

TEXAS ARCHITECT



SteelPlex Detention Facilities. There Is A Solution.

Forget jail overcrowding.

With SteelPlex Modular Detention Facilities, expanding your existing detention facilities or building completely new complexes becomes quick, easy and economical.

Constructed from plate steel, each unit is built to be durable. Bunks, toilets, even soap dishes are welded into place, eliminating bolts, screws and anchoring devices throughout the entire unit. This greatly reduces maintenance and creates long-term cost savings. Also, because steel is non-porous, it doesn't harbor bacteria like other building materials, including cement and concrete.

SteelPlex modules may be designed as fully self-contained units or used as building components integrated into conventional construction. They can be up and running within 120 days. Plus, each one is manufactured in an environmentally controlled facility, virtually eliminating down-time and the headache of coordinating disciplines.

Call today for more information.

1-800-STLPLEX

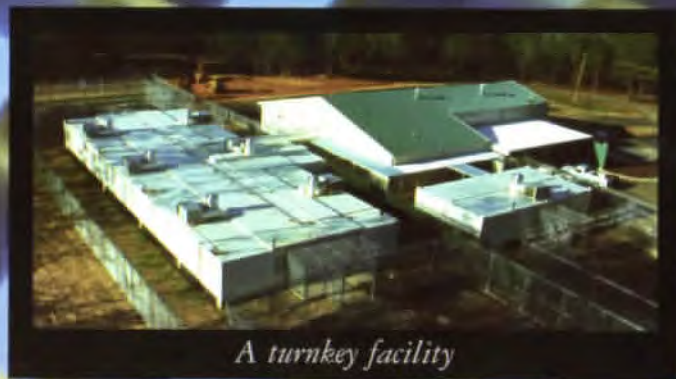
(1-800-785-7539)

FAX: (601) 352-0588

SteelPlex™



From the truck to the ground



A turnkey facility



Day Room



Day Room

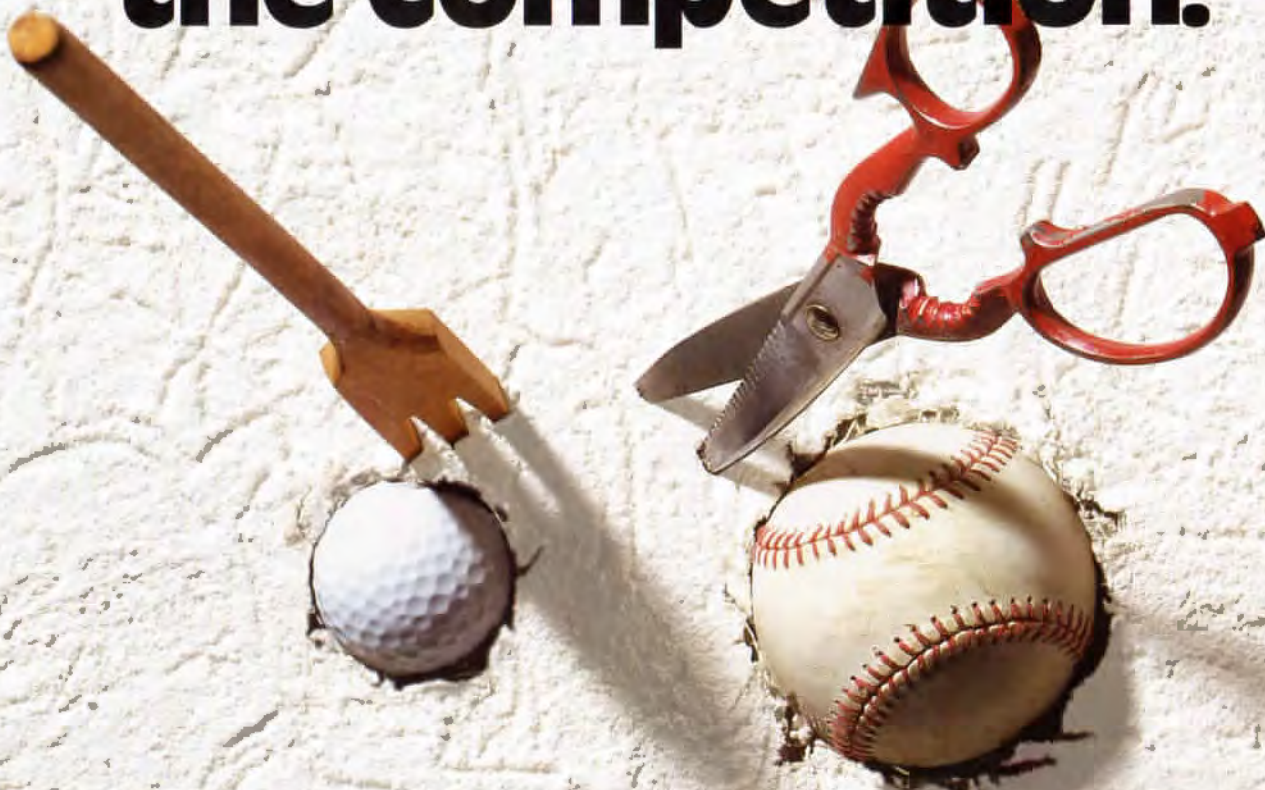
the parthenon, athens, 447-432 b.c.

helvetica?



fuller dyal & stamper
environmental graphic design consultants / team players
larry paul fuller / herman ellis dyal, AIA / steven l. stamper, SEGD
austin / 512.476.7733

We thought we'd take a moment to poke a few holes in the competition.



Synthetic stucco makes a good first impression. Unfortunately it's every impression after that you have to worry about. You see, artificial stucco (EIFS) doesn't stack up too well to golf balls, baseballs and the morning paper. It's not like brick.

Brick is tough. Brick is oblivious to the elements and impervious to objects that commonly fly around

the neighborhood— not to mention pencils, forks and scissors. Brick looks good too. It's maintenance-free, doesn't dent and it lasts. And when you consider that brick cost about the same as "fake stucco," brick is definitely better.

Please call the number below for more information about why brick is all it's stacked up to be.

1 - 8 0 0 - 7 3 3 - 1 8 1 3
SPONSORED BY THE SOUTHWESTERN BRICK COUNCIL

BRICK

ALL IT'S STACKED UP TO BE



On the cover and left: Cockrell Butterfly Center, Houston, by Hoover Architects; photography by Richard Payne, FAIA.

Busque la sinopsis que se encuentra al principio de cada historia principal.

TEXASARCHITECT

FEATURES

PORTFOLIO OF ARCHITECTURE FOR LEISURE

Cockrell Butterfly Center, Houston Hoover Architects, Houston	44
Fiesta Texas Theme Park, San Antonio The Benham Group/JonesKell—A Joint Venture—Architects, San Antonio	48
Forbidden Gardens, Katy Slaney Santana Group, Landscape Architects, Houston	50
Michael's International, Houston Palmer Brook Schooley AIA Architecture and Design, Houston	52

Back to Brown: Adding to the Kimbell 56
Architect and educator George S. Wright argues for letting the Kimbell Art Museum grow from a good very small museum to a very good small museum.

DEPARTMENTS

Editor's note	7
Letters	11
News	12
Of Note	13
Calendar	14
TA Specifier	22
Laws, Regs & Red Tape	24
Special Advertising Sections	
Schools	34
Computers	39
Survey	60
Products	65
Marketplace	66
Archimovies	68
Moorhead and Schmidt on movies set in Italy	



947 Maple Drive was always the prettiest house on the block.
Now it's the only house on the block.

- ◆ O.K., we admit it. We know, and we know you know, not even a brick house is going to stand up to 200 mile an hour winds. ◆ We just wanted to make the point that masonry construction offers outstanding sturdiness and durability along with its other excellent attributes. Like warm and welcoming good looks. Like natural insulating advantages. Like design flexibility and versatility.
- ◆ So whether your greatest concern is outstanding beauty or still standing durability, make it masonry. And make it everlastingly beautiful. ◆ For all the facts about creating with masonry, call or write.



Masonry Institute of Texas
P. O. Box 34583
Houston, Texas 77234
(713) 941-5668

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects, 114 West Seventh, Suite 1400, Austin, Texas 78701. TSA is the official Texas state organization of the American Institute of Architects (David Lancaster, Executive Vice President). Copyright 1995 by the Texas Society of Architects.

Joel Warren Barna **Editor**
 Susan Williamson **Associate Editor**
 \$ \$
 Mark Denton **Associate Publisher**
 Carolyn Baker (512/429-9038) **Advertising Representative**
 Canan Yermen **Circulation Manager**
 Linda Langan **Membership Director**
 Irene Garza **Comptroller**

TSA Publications Committee

C. Mark Seiley, AIA, Dallas (chairman); Dennis W. Clayton, AIA, Lubbock; Lawrence H. Connolly, AIA, Midland; Julius Gribou, AIA, College Station; Martin J. Harms, AIA, Lubbock; Vincent P. Hauser, AIA, Austin; Douglas Koehne, Assoc. AIA, Longview; Shafik I. Rifaat, AIA, Houston; Ed Soltero, AIA, El Paso; Dennis W. Stacy, AIA, Dallas; Dan Wigodsky, AIA, San Antonio; Bill T. Wilson II, AIA, Corpus Christi

Contributing Editors

David Dillon, Dallas; Stephen Fox, Houston; Douglas Harvey, San Antonio; Nestor Infanzón, AIA, Dallas; Lila Knight, Austin; Barbara Koerble, Fort Worth; Gerald Moorhead, FAIA, Houston; Willis Winters, AIA, Dallas; David Woodcock, FAIA, RIBA, College Station

TSA Officers

Tommy Cowan, AIA, Austin, President; Randy Gideon, AIA, Fort Worth, President-Elect; Jan Pitman Blackmon, AIA, Dallas, Vice President; Donna Carter, AIA, Austin, Vice President; Frank Douglas, FAIA, Houston, Vice President; Gabriel Durand-Hollis, AIA, San Antonio, Vice President; R. Nolen Willis, AIA, Houston, Treasurer; Brice Davis, AIA, Longview, Secretary; David Lancaster, Austin, Executive Vice President

TSA Board of Directors by Chapter

James H. Wheeler, FAIA, Abilene Chapter; Gregg Bliss, AIA, Amarillo Chapter; John Nyfeler, AIA, Austin Chapter; Charles Graham, AIA, Brazos Chapter; Jerry Kramer, AIA, Corpus Christi Chapter; Ronald Shaw, AIA, Dallas Chapter; Leonard Nordell, AIA, El Paso Chapter; Aubrey Hallum, AIA, Fort Worth Chapter; Natalie Appel, AIA, Houston Chapter; Rolando Garcia, AIA, Lower Rio Grande Valley Chapter; Michael E. Artheson, AIA, Lubbock Chapter; Diane Meyers, AIA, Northeast Texas Chapter; Gregory M. Davis, AIA, San Antonio Chapter; Dohn LaBiche, AIA, Southeast Texas Chapter; Michael Marrs, AIA, Waco Chapter; David Wayland, AIA, West Texas Chapter; Dick Higgins, AIA, Wichita Falls Chapter; Jim C. Doche, FAIA, Amarillo, and Ronald Skaggs, FAIA, Dallas, AIA Directors; Lee Roy Hahnfeld, FAIA, Fort Worth, TAF Chairman; Martin Harms, AIA, Lubbock, Educator Member; and Lewis Wright, Austin, Public Member

Second-class postage paid at Austin, Texas, and additional mailing offices. **Postmaster:** Send address changes to *Texas Architect*, 114 West Seventh, Suite 1400, Austin, Texas 78701. Phone: (512) 478-7386. Printed in the U.S.A.

Subscription price is \$16 per year for TSA members, \$21 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *Texas Architect* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

Call it Leisure

I HAVE BEEN THINKING a lot recently about leisure time, particularly leisure time shared by adults and children, as I test out some of the options available evenings and weekends in Austin to parents with a five-year-old-son. There is a lot to do: canoeing on the lake, walking, meeting friends to play in the park, movies, and the occasional trip to the library. Later this year I plan excursions to some of the new projects that are presented in this issue: the Cockrell Butterfly Center at the Houston Museum of Natural History, Fiesta Texas, and Forbidden Gardens (I leave Michael's International in Houston off the list, for what I hope are obvious reasons). The rest of the activities fit the pattern for what I (and, I suspect, most parents of young children) want my leisure time with my son to provide: fun in a safe, controlled environment; variety; and a broadening of horizons.

