and Strange formed a separate partnership with Gordon Parkhill, Herbert Voelcker, and Jesse Dixon. Employing more than 40 employees, this firm designed Army air bases across the area, including both a glider base on the site of the present Lubbock International Airport and the Army air field that became Reese Air Force Base in western Lubbock County.

After the war, W. T. Strange moved to California and Haynes began his final partnership with longtime employee Laverne Kirby in 1947. Haynes and Kirby designed a new courthouse for Lubbock County, the Hemphill-Wells department store, and Broadway Church of Christ, all constructed around 1950. Within a few years, the architects had completed Lubbock Municipal Auditorium and Coliseum, the first buildings for Methodist Hospital, and two projects at Texas Tech: a new Agricultural Engineering Building and an addition to the Home Economics Building.

By the end of the 1950s, Haynes and Kirby's workload had decreased to a few projects each year. The office's late designs, in keeping with the tenets of the international style, were devoid of applied ornamentation, relying on juxtapositions of form and surface textures for interest. Although many of these buildings were attractive, their austerity may have left Haynes longing for art deco and the earlier revival styles. Lack of affection for the international style may have been partially responsible for his decision to retire in 1964, as he told his daughter that his practice "was just no fun anymore."

S. B. Haynes was then 71 years old and financially secure enough to retire, and he could look back on his career with pride. Accomplished at a variety of styles as well as building types, Haynes had become known to many as the "Dean of West Texas Architects," as a result of four decades as a successful and widely-respected professional. Practicing with both large and small offices, alone and with partners, he participated in the design of more than 600 buildings from Dumas to Fort Stockton and from Nocona to Carlsbad, N. Mex. Few architects in the region could compete with Haynes in the field of educational design, or in the sheer quantity of projects. Haynes developed a reputation for precision in detail, for excellence in construction techniques, and for ethical business practices. He was, among others, a perfect example of the area's most abundant resource—its people. It took hardy, inventive individuals to settle the South Plains, and only the tenacious could have seen beyond the area's adversities to make it thrive.

S. B. Haynes began his practice modestly in a small town of just over 4,000 and ended his distinguished career in a city of nearly 130,000. Additionally, he accomplished his success against all odds. Haynes endured the Great Depression and the Dust Bowl with his office and practice intact, outlasting his early associates to become the region's preeminent architect. In spite of the many adversities Haynes was forced to overcome, he remained a dominant force in the field for more than 40 years; an unlikely yet successful architect, in an equally unlikely, yet flourishing city. **TA**

Left: Methodist Hospital, Lubbock (1953)

Below: Lubbock Municipal Auditorium (1955-56), completed near the end of Haynes's long career

Craig Blackmon, AIA

Craig Blackmon, AIA

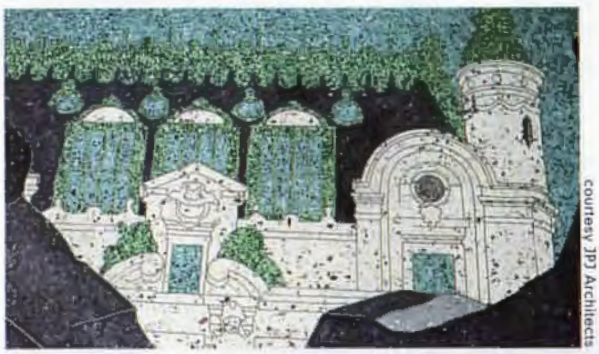
The Art of Wayfinding:
The Dallas Convention Center

La oficina de arquitectos JPJ, artistas y artesanos trabajan juntos en la gran expansión del Centro de Convenciones de Dallas, proyecto que será completado durante los próximos diez años. A los cien mil pies cuadrados con los que cuenta esta facilidad, se le añadirán tres millones. Para resolver el problema de los visitantes entrando, saliendo y ubicándose dentro del amplio centro, JPJ incorporó un proyecto de arte, trabajo de nueve artistas estadounidenses. La obra incluye imágenes terrestres, arquitectónicas y celestiales en un piso de terrazo. El proyecto, además de embellecer el espacio, codifica diferentes áreas del centro para facilitar la orientación del visitante.

JPJ ARCHITECTS of Dallas heads a design team that has planned a multi-phase expansion campaign for the Dallas Convention Center (see *TA*, Mar/Apr 1993, p. 61) that will enlarge the already vast meeting place to more than three million square feet, with the addition to be built out over the next decade.

With this expansion has come the problem of helping visitors enter and leave the center and orient themselves once inside the building's several shifting volumes. To begin to solve this problem, JPJ incorporated a remarkable public art project into the first phase of the expansion, which was completed earlier this year. The art project, rendered in the beautifully crafted terrazzo floor of the expansion's circulation space, incorporates the work of nine artists from around the United States. The motifs of the art works, drawn from Dallas's natural and political history and civic aspirations, ranges from terrestrial to architectural to celestial images. The works are divided thematically, with earthly things on the exhibition-hall floor, and more abstractly rendered astronomical and mythological subjects on the upper floor.

Craig Blackmon, AIA



courtesy JPJ Architects

courtesy JPJ Architects

Stewart Cohen

At the same time, the architects have shaped the rooflines of the expansion's public areas to bring light to the major junction points of the expansion, and they have opened the expansion's public areas to views of the surrounding cityscape in ways that enhance the wayfinding abilities of visitors, helping them know where they are in the center by seeing where they are in the city.

