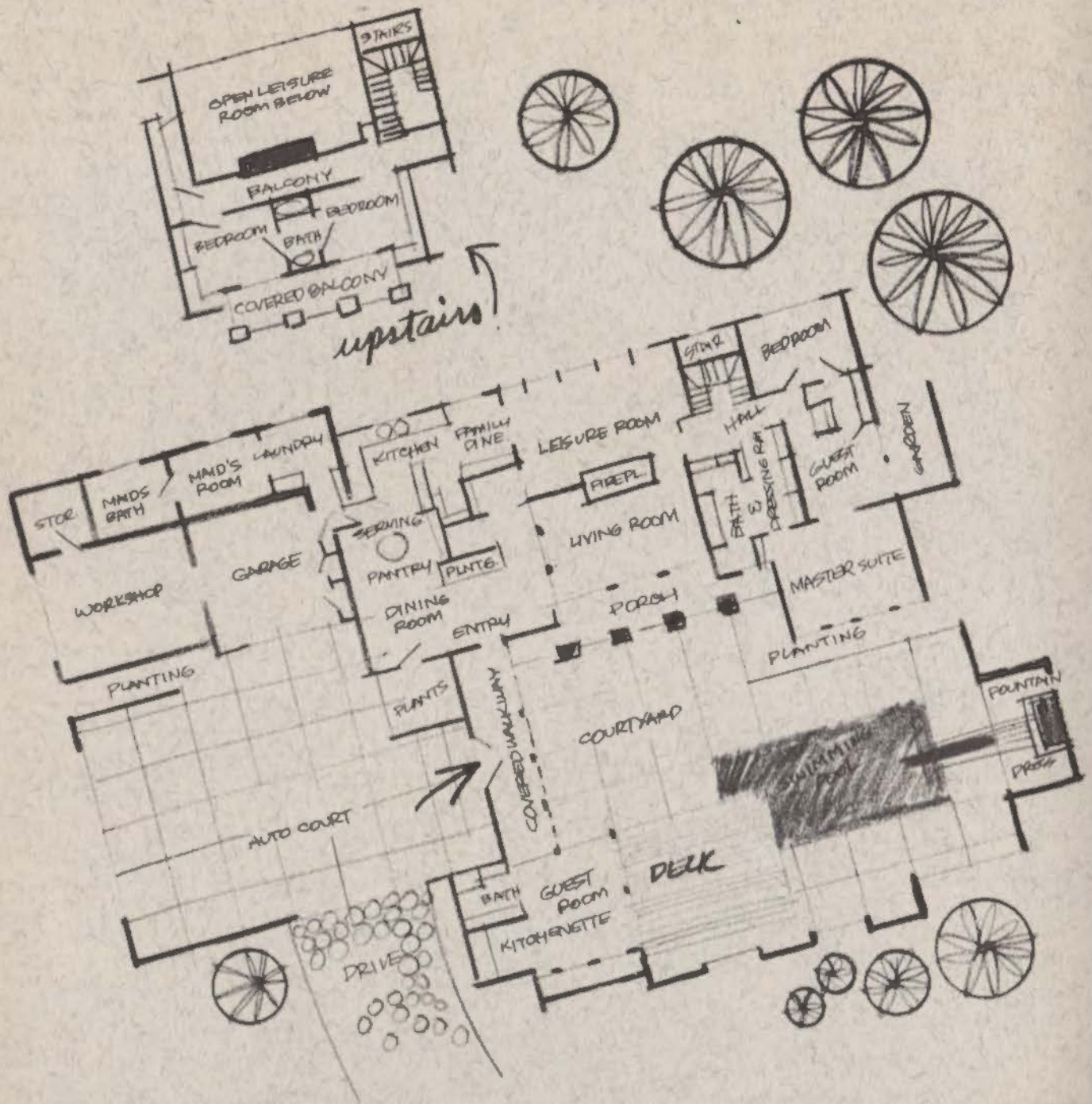


Bank of the
Southwest

TEXAS ARCHITECT

F E B R U A R Y

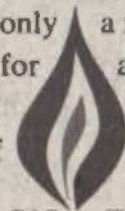
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GAS...TOTAL ENERGY FOR MODERN CONSTRUCTION

THE TEXAS ARCHITECT

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The American Institute of Architects
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COVER

A restful downtown Houston park provides the setting for the elegant Southwest Tower. The project, by Houston Architects, Kenneth Bentsen Associates, is a Texas Architecture 1964 selection.

FEBRUARY 1965

"THE NEW SCALE"

"Architecture's most significant recent transition, transcending even the emergence of a new style, has been the acceptance of a new scale. In part, it is a new scale of architectural practice; increased opportunities have been presented to create buildings in complexes, rather than just singly. But primarily it is a new scale of architectural concern, taking in nothing less than the total urban environment.

The breadth of this concern is bringing significant changes. It is giving rise to an increasing awareness among architects of the necessary interrelationship not only between buildings, but between buildings and all the basic elements of the urban scene, not the least of which are highways and thoroughfares. It is giving rise to a recognition of the limited relevance of the single noble building surrounded by endless disorder. It is bringing architects into meaningful alliance with other groups—politicians, planners, highway engineers, conservationists, social scientists—whose view of the environment is somewhat different, but no less valid than our own. And it is revealing some severe limitations in the process of architecture when faced with problems of the complexity which urban areas present."

For the problems of urban environment themselves are reaching a new scale of complexity and urgency. The urgency for us in Texas is to find the best available solutions to these problems while we still have a state which remains in large measure unspoiled.

Adopted by the Directors, Texas Society of Architects as the 1965 annual meeting theme.



EDWARD LAWRENCE WILSON, F.A.I.A.

The Texas Society of Architects mourns the death of Edward Lawrence Wilson, F.A.I.A.

A Fellow in the American Institute of Architects, Mr. Wilson served the profession with dedication as President of the Texas Society of Architects and the Texas Architectural Foundation and as Secretary of the Institute.

STATE BUILDINGS

CONSTRUCTION ADMINISTRATION

TEXAS RESEARCH LEAGUE*

In the Spring of this year, the Texas Research League began a study of State building construction administration at the request of the Legislature and the Governor. Although the purpose of the study was to analyze the administration of the State's building program, we found that it was necessary to familiarize ourselves with the profession of architecture as well. The following are some comments on certain aspects of architecture as it is practiced in Texas.

THE TEXAS RESEARCH LEAGUE is a privately supported, non-profit, non-political, educational corporation in objective research into the operations, programs and problems of Texas government.

The League does no lobbying. It undertakes studies only upon official request. No charge is made for these studies. They are financed entirely by annual contributions paid by public spirited individuals, firms and corporations as a public service to the government and people of Texas.