The problem with everything in this list, from my son's point of view, whether it's high-class edutainment, like looking at butterflies against a meticulously created background, or water rides and roller coasters in a weirdly scaled historical recreation, or touring an even stranger recreation of Chinese landscape and urban spaces outside Houston, is that they have too little recognizable content. To him, and to most of the kids his age that I know, a lot of the most important types of experience are organized around an iron triangle: McDonald's, cartoons, and toys, all of which provide content that is tailored to meeting a child's desires, to stimulating and assuaging his curiosities, and even to provoking, then soothing his fears with visions of menace quelled by grandiose power. Recently, McDonald's has been giving away toys that resemble innocent little trucks and airplanes but that pop open at the touch of a finger to reveal staring eyes and rows of fangs. Last year, it was the lion who overcame the stigma of killing his father to become king. The mall stores and supermarkets sell the clothes and lunch kits and snack foods that draw on the toys that look like the cartoons or action shows, and television makes sure that children know about all of them. I am not complaining, and I certainly make sure that there are limits to what we watch and buy. But I am constantly amazed at the fluency with which this system of images and merchandising ploys speaks to my son's imagination, as I am amazed at how the system can sometimes facilitate communication between me and my son on really important matters. Entertainment is colonizing every aspect of American life these days; what was once a problem is now simply an overwhelming fact. Now, at the boundary between adulthood and childhood, there is no respite from leisure.

Joel Warren Barna

UPCOMING ISSUES:

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

JULY/AUG '95 (deadline 16 Apr)

"Affordable Housing"

SEP/OCT '95 (deadline 16 Jun)

"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**

Go Native, Texan! Mesquite: Real Texan



You just can't get more Texan than Mesquite when you're talking about fine wood. The most stable, the most beautiful and the hardest wood that Texas produces. It beats every other wood, domestic or foreign, for workability and finish, too. Tough . . . Elegant . . . Resilient . . . Full of obvious character . . . Very much like the character that Texas has produced in her people! Mesquite, a real wood for real Texans.

Also Pecan, Blackjack Oak, Live Oak, Savannah Oak, Aromatic Red Cedar, Cypress, Sycamore, and many other "Native Texas Woods"

Processors of the Treaty Oak
In the Lost Pines near Bastrop State Park
Call David Miller today: (800) 825-9158

Texas Kiln Products

Circle 106 on the reader inquiry card to get Texas Kiln Products' monthly bulletin, free!



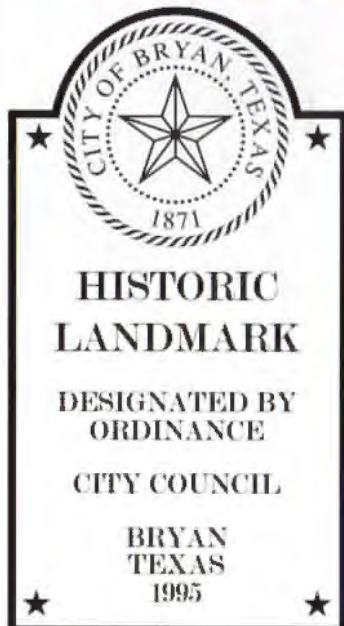
Classical Reproductions

Add a touch of elegance to your next project with large-scale reproductions in the classical style.

1-800-657-1957

Circle 120 on the reader inquiry card

OMC is Making History



- Our skilled craftsmen combine the old world of sand casting with modern technology, to create beautiful bronze, aluminum and brass pieces.
- A cast plaque, letter or logo implies permanence, style and dignity... in today's world as well as tomorrow's.
- So when you want to make your mark in history, remember OMC.

TRY US FOR YOUR CAST LETTERS, PLAQUES AND LOGOS!

- Quick lead times
- Outstanding quality
- Superb customer service

CALL FOR FREE LITERATURE
1-800-488-4662



OMC Industries, Inc.
P.O. Box 3188 Bryan, Texas 77805 409-779-1400 Fax 409-779-4900

Circle 22 on the reader inquiry card

MARKETPLACE

Advertising in Texas Architect's Marketplace is available for \$80 per column inch, one-inch minimum; business cards are \$240. Ads may be line or display. Design and typesetting available at \$10 per column inch for each service. Rates net, not commissionable. Closing date is the 13th of the second month preceding publication date (for example, May 13 for July/August issue). Call 512/478-7386 for details.

Don't Forget Us!

Just because you are moving up, moving out, or simply moving on doesn't mean you have to miss *Texas Architect*. Fill out and return this notice six weeks in advance to 114 W 7th St, #1400, Austin, TX 78701. We'll make sure we move with you!

Please print clearly your new address here.

Name	Company	Address	City, State, Zip Code	Attach mail label from current <i>Texas Architect</i> here.
------	---------	---------	-----------------------	---



The Texas Society

November 2-4, 1995

of Architects 56th

Westin Galleria Hotel, Dallas, Texas

Annual Meeting

Please call 512/478-7386 for more information.

& Exhibition.

Now Available

SBCCI 1994 Standard Codes

NEW COMMON CODE FORMAT

The 1994 editions of the *Standard Codes*™ published by the Southern Building Code Congress International are available. Prices for the new documents are listed below and include postage paid UPS ground shipping. SBCCI offers special options including single code purchases and multiple purchase discounts. Each code comes with a free set of tabs.

Purchasing Option 1—Single Code	Members	Nonmembers
Standard Building Code	\$48	\$72
Standard Plumbing Code, Standard Gas Code, Standard Mechanical Code, Standard Fire Prevention Code	\$38 each.....	\$57 each

Purchasing Option 2—Standard Code Package

All five Standard Codes™ are available as a discount package	Members	Nonmembers
	\$162.....	\$243

Purchasing Option 3—Multiple Purchase Discounts

SBCCI offers discounts for purchasing multiple copies of single codes. We guarantee the best price possible for all members. If you're not sure which package is the most cost effective for your needs, call us and we'll work with you to give you the most for your money. If we don't, we'll give you an additional 10% off.

Number of Copies	Discount
5-15	5%
16-30	10%
31-75	15%
76-more	20%

SBCCI publications and other products are guaranteed to give you 100% satisfaction. Return anything purchased from SBCCI at any time if it proves otherwise. We at SBCCI will replace it, refund your purchase price or credit your charge card, as you wish. We are here to serve you, our members and customers, and we do not want you to have anything from SBCCI that is not completely satisfactory.

Headquarters Office
900 Montclair Road
Birmingham, Alabama
35213-1206
205-591-1853
FAX: 205-592-7001

Southwest Regional Office
3355 Bee Caves Road
Suite 202
Austin, Texas 78746-6673
512-327-8278
FAX: 512-327-8286



Circle 29 on the reader inquiry card

Letters

Trouble with TBAE

I AM AN INTERN ARCHITECT and a graduate of Texas A&M University. I recently completed my internship and applied for eligibility to take the design portion of the licensing exam in December. I was informed that I was ineligible to take the exam because my construction experience did not apply toward my internship. It seems that the Texas Board of Architectural Examiners requires six months of continuous construction experience to get credit. And furthermore, construction experience is given half credit while office work is given full credit.

While in school, faculty and architects with whom I worked encouraged me to gain as much knowledge of the profession as possible. One way to acquire valuable experience was by working in the construction industry. The TBAE obviously thinks otherwise by giving construction experience such little merit in the intern development program.

My construction experience includes work on a high-profile project designed by a mem-

ber architect who is an AIA fellow and who worked closely with the construction crew. I spent weeks hauling plywood and sacks of cement as well as cleaning floors. But I also eventually learned welding, glazing, forming and laying concrete and a multitude of other things that have made me a well-rounded architectural intern. I learned much more about the construction process working in the field than I have sitting in front of a computer in an office.

With the present TBAE rules, student interns may not receive credit for construction work during their summer vacations, but they can get full credit working in the office of an architect. As interns graduate from college, they will be more inclined to look for work in an office. With the yearly ARE exam schedule, most interns will choose to work in an office for full credit than work twice as long in the field. When is the best opportunity for interns to get construction experience?

In the effort to develop better architectural interns, I can not understand why the

Texas Board of Architectural Examiners feels that construction experience is not a valid form of experience for the intern. The NCARB Intern Development Program (IDP), though it does not require construction experience, will allow a limited amount of construction experience at full credit. The State of Texas is actively (if perhaps inadvertently) discouraging an important part of the development of the architect.

*Craig Vaughn, Assoc. AIA
Mayse and Associates, Architects
Dallas*

V I S I O N A R Y

Light on a Grand Scale.

**MASONRY & GLASS
SYSTEMS INC.**

9189-F Winkler
Houston, Texas 77017

Phone: 713/944-9716
Fax: 713/944-1723

San Antonio: 210/654-8441

Toll-Free: 800/677-6393

Master Distributor
of American-Made
PITTSBURGH CORNING
PGGLASSBLOCK®
PRODUCTS



When designing this conservatory, a glass block curved wall seemed to strike a chord with W. Wayne Collins, AIA. Clearly distinctive glass block from Pittsburgh Corning can bring your visions to light, too. Just contact your local distributor.

*Hyma Residence,
Fallbrook, California*

News

A Downtown Plan 12

HOUSTON A comprehensive new plan may make downtown development more attractive.

For the Children 12

AUSTIN Tom Hatch Architects won a competition to design a Texas Children's Memorial.

Of Note 13

Calendar 14

Graphically Speaking 17

AUSTIN Kimberly Kohlhaas won best-of-show honors in the AIA Austin Graphics Competition.

Four winners named 18

EL PASO Four projects were selected as winners in the AIA El Paso design-awards competition.

West Texas Winners 21

ODESSA Seven projects were chosen as winners in the AIA West Texas chapter design-award competition.

Brazos names honorees 21

COLLEGE STATION AIA Brazos honored two individuals and one firm in its annual awards program.

TA SPECIFIER 22

An early start and good communication are the keys to developing hardware specifications with a consultant.

LAWS, REGS & RED TAPE 24

A variety of nonconfrontational approaches to solving disputes may help keep architects out of the courtroom.

A Downtown Plan

HOUSTON A comprehensive new plan for downtown Houston, developed with the support of business and property owners as well as city government and planning experts, will provide a framework for revitalizing the central business district, its organizers say. The Downtown Development Plan, which was announced last August, evaluates the current state of Houston's downtown and provides a realistic assessment of where downtown needs to be in the future, as well as proposals for getting it there.

Since Houston's downtown high-rise building boom ended in the early 1980s, prospects for continued development downtown have been questionable. With increased competition from other parts of the city and a general surplus of office space, possibly for decades to come, more downtown office towers are hardly needed; only 11 percent of the

city's workers have jobs downtown. The CBD has also lost its diversity: Retail shopping, movie theaters, hotels, and residences have been making the flight to city edges since the '60s. Sidewalks have no pedestrian life (shopping and restaurants, geared to the lunch trade of office workers, are in the tunnels) and the whole area is vacant after business hours. The district is perceived to have a crime problem and there are few attractions, other than the convention center and theaters, to draw suburbanites into downtown.

These problems are not unique to Houston; every city faces similar concerns about keeping and restoring vitality to the center city. The essence of the problem is how to bring new life and energy to downtown that will, in turn, support renewed economic development. The key, of course, is people. For

For the Children

AUSTIN Tom Hatch Architects of Austin was selected last fall as the winner of the Texas Children's Memorial design competition sponsored by the Children's Trust Fund of Texas. Second place went to R.B. Klug, AIA, Architects of Austin, while third place went to Collins-Reisenbichler Architects of Dallas.

The project, to be built on a site owned by the Lower Colorado River Authority at the south end of Lake Travis, will memorialize children of Texas who have died as a result of child abuse and neglect, and, sponsors hope, will heighten awareness of such abuse and neglect. The Children's Trust Fund is a state agency dedicated to preventing child abuse in Texas.

The central feature of the winning design is a pair of serpentine walls of rough limestone; inset into one wall is a band of smooth limestone to be carved with names of children who have died as a result of abuse or neglect. Portions of the smooth limestone will be left blank to represent past abuse victims. The naming wall stands straight, while the opposite wall splays outward at the entry, then gradually leans inward, transforming an inviting walk into a seemingly precarious path. The project also includes a contemplative park and garden and a water play area.

Jurors were Michael Garrison and David Heyman, professors of architecture at UT Austin; Alan Taniguchi, former dean of architecture



Rendering by Rodolfo Ybarra

Water cascades down a wall of the planned Texas Children's

Memorial and flows into a trough between the path and the wall.

at Rice University and UT Austin; Luchia Athens, landscape architect, Earth Sky Designs; Mike Walker, architect, LCRA; Jeff Singleton, project manager, LCRA; Dr. Peggy B. Smith, chairperson, Children's Trust Fund; and Mary Alice Brown, Children's Trust Fund.

The winning team at Tom Hatch Architects included Tom Hatch, Michael Antenora, Byron Blattel, Kimberly Kohlhaas, Pauline Lyders-Gustafson, Thea Luong, and Rodolfo Ybarra.

Fundraising will continue through 1995, with groundbreaking planned for early 1996. Interested donors should contact Sarah Winkler at the Children's Trust Fund, 512/458-1281.

Susan Williamson

a city to be alive and healthy, it needs people, especially downtown residents, to create activity and support a diversity of businesses. In fact, recent market studies in Houston indicate a substantial demand for downtown housing at all economic levels.

Traditionally, reluctance to pursue diversified or mixed-use development, in downtown and in the city as a whole, has been based on a lack of predictability about land use. Investors are hesitant to attempt something new without the modicum of control offered by zoning or a comprehensive plan that ensures that neighboring development will be compatible, not detrimental.