Publicity releases for the art project point out that the Dallas Convention Center forms the view of Dallas that thousands of visitors to the

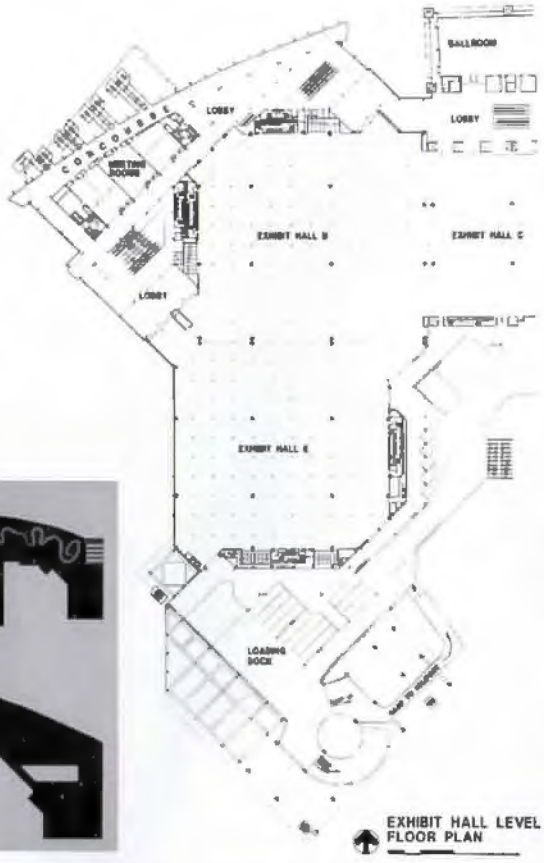
Facing page, top: Where the Dallas Convention Center expansion phase one faces the cityscape, the architects used a wall of high windows.

This page, top: The Convention Center expansion's new exhibit space, which turns toward an adjacent freeway, is clad in metal panels.

Motifs used in the expansion's terrazzo floors draw from civic history (above left), contributing cultures (above right), and nature (bottom left).

Dallas Convention Center expansion, phase one plans: exhibit-hall level (right), and ground level (far right)

Below: plans show distribution of the art works in the expansion's public areas

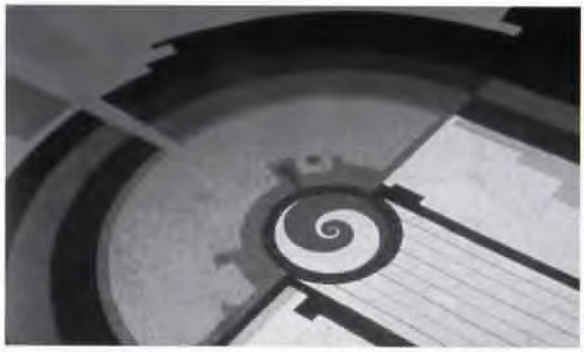


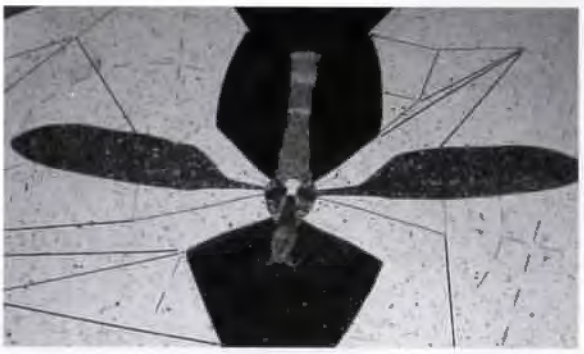
Craig Blackmon, AIA

Above: Serpentine patterns mark the main entry on the ground floor.

Craig Blackmon, AIA

Right: Abstract patterns referring to solar and celestial events mark the upper level.





Other motifs include (clockwise from top left) spirals, mazes, boots, and mosquitoes

Stewart Cohen

Stewart Cohen

SpecNotes

A new twist on an ancient technology is evident in the Dallas Convention Center expansion, where a crew of 25, working for seven months, installed 1/4-inch epoxy terrazzo over the structural floor slabs. Use of the epoxy terrazzo instead of traditional cementitious terrazzo allowed creation of the rich colors used in the center's 55 individual art pieces, according to Brent Flabiano of American Terrazzo; it also provides lighter weight, better stain and chemical resistance, and faster installation.

city take away with them each year. Working against the grain of an ever-expanding facility, JPJ and the artists and craftspeople responsible for the Dallas Convention Center expansion have created a multifaceted work that will allow visitors to return to their homes with a richer view of the city than was possible before. **TA**

PROJECT *1994 Dallas Convention Center Expansion*
ARCHITECT *JPJ Architects, Inc.; Loschky Marquardt & Nesholm (associate architect); John S. Chase Architects, Inc. (associate architect)*
CLIENT *City of Dallas, Department of Public Works*
CONTRACTOR *Austin Commercial, Inc. (construction manager); Huber, Hunt & Nichols, Inc. (general contractor)*