THE EDITOR

TEXAS RESEARCH LEAGUE

Early in the study, we began to look askance at the State method of compensating architects for services. The evidence seemed to indicate that the current inflexible practice of paying a flat six percent fee for all projects regardless of type or cost left something to be desired. Subsequent research, both in Texas and in other states, confirmed this suspicion. There appeared to be a need for a method which would be fair both to the architects and to the State, and, at the same time, be flexible enough to adapt itself to changing conditions.

As the research continued, we were led to the conclusion that the State should compensate architects *in much the same way as do private clients*. This conclusion is supported by a survey of many of the architectural firms in the State which might normally be interested in designing projects for the State. With the assistance of the Texas Society of Architects, we sent questionnaires to 46 major Texas architectural firms, in an attempt to determine what fees were being paid by private clients for architectural services in Texas for projects similar in size and complexity to projects usually constructed for the State.

The questionnaire classified new construction into nine basic types, adding a tenth type for rehabilitation work. The projects upon which data were submitted were restricted to those completed during the past five years, and the fees reported were to be expressed as a percentage of the cost of construction regardless of the method of compensation actually used.

The survey is summarized in Table 1. In general the survey indicated that six percent is the most common fee paid for architectural services in Texas. There were enough deviations from this rate, however, to confirm the assumption that a fixed and inflexible six percent is not consistent with the private practice of architecture. Of the 176 projects reported, costing more than \$161,900,000, some 23 projects were designed for *less* than six percent, while 47 projects were designed for *more* than six percent. In other words, in nearly 40 percent of the projects reported, the six percent fee would have been either too much or too little.

In brief, Table 1 can be summarized as follows:

- 23 contracts were for less than six percent,
- 106 contracts were for six percent exactly, and
- 47 contracts were for more than six percent, but less than ten percent.

It should be noted that, in those contracts for less than six percent, at least 12 contracts were for less than usual architectural services, usually omitting the architect's participation during the construction phase. Both the American Institute of Architects and the Texas Society of Architects consider the value of such participation to be 20-25 percent of the total fee, thus indicating that the fee on a normal six percent contract with this phase omitted would be on the order of from 4.5-4.8 percent. Since 12 of the contracts submitted were within this range, we are led to believe that they would have been six percent contracts, or more, if the construction phase had been included. Thus, the total number of contracts for less than six percent might well be more on the order of 11 projects (6.25% of the total) rather than 23.

As a result of the above survey and analysis of data collected in other states, the League's report recommends that compensation for architectural services be established on the basis of studies of the compensation paid in the State by private clients for projects of comparable size and complexity, provided that such compensation does not exceed the minimums recommended by the Texas Society of Architects. This would mean, in effect, that the State could pay up to six percent for routine projects, up to seven percent for projects of more than average complexity, and up to ten percent for rehabilitation projects.

It is anticipated that a more comprehensive survey would provide the State with reasonable and flexible guidelines for determining an architect's fee in a given situation, depending on the architectural services desired by the State and the complexity of the project desired.

Another of the Staff's discoveries which became apparent fairly early in the study was the fact that many, if not most, laymen have a somewhat hazy concept of the role of the architect in a building project, and an even hazier concept of how an architectural office functions. It is not uncommon to find persons who think that an architect realizes most of his fee as pure profit.

A survey of the operating costs of several architectural firms gave quite a different picture. The survey included each firm's cost data over a seven-year period to smooth the annual cyclical fluctuations that architects, it seems, must live with. Four categories of expenditures were used in the survey:

- I. Direct Costs (including technical personnel, blue-printing, and other costs traceable directly to each project.)
- II. Consulting Costs (includes all engineering costs.)
- III. General and Administrative Costs (includes such overhead items as rent, office expenses, insurance, taxes—except income taxes—etc., as well as \$12,000/year principal's salary.)
- IV. Profit or Loss Before Federal Taxes.

The survey results are summarized in part in Table 2.

Table 1

ANALYSIS OF FEES CHARGED BY TEXAS ARCHITECTS FOR PRIVATE CONSTRUCTION PROJECTS

New Construction Building Types	Number of Projects Reported	Total Value of Projects	Projects Segregated as to Gross Fee:					
			Under 6%	6%	7%	7%	10%	Other (Above 6%)
1. Office Building (Less than 10 floors)	52	\$ 43,452,693	14	32	3	1	0	2
2. Schools—Elementary and Secondary	17	9,015,051	0	17	0	0	0	0
3. Warehouses	21	7,754,554	6	15	0	0	0	0
4. "Rest Homes"	8	8,741,100	2	5	1	0	0	0
5. Clinics, Infirmaries and Small Proprietary Hospitals, etc.	19	4,588,088	1	8	8	2	0	0
6. General Private Hospitals	15	50,667,500	0	6	6	0	0	3
7. Private College Dormitories	12	10,351,663	0	11	0	0	0	2
8. Private Science Labs— including College Class- room Labs	19	19,143,788	0	10	2	0	0	3
9. Private College Classrooms— General	6	3,606,384	0	2	0	0	1	3
TOTALS: Types 1-9	169	\$160,320,821	23	106	20	4	3	13
10. Rehabilitation Projects	7	1,622,700	0	0	0	5	2	0
GRAND TOTAL: All Types	176	\$161,943,521	23	106	20	9	5	13

a. 10 of which were for less than usual architectural services.

b. 1 6.38%; 1 6.22%.

c. 2 of which were for less than usual architectural services.

d. 1 6.4%; 1 8.62%; 1 7.35%.

e. 1 6.5%; 1 6.25%.

f. 1 7.1%; 1 6.69%; 1 6.5%.

g. 1 6.25%; 1 6.12%; 1 6.5%.

Table 2

PERCENT OF GROSS RECEIPTS 1957-1963

Cost Category	Firm A	Firm B	Firm C	Firm D	Firm E	Firm F
I (Direct)	47.78%	34.40%	38.50%	44.60%		#1.3)%
II (Consulting)						
II (Consulting)	11.86	27.10	25.70	16.50	17.80	23.20
III (General)	26.75	27.50	25.00	28.80	32.30	34.50
IV (Profit)	13.61	11.00	10.80	10.10	6.60	10.90
	100.00%	100.00%	100.00%	100.00%	100.00%	100.00%

TEXAS RESEARCH LEAGUE --

The firms surveyed are all successful firms, with gross receipts in the \$100,000 to \$400,000 per year range, and represent a wide geographical selection, including West Texas, South Texas, Central Texas, North Texas and East Texas. The firms ranged in size from eight to fifty employees, with each of the firms regularly engaging in what might be referred to as a diversified practice. That is, none of them is known primarily as a specialist in one or two building types.