The obvious first step to remedying this situation is to create a master plan, based on economic reality and supported by landowners and business and political leaders, that

brings predictability to economic development: not comprehensive planning or zoning imposed from above, but a consensus of desirable goals generated from the ground up.

With this kind of plan as its goal, Houston Management Development Corporation (also known as the Downtown District) was chartered as a public corporation by City Council in 1990 to manage the development planning process; the group began work two years ago. All the major players in downtown are involved: City Council, government agencies, landowners, and large and small businesses, as well as national planning experts. The Downtown Development Plan (DDP) provides a framework for decisions and strategies to guide new investment. The stated mission of the plan is "to harness the power of market trends, build upon current strengths, and op-

imize natural assets to assure that Downtown remains the diversified, vital, prosperous, exciting heart of a growing international city."

Instead of attempting to regulate land use and physical attributes, the Downtown Development Plan suggests broad principles to guide the preparation of the plan's economic management, infrastructure, and physical development components. The recommendations are organized into five strategic areas:

*"Downtown,"
continued on page 16*

Left: Map of downtown Houston shows neighborhood or subdistrict divisions as defined by the new Downtown Development Plan.

OF NOTE

Historic Salvation

Efforts by preservationists and neighborhood groups may have saved Dallas's historic Dr. Pepper building (Thomas, Jameson and Merrill, 1948). Dal-Mac Corporation, which bought the art moderne structure from the FDIC in 1993 (see TA, July/Aug 1993), had planned to demolish it to provide space for a new shopping center. However, the DALLAS MORNING NEWS reported in December that Dal-Mac was negotiating with Barnes & Noble to place a store in the building; Dal-Mac presented the bookstore chain with a renovation proposal developed by Dallas architect Larry Good, FAIA.

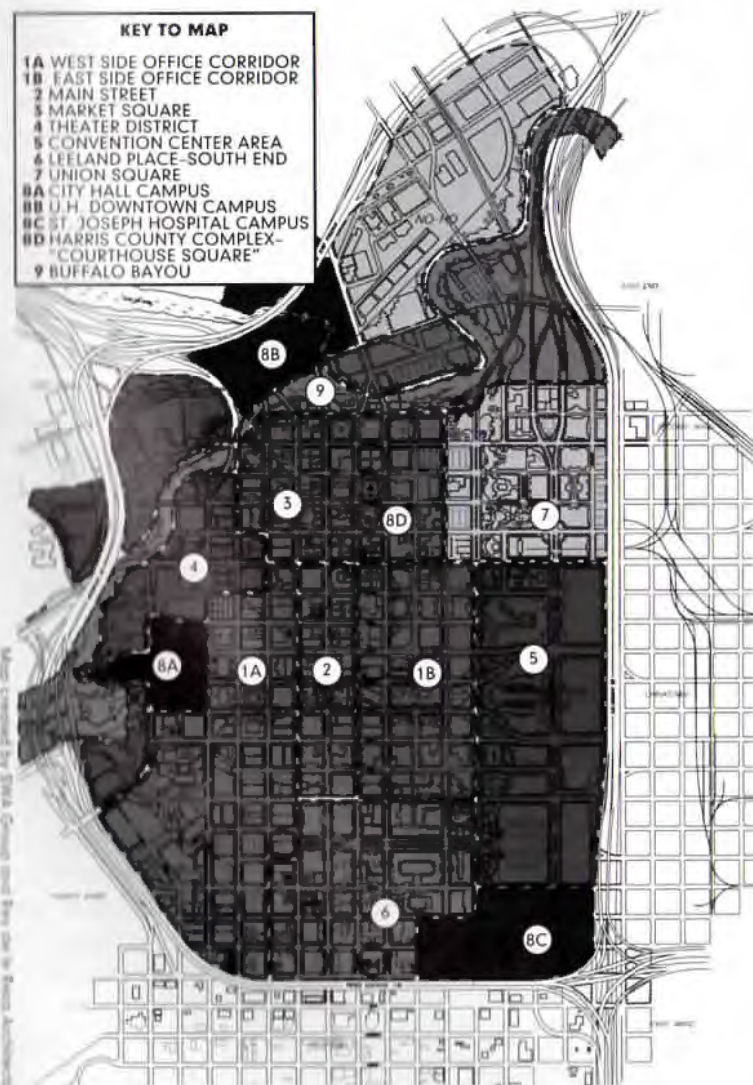
Southern Hospitality

Austin architects Robert Steinbomer and Donna Osborn of Robert Steinbomer & Associates won a 1995 Southern Home Award for their design of a Hill Country-style house in Austin. The house—the winner in the category for new houses from 1,800 to 3,200 square feet—was featured in the February issue of SOUTHERN LIVING magazine, which sponsored the competition.

Hospitality of Another Kind

Dallas-based IDS/B, Inc., recently won the 1994 Interior Design Specialty Award from the American Society of Interior Designers for its design of Mediterraneo, a restaurant in Dallas. The firm was also a finalist in the Gold Key Awards for Excellence in Hospitality Design for the same project.

Texas A&M students win HABS prize
Three students from the Texas A&M College of Architecture were named fourth-place winners in the 1994 Charles E. Peterson Prize competition sponsored by the Historic American Buildings Survey (HABS). Elizabeth Barboza, Christopher May, and Scott Tibiletti won for drawings of the Rowell-Deware Dependency, an historic structure in Jefferson.



CALENDAR

"Seeing is Believing"

New ways of "seeing" architecture by exploring virtual technologies that translate theory and concept into form are the focus of this conference that will feature University of Texas architecture professor Marcos Novak and San Antonio architect Ted Flato as guest speakers. **Monterey Design Conference, Monterey, Calif. (Donalee Hallenbeck, 800/866-7714), March 31-April 2**

"Magic & Mystery"

This year's annual exhibition created and designed for family involvement includes work from 18 local and nationally recognized artists who create a magical and mysterious presence in their art. **The Austin Museum of Art at Laguna Gloria Art Museum, Austin (512/458-8191), through March 26**

Dallas Homes Tour

A private tour of homes recently constructed in Dallas will include designs by Antoine Predock, Steven Holl, Richard Meier, and others. **Friends of Architecture, University of Texas at Austin (Steve Ross, 512/471-1922), April 28-29**

"Treasures of the Sultans"

An exhibition held in conjunction with the Houston International Festival will feature treasures from the Topkapi Palace, including 85 pieces of jewelry, carved ivory, ceremonial armor and weapons, illuminated manuscripts, ceramics, calligraphy, embroidered textiles, and carpets. **Museum of Fine Arts, Houston (713/639-7300), April 25-June 11**

Total Quality Project Management

A one-day "nuts-and-bolts" workshop presents concepts and tools of effective project management for architects, engineers, and interior designers. **Association for Project Managers (312/472-1777), Dallas, May 4**

"Downtown," continued from page 13

- **Services:** Public safety, maintenance, marketing, and other daily needs must be provided to all users of downtown.
- **Economic development:** Information must be compiled and made available to decision makers.
- **Infrastructure:** Solutions must be sought to transportation, utility, and open-space issues that affect the various areas of downtown.
- **Key projects:** Important projects will act as catalysts for further development and economic diversification.
- **Neighborhoods:** Downtown's subdistricts can be incubators for growth, as projects and services are integrated with their needs and potential.

The plan's proposals are organized around the neighborhoods, which, though lacking distinct identities, offer the possibility for a wide range of new development. Two large office cores, east and west of Main Street, will remain the economic heart of downtown; however, the plan identifies a need for restau-

Houston voters rejected zoning last year, but the Downtown Development Plan may be what was really intended as "Houston-style" zoning.

rant and retail development at sidewalk level. Transit options for Main Street itself, which has deteriorated into little more than a long bus stop, must be studied, and office and retail space there restored to usefulness. The historic district around Market Square should be protected and incentives offered to restore the few remaining vestiges of Houston's early years.

Courthouse Square will continue to be the center of legal activity as more jails are built there and city and county courts are expanded. The area around Union Station and the meager warehouse zone to the north are identified as possible locations for a variety of urban housing types. Expansion of the Convention Center is anticipated, as is construction of one or two hotels in the area in the next year. Other entertainment venues could congregate on the eastern edge of downtown.

The southeast corner, known as Leeland Place, is the least developed area within the downtown freeway loop. Medium- to high-density residential projects are feasible there, providing the market base to support further diversification throughout downtown.

The plan includes incentive and business-assistance programs to support improvements in downtown's economy and physical environment. The implementation of the plan will involve three efforts:

- Identifying current initiatives and guiding their implementation to provide maximum coordination with surrounding uses and overall development objectives.
- Focusing on incremental growth in markets such as retail, residential, entertainment, and office activity, by tailoring programs to the needs of those markets.
- Identifying "missing pieces" that can be practically pursued and encouraging their implementation within the broad planning framework.

With the initial concepts and direction of the DDP now in place, HDMC has requested public review and comment on the plan. In response, AIA Houston has organized more than 15 teams of architects to study the various districts of downtown and to come up with ideas for short-term improvements and long-term development. These visions will be published and exhibited later this year. A national symposium is also planned to further the public discussion of planning for downtown Houston.

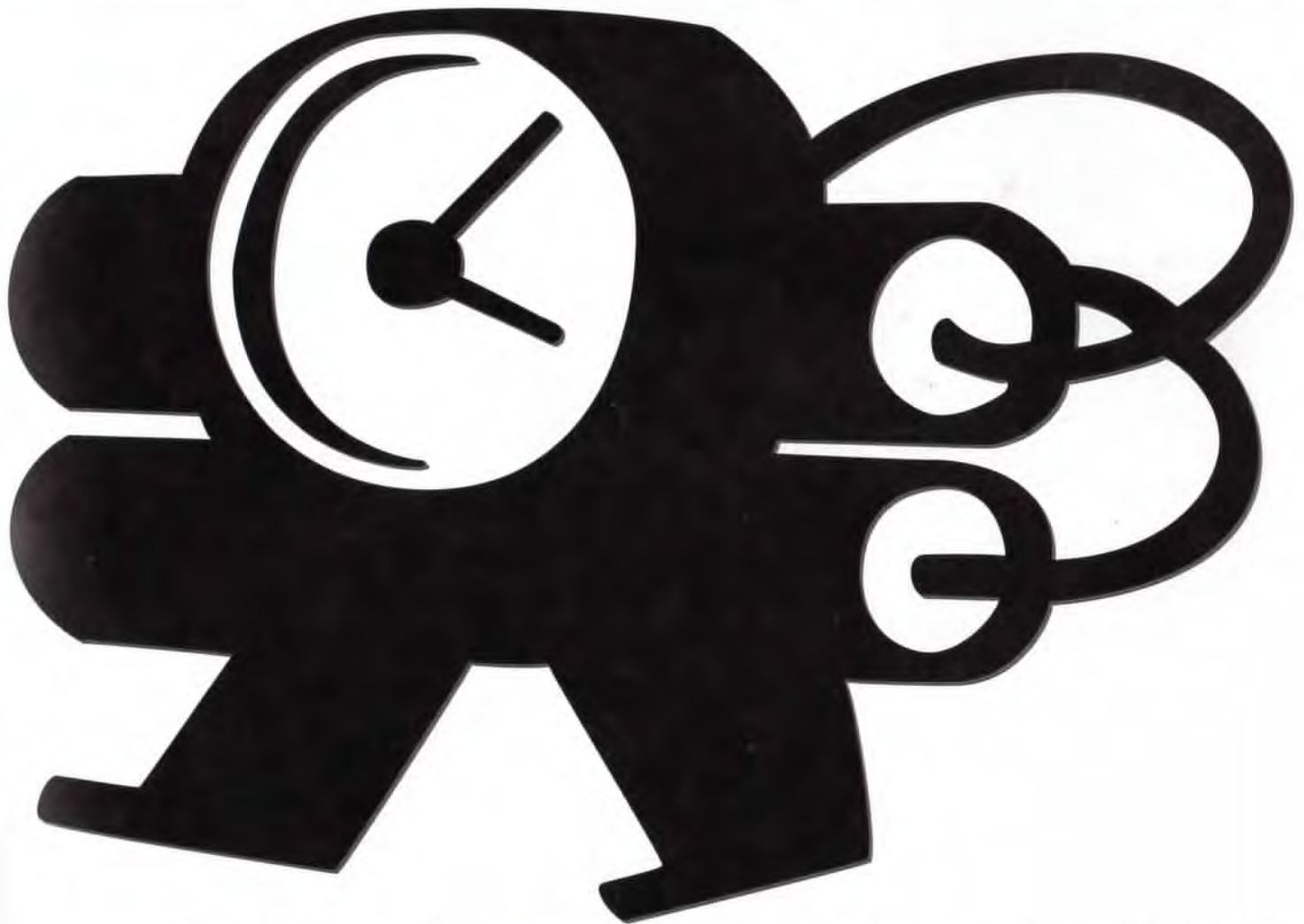
The Downtown Development Plan is not a traditional master plan: It does not prescribe land use or the physical attributes of development. It is more of a performance plan, setting out general goals and suggesting means of implementation.