See additional credits and resources listings on page 58

Resources: Dallas Convention Center

Steel frame: Hirschfeld Steel, SMI Joists, American Steel and Aluminum, Lofland Company; **CMU**: Featherlite; **roof steel**: Hirschfeld Steel; **exterior metal panels**: E.G. Smith; **aluminum curtainwall**: Kawneer; **gypsum board**: Gold Bond; **aluminum doors**: Kawneer; **sliding doors**: Horton Automatic; **interior metal doors**: P.W. Metal Products; **overhead doors**: Cookson; **overhead door hardware**: Piper-Weatherford; **terrazzo**: American Terrazzo; **ceramic tile**: Dal-Tile; **linear metal ceiling**: Alcan (now Chicago Metallics Interfinish Line); **modified bitumen roofing**: Siplast; **metal roofing**: AEP-SPAN; **exterior sealant**: Tremco; **interior sealant**: Pecora; **asphalt damp-proofing**: Sonnebom; **concrete sealer**: AquaGuard; **insulation**: Manville, Owens Corning; **movable partitions**: Advanced Equipment; **exterior coatings**: Tnemec; **interior paint**: Glidden; **hinges**: Hager; **locksets**: Sargent; **closers**: Rixson; **panic exits**: Sargent, Von Duprin; **thresholds**: Pemko; **PA system**: ASC Sound; **security system**: Chubb; **signage**: Rowland Edwards; **elevators**: Montgomery; **escalators**: Montgomery; **plastic-coated handrail**: HEWI; **carpet**: Bentley-Mills; **rugs**: Edwards Fields; **desks**: Geiger International; **cabinets**: Geiger International, Steelcase; **tables**: Davis, Geiger International; **chairs**: Cartwright; **upholstery**: Donghia, Knoll, Brueton Leather, Design Tex

PROJECT CREDITS **(CONTINUED FROM PAGE 57)**

ARTISTS *William J. Maxwell, Philip Lamb, George Moseley, Garrison Roots, Norie Sato, Brad Goldberg, and Vicki Meek*

CONSULTANTS *Datum Engineering, Inc./Charles Gojer & Associates (structural engineers); Blum Consulting Engineers, Inc. and Campos Engineering, Inc. (mechanical, electrical, and plumbing engineering); Albert H. Halff Associates, Inc. (civil, surveying and topography, and environmental engineering); The SWA Group and Thompson Landscape Architects(urban design and landscape architecture); DeShazo, Starek & Tang, Inc. (traffic and transportation); Pelton Marsh Kinsella, Inc. (acoustical and audiovisual); Pamela Hall Wilson Lighting Consultant (lighting); Allen Graphics (graphics); Techcord (security); Cermak Peterka Peterson, Inc. (wind engineering)*

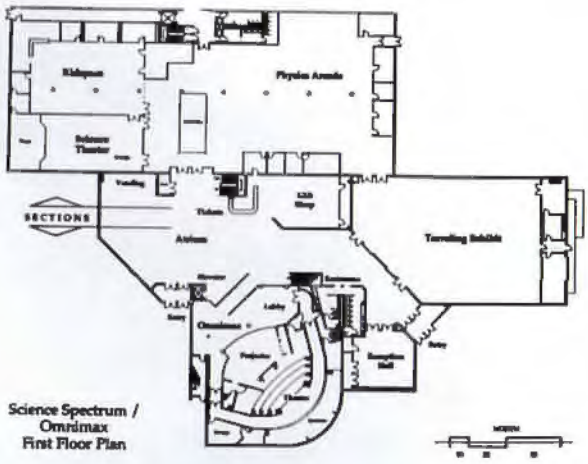
Index to Advertisers

Survey

Big Science in Lubbock

ARCHITECTURE An Omnimax theater is the highlight of the city's newly renovated and expanded Science Spectrum. Lubbock architect Michael Peters, AIA, designed the 19,292-square-foot theater, as well as a new 7,400-square-foot main exhibit hall, linking the old and new portions of the museum with an atrium containing a ticket counter and a gift shop.

The large, windowless exterior of the 188-seat theater is lightened by the use of a checkerboard pattern in pink and tan concrete blocks. The overall massing of the new volumes and exterior finishes are meant to project a "scientific/industrial image," according to the architect.

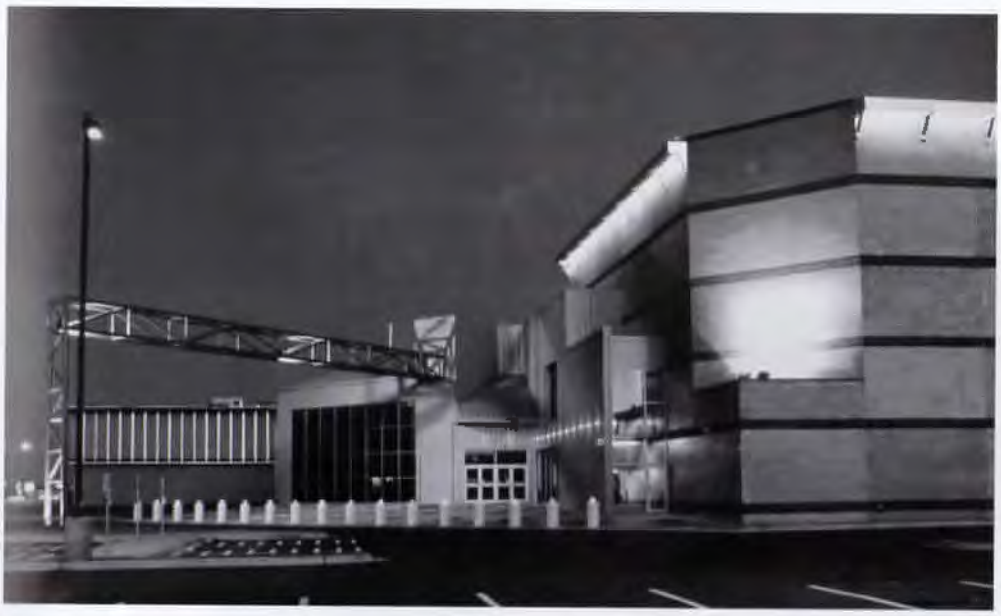


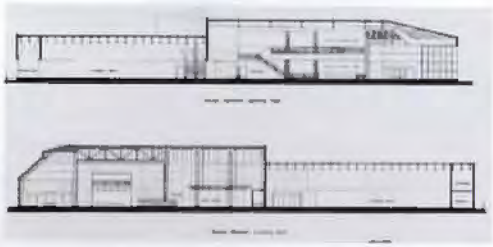
Science Spectrum / Omnimax
First Floor Plan

Above: first floor plan

Left: A red-painted truss extends from the parking area to the ticket counter in the atrium. It is designed to support a small airplane or other display, to be installed later.