From Table 2, one can say that, with regard to firms of the size surveyed, the following gross receipts distribution is a meaningful annual average:

Cost	% of Gross Receipts
Direct	40.00%
Consulting	20.40%
General	29.10%
Profit	10.50%
	100.00%

This means that on an average project costing \$100,000 (construction), in which the fee charged is a routine six percent, or \$6,000, the architect's operating costs would be as follows:

Direct Costs	\$ 2,400
Consulting Costs	1,224
General Costs	1,746
Profit	630
Total Fee.....	\$ 6,000

Thus, the mythical architectural firm above will, on the average, realize some \$630 profit from the \$100,000 project under discussion. Vary the situation somewhat and it can be seen that even \$630 might be high. For instance, if the firm had to perform extensive research, or pay specialty consultant's fees, etc., the profit figure would grow smaller.

In this regard, it might be well to give some thought to the "lean years." The seven-year averages in Table 2 might be somewhat misleading unless considered in the proper light. Averages are made up of a series of numbers and thus include both ups and downs. Unfortunately the long-term average won't pay the rent in a year when there is no profit, or, in fact, a net loss.

Table 3 outlines the yearly profit fluctuations of the same data used in Table 2.

As can be seen, the architect must live with cyclical operating patterns, most of which are beyond his control. While it is possible that careful planning and internal analysis might help in many ways, there is no way that the architect can effectively control building costs, general business conditions or engineering costs. The latter cost is especially significant in light of the increasing complexity of the mechanical aspects of buildings.

Inspection of Table 3 makes it abundantly clear that there are years in which the long-term average is meaningless to some firms. Of the six firms included, at least four of them operated at a loss during one of the years in the 1957-1963 period. This fact is made even more significant by the fact that the firms surveyed are reputed to be among the best architectural firms in this State.

The foregoing evidence seems to indicate that the League's recommendation that architects be properly compensated by the State for services rendered is valid. It further points to the suggestion that, since architects provide a vital service to society, there is a need for architects *themselves* to inform the public of their problems in order to remove any misunderstanding that might currently exist.

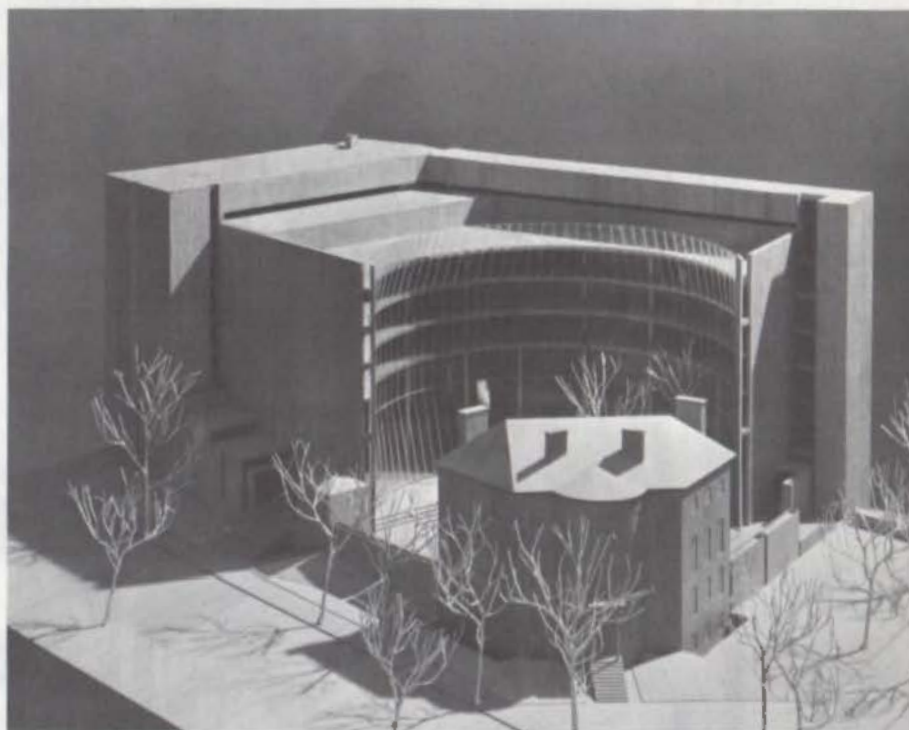
Table 3

PROFIT (LOSS) AS A PERCENTAGE OF GROSS RECEIPTS

Firm	1957	1958	1959	1960	1961	1962	1963
A	21.60	11.50	14.64	2.53	16.78	10.04	18.19
B	(3.10)	11.10	24.10	1.90	10.10	18.20	22.40
C	12.60	12.20	8.10	11.10	8.80	11.70	11.00
D	16.70	(2.50)	3.80	19.20	8.60	18.80	6.40
E	7.00	6.00	11.50	13.00	10.00	(11.00)	10.00
F	18.50	2.10	(5.50)	8.10	9.60	16.60	15.80

NATIONAL HEADQUARTERS

AMERICAN INSTITUTE OF ARCHITECTS
WASHINGTON D.C.



MODEL SHOWING EXISTING
OCTAGON HOUSE AND NEW
HEADQUARTERS BUILDING

The Philadelphia architectural firm of Mitchell/Giurgola Associates has been selected in a year-long nationwide competition to design a new headquarters building for The American Institute of Architects here.

The Mitchell/Giurgola design concept blends contemporary architecture with the Georgian style of the historic Octagon House on the same site. It was picked from seven finalists in the competition originally including 221 submissions.