Houston voters rejected zoning last year, probably for the wrong reasons, but the approach taken with the DDP may be what was really intended as "Houston-style" zoning. The plan has been undertaken from the ground up, beginning with property owners and businesses, and building support and consensus from there. With input from Houston's architects, the plan will take on a visual reality that can create real public excitement. The process will bear close attention.

Gerald Moorhead, FAIA

Gerald Moorhead, FAIA, is a Texas Architect contributing editor.

ATTENTION, ARCHITECTS



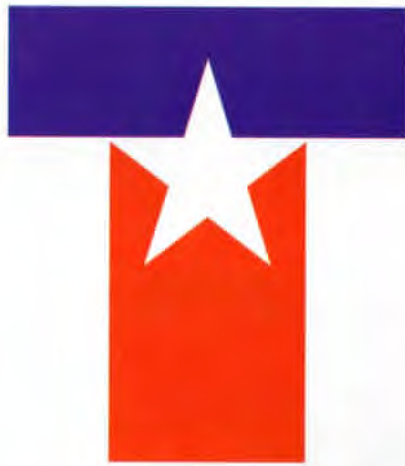
You've still got plenty of time to enter the 1995 TSA Design Awards. Really.

The deadline for the 1995 TSA Design Awards Competition has been changed from June 1 to July 21, 1995.

That means you've got more time to enter the country's premier regional architectural competition.

Now in its 41st year, the TSA Design Awards Competition seeks to recognize outstanding architectural projects by architects who practice in Texas, as well as to promote public awareness of architectural excellence. Three internationally known architects will choose the winners. Projects in General Design, Interior Architecture, Restoration, and Urban Design/Planning completed after Jan. 1, 1989 are eligible. A project completed on or before Dec. 31, 1970 may also be chosen for the 25-Year Award.

See the May/June issue of *Texas Architect* for an entry form and complete rules.



TEXAS SOCIETY OF ARCHITECTS

1995 Honors Program Call for Nominations

Each year since 1971 the Texas Society of Architects has recognized individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification; wildlife conservation; open-space protection; passage of laws protecting the public's health, safety, and welfare; downtown revitalization; preservation of historic buildings and sites; public-school programs emphasizing environmental concerns; museum programs and exhibits about community architecture; and reporting, publications, and articles promoting the appreciation of the built and natural environment.

In addition, the TSA Honors Program recognizes TSA's exceptional members in several categories and distinguished Texas architectural educators and writers for leadership and achievement.

Award Categories

Honorary Membership

Awarded to an individual for long-term association with architects and architecture in providing a better quality of life in Texas.

Citation of Honor

Awarded to groups or organizations whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

Llewelyn W. Pitts Award

Awarded to recognize a TSA member for a lifetime of distinguished leadership and dedication in architecture.

TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and dedicated AIA leader.

Edward J. Romieniec Award

Awarded to recognize an individual architectural educator for outstanding educational contributions.

Awarded in memory of Edward J. Romieniec, FAIA, a former professor and dean of architecture at Texas A&M University and the first recipient of this award. Nominee must be a current or former member of the faculty of one of the seven accredited Texas schools or colleges of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great breadth, influencing a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media.

Awarded in memory of TSA's first executive vice president.

William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership.

Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and leadership and service to the organization and community. Must be an architect member in good standing and an active member of the local AIA chapter for a minimum of two years, not to exceed ten years (40 years of age is a recommended maximum for a nominee).

The nominee should be a role model to the organization with these qualities: goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

Nomination

Each nominee's submissions should include:

1. a completed nomination form;
2. illustrations (photos, publicity releases, other graphic material);
3. letters of recommendation from individuals outside the architectural profession (mandatory for Honorary Members, but limited to five letters; optional for other nominees);
4. letter of recommendation from chapter president (mandatory for Caudill Award; optional for other nominations);
5. two photographs of nominee, one 3" x 5" and one 8" x 10" black and white glossy (mandatory for Honorary Membership, Flowers Award, Pitts Award, Romieniec Award, and Caudill Award).

All material should be enclosed in 8 1/2" x 11" plastic sleeves and submitted in a 3-ring binder. All oversize material should be reduced to fit within sleeves.

Questions may be directed to Gay Patterson at TSA, 512/478-7386.

Selection

The TSA Honors Committee will meet in June to review submissions. After the TSA Board has taken action on the Honors Committee recommendations, winners will be notified by a letter from the TSA President.

Presentation

Awards will be presented during TSA's 56th Annual Meeting at the Westin Galleria Hotel in Dallas, November 3-4, 1995.

Submission Deadline

All nominations must be received in the TSA Office no later than 5:00 p.m. on Thursday, June 1, 1995. Nominations should be sent to:

TSA Honors Committee
c/o Texas Society of Architects
114 West Seventh, Suite 1400
Austin, Texas 78701

Graphically Speaking

AUSTIN Kimberly Kohlhaas, of Tom Hatch Architects, was awarded best-of-show honors in the ninth annual AIA/Austin graphics competition. Jurors for this year's competition were Shin Watanabe, Rebecca Levy, and Kelly Toombs. Watanabe is a Tokyo-based architect and was a visiting critic at the University of Texas. Levy is a freelance journalist and art critic, and Toombs is an Austin-area graphic artist. The jurors selected the winners from among 55 entries.

Kohlhaas's piece, a collection of travel sketches, was produced during an extended trip to Europe that Kohlhaas took after winning the Gabriel Prize last year. The first honor award went to Pauline Lyders-Gustafson and an honorable mention went to Rodolfo Ybarra, both of whom also work at Tom Hatch Architects. Second honors went to University of Texas student Subroto Niyogi, with third honors going to Stephen Dvorak of Moore/Andersson Architects. Sinclair Black, FAIA, and Jim Johnson received honorable mentions.

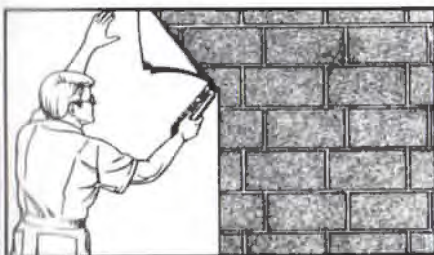
Mark Haladyna



Two of Kimberly Kohlhaas's winning drawings: Towers & Domes,

Florence, Rome, Cluny (top); Roman Coffee Cups (above)

The original "problem wall" covering



FREE SAMPLES

Plaster in a Roll™
and
Faster Plaster™

Class A Fire Rating
Lead Paint Barrier
High Strength
Resists Damage
Long Lasting
No Toxic Waste
Biodegradable

Very Environmentally Friendly

FLEXI-WALL SYSTEMS

P.O. Box 89 • Liberty, SC • 29657
803/843-3104 • 800/843-5394
fax-803/843-9318

Circle 77 on the reader inquiry card



NEW TITE-LOC COPING from Petersen Aluminum Corp.

is now available with a reinforced hold down cleat for FM I-90 approval. When properly installed, this coping system will be unaffected by extreme wind conditions. An innovative new splice plate features a positive sealing mechanism that adds rigidity and insures a weathertight joint. TITE-LOC Coping is available in .040 - .125 aluminum and 24 ga. steel for 6" to 16" thick walls. Finishes include PAC-CLAD Kynar 500® Painted, anodized and acrylic painted. Call 1-800-PAC-CLAD for more information.

Circle 83 on the reader inquiry card

Stephen D. Sprowls, CPCU
President

PLUS
PROFESSIONAL LINES
UNDERWRITING SPECIALISTS, INC.

We've been around—
through boom and bust,
since 1981, providing
continuing professional
advice and support
to help you manage
the risks of your profession.
TSA's source for
professional liability insurance.

Professional Lines Underwriting
Specialists, Inc.

4201 Bee Caves Road,
Suite C-202
Austin, Texas 78746

(512) 328-8395
1 (800) 880-1019

Fax (512) 328-8121

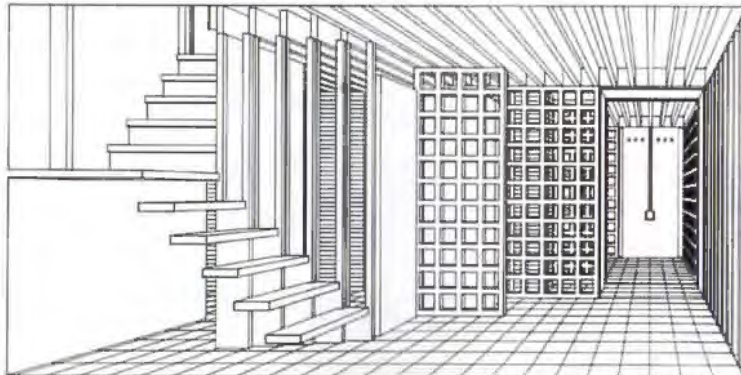
Circle 12 on the reader inquiry card

Four winners named

EL PASO Four projects were recognized in the 1994 AIA El Paso design-awards competition. Jurors were Gary Cunningham, FAIA; Max Levy; and Frank Welch, FAIA, all of Dallas.

Turner Lafving Architects received an honor award for its unbuilt design for the Pallottine Chapel in South Orange, N.J., and a merit award for a Private Residence in Ocean, N.J.

Merit awards went to Perspectiva Architects for the Pebble Hills Police Substation in El Paso and to Alvidrez Associates for the Library/Cafeteria Complex at El Paso High School. MH



Left: Pallottine Chapel drawing

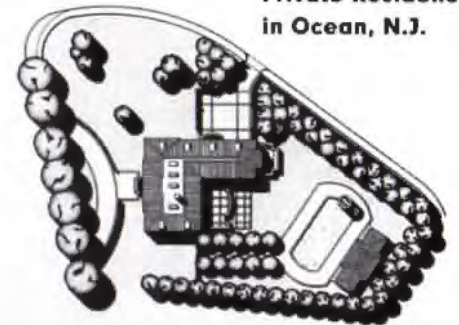
Below far left: Pebble Hills police substation

Below center: El Paso High library/cafeteria complex

Below: site plan, Private Residence in Ocean, N.J.



Bruce Bermon



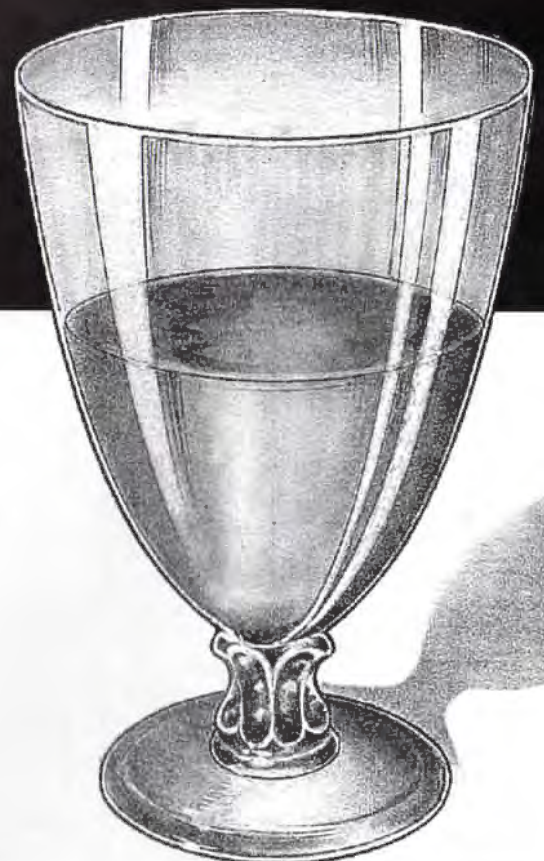
So The Glass Is Starting To Look Half Full!

Now that the economy is starting to turn around isn't it time you considered your insurance needs again? The Texas Society of Architects has a package that delivers what you need at a cost that's probably much more competitive than you might think.

If you let your insurance lapse in the past, let us show you how economical it can be for you to acquire new coverage. And if you already have insurance, we can provide a detailed cost analysis and benefit comparison that just may change your mind about your present plan.

TSA Trust^{INSURANCE}
Making Peace of Mind Affordable

TSA Insurance Trustees
 c/o Acordia Benefit Services of Southern California
 3 Park Plaza, Suite 1200 • Irvine, California 92714
Toll-free 800-854-0491 • Fax 714-752-1568



To Receive Free Product Information

Take advantage of additional information available about products and services advertised in this issue of TEXAS ARCHITECT. Simply fill out the information requested on the adjacent Reader Inquiry Service Card, detach it, and drop it in the mail, postage-paid. We will forward your requests to our advertisers immediately.