Below: sections

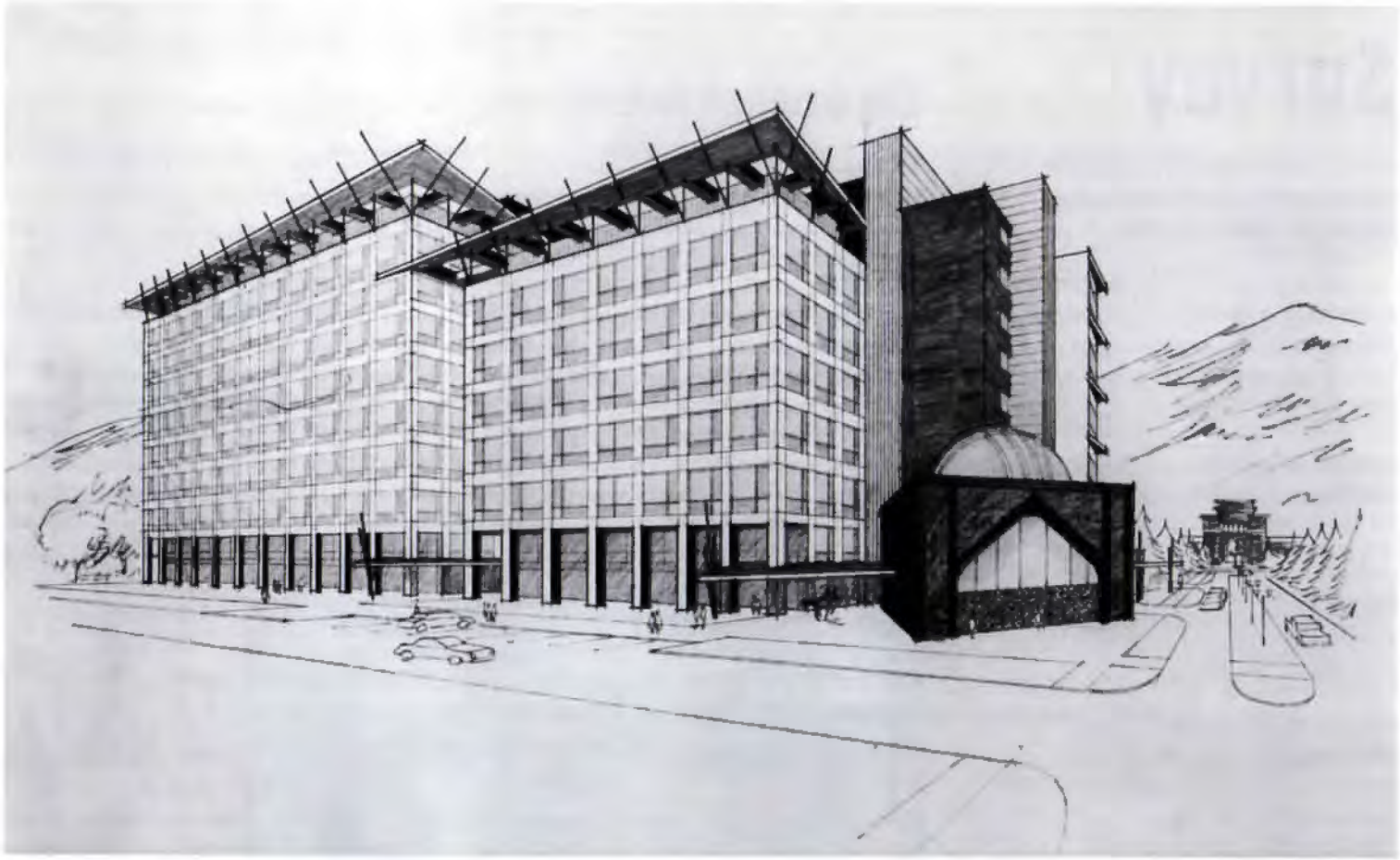




Above: The 188-seat Omnimax theater is clad in pink and tan CMU, while the atrium and museum spaces are clad in metal panels and glass.

A long red truss pierces the atrium, soaring from the edge of the parking area and stopping, once inside, just in front of the ticket counter. This truss is designed to someday support a small airplane or space capsule, when such a display is acquired. Night lighting was also an important element of the design: Custom-designed green- fluorescent billboard lighting delineates the edge of the theater while a line of blue incandescents (similar to airport landing lights) draws visitors into the atrium.