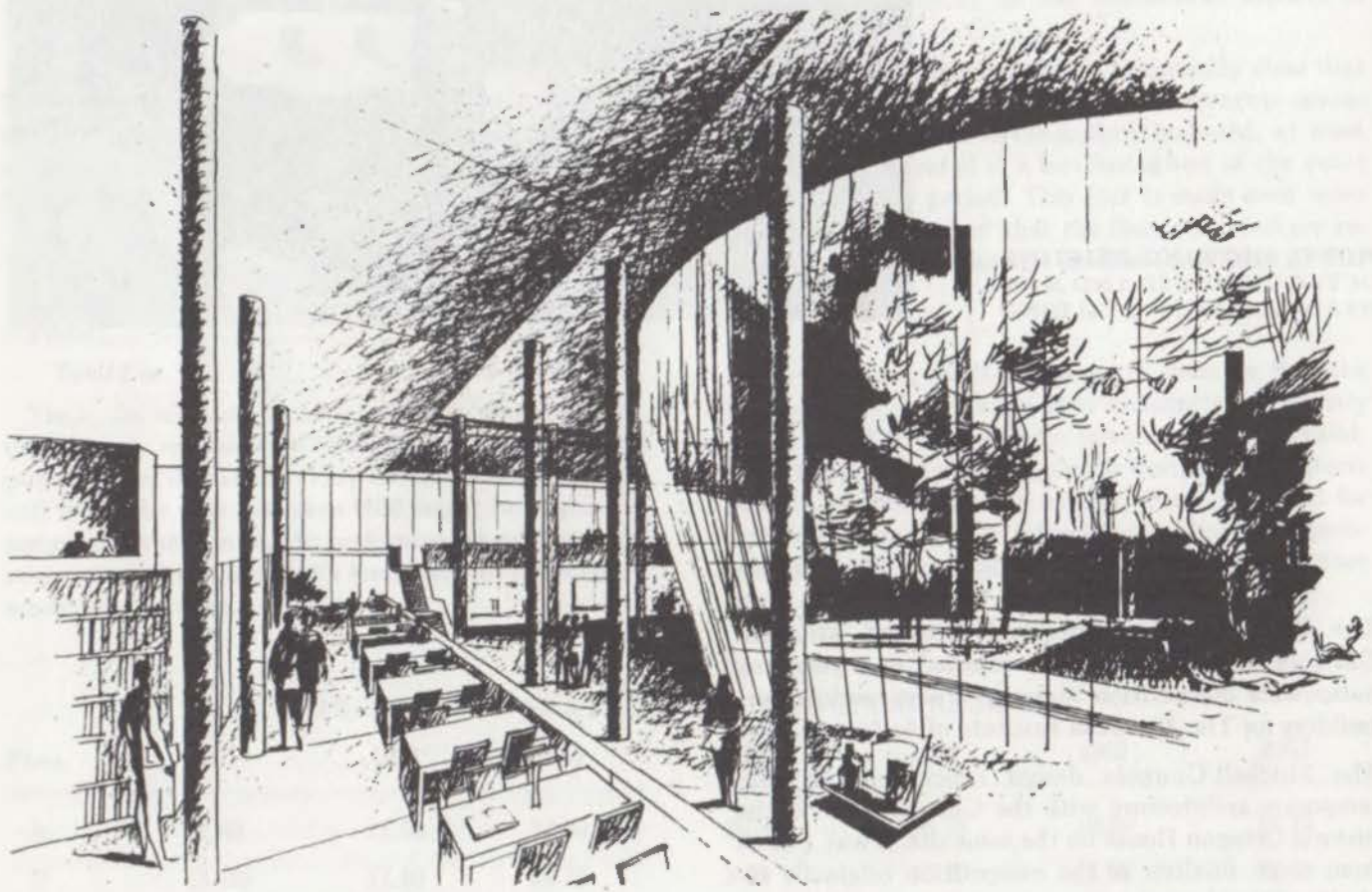
The AIA competition called for "a building of special architectural significance, establishing a symbol of the creative genius of our time, yet complimenting, protecting and preserving a cherished symbol of another time, the historic Octagon House."

THE TEXAS ARCHITECT
NATIONAL HEADQUARTERS
AMERICAN INSTITUTE OF ARCHITECTS
ASSOCIATION OF ARCHITECTS
The first architectural school in the United States was founded in 1807 in Philadelphia. It was the first of a series of schools that have since been established in various parts of the country. The American Institute of Architects was founded in 1857 and has since become the largest and most influential of these organizations. Its headquarters are located in Washington, D.C.

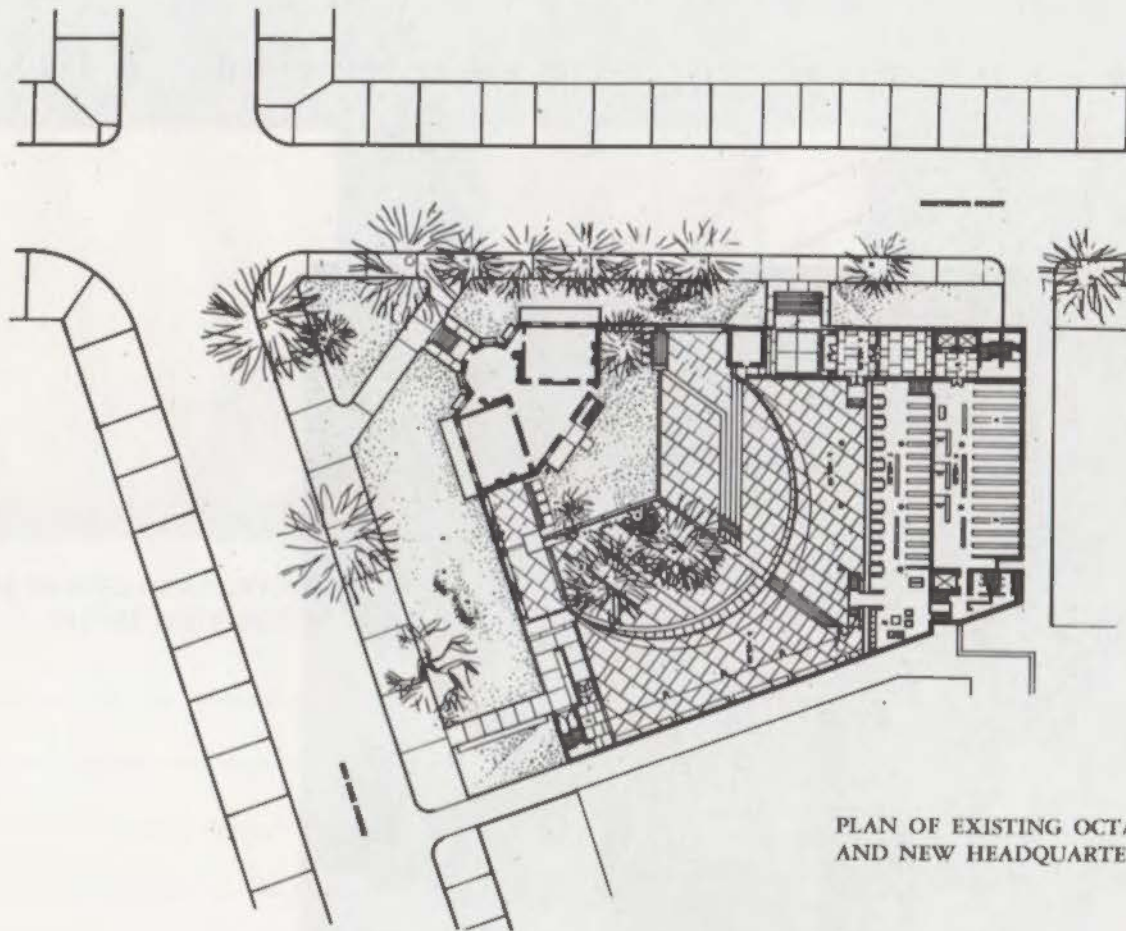
A.I.A.