MEMBERSHIP INTEREST CARD *Tell me more about TSA/ALA!*

Please contact me about the services and benefits of joining the Texas Society of Architects / American Institute of Architects

Name

Title/Position

Firm/School

Type of Firm

Bus. Address

City/State/Zip

Phone Number

Fax Number

Home Address

Chapter (if known):

- Abilene
- Amarillo
- Austin
- Brazos
- Corpus Christi
- Dallas
- El Paso
- Fort Worth
- Houston
- Lower Rio Grande Valley
- Lubbock
- Northeast Texas
- San Antonio
- Southeast Texas
- Waco
- West Texas
- Wichita Falls

TEXAS
SOCIETY
OF
ARCHITECTS



ESTABLISHED
1939

Build Your Collection

Complete and return the adjacent postage-paid subscription card to receive every issue—all six regular issues, plus a bonus seventh issue, if you prepay. And save at least 13% off the cover price!

SUBSCRIPTION ACTION CARD *Save by Subscribing to TA!*

Start my savings with the next issue of TEXAS ARCHITECT! Please enter my subscription for the terms I've marked below:

- 1 year, 6 issues, \$21 13% off cover (Foreign: \$35/yr., U.S. funds)
- 2 years, 12 issues, \$38 21% off the cover
- Student rate, one-year, \$15 30% off the cover
- Payment enclosed. One free issue on a one-year subscription, 7 in all; or TWO free issues on a two-year subscription, 14 in all.
- Bill me.

Primary business/industry (check only one):

- Architecture or A/E firm
- Engineering firm
- Architectural design (not headed by reg. architect)
- Interior design
- Landscape architecture
- Contractor or builder
- Government
- Commercial/Industrial/Institutional
- College personnel or library
- Architecture student
- Public library, professional club, society, or trade association
- Supplier of building or interior furnishing products
- Other allied to the field

Please specify:

If you are a registered architect, in which state(s) are you registered?

Name

Title/Position

Firm/School

Type of Firm

Mail Address

City/State/Zip

Billing Address (if different from above)

Card expires May 31, 1995. March/April 1995 issue

FREE PRODUCT INFORMATION *Reader Inquiry Service*

Please send free information about the products and services circled below:

Name

Firm/Company

Address

City/State/Zip

Position

Telephone

Please check the appropriate boxes below:

- Job Function:
- Owner/Principal
 - Manager/Dept. Head
 - Staff Architect
 - Project Manager
 - Intern Architect
 - Designer
 - Interior Designer
 - Engineer
 - Client

Do you write or approve product specifications?
 Yes No

Type of Business:

- Architectural or A/E Firm
- Consulting Engineering
- Contractor or Builder
- Commercial, Industrial, or Institutional
- Government Agency
- Interior Design

Information Needed for:

- Current Project
- Future Project
- New Building
- Remodeling

Type of Contact Requested:

- Have your representative call me.
- Send more detailed technical information.
- Send samples or demonstration package.

Please circle your reader inquiry number(s):

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140
141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220
221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240
241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260

I would also like to subscribe to TEXAS ARCHITECT. Please bill me (\$21/6 issues.)

Card expires May 31, 1995. March/April 1995 issue

FREE PRODUCT INFORMATION *Reader Inquiry Service*

Please send free information about the products and services circled below:

Name

Firm/Company

Address

City/State/Zip

Position

Telephone

Please check the appropriate boxes below:

- Job Function:
- Owner/Principal
 - Manager/Dept. Head
 - Staff Architect
 - Project Manager
 - Intern Architect
 - Designer
 - Interior Designer
 - Engineer
 - Client

Do you write or approve product specifications?
 Yes No

Type of Business:

- Architectural or A/E Firm
- Consulting Engineering
- Contractor or Builder
- Commercial, Industrial, or Institutional
- Government Agency
- Interior Design

Information Needed for:

- Current Project
- Future Project
- New Building
- Remodeling

Type of Contact Requested:

- Have your representative call me.
- Send more detailed technical information.
- Send samples or demonstration package.

Please circle your reader inquiry number(s):

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
101	102	103	104	105	106	107	108	109	110	111	112	113	114	115	116	117	118	119	120
121	122	123	124	125	126	127	128	129	130	131	132	133	134	135	136	137	138	139	140
141	142	143	144	145	146	147	148	149	150	151	152	153	154	155	156	157	158	159	160
161	162	163	164	165	166	167	168	169	170	171	172	173	174	175	176	177	178	179	180
181	182	183	184	185	186	187	188	189	190	191	192	193	194	195	196	197	198	199	200
201	202	203	204	205	206	207	208	209	210	211	212	213	214	215	216	217	218	219	220
221	222	223	224	225	226	227	228	229	230	231	232	233	234	235	236	237	238	239	240
241	242	243	244	245	246	247	248	249	250	251	252	253	254	255	256	257	258	259	260

I would also like to subscribe to TEXAS ARCHITECT. Please bill me (\$21/6 issues.)

Card expires May 31, 1995. March/April 1995 issue

TEXASARCHITECT

TEXASARCHITECT

Architecture for Thought

A subscription to TEXAS ARCHITECT brings you up to date and enriches your career with each new issue.

When you take advantage of our free product information service, you can build and update your reference files quickly and easily.

Send in your cards today.



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXAS SOCIETY OF ARCHITECTS

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

TEXASARCHITECT

114 W 7TH ST, STE 1400
AUSTIN, TX 78701-9833

NO POSTAGE
NECESSARY
IF MAILED
IN THE
UNITED STATES



West Texas Winners

ODESSA Eight projects were selected as winners in AIA West Texas' biennial design-awards competition. Jurors James Thomas Ashley, III, of Laredo; W. Mark Gunderson of Fort Worth; and John P. White of Lubbock selected the seven contemporary winners from among 16 entries; a 25-year award winner was selected by chapter members.

Two honor-award winners were selected:



Skylands Wine Cellar in Seal Harbor, Me., by Rhotenberry Wellen Architects, and the Junior League of Midland Headquarters in Midland by Connolly Architects.

Three projects received merit awards: the City of Midland Animal Shelter by Connolly Architects; and the Morgan Residence in Bayfield, Colo., and the Knife Fork & Spoon Table, both by Rhotenberry Wellen Architects.

Two projects received citation awards: the Ector County Coliseum in Odessa by Johnson Seefeldt Architects, and the Connolly House in Midland by Connolly Architects.

The chapter's highest honor, the 25-year award, went to Ireland Elementary School in Odessa, completed in 1960 and designed by Peters & Fields. The project was chosen by the chapter's Odessa-based members; in 1996, when the next chapter awards program is scheduled, the San Angelo members will make the selection. *SIW*



Junior League Headquarters (top left); Shelter (center); Ector County Coliseum (middle row right); Knife Fork & Spoon Table (middle row left); Connolly House (above); Skyland Wine Cellar (right)

Brazos names honorees

COLLEGE STATION AIA Brazos presented three awards at its 1994 awards program. Jurors Ronald Skaggs, FAIA, of HKS Inc., Dallas; Gregory Weiss of SBWV Architects, Houston; and Gerald Bratz of Bratz Architects, Longview, selected the honorees.

John Only Greer, FAIA, was chosen to receive the chapter's Service Award in recognition of his work as an AIA Director representing

Texas, and for constant service to the profession. Holster & Associates was given the Firm Award in recognition of its 18 years of public service and support of AIA programs. The Young Architect Award went to Chad Grauke for his achievements in private practice and his contributions as a chapter leader.

Right: St. Thomas Aquinas Catholic Church in College Station, designed by Holster & Associates



Karen Hillier

Getting Hardware Help

MOST ARCHITECTS shy away from preparing hardware specifications. It just takes one experience in reviewing a contractor's hardware submittal to be totally intimidated by all those mysterious codes and numbers. Fortunately, architectural hardware consultants (AHC) are more than willing to help prepare hardware specifications and schedules. These specialists can lead you through the maze of available products, advise on code changes that affect hardware, solve special applications, and assist in budgeting. Like all consultants, architectural hardware consultants require guidance and direction from the architect.

Start working with the AHC in the early stages of the project, after the overall design, function, and budget have been established. Acquaint the AHC with the building, its intended operation, use, and layout. Discuss the hardware trim design and finish. Make him aware of any special applications and designs that need to be considered. Discuss budget constraints and functional needs of the project. Do building operation requirements dictate heavier-duty hardware while budget constraints allow only light- or medium-duty? Investigate how code requirements and security requirements affect the hardware. Finally, inform the AHC of special preferences that the client may have regarding hardware.

Get an early start

STARTING EARLY allows you to develop the functional needs of the hardware as the project details are developed. If there is a need for custom hardware designs, there will be ample time to produce them. Code requirements affecting the hardware, such as requirements for fire-rated and smoke-control doors, can be identified. Don't be shy about asking the AHC for interpretation of the code as it affects finish hardware. The codes are full of nuances that affect the application of hardware. I always appreciate all the wise counsel I can get in regard to code compliance of finish hardware.

The AHC should guide you in selecting the appropriate quality level and function of hardware consistent with the performance, design, and budget requirements. Don't let him overspecify or underspecify the hardware. In selecting materials with the AHC, make sure that you fully understand the application and use of each type of hardware. If there

is some question as to the appearance, shape, size, or form of an item, ask the AHC to show you a full-size sample. Don't let the appearance of a hardware item become an unpleasant surprise after it has been installed on the project.

Consider product options

WHEN YOU HAVE SETTLED with the AHC on the appropriate hardware, provide the AHC with instructions regarding product options. In other words, should the specifications be written as proprietary, listing only one brand for each item, or must they be "open," with several acceptable brands listed for each item? Or must the specification be written as a completely non-restrictive specification or be based on reference standards without listing any brand names? Make sure the AHC understands the substitution clauses that are included in Divi-

Writing a hardware specification can be less intimidating if you engage the services of a specialist.

sion One of the Project Manual. If the project requires the specifying of several "equal" products for each item, it is important that each one specified is equivalent in function, quality, and design, and are of comparable cost.

When the floor plans are completed with all doors shown and identified, including door swings, and the door schedule and details are about 90 percent complete, then you can proceed to finalize the hardware specifications and schedule with the AHC. Keep in mind that the architect is responsible for the final specification and that the AHC is a consultant and advisor to the architect.

The end product

THE FINAL hardware specification should be developed from the architect's office master or other commonly used master specifications such as MasterSpec or SpecText. In the actual preparation or writing of the hardware specification, the AHC should follow the recommendations of the technical pamphlet on hardware specification writing, "SP-1, Hardware Specification Writing," by William B. McAuliffe, DAHC/CDC, published in 1990 by the Door and Hardware Institute. One of

the most important points made in the pamphlet is that a hardware specification should contain a generic-sets-type schedule and not a detailed hardware schedule like those submitted for approval during construction. A proper hardware specification describes the level of quality and model numbers of the hardware in Part 2-Products, and lists the generic items required to provide the necessary operation of a particular door function or operation in a schedule of hardware sets. The appropriate hardware set number is entered in the door schedule for each door.

Allow for last-minute changes

THE QUICKEST PATH to disaster with a hardware specification is to allow a detailed hardware schedule that lists all the model numbers and brand names to be tacked on to an unedited master specification. The specification and the schedule will be lousy with conflicts.

Using a detailed hardware schedule for a specification, such as those prepared for approval during construction, will not allow for those last-minute minor changes in the plans or door schedule without making major changes to the specification. On the other hand, a last-minute change of a door swing or door size would not change the applicable hardware set scheduled for that door if the generic-sets-type schedule is used.

In summary, follow these procedures in developing hardware specifications with an AHC:

- Begin working with the AHC early in the contract document drawing phase.
- Ensure that the AHC understands your intent regarding performance, function, design, and budget.
- Utilize the AHC's expertise in determining the level of quality of hardware consistent with design, performance, and budget requirements. The final decision should be made by you.
- Obtain the AHC's assistance in determining the code requirements for hardware. He advises, you decide.
- Follow the recommendations of the Door and Hardware Institute technical pamphlet SP-1 in preparing the hardware specifications and schedule.

Weldon Nash, Jr., FCSI

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

Showcase your latest innovations in health care facility design at the 1995 THA Convention & Exhibit Show, June 4-6 in San Antonio. Introduce your firm to the planners and decision-makers for health care facility construction and renovation projects by participating in this exhibit. For information, call 512/465-1013.

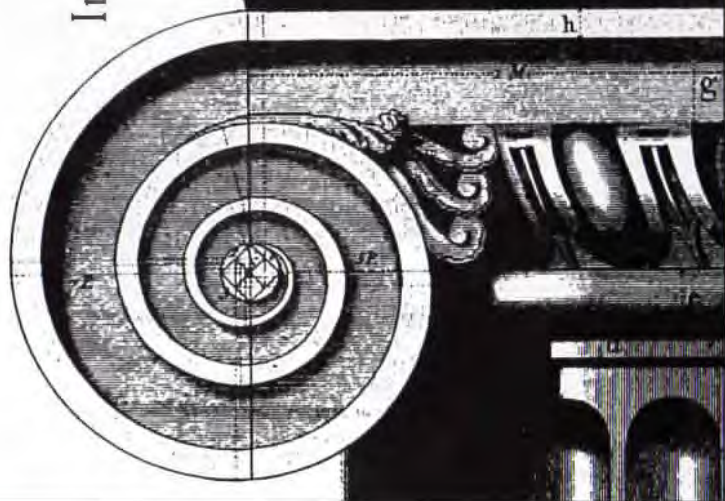
Sponsored by Texas Hospital Association in cooperation with Texas Society of Architects and American Hospital Association



Entry Deadline: April 21, 1995

Invitation To Display

Architecture for Health



Save on Prescription Drugs with the AIA Trust Health Insurance Plans.