Roberts and Thoma, Inc., provided the structural engineering for the museum additions with Parkhill, Smith and Cooper, Inc. serving as civil engineers. ***Mark Haladyna***



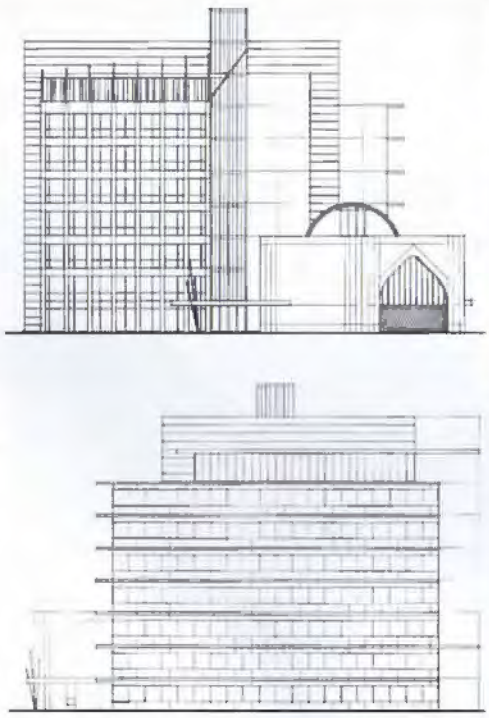
Texas Bank in Almaty

ARCHITECTURE Texas investors have proposed creation of the Bank of Texas and Kazakhstan, to be headquartered in the ancient Kazakh capital city, Almaty; a joint-venture firm composed of Moorhead-Schoenfield Architects, Evans Heintges Architects, and Bill Harbert International Construction has designed a headquarters building for the bank.

The bank is planned for construction in two phases. The first phase is to consist of an eight-story building (with an underground parking garage) housing the bank lobby and offices, a small amount of lease space, several apartments, and a rooftop cafe and exercise club. The second phase will be a 10-story tower of lease space.

The bank site, on a prominent corner on Almaty's generous 18th-century street grid, is visually connected with the Academy of Sciences and the Zailisky Ala Tau mountains in the distance. Office floors are aligned east-west, allowing views of the mountains and north across the cityscape.

The architects have designed a long, narrow complex to fit the site. They say they envision the project as a union between tradi-



Top: rendering of proposed Bank of Texas and Kazakhstan buildings in Almaty, Kazakhstan, with the Academy of Sciences to the south

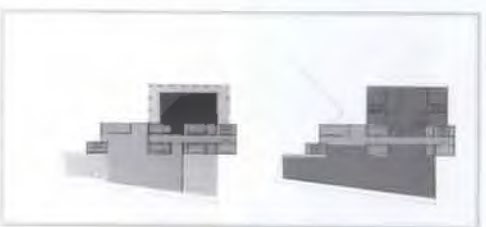
Middle and bottom: north and south elevations

Building in Kuwait

ARCHITECTURE F&S Partners of Dallas designed two projects currently under construction in Kuwait. The first is the Shuwaikh Campus Library of the University of Kuwait, serving the schools of law, arts and sciences, and commerce at the university. With seating for 2,500 the 196,000-square-foot library is to contain some 500,000 volumes and 4,000 periodicals and it will house two special collections. Associated with F&S is The Associated Engineering Partnership of Kuwait. Completion of the $16.75-million project is scheduled for 1995. Also to be completed in 1995 is the Shuwaikh Campus Neighborhood and Community Center, a 74,000-square-foot, $11-million center to serve as the hub of the campus, with faculty offices, recreation facilities, theaters, and a clinic for students and faculty. Sheltered outdoor spaces, including a palm-tree bosque and trellised garden courtyard, link the buildings.

Large photo at right: model of Shuwaikh Campus Library, University of Kuwait

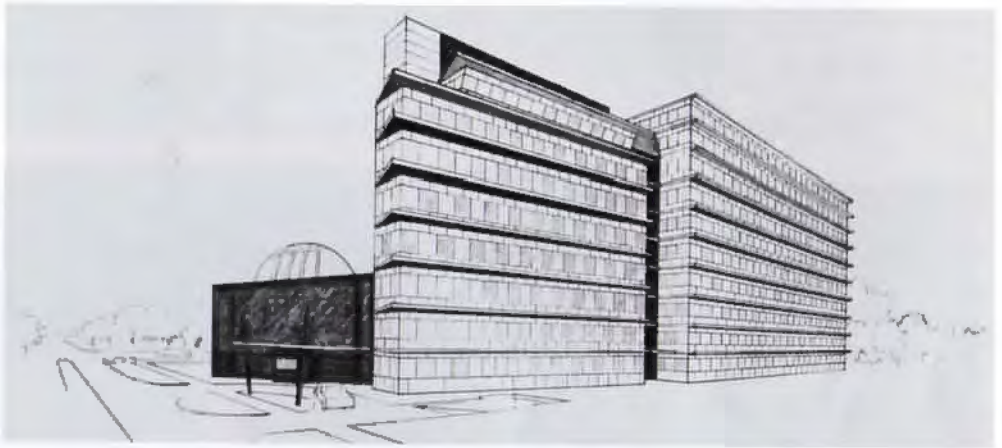
Inset: composite drawing of neighborhood and community center (right) and library ground-floor plan



tional Kazakh culture and the modern technology of international banking. Thus the dome and arched window of their banking lobby, visually separate from the first-phase office-and-apartment tower, recalls the form of the Kazakh nomad's yurt. The lobby's tiled exterior recalls architectural decoration from the period of the conqueror Timur in southern Kazakhstan. *Joel Warren Barna*

Left column, top to bottom: Plans for first, second, third-through-fifth, and sixth-through-eighth floors of the project's first phase; the top three floors house apartments and a cafe and health club and there is a below-ground parking garage.