HEADQUARTERS

WASHINGTON



PERSPECTIVE OF
EXHIBITION GALLERY
& LIBRARY



PLAN OF EXISTING OCTAGON HOUSE
AND NEW HEADQUARTERS BUILDING

Ehrman B. Mitchell, Jr., AIA, and Romaldo Giurgola, AIA, are the principals of the winning firm. They envision a five-story, red-brick structure featuring a semi-circular wall, with liberal use of glass, embracing the gardens and the Octagon House at the corner of New York Avenue and 18th Street. The structure will enclose approximately 50,000 square feet of usable floor space.

According to the architects, the "building order develops naturally from the condition of the site, oriented toward the gardens and facing the Octagon, a building form completed only by its presence. The garden is a quiet place, a meeting ground of the historically traditional and the contemporary."

The Octagon House, completed in 1800, 57 years before the formation of The American Institute of Architects, was purchased by the AIA in 1899 at a cost of \$30,000. It was designated a Registered National Historic Landmark in 1961. Last month it followed the White House and the Capitol in a major list of "landmarks of great importance (which) must be preserved."

The new headquarters building will be erected at an estimated cost of \$1,450,000. An additional \$30,000 has been allocated for the use of sculpture or other fine arts.

The winning design features a ground-floor exhibition gallery, which the architects describe as "a significant area for communication between the public and the architect. The library becomes a sector of the gallery. The high purpose of both brings them together as one entity."

Architect Hugh Stubbins, FAIA, of Cambridge, Massachusetts, chairman of the competition's jury, said of the winning design:

"Mitchell and Giurgola have offered a unique approach to a difficult and unusual problem. The concept is a thoughtful and meaningful proposal capable of the highest development.

"Most important, perhaps, is that the concept fulfills the stated requirement of demonstrating that a distinctive contemporary building can live in harmony with fine architecture of a former time."

Jurists, in addition to Chairman Stubbins, were Edward Larrabee Barnes, AIA, New York City; J. Roy Carroll, Jr., FAIA, Philadelphia; O'Neil Ford, FAIA, San Antonio; and John Carl Warnecke, FAIA, San Francisco. A. Stanley McCaughan, AIA, Washington, D.C., was professional advisor.

TEXAS ARCHITECTURE 1964
HONORED FOR DISTINGUISHED DESIGN



S O U T H W E S T T O W E R
HOUSTON, TEXAS

ARCHITECT
KENNETH BENTSEN ASSOCIATES
HOUSTON, TEXAS



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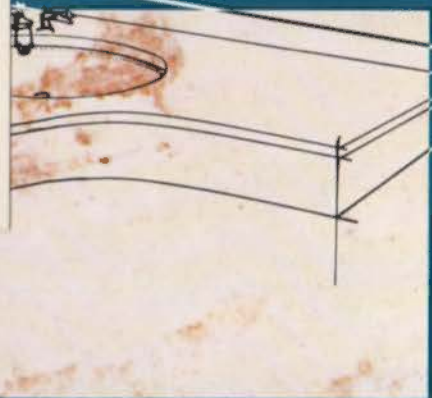
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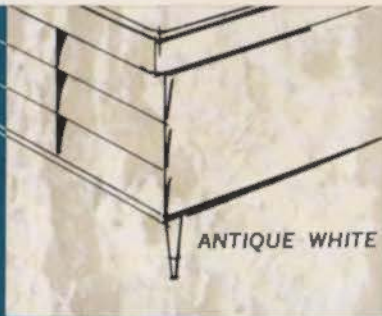
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SCOPE OF WORK: Contractor shall furnish all material, equipment, and services necessary to install Century 'Formulated' Marble.

MATERIALS: The polyester marble shall be Century 'Formulated' Marble by Century Marble Company, Waco, Texas. The material consists of dimensionally stable marble dust and particles, chemically bonded and impregnated with polyester resin, using natural earth pigments for color: the surface coat shall be a minimum of 10 mils acrylic polyester copolymer for a non-porous, acid and stain resistant surface. Size limitation up to 57" by 11' 6", or within handling capability. Color and patterns to be selected from Century Marble Company's color chart or approved samples.

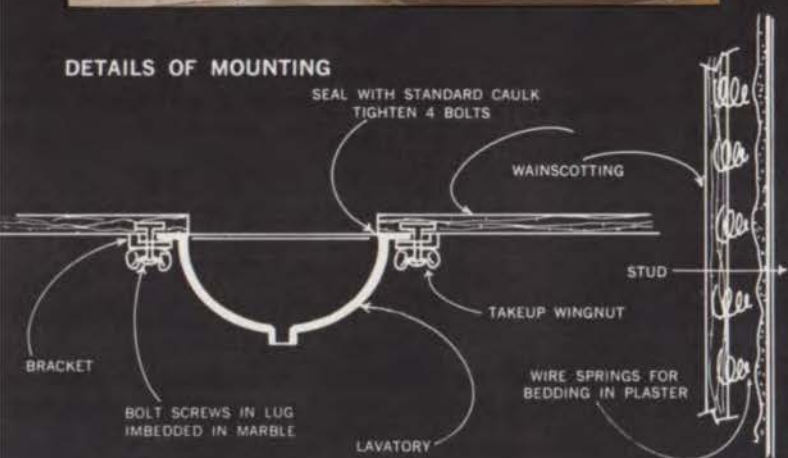
ADHESIVES: Adhesives shall be those normally used in bonding natural marble.

CUTTING & DRILLING: Cutting shall be done with standard masonry saws. Drilling shall be done with sharp bits or hole saws of high speed steel.

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*Lab specs and reports available on request

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SCULPTURE POOL
"GRANDE BAGNANTE NO. 2" BY
EMILIO GRECO, ROME, ITALY



OFFICE RECEPTION—SIMPLE BUT ELEGANT

The Problem

The client, The Bank of the Southwest, wished to build an office tower containing new drive-in banking facilities across the street from its present twenty-eight story bank building. They requested a building that would aesthetically complement and enhance their existing building.

The Site

The site was a portion of a city block (100' x 150') at the corner of Milam and McKinney Streets and located across the street from the present twenty-eight story bank building.

Solution

The twenty-one story office tower rises from a 100-foot by 150-foot site paved with dark brown brick pavers laid in a herringbone pattern and punctuated by a line of oak trees. The tower is sheathed in gray heat absorbing glass and black porcelain enamel accented by vertical "T" mullions in natural aluminum extending the full height of the building.