While congress and everybody else is talking about fixing the costs of health care, the AIA Trust is doing something about it. With the Caremark prescription drug program, participants in the Trust's plans pay no more than \$12 for medicine, even for a three months supply! Designed for small firms and sole practitioners, plans include a preferred provider hospital network and optional dental coverage.

Call 1-800-343-2972, ext. CACE for a quote.

Premium rates are guaranteed for all of 1995!



AIA Trust
WE'RE ON YOUR SIDE



Beyond the Courtroom

WITH THE COST and interminability of a trek through the court system, we are hearing more about other ways to settle arguments. These methods vary in their cost, in the control of the outcome by the parties themselves (as opposed to third parties), and in the likelihood of opportunity for advantage perceived by the participants.

There is nothing new about alternative dispute resolution. There are, however, some new terms and processes about which design professionals should be informed. Alternative settlement becomes impossible when too much has been invested in assigning blame or defensive posturing, both of which are prerequisites to litigation. The time to try something else is before the suit is filed.

PARTNERING is a formalized dispute avoidance process. With the help of facilitators, the parties agree to take defined steps to establish goals, open channels of communication, and hold regular conferences to defuse problems at the earliest stages when solutions are most attainable. This system has gained prominence through its adoption by public agencies and to a lesser extent by large-scale private building entities. It has demonstrated measurable success on projects that are usually dependent on bureaucratic management teams and public bidding procedures. It is worth noting that the techniques are similar to those informally employed at smaller scale in the private sector for years by competent architects, adequately funded owners, and skilled, fairly compensated contractors.

MEDIATION is the most commonly employed non-adjudicative technique. It has several variations, but, in all cases, the mutual consent of the parties is required to achieve settlement. The mediator is a disinterested third party, paid jointly by both sides. The mediator may be an expert in the field of the dispute, a judge or lawyer with no special knowledge of the issues, or even a person who brings nothing to the table but skill at negotiating. The job of the mediator is to listen to argument and evidence, to point out to each side the risks associated with their position, and to broker settlement offers. Attorneys and experts may be present, but the atmosphere is non-confrontational. All proceedings are confidential and non-discoverable should litigation ensue. Many courts now require mediation before a trial will even be heard, but



Cleburne County Courthouse, photograph by Willis Winners, AIA

most often success occurs before large investments are made in pre-trial discovery.

MINI-TRIAL is a method where a condensed version of the evidence is presented before an arbitration panel, a judge, or even a jury for non-binding conclusions regarding the probable outcome of the dispute. The purpose is to lend leverage to settlement negotiations. Obviously, an investment in expert knowledge and skillful presentation of the issues can improve one's position. Mini-trials, or non-binding arbitration, are not well regarded by architects and contractors who have tried it, perhaps because too much investment is required to obtain a non-binding finding.

EARLY NEUTRAL EVALUATION, sometimes called fact-finding, involves joint employment by the two sides of a neutral expert for the limited purpose of making factual determinations. Such determinations often provide strong impetus to settlement, particularly when the determination is made prior to large investments in legal posturing. The risk is that the facts may be detrimental to your case, will certainly be discovered if litigation proceeds, and will probably carry more weight with the jury than any contrary opinion presented at trial by partisan experts.

DISPUTE REVIEW BOARDS vary widely in their make-up and authority, but can generally be categorized as contractually established panels that provide on-the-fly dispute resolution services. The theory is that they enjoy the mutual confidence of the parties and have early access to the facts and origins

of the problem. If they have some contractual adjudicative authority they are more useful than if they rely solely on moral persuasion.

ARBITRATION is the system familiar to most design professionals. By contract, it can be binding, although there are legal exceptions to that as well. It can also be nearly as expensive and time consuming as litigation when attorneys and experts are fully employed. The obvious advantage is that technical issues are heard and judged by knowledgeable panelists instead of lay juries, thereby giving a better shot at true justice. That advantage may, however, be overrated. Most juries I have observed have finally gotten it about right, even through the smoke and mirrors of the legal system.

All of the alternative systems listed above imply a mutual desire for ostensible fairness, since they require the mutual consent of the parties to implement. They, therefore, offer no solution to frivolous lawsuits or those brought by barratrous lawyers. Nevertheless, we can expect use of these systems to increase as the court system becomes less viable as a means to resolution of common construction civil disagreements. As with any system, formal or informal, fair results still depend upon clearly presented facts without agenda-based science or tactics. **John M. McGinty, FAIA**

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

THE METAL ROOF INSULATION SOLUTION

For Owens Corning's High "R"
Elaminator® outside of Texas,
call 1-800-GET-PINK
(438-7465)

Call for Guide
Specifications,
Our Long List of
Successful Major
Projects, and
Other Information

Energy Blanket of Texas, Inc.

1-800-877-3350 / 210-372-4000

Houston - 713-496-6370

Circle 213 on the reader inquiry card

ALUMINUM ROOFING SPECIALISTS, INC.

"Texas' Leading Metal Roofing Installers"

COUNTRY CEDAR

Aluminum Shakes by Alcoa

HOME CREST

Aluminum Shingles by Alcoa

CUSTOM ROLLFORMED STANDING SEAM

Aluminum and Steel Panels by Aluminum Roofing Specialists

PERMANENT PRESTIGIOUS ENERGY EFFICIENT ROOFING

DFW LOCAL 467-7716 U.S. TOLL FREE 1-800-255-6911 FAX 817-468-9190

Circle 88 on the reader inquiry card

MILLER
NOW OFFERS
TWICE THE

SERVICE SERVICE

DOWNTOWN
501 W. 6TH ST.
AUSTIN, TEXAS
(512) 478-8793

NORTHSIDE
10713 METRIC BLVD.
AUSTIN, TEXAS
(512) 837-8888

SINCE 1920, COMPLETE
SERVICE TO ENGINEERING,
ARCHITECTURAL, AND
ASSOCIATED PROFESSIONS

**MILLER
BLUEPRINT CO.**

Circle 13 on the reader inquiry card



The deadline for the 1995 TSA Design
Awards Competition has moved to
July 21, 1995.



That's right, friends, it's easy. And now
there's no excuse for missing this year's
competition. Just watch for the complete
entry form in the May/June issue of
Texas Architect.

CALL FOR EXHIBITORS
**SCHOOL
ARCHITECTURE
1995**



TEXAS ASSOCIATION
OF SCHOOL BOARDS

TEXAS ASSOCIATION OF
SCHOOL ADMINISTRATORS

35TH JOINT ANNUAL CONVENTION

SEPTEMBER 29-OCTOBER 2, 1995

GEORGE R. BROWN
CONVENTION CENTER
HOUSTON, TEXAS

CALL 800-580-8272 FOR
EXHIBITOR PROSPECTUS.

Special Advertising Section

Case Study: Public Schools

IN THIS SECTION we feature some of the winners of the 1994 Exhibit of School Architecture, a statewide design competition co-sponsored by the Texas Association of School Administrators, the Texas Association of School Boards, and the Texas Society of Architects.

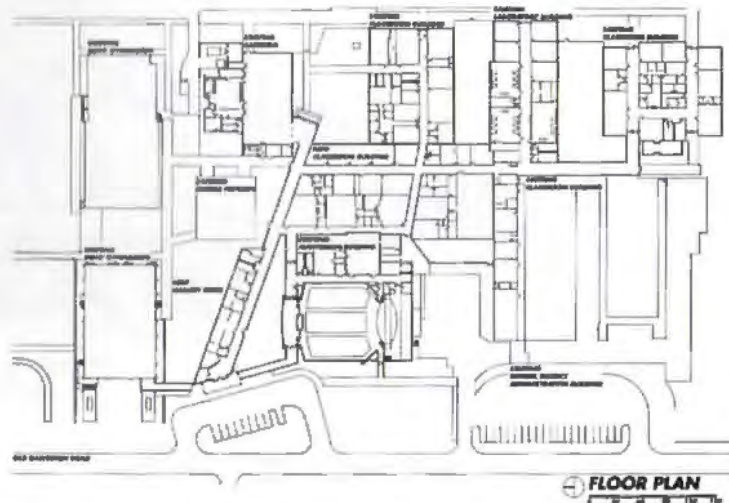
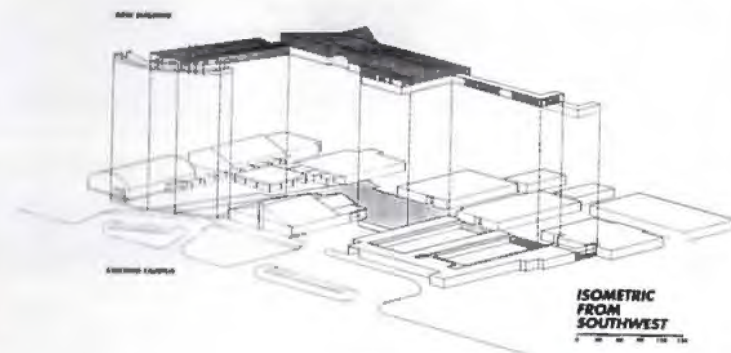
Pearland Junior High School, Pearland

PEARLAND JUNIOR HIGH SCHOOL, by Ray Bailey Architects, Inc., of Houston, received the competition's highest honor, the Caudill Award. In the late 1980s, Pearland ISD's new junior high and high schools were overwhelmed by the district's rising enrollment. To deal with this growth, the district asked the architects to transform the recently abandoned high school into a new junior high, which was accomplished by renovating 83,000 square feet and adding 39,000 square feet of new construction. While work on the existing buildings was limited primarily to building-code issues and new finishes, the new construction unites the nine individual buildings that made up the old school and recasts the image of the entire project.



Resources

Structural steel: Chrismand, Inc.; **arched canopies:** Arch Technology Corp.; **walkway canopies:** Houston Building Products; **glazed CMU:** Featherlite; **brick:** Acme; **metal wall panels:** NCI Building Systems; **gypsum wall panels:** USG Interiors, Inc.; **acoustic wall panels:** Tectum; **entrance doors:** Vistawall; **interior doors:** Laminating, Inc.; **overhead doors:** Overhead Door Company of Houston; **cement:** Gulf Coast Products; **resilient flooring:** Armstrong; **ceramic tile:** American-Olean; **ceiling system:** Armstrong; **roofing:** NCI Building Systems; **waterproofing/sealants:** Gulf States Asphalt, Sika, Tremco; **insulation:** Certainteed; **paint:** Sherwin-Williams; **hinges:** Hager; **locksets:** Best; **closers:** Norton; **panic exits:** Von Duprin; **public address system:** Telecor, Inc.; **signage:** South Texas Graphics; **lighting:** Hubbell, McGraw-Edison, Neoray Lighting, Columbia Lighting, Lightolier; **sinks, lavatories and water closets:** American Standard; **faucets:** Chicago Faucets; **toilet stalls:** Accurate Partitions; **bathroom accessories:** American Specialties; **water fountains:** Elkay Manufacturing Company; **water heaters:** A.O. Smith; **air-conditioning:** Carrier; **environmental controls:** Automated Logic; **carpets:** Monterey; **manufactured wood casework:** Plas-Clad; **casework:** American Desk; **chalkboards:** Tac-Rite, Inc.; **blinds:** Stewart-Hartschorn; **drapery hardware:** Automatic Devices Corp.



CLIENT: Pearland Independent School District
ARCHITECT: Ray Bailey Architects, Inc., Houston
CONTRACTOR: Hale-Mills Construction Company
CONSULTANTS: Walter P. Moore & Associates, Inc., Houston (civil engineering); Cagley, Conti & Jumper, Houston (structural engineering); MAS & Associates, Inc., Houston (mechanical, electrical, and plumbing engineering); Mulhauser/McCleary Associates, Inc., Houston (foodservice consultants)



Tom C. Clark Building, Austin, Texas

Cold Spring Granite Company

202 South Third Avenue, Cold Spring, MN, 56320, 800/551-7502

North Texas

Dan Stauty

214/412-4434, fax-214/412-4339

South Texas

Robert Crownover

210/589-6570, 800/247-2637

fax-210/598-1716

Supplier of fine granite for major Texas public and civic buildings

Circle 26 on the reader inquiry card

PUBLIC SCHOOLS
Special Advertising Section

PC GLASSBLOCK® PRODUCTS



We're your authorized distributor of American-made PC GlassBlock®. We provide design and technical guidance, PC GlassBlock® products and accessory samples, and project quotations. We can handle your project demands confidently, efficiently, and exactly as specified. Our years of experience mean we can help you build with confidence with one of today's most versatile construction materials.