Below: view of bank buildings looking north



Going: A Loft

INTERIORS Five thousand square feet of vintage warehouse space has been transformed by Sean Nolan, Architect, in Houston, into an apartment for an oil company CEO. Nolan says the apartment, northeast of downtown Houston where the city's warehouse district and Chinatown meet, offered many advantages over "the traditional executive home." The client needed room for his art collection as well as for large gatherings, but also wanted spaces that were unique and dramatic. After buying from local artists housed in the area for over a decade, the client decided to move in.

The top floor of the warehouse, which was built in 1906 for the Golden Cup Coffee Co., offers dramatic views of Houston's skyline, and its large expanses of wall area and 14-foot ceilings lend themselves to the display of art. Demolition of the interiors early on in the project revealed that the original maple floors were in good condition and could be incorporated into the design. Another compelling reason to inhabit the space was cost. According to the architect, the loft offered an "incomparable volume of living area for the price," as well as "rough and charming character."

Nolan accommodated his client's desires to maximize views by keeping partitions to a minimum in the main living spaces. The dining and living areas are separated by a large cabinet that stores audiovisual equipment on the living room side; it serves as a backdrop for a large canvas on the other. Sliding doors and interior glazing preserve views to the outside and towards important works on display.

New heating, air conditioning, electrical, and plumbing systems were necessary, but, otherwise, the feel of the warehouse has been retained. The brick walls have been painted white to accommodate the client's art, but floors and ceilings remain much as they were when the space was filled with coffee beans. The biggest interventions occur in the kitchen and bathrooms, where richer materials are used.

Low-voltage halogen track lighting is set between roof joists, maintaining a low profile while keeping artworks amply illuminated.

MH

Right and below: after years of buying art from artists working in the warehouse district northeast of downtown Houston, an oil-company CEO decided that convenience and the space to display his collection made moving to the area attractive.

Brick walls were painted white to serve as a backdrop for the owner's art collection; floors and ceilings were left in their warehouse-like state, and partitions were kept to a minimum to maximize views of the surrounding city. Only in the bathroom (below) and kitchen were more expensive materials used.

Above: The simple floor plan shows Nolan's minimalist intervention.

Mansion fits mansion

HIGH RISE LIVING Visual compatibility with a nearby historic residence was a major factor in the design of the Mansion Residence, a 15-story luxury condominium tower adjacent to the Mansion Restaurant and Hotel on the Turtle Creek corridor near downtown Dallas. Haldeman Powell & Partners of Dallas designed the project, which is nearing completion.

The Sheppard King Mansion, a Renaissance Italian villa near the new complex, is a local structure important to the character of the neighborhood. The Dallas Historic Landmark Commission reviewed the design of the Mansion Residence to ensure that it would fit the neighborhood context and preserve sight lines to the historic structure.

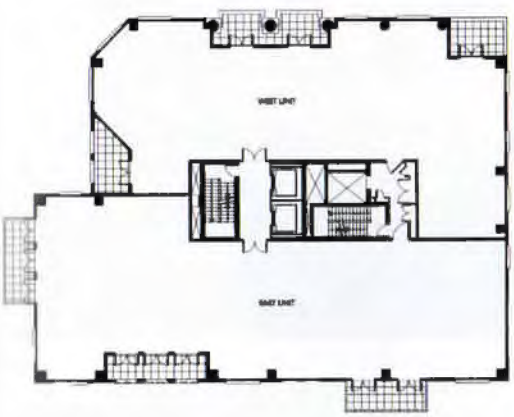
Constructed with a concrete frame and an exterior of plastered masonry units with cast-stone accents, the tower has steel-frame windows and doors and clay-tile roofs. Interstitial space between raised-access flooring and structural slabs at each residential floor allows for flexible distribution of building services. Floors typically consist of two 4,500-square-foot condominium spaces.

A link connecting the tower to the rest of the complex will provide residents access to the complex's restaurant, hotel, and health club. *JWB*

Below: model of the Mansion Residence, showing elevation facing Turtle Creek Boulevard

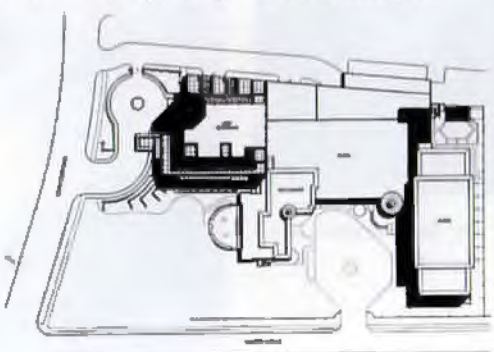
Left: model, showing rear elevation

Above: view of model, showing connection of new Mansion Residence tower to the existing Mansion Restaurant and Hotel



Left: Typical floor plan; floors consist of two 4,500-square-foot condominium units. Interstitial space allows flexible servicing.

Below: site plan



Horse Racing Test Run

DESIGN FOR LEISURE Wilson Griffin Architects of Houston designed the new Sam Houston Race Park for speed, low construction cost, and a convenience.