While the first floor contains the normal amount of pedestrian lobbies and a bank-operated travel service, the major portion of the floor is devoted to the motor bank. Since motor banking business is such an important part of modern banking, the architect and the owner felt that the area serving the motor customer should be as attractive and comfortable as any public area serving a building tenant. With this in mind various innovations were incorporated such as the development of the first air conditioned and heated motor lobby in Houston. Materials surrounding the driving customer are as elegant as those incorporated in the first floor lobby.

The street entrances are accented by metal canopies which are designed as a rigid frame supporting large clear plexiglass inserts. This not only allows good sun penetration but forms an interesting shadow pattern on the brick paving. At the major entrance to the building, a sculpture pond has been incorporated as a setting for Emilio Greco's sculpture "Grande Bagnante No. 2."

The basement contains the bank's data processing department with space for future expansion, an escalator lobby and a connecting tunnel to The Bank of the Southwest.

The rental tower is designed with a central core unit which contains stairs, restrooms, and elevators. This arrangement affords a maximum amount of flexibility for tenant suites. The upper elevator lobbies repeat the use of brick floors and Italian travertine marble walls creating an atmosphere of elegance as well as the feeling of continuity in the use of materials throughout the building. The lighting in these lobbies is effectively achieved through the use of a luminous grid ceiling.

It was felt by the owner and the architect that carpeted public corridors would be a plus factor to the building, aesthetically as well as functionally. This was achieved by locating the electrical trench header duct in tenant rental spaces. Corridors are further enhanced by 9' high walnut doors and special graphics for numbers and tenant names designed by the architect.

From the interior, gray glass panels reach from floor to ceiling. The panels are covered with gray fiberglass casement drapery (a building standard). A considerable amount of time was spent in developing a casement with the proper weave which would eliminate the desired amount of sun and still provide adequate visual transparency. Color was also important in that it was necessary to find a color that would blend with the exterior of the building and be neutral enough (even though gray) that it would not conflict with the colors or fabrics the lessee desired in his space. The final color tone selected was a dark gray which was free of the blue or green tones usually noticeable in fiberglass. This color was achieved after many months of dye tests and research.

The gray glass panels are interrupted visually by a free-standing credenza which circles each floor immediately behind the glass. This credenza is multi-purpose in that it provides a useable storage surface, offers a sense of security and acts as a return air chamber for the exterior zone of the building. The credenza is also lined with fiberglass and is designed so that return air must make two 90° turns through a fiberglass baffle which sound conditions all return air openings at the periphery of the building prior to the air returning into the plenum of the floor below. Pertaining to flexibility, these credenzas are designed on a 5' module with a 3' removable section which provides access space for the 2" plaster tenant partition.



PRIVATE OFFICE AND CONFERENCE ROOM
FURNITURE—CONTEMPORARY AND PERIOD—ENHANCE THE WELL DESIGNED INTERIOR



ESCALATOR LOBBY
SIMPLE MATERIALS—FORCEFUL FORM



**PHOTOS BY HARPER LEIPER STUDIOS
 AND PRESTRIDGE & ROLLINS**

H O N O R A W A R D S P R O G R A M

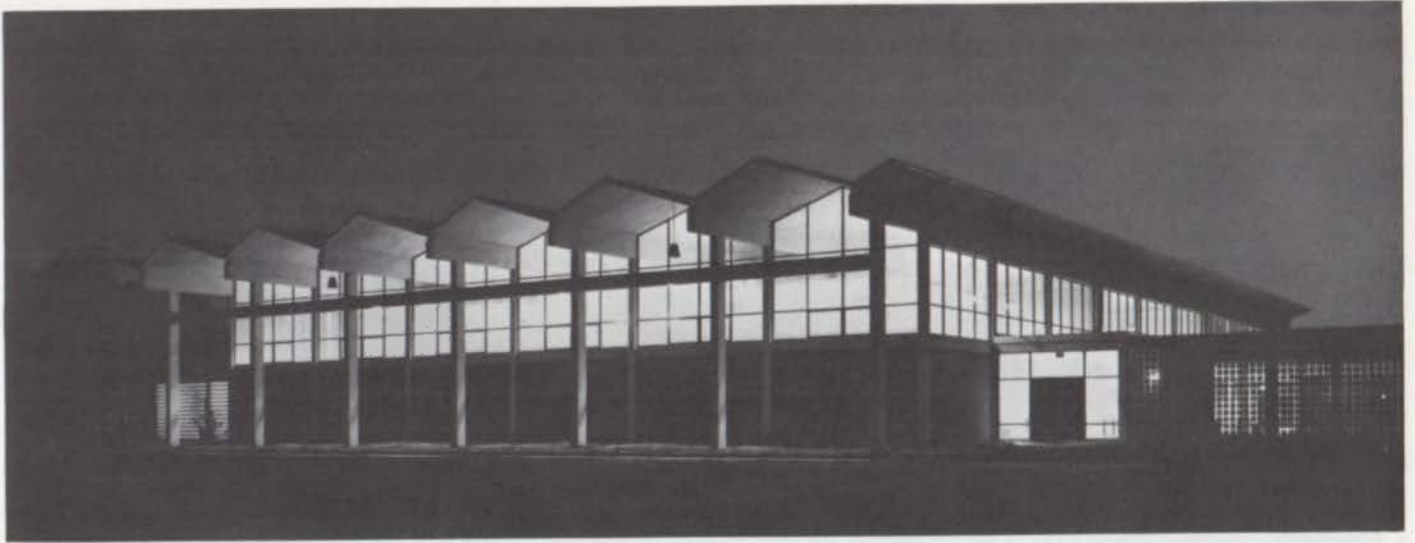
NORTHEAST TEXAS CHAPTER OF THE AMERICAN INSTITUTE OF ARCHITECTS

The Honor Awards Program is a biennial event conducted by the Northeast Texas Chapter of the American Institute of Architects. Buildings from throughout the Chapter Area which extends from Texarkana to Lufkin and the Louisiana border to Palestine, are submitted for consideration. A distinguished jury composed of Houston Architects Walter I. Rolfe and Milton McGinty, and Dallas Architect Herschel Fisher judged this years submissions.



The owners requirements consisted of the design and erection of a 50 unit motel including a convention type central building for the service of small conventions which were to be attracted to the area.

F I R S T H O N O R A W A R D
NAPLES COMMUNITY INN OF AMERICA, INC.
NAPLES, TEXAS
A. DUANE SCOTT, ARCHITECT
LONGVIEW, TEXAS



Program:

Provide a multi-purpose building to house varied college and community activities. The building provides for; athletic and physical educational offices, dressing and shower spaces, spectator areas to seat 3,000, regulation collegiate playing court, P.E. Room.