The Glass Block Shop
Master Distributor
214/243-7343 800/777-2107
Fax 214/243-3666

Circle 104 on the reader inquiry card

From Basic Components To Finished Project



NCI makes quality happen. Our broad product selection provides virtually unlimited solutions for the metal construction industry. From simple commercial structures to the most complex architectural design, NCI's exposed fastener panels, standing seam roofing, trim and accessories, and subframing, have been designed and engineered to meet all your construction needs.

NCI products are available in a variety of popular profiles, gauges, finishes and colors.

NCI's dedication to complete customer satisfaction is the reason NCI is one of the fastest growing companies in the metal construction industry. From basic components to finished project, we make quality happen.



CORPORATE: HOUSTON, TX 77041 (800) 356-4416 MIDWEST: MATTOON, IL 61858 (800) 926-5799
EASTERN: CARYVILLE, TN 37714 (800) 753-6242 SOUTH CENTRAL: JACKSON, MS 39212 (800) 467-8885
SOUTHEASTERN: TALLAPOOSA, AL 30176 (800) 552-7233

Circle 51 on the reader inquiry card

TEXAS CLAY

*Building Better Places,
Brick by Brick.*

Texas Clay is proud to have supplied the brick for JPJ Architects' award-winning Brookhaven Intermediate School in Killeen. Please consider Texas Clay for *your* next residential, commercial, or institutional project.

P.O. Box 469
Malakoff, Texas 75148
903/489-1331
Dallas - 214/299-5250
Circle 71 on the reader inquiry card



photos by Richard Payne, FAIA

O'Donnell Middle School, Houston

PBK ARCHITECTS OF HOUSTON received an Honor Award with Distinction for its work on this 1,400-student facility in Houston's Alief Independent School District. The building is defined by a "Main Street" hallway that serves as the spine of the campus.

Academic, administrative, performing arts, library, and multimedia areas are all located along this spine. And as the designated technology center for the Alief ISD, O'Donnell serves as a showcase for the educational opportunities provided by advanced video and data communications. Each classroom is equipped to receive educational broadcasts from satellite and local sources, as well as in-house VCR and compact-disk media.

Pro Max Velvet Latex Enamel Wall Paint. The "Green" Solution for Use in Buildings With Controlled HVAC Systems.

Pro Max Velvet Latex Enamel Wall Paint is the perfect choice for use in occupied buildings with controlled HVAC systems. Pro Max Velvet has one of the lowest VOC levels on the market – less than .6 lbs per gallon – making it one of the most environmentally friendly products available. And because the VOC level is so low, the paint odor is low, too, so there's no need to vacate while work is in progress. For walls, woodwork and cabinets, Pro Max Velvet Latex Enamel is the choice for today. For more information call (800) 492-9400.



Jones-Blair Co.



CLIENT: Alief Independent School District

ARCHITECT: PBK Architects, Inc., Houston

CONTRACTOR: Lee Lewis Construction Company

CONSULTANTS: Jones/Borne/Inc. (structural engineering); R.H. George and Associates, Inc. (mechanical, electrical, and plumbing engineering); Klotz Associates, Inc. (civil engineering)

Resources

Aluminum windows: Kawneer; **entrance doors:** Kawneer; **EPDM single-ply roofing:** Carlisle; **terrazzo:** American Marble Mosaic Company; **carpet:** Collins & Aikman

GAS-FIRED CHILLER/HEATERS: EASY ON THE ENVIRONMENT AND YOUR UTILITY BILLS

Gas-fired double-effect absorption chiller/heaters efficiently provide space cooling and heating with a single, compact unit.

More importantly, these units are easy on the environment. Unlike electric chillers, gas chiller/heaters do not use ozone damaging chlorofluorocarbons (CFCs) or hydrochlorofluorocarbons (HCFCs) as refrigerant.

Because of their effect on the earth's protective ozone layer, production of these substances is being phased out and an excise tax is currently being levied on the use of CFCs.

In addition to being highly efficient, gas-fired chiller/heaters can significantly reduce demand penalty charges incurred by using electricity for air conditioning. And because they both heat and cool, the need for boilers is eliminated.

For efficient space conditioning — now and in the future — rely on gas-fired chiller/heaters.

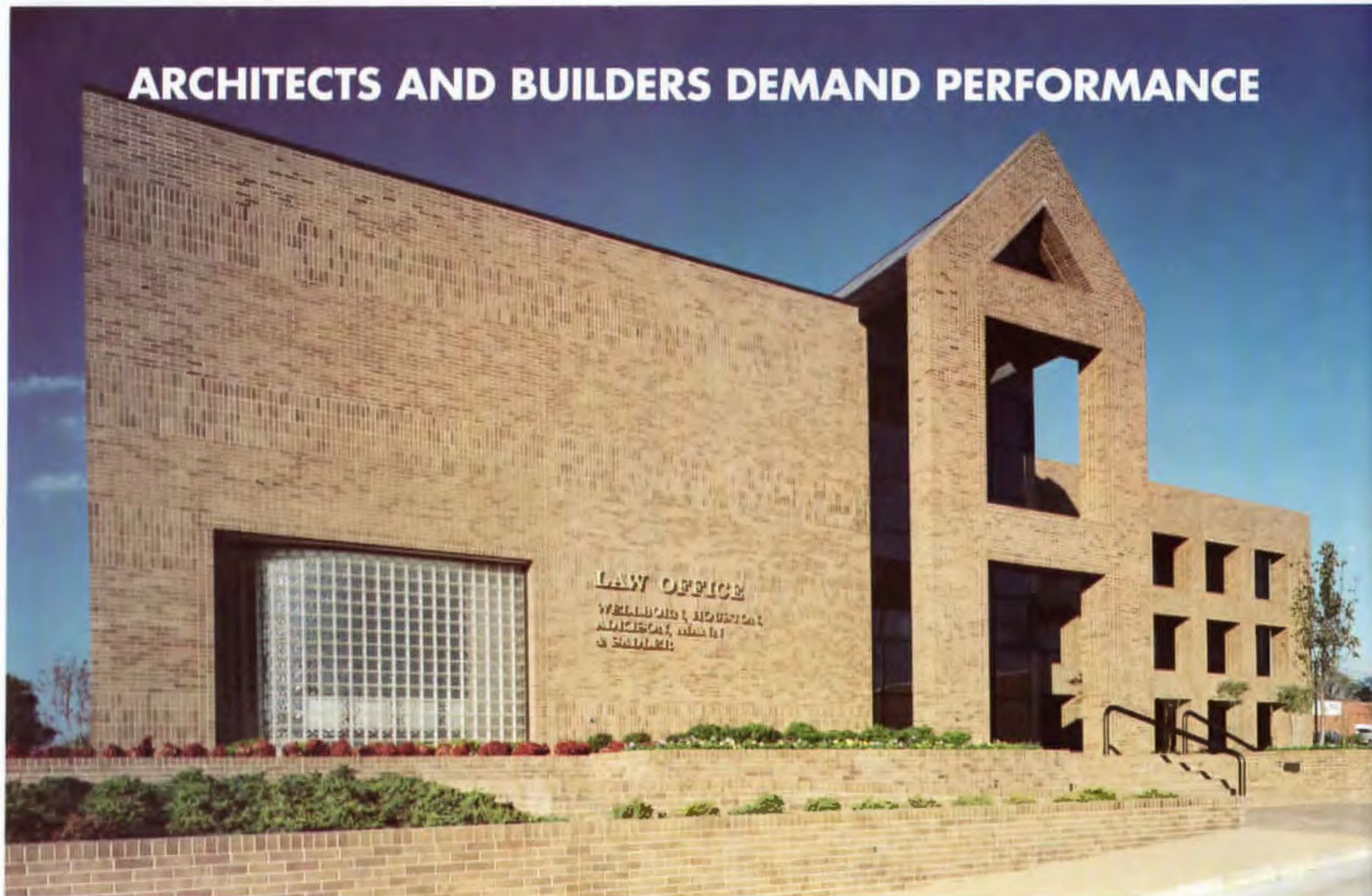
For more information, contact your local gas utility marketing representative.



Texas Gas Utilities

Arkla • Energas • Entex • Lone Star Gas

ARCHITECTS AND BUILDERS DEMAND PERFORMANCE



THE DESIGN PROFESSIONAL'S CHOICE

Boral's Henderson Division products are designed and manufactured to meet or exceed industry standards for both exterior and interior applications. Where tight dimensional tolerances and aesthetic versatility are demanded, our products meet the need.

Our goal is to produce brick which achieve maximum strength and durability, while supplying the designer a wide array of permanent color. Using the finest clay and shale materials, Boral bricks are manufactured through advanced techniques, yielding high quality products compatible with any architectural style and environment.

For over 45 years, architects have relied on Henderson's quality products and excellent sales support through our experienced sales force and extensive distributor network.

Whether structural or veneer, laid in place or panelized, may we suggest consideration of Boral Brick products on your next project.

BORAL BRICK BENEFITS

- Extensive Sales and Support Network
- Quality Raw Materials
- Diverse Manufacturing Capabilities
- Broad Range of Colors
- 45 Years of Experience




BORAL BRICK



Henderson Division

Post Office Box 2110
Henderson, Texas 75653-2110
903/657-3505
FAX 903/657-1195
1-800-443-8507



EMI
CONSULTING ENGINEERS
Estes, McClure & Assoc., Inc.

James D. McClure, P.E.

3608 West Way in Tyler, Texas 75703
Tyler: 903-581-2677 in Louisville: 214-436-5926

Circle 210 on the reader inquiry card

Terrazzo . . . An Investment in Excellence

Poured-in-place terrazzo offers you creative freedom over other flooring materials. At the same time, terrazzo is tough, it stands the test of time, and it can be maintained easily. For more information, technical questions, or the names of terrazzo suppliers near you, please call today:

Southwest Terrazzo Association

P.O. Box 45707
Exchange Park Station
Dallas, TX 75245
Phone (214) 272-8084
Fax (214) 276-4736

Circle 99 on the reader inquiry card



Circle 120 on the reader inquiry card

Super Wall
Graphics by
GRAFFIX Inc.

From elementary to
high school—we do
it all...concept to
completion.
1-800-657-1957

PAC-CLAD®

prefinished galvanized steel & aluminum



Project: St. Paul's Lower School Building
Brooklandville, MD
Architect: Greives & Associates
General Contractor: Henry H. Lewis
Contractors Inc.

Roofing Contractor: Fick Brothers
Color: Arcadia Green
Profile: Integral Standing Seam

- Full Kynar 500®
- 24 ga. steel
- .032 - .080 aluminum
- 24 standard colors
- 20 year non-prorated warranty
- Metal roofing, gravel stops & copings
- UL 90 rated panels
- New PAC-CLAD metallic finishes

For complete information regarding the Petersen Product Line, and to be placed on our mailing list, please give us a call at 1-800-441-8661.

PAC Petersen
Aluminum
Corporation

4295 Hayes Avenue, Tyler, Texas 75707
1-800-441-8661 • FAX: 1-903-581-8592

Other Plant Locations: Elk Grove Village, IL and Annapolis Junction, MD

Circle 83 on the reader inquiry card

Brookhaven Intermediate School, Killeen

BROOKHAVEN INTERMEDIATE SCHOOL, which received an Honor Award for Design Excellence, eliminates overcrowding in several adjacent elementary schools by consolidating 800 students in the fourth and fifth grades. This school, by JPJ Architects, Inc., of Dallas, was the Killeen ISD's first experience with intermediate school planning, and the architects worked with a



committee of 18 teachers and administrators while planning the project.

The resulting configuration consists of four "houses," each made up of two clusters of four enclosed classrooms centered around an art/science activity center, display area, restrooms, and a teachers' planning room. The common areas increase each classroom's resources, foster a team atmosphere among classrooms, and provide teachers with work areas near their rooms. Specialized classrooms are scattered along commonly traveled circulation routes to enhance flexibility.