The class-one race track, the first in Texas, is organized around 7/8-mile turf oval and a one-mile dirt track. It has a 190,000-square-foot grandstand with public dining facilities and 19 private suites; 19 barns for up to 1,200 horses; an equine hospital; a 40,000-square-foot pavilion with a sports bar, a video-game arcade, and a concession area, along with a video theater simulcasting races around the country. There is also parking for 10,000 cars and an infield with a lake, a playground, picnic areas, and concessions. Horse racing is an unproven sport in Texas, so construction costs were reined in by using low-cost materials, including painted steel, fabric banners, concrete block. The architects dealt with this challenge in a remarkably short period, camping out in an on-site construction trailer so that the project could be completed in time for spring racing, only 10 months after ground breaking. *JWB*

Photography by Jud Haggard

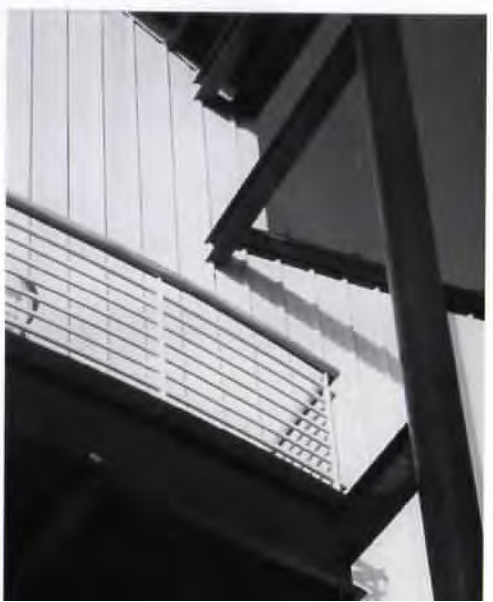
Top and below, left: The 190,000-square-foot grandstand of Sam Houston Race Park overlooks a one-mile dirt track and a 7/8-mile turf oval.

Below, center: The main entry takes patrons near the horse paddock.

Below, right: The race park includes parking for 10,000 cars.

Above: Dining facilities overlook the race track.

Above: a bar in the North Pavlion



Right: construction detail

NEW PRODUCTS AND INFORMATION

Vandl-Top from **Rainguard Products Co.**, is a new water-based protective coating that allows graffiti to be easily removed. The clear, non-glossy coating can be applied to most exterior surfaces.
Circle 185 on the reader inquiry card

Elkay's new Design 2000® line of water coolers and fountains incorporate filters that will remove lead from drinking water. Additionally, all of the new Elkay coolers already meet forthcoming EPA refrigerant requirements. A new catalog has complete details.
Circle 186 on the reader inquiry card

Hand-painted dinosaurs and palm trees decorate **American China's** latest creation in bathroom design, "Dino," a colorful Heritage pedestal lavatory by Christine Belfor. American China offers a full line of plumbing fixtures including the hand-painted designs.
Circle 187 on the reader inquiry card

To produce cool shade in seconds , the **Astrup Company** offers the Solair® Retractable Awning. Solair combines self-storage, long life, and maintenance-free operation. Astrup is a supplier of materials used in the manufacture of awnings, signs, tents, outdoor furniture, and associated products.
Circle 188 on the reader inquiry card

Constructed from recycled aluminum, **Landscape Forms'** Napoleon is a weather-protected outdoor ash urn with optional attached litter receptacle. It is crafted with a hood that keeps refuse from being diluted with rainwater.
Circle 189 on the reader inquiry card

Fritz Industries has announced three additions to its Fritztile collection of resinous terrazzo tile. The Classic 200, Classic 600, and Classic-N-1000 GraniFlex™ are available in a wide variety of colors and gauges.
Circle 190 on the reader inquiry card

Courtlands introduces a line of safety and security window films for high traffic areas. Recently installed in the new studios for the NBC-TV *Today Show*, Llumar Magnum, a sandwich of laminated polyester film and metallized coatings, offers protection from flying fragments and broken glass. The film also provides optical clarity and a scratch-resistant surface, blocks UV radiation, and reduces heat gain.
Circle 191 on the reader inquiry card

Robotic wire welding provides a clean, high-tech look in **USG Interiors** new series of 2-foot-by-2-foot ceiling panels. The panels, which can be used in new or retrofit applications, easily accommodate signage, lighting, and merchandising.
Circle 192on the reader inquiry card

American Wood Systems offers a listing of the 16 Product and Design Guides and Technical Notes available covering glulam products.
Circle 193 on the reader inquiry card

Masonry and Concrete

The BURNS & RUSSELL CO., developers of masonry products since 1790, announces its new line of RichStone™ concrete masonry units in the colors and textures of natural stone. The CMUs are available in burnished and rockface, formed in all block sizes.
CIRCLE 153 ON THE READER INQUIRY CARD

New split-shake concrete tile from MONIER mimics small-format, rough-hewn country cedar. The noncombustible tiles, which achieve a class A fire rating, are also resistant to termites, sunlight and moisture. Available in ten colors, the tiles also offer substantial installation savings over standard cedar shakes.
CIRCLE 154 ON THE READER INQUIRY CARD

Rustic marble tiles from COUNTRY FLOORS are suitable for a variety of indoor and outdoor applications where an antique look is desired. The low maintenance tiles are available in ten colors and many shapes and sizes.
CIRCLE 155 ON THE READER INQUIRY CARD

Now available through the BRICK INSTITUTE OF AMERICA is Brick Fax, an electronically automated program accessing technical and design data on brick construction. The service is available 24 hours a day, seven days a week, and can be accessed within minutes.
CIRCLE 156 ON THE READER INQUIRY CARD

MARKETPLACE

MARKETPLACE

ArchiMovies: Casting Call

DO YOU REMEMBER that the father on *The Brady Bunch* was an architect? Who can forget Wilbur on *Mister Ed*, whose studio was in the barn, shared with a talking horse? These portrayals may have been funny, but they were really not about architecture. For this column, we wanted to see how architects and the profession are represented in movies. We were interested not only in finding movies with characters who are architects, but especially those movies where the architect's thoughts about design are central to the plot. Fat chance.