ROLAND CHATHAM PHOTOS

A W A R D O F M E R I T
 TYLER JUNIOR COLLEGE GYMNASIUM
 TYLER, TEXAS
 E. DAVIS WILCOX, ASSOCIATES, ARCHITECTS
 TYLER, TEXAS



This Longview, Texas, sub-fire station was designed to house two trucks and contain living facilities for two 5-man shifts of firemen. Since the building was to be erected in a residential area, it was requested that the station be of residential scale and sympathetic to the neighborhood.

PHOTOS BY WAYNE FERGUSON

A W A R D O F M E R I T
 SUB-FIRE STATION NO. 6
 LONGVIEW, TEXAS
 ALLEN & GUINN, ARCHITECTS
 LONGVIEW, TEXAS

NORTHEAST TEXAS CHAPTER
AMERICAN INSTITUTE OF ARCHITECTS
HONOR AWARDS PROGRAM

FIRST HONOR AWARD
HIRAM HARRIS RESIDENCE
ALLEN & GUINN ARCHITECTS
LONGVIEW, TEXAS

The Longview, Texas, couple for which this home was designed are late middle age, have no one living with them, and they entertain infrequently. They desired a suite of rooms, with separate bath and air conditioned system, to accommodate friends and relatives who spend short periods of time visiting them. A formal living room and dining room were required for entertaining guests, but an informal living arrangement was desired for their every-day living; hence the Master Bed-Room-Bath Breakfast Room-Kitchen areas compactly arranged and useable without disturbing the balance of the house.

PHOTOS BY WAYNE FERGASON





NORTHEAST TEXAS CHAPTER
AWARDS OF COMMENDATION



To design a low budget 1 story office building to house General Motors Acceptance Corporation, the Owners law offices and an appealing office suite to rent. Each office suite required its own street entrance and identity. And secondary entrance and circulation from each office suite to parking facilities snack bar and toilets. The Architects are Allen & Guinn, Longview, Texas.

This weekend house is another project of A. Snider Original, Inc., who is a successful builder of custom speculative houses. The Architect is George B. Rogers, Marshall, Texas.

The house is located on a gently sloping pine covered site overlooking Lake O' the Pines near Jefferson, Texas. It is in a fast growing area where other unusual houses demanded that this project be unique in design in order to attract buyers in this price range.



The Texas Architectural Foundation offers scholarships in architectural education and sponsors research in the profession.

Contributions may be made as memorials: a remembrance with purpose and dignity.

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Michigan City, Indiana



Architects and Engineers for the Boston City Hall, a joint venture, include the following firms: Architects: Kaitmann, McKinnell & Knowles (design team) and Campbell & Aldrich. Structural Engineers: Wm. J. LeMessurier & Assoc., Inc.

RENAISSANCE IN BOSTON WINNING DESIGN FOR CITY HALL EXPRESSES DARING AND VITALITY

Rising above historic old Scollay Square, the striking façade of this new city hall marks the rebirth of Boston's core city. The unique design, chosen from 256 entries in a nationwide competition, presents dramatically the structural and decorative potential of modern concrete. ■ The 9-story building locates spacious public areas at lower levels, offices on the top floors. In between, ceremonial chambers of varying sizes and shapes are suspended at random levels. The massive concrete columns are cast in place. Their patterned surface texture, derived from the formwork, contrasts effectively with the smooth faces of precast trusses and the frieze of right-angled precast panels. ■ Today, the versatility of modern concrete provides unlimited scope for creativity. In the Boston competition, 7 of the 8 finalists had chosen concrete to express their design concepts.

PORTLAND CEMENT ASSOCIATION

110 East Eighth St., Austin, Texas 78701
An organization to improve and extend the uses of concrete

1965
TEXAS SOCIETY OF ARCHITECTS
ANNUAL MEETING
AUSTIN
NOVEMBER 3, 4, 5, 1965



Night view of this Beaumont, Texas, bank suggests both grace and strength.

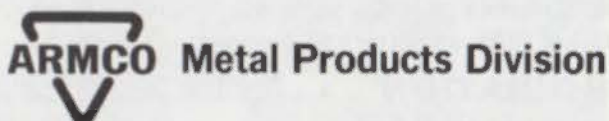
Architects: George L. Ingram & Associates, Beaumont, Texas
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RESYNTHESIZED MARBLE

A NEW CLASS OF BUILDING MATERIAL

The reproduction of marble through the blending of marble dust and thermosetting plastics resins, is creating a versatile new product for use in the building and decorative fields. It affords the long lasting, natural beauty of marble at reasonable cost and has advantages over nature's own product. Though the product has been on the market for less than five years, it has attracted the interest of architects and builders at a rapidly accelerating pace.

Resynthesized marble is known also as 'man-made', 'cultured', 'synthetic,' or 'Formulated' marble. Basically the process is similar from manufacturer to manufacturer, although the technique and quality can vary widely. The manufacturer duplicates the synthesis that occurs in nature substituting a chemical bond for a physical bond.

Marble is usually calcium carbonate of various degrees of purity that nature has combined metamorphically, by heat and pressure, into a soft rock. Since calcium carbonate is notorious for its water absorption and loose structure, it is possible for rain water and surface water to carry various natural pigments of the oxide family, from upper stratas down through the rock structure. This leaching, combined with water-borne minerals from deeply buried magmas, have combined to form many colors and patterns found from one locale to another.

The approach on man made marble is similar in many ways to the process that occurs in nature, except that the calcium carbonate and calcite particles are bound together with resins instead of by heat and pressure alone.

The product is usually composed of about 80% marble dust in various grits and mesh sizes. These are carefully blended with either epoxy or polyester resins, and then tinted with natural earth pigments to various shades and patterns. This technique duplicates the tracing or path of pigments leached into natural stone.

Entrapped air is then removed from the mix, after which catalytic action of the resin binders leads to solidification of the mass to form the stone. Its weight can approximate up to 92% of the natural product.

It should be regarded as a completely new and decorative building product, having many advantages over nature's own product. It is also cutting into and replacing the use of tile and plastic laminates because it has a natural look. Perhaps its greatest attribute is or can be achieved by applying a protective surface to the stone. The use of an acrylic- polyester copolymer, 12 to 15 mils thick, applied to the surface as it is being molded results in a highly polished finish that is inert to almost all inorganic chemicals in moderate concentra-

tions. This copolymer results in a closed cell structure which is not readily stained by most household products, even including lipstick, mustard, alcohols, or inks and dyes. Methyl Ethyl Ketone will normally erase every vestige of stain, even after long standing. Most minor scratches and cigarette stains can be rouged or compounded out by hand using automotive rubbing compounds. This surface will resist inoculation by mold, fungus, or moss.