In most of the movies, a character is portrayed as an architect in order to establish social class, hence respectability. A scene or two may establish the character professionally, usually with a drafting table or a sleek modern apartment or perhaps a job-site visit. His occupation, however, is seldom important to the story, which is usually about the standard things (love, sex, relationships, etc.). Some films of this type are *The Moon is Blue* (1953), *Hiroshima Mon Amour* (1959), *Three Men and a Baby* (1987), and *Fearless* (1993). *Mr. Blandings Builds his Dream House* (1948) includes the (disastrous) building of a house as the plot driver, but the actual architect has only a small role as a weak, tweedy man ineffectual at controlling cost overruns caused by the client, played by Cary Grant.

A few movies have architect characters whose professional lives are more developed but still peripheral to the story line, which is typically about a tumultuous personal life. Donald Sutherland, in *Don't Look Now* (1973), works on a restoration project in Venice, pursued by spirits and finally killed by a red-coated dwarf. Denzel Washington, in *Jungle Fever* (1991), is a successful African-American architect who confronts his bosses for failing to credit and promote him but gets involved with a coworker and loses everything. Christopher Lloyd, in *Suburban Commando* (1991), also has a confrontation with a boss but mainly hides in the garage, intimidated by the world. Steve Martin, in *Housesitter* (1992), builds a cute house for his fiancee, who rejects him and the house. Tom Hanks, in *Sleepless in Seattle* (1993), lives in a blond wood houseboat and complains about demanding clients. Richard Gere, in *Intersection* (1994), is an avant-garde designer with a minimalist dark wardrobe who receives impressive commissions and dies when he rolls his Mercedes SL. Several of these movies have scenes that appear to have been filmed at actual offices, but the stories are usually about problems these guys (they are still all men) have with women.

Movie architects are almost always affluent, with impeccable modern taste. In *Two for the Road* (1966), Albert Finney starts out driving around France in an MG (architects always have good cars) as a young architect, photographing gothic cathedrals. He returns there at different stages of his career and life, finally as the jet-setting designer of a large resort hotel. Wife Audrey Hepburn's Paco Rabanne wardrobe implies that his career has been prosperous.

Another side of the movie architect is single-minded, even self-destructive, devotion to his work and his muse. In *The Belly of an Architect* (1987), Brian Dennehy, as architect Stourley Kracklite, struggles to design and curate an exhibition in Rome of Etienne-Louis Boulée's work. Kracklite, like his Enlightenment hero, has seen only a tiny fraction of his work built, a total of "six and one half" buildings. The questionable nature of his own accomplishments perhaps explains his obsession with the exhibition and his eventual psychosomatic assumption of Boulée's afflictions. This obsession results in the loss of his health, his wife, and ultimately, his life. The architect's single-mindedness is absolute, a trait both commendable and self-destructive.

Hollywood oversimplifies the life of the architect to accommodate the basic human-interest plotline. Complex issues that we cope with every day never make it to the screen.

Sometimes, the movie architect's obsession can affect the world around him. In *Strangers When We Meet* (1960), Kirk Douglas plays Larry Cole, a discontented suburban architect in simpler times—Sweet's catalogs were only six volumes. He frets about jobs that don't excite him, that "any one hundred architects" could do. He designs a home for novelist Ernie Kovacs, a client whom he hopes will be "willing to take a chance." Kovacs, after some reluctance, allows the influence of Douglas and this unconventional house to induce a creative change in his writing career. The house becomes a metaphor for the changes both men seek in their lives. Can good design really affect the psyche? the movie asks. As Douglas visits the site throughout the film, the viewer is treated to the actual, ongoing construction process. Kovacs praises the architect's project as having "more imagination than anything the Bauhaus came up with." The self-possessed character of the architect as a solitary genius is the force behind the story line of this movie.

The ultimate movie architect is found in *The Fountainhead* (1948), which is also the greatest movie ever about an architect. *The Fountainhead* casts the architect as a mythic hero. The sets and characters are loosely inspired by the self-promoted and somewhat apocryphal life and work of Frank Lloyd Wright (as was Ayn Rand's novel on which the movie was based). Gary Cooper's stoic and monumentally arrogant Howard Roark pits the creativity of the individual against the destructive compromises demanded by mass taste. Frustrated by misguided clients and a conniving critic, Roark temporarily forsakes his profession to find soul-purging work as a stonecutter. For Roark, the career of design is a tragic, if heroic, struggle in the face of incredible adversity. His buildings are innovative works of art. "A building has integrity, just like a man, and just as seldom. It must be true to its own ideas, have its own form, and serve its own purpose." We may cringe at the underlying romanticism and melodrama in the story, but under our breath we say "Yes! Yes!"

Movie architects are most often either wimps or egoists, with not much in between. A lot like our own self-image, actually. But, as it so often does, Hollywood oversimplifies the life of the architect to accommodate the basic human-interest plotline. Complex issues that we cope with every day are apparently hard to translate and explicate on celluloid.

Yolita Schmidt and Gerald Moorhead, FAIA

Houston architects Yolita Schmidt and Gerald Moorhead, FAIA, write about movies in every other issue of Texas Architect.

Background: Gary Cooper, as Howard Roark, takes a break from architecture in THE FOUNTAINHEAD.

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