Physical properties are outstanding, compared to natural marbles. They offer good impact resistance, relatively high tensile strengths (1330 to 4000 psi) and relatively high compressive strengths (9940 psi). They will support high static loads, and have excellent abrasion resistance. Considering that the breakage factor on marble is between 3 and 5%, plastics' strength and resistance to cracking is of more than passing interest.

Up until this date, the use of synthetic marble has been almost entirely in the field of interior applications: marble tops and counters, lavatory tops, lavatory bowls, bath tubs, wainscotings, wall facia, entrances, to name a few.

Considerable research and testing is under way within industry to determine the use in exterior applications. The market on curtain walls and store fronts alone would be considerable, not to mention floor covering. Tests under these conditions take a considerable time to evaluate. The resin manufacturers will determine the expansion into this field based on the success of the binders under exposure to heat, cold, ultra-violet exposure, and wind and rain erosion. Results of laboratory exposure test have been promising, and test panels in outdoor exposure up to four years show no marked change.

To sum up the advantages and features you should expect:

Natural look and appearance

Low maintenance cost- easy to clean- high finish

Homogeneous product- lacking structural flaws

High comparative moduli of strength

Design flexibility- can be custom tailored to shape
Pattern and color can be duplicated

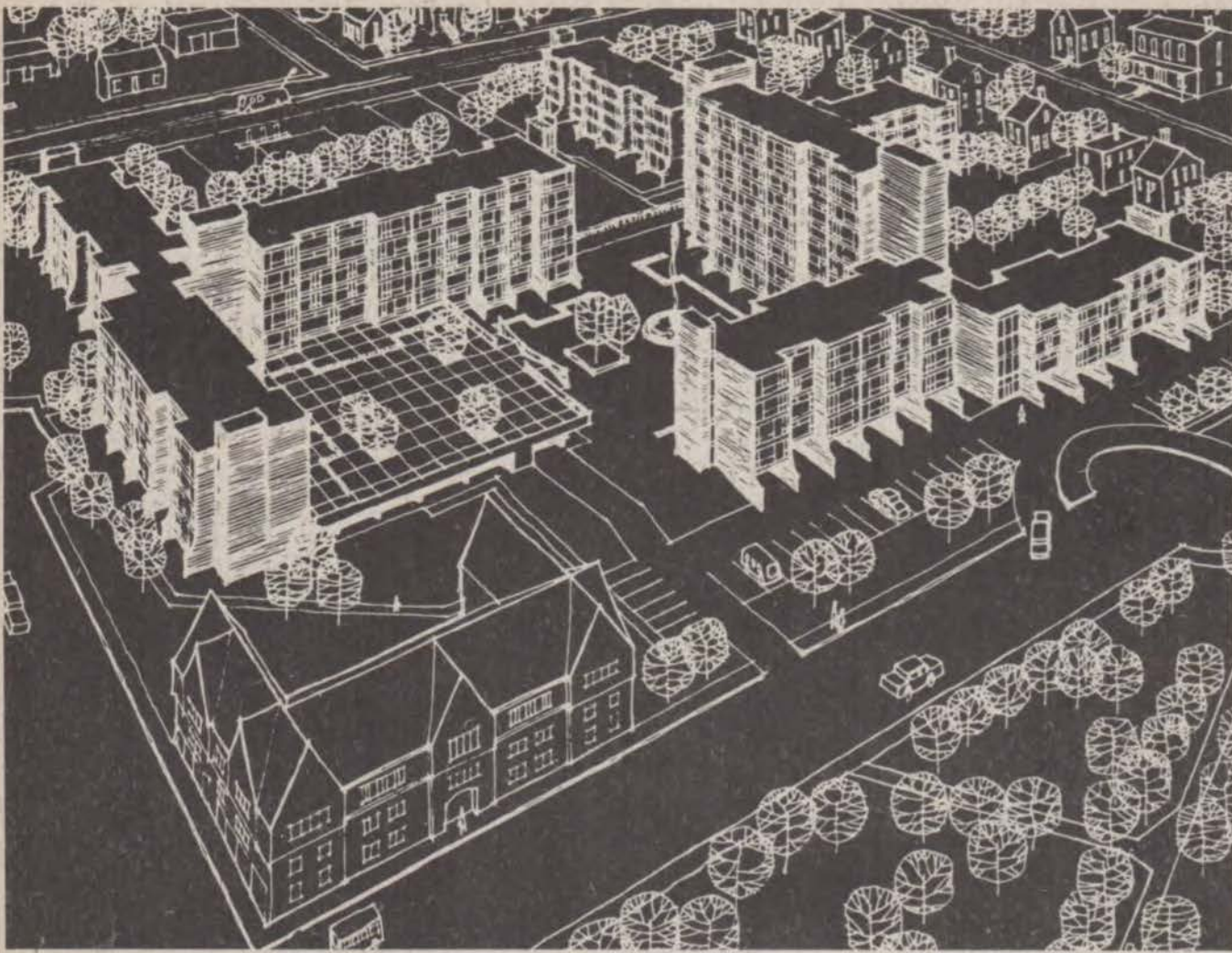
Ease of installation - can be drilled or cut with tools
normally found on the job

Excellent durability resulting in a reasonable comparative cost.

All-in-all, the construction industry has shown an enthusiastic reception to its possibilities for use in the interiors of institutional as well as residential buildings.

William V. Pitt
Century Marble Company
Waco, Texas

TEXAS ARCHITECT
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**CONTEMPORARY
 BEARING WALLS
 BEAT
 STEEL FRAME
 COST
 BY 10%**

PROJECT: Pennley Park Apartments now under construction in Pittsburgh, Pennsylvania, an eight building, 296 apartment complex with 22 commercial units. One nine-story, one seven-story and six five-story buildings. Total floor area 306,000 sq. ft.

DEVELOPER-OWNER: Vernon C. Neal, Inc.

ARCHITECT: Tasso Katselas

COST:

System	Total Project Cost*	Per Sq. Ft.	Relative Cost
With structural steel frame	\$4,680,000	\$15.29	110%
With load-bearing brick walls	4,250,000	13.89	100%
SAVING with load-bearing walls	\$ 430,000**	\$ 1.40	10%

*Including design fees, soil analysis and site work.
 **Structural steel frame system was an additional \$350,000 plus \$80,000 for fire protection of the steel frame.

CONSTRUCTION: All bearing walls are 12 in. thick to seven stories. 16 in. walls are used on the lower two stories of the nine-story building. Floor to floor height is 8 ft.-8 in. Type M mortar used in all masonry. The floor system, costing \$1.35 per sq. ft., is 8 in. precast hollow core plank spanning 21 ft.-6 in.



For information on the design of Contemporary Bearing Walls write, phone or wire.
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