Resources

Concrete slab: Southern Materials; **reinforcing:** Lofland; **steel frame:** Davis Iron; **structural steel studs:** A&S Manufacturing; **structural OMU:** Texas Building Products; **metal deck:** Wheeling Corrugating Company; **cellular concrete:** W.R. Grace; **brick veneer:** Texas Clay Products; **gypsum board:** United States Gypsum; **ceramic tile:** Dal-Tile; **high building coating:** Tnemec; **aluminum windows:** Peerless; **entrance doors:** Kawneer; **hollow metal doors:** P.W. Metal Products; **plastic laminate doors:** VT Industries; **overhead doors:** Cookson; **carpet:** Mohawk; **rubber base:** Roppe; **vinyl tile:** Azrock; **lay-in ceiling:** Armstrong; **modified bitumen roofing:** Siplast; **metal roofing:** Berridge; **sealants:** Tremco; **insulation:** Owens Corning, VC Industries, Zonolight; **operable partitions:** Hufcor; **hardware:** McKinney, Sargent, Von Duprin; **public address system:** Rouland; **lockers:** Penco; **signage:** The Sign Group; **laboratory and library casework:** Indeco; **plastic laminate casework and millwork:** Terrill Manufacturing; **chalkboards and tackboards:** Peninsular Slate; **elevators:** Dover; **aluminum handrails:** York Metal Fabricators; **lighting:** Lithonia; **lavatories and water closets:** Kohler; **urinals:** Crane; **sinks:** Just, Sloan, Flat; **toilet stalls:** Ampco; **water fountains:** Oasis; **heating/air conditioning:** York; **mini-blinds:** Bali

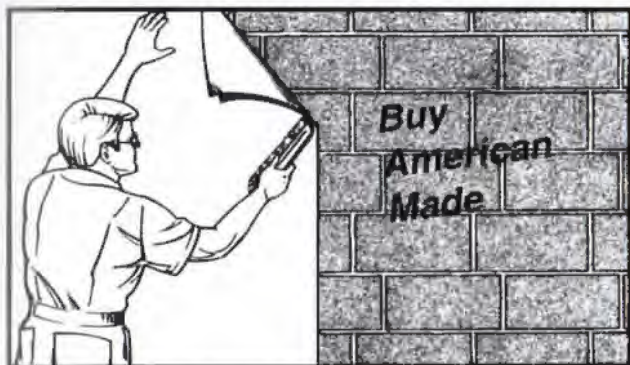


CLIENT: Killeen Independent School District
ARCHITECT: JPJ Architects, Inc., Dallas
CONTRACTOR: Emerson Construction Company, Inc., Temple
CONSULTANTS: Estes, McClure & Associates, Tyler (mechanical, electrical, and plumbing engineering); Ten Eyck, Merritt, Barnett, Pitt, Dallas (structural engineering); H.G. Rice & Company, Inc., Irving (kitchen consultants)

FLEXI-WALL® PLASTER IN A ROLL

The original "problem wall" covering

Meets all safety criteria—write or call for details—installation video, full samples, test data, literature and pricing available from factory. Specifications available on diskette.



FLEXI-WALL SYSTEMS

P.O. Box 89 • Liberty, SC • 29657
803/843-3104 • 800/843-5394 • fax-803/843-9318

Serving government, education, corrections and health care markets for 25 years.

GS Contract # GS-07F-3679A
Circle 77 on the reader inquiry card

MIRROLAC-WB™ Interior/Exterior Waterborne High Gloss and Semi Gloss Enamels



Devoe & Raynolds Co. has introduced **MIRROLAC-WB™ Waterborne Acrylic High Gloss and Semi Gloss Enamels**. They combine the gloss, hardness, adhesion, flow/ leveling and durability of alkyd enamels with the VOC compliance, non-yellowing, low odor, gloss/color retention, fast dry, flexibility and water clean-up of latex enamels. They dry hard and develops adhesion fast, enabling doors, windows, cabinets, shelving, equipment or hand rails to be handled quickly. Their gloss level, adhesion and durability are unique for waterborne enamels. **MIRROLAC-WB Enamels** can be used inside or outside on walls, wood or metal trim, doors, prefinished siding, metal fences, structural steel or storage tanks. For more information contact *Devoe & Raynolds Co., 4000 Dupont Circle, Louisville, KY 40207* or call toll free: 1-800-654-2616. In Texas call *Jack Stout* at (713) 680-3377.

Circle 133 on the reader inquiry card

Sound Solutions That Are Tough. To Resist.

TECTUM ACOUSTICAL WALL AND CEILING PANELS ARE TOUGH. REAL TOUGH. THEY ABSORB SOUND AND ARE ABUSE RESISTANT. EVEN IN THE MOST DEMANDING PUBLIC AND COMMERCIAL ENVIRONMENTS. THEY'LL OUTPERFORM WHEN AND WHERE PERFORMANCE IS NEEDED MOST. AND FOR THOSE APPLICATIONS THAT DEMAND BRAWN AND BEAUTY, PUT FABRI-TOUGH™ WALL PANEL SYSTEM ON THE JOB. FOR ALL YOUR ACOUSTICAL WALL AND CEILING PROJECTS, MAKE THE SOUND CHOICE – TECTUM.



DON'T RESIST. CALL (614)345-9691 NOW.

TECTUM, INC.
P.O. Box 3002

TECTUM
Since 1949

NEWARK, OHIO
43058

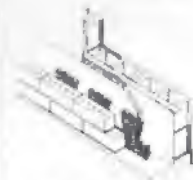
Circle 101 on the reader inquiry card

THE MORTAR NET™

- ABSOLUTELY ELIMINATES WEEP HOLE BLOCKAGE DUE TO MORTAR DROPPINGS •
- ASSURES A SUCCESSFUL FLASHING/ WEEP HOLE SYSTEM* •



The Mortar Net holding mortar droppings from 32 courses of brick (8" wall).



Patent #5230189

- Weep Holes Stay Open—Mortar Net collects mortar droppings *inside* masonry cavity walls
- Fast, Easy Installation—requires no fasteners or adhesives, no special skills or tools

SOLD EXCLUSIVELY IN TEXAS BY:
Hohmann & Barnard, Inc. 1-800-822-5228

FOR TECHNICAL DATA AND A FREE SAMPLE KIT
CALL 1-800-664-6638

*WHEN PROPERLY INSTALLED

Circle 91 on the reader inquiry card



Kleb Intermediate School, Klein

WHEN THE KLEIN ISD asked for a new intermediate school on a narrow strip of land adjacent to Klein High School, Cavitt McKnight Weymouth, of Houston responded with a project that won an Honor Award for Design Excellence. Working around constraints imposed by the narrow site, the architects designed a compact building with two-story academic wings flanking a central resource center. Students circulate from the resource center and classrooms to other parts of the school via a naturally lit, two-story corridor.

The cafeteria (top right) utilizes a fast-food scramble system, with students choosing from seven serving stations—each displaying a different menu and neon signage.



CLIENT: Klein Independent School District

ARCHITECT: Cavitt McKnight Weymouth Inc., Architects, Houston

CONTRACTOR: The Cadence Group, Inc.

CONSULTANTS: JSE Consulting Engineers, Inc. (mechanical, electrical, and plumbing engineering), Jones/Borne/Inc. (structural engineering); American Engineering Company (civil engineering); Frank Clements Associates (food service consultants)

Resources

Structural steel: Jarco Steel; **joists and deck:** Vulcraft; **concrete:** Pioneer Concrete; **reinforcing steel:** Texas Cold Finish Steel; **CMU:** Houston Concrete Products; **skylights:** Skywal; **wood doors:** VT Industries; **overhead doors:** Kinnear; **synthetic rubber floor:** ChemTurf; **terrazzo:** Southern Tile and Terrazzo; **carpet:** Collins and Aikman; **acoustical ceiling:** Armstrong; **single ply roof:** Bond Cote; **metal roof:** Robertson; **paint:** Glidden; **hinges:** Hager; **locksets:** Corbin; **closers:** Norton; **panic exits:** Von Duprin; **kitchen equipment:** Hobert; **lockers:** List Industries; **bleachers:** Hussey Seating Company; **work stations:** PlasClad; **laboratory casework:** American Desk; **elevators:** Dover; **aluminum handrails:** York Metal Fabricators; **lavatories and water closets:** Eljer; **water fountains:** Elkay; **chiller:** York

ymp DAVID C. YORK

York Metal Fabricators, Inc.

ALUMINUM - STAINLESS STEEL - BRASS
GLASS RAILS - PIPE RAILS - PICKET RAILS - CUSTOM HANDRAILS

800-255-4703
405-528-7495
FAX 405-528-7426

27 N.E. 26th St. (73105)
P.O. BOX 18149
OKLAHOMA CITY, OK 73154

*Award-winning
fabricator for
award-winning
schools*

Circle 72 on the reader inquiry card

BORAL BRICKS



Henderson Division

Post Office Box 2110
Henderson, Texas 75653-2110
903/657-3505
FAX 903/657-1195
1-800-443-8507



The Design Professional's Choice

Boral's Henderson Division products are designed and manufactured to meet or exceed industry standards for both exterior and interior applications. Where tight dimensional tolerances and aesthetic versatility are demanded, our products meet the need.

Our goal is to produce brick that achieves maximum strength and durability, while providing the designer a wide array of permanent color. Incorporating the finest clay and shale materials, Boral bricks are manufactured using advanced technologies, yielding high-quality products compatible with any architectural style or environment.

For over 45 years, architects have relied on Henderson's quality products and the excellent sales support provided through our experienced sales staff and extensive distributor network.

Whether structural or veneer, laid-in-place or panelized, please consider Boral Brick products on your next project.

Circle 46 on the reader inquiry card

Jones-Blair Paint Receives High Marks at Bethany Elementary School.

Jones-Blair coatings have passed the durability test at Bethany Elementary School in Plano, TX.

Our high performance commercial coatings are formulated with today's concerns in mind like low or no VOCs and no hazardous fumes while maintaining exceptional durability. Plus, they meet the needs of the commercial painter for excellent touch-up and coverage.

For more information on high performance commercial coatings from Jones-Blair, call

(800) 492-9400



Circle 70 on the reader inquiry card

Terrazzo ... An Investment in Excellence

Poured-in-Place Terrazzo

Design Versatility

Durable

Long Lasting

Easily Maintained



Sports Recreation Center
University of Texas at Austin



Baylor University Medical
Center, Dallas

Southwest Terrazzo Association

P.O. Box 45707, Exchange Park Station

Dallas, TX 75245

Ph. (214) 272-8084 Fax (214) 276-4736

Dallas Convention Center Expansion

Circle 99 on the reader inquiry card

exterior photo by David Stanford



C.F. Brewer High School, Fort Worth

HAHNFELD ASSOCIATES ARCHITECTS/PLANNERS, INC. of Fort Worth received an Honor Award for Design Excellence for their expansion and renovation of C.F. Brewer High School. The new addition, located at the rear of the existing facility, includes ten general classrooms, four computer classrooms, and four science classrooms, as well as art, homemaking, and language labs. The new two-story classroom wing is attached to the existing building by a large atrium space (right), which now serves as a focal point for the sprawling campus.

Renovation of the existing facilities included expanding the cafeteria into an adjacent classroom building and refurbishing all corridors.



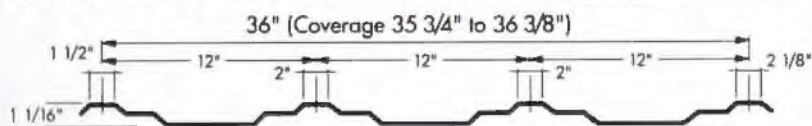
Resources

Concrete: Gifford-Hill; **rebar:** Lofland; **steel frame:** Modular Steel and Manufacturing; **metal studs:** Dietrich, Southwest Metals; **steel beams and bar joists:** SMI Joist; **brick:** Acme Brick; **composite metal panels:** Alucobond; **CMU:** Texas Industries, Inc.; **gypsum:** Gold Bond Building Products; **glass block:** Solaris; **skylights:** Naturalite/EPI; **exterior doors:** Amarlite, Door Pro Systems; **interior doors:** Marlite; **overhead doors:** Atlas Door Corporation; **VCT:** Armstrong; **carpet:** Stratton; **tile:** American Olean; **lay-in ceiling:** Armstrong; **modified bitumen roofing:** Siplast; **sealant:** Tremco; **through-wall flashing:** Dur-O-Wal, Inc.; **insulation:** Owens Corning; **paint:** Glidden; **hinges:** Hager; **locksets:** Russwin; **closers:** Russwin; **panic exits:** Von Duprin; **kickplates:** Tremco; **lockers:** Penco; **plastic laminate millwork:** Wilsonart; **rubber treads:** Roppe; **lavatories:** Norwich, Elkay; **water closets:** Crane; **plumbing fittings:** Kohler, Elkay; **flush valves:** Sloan; **toilet stalls:** Global; **bathroom accessories:** Bradley; **water fountains:** Elkay; **air conditioning:** Carrier; **blinds:** Bali; **chalkboards:** Leizer Board; **tackboard:** Krommenie



interior photos by Michael Lyon

RETRO-R ROOF & WALL PANEL



Retro-R Roof & Wall Panels from NCI...designed for easy one-step, retrofit installation. No separate vapor barrier, no additional sub-framing or structural components, and no material tear-off. Retro-R panels are available in a variety of Kynar 500® colors, as well as unpainted Galvalume® in 29 gauge.



NCI Building Components
6800 Northwinds Drive, Houston, Texas, 77041
1-800-356-4416

Circle 51 on the reader inquiry card

CLIENT: White Settlement Independent School District

ARCHITECT: Hahnfeld Associates

CONTRACTOR: Muckleroy Demoss

CONSULTANTS: Carter & Burgess, Inc. (mechanical, electrical, and plumbing engineering); Metro Engineers, Inc. (structural engineering)

Tectum Fabri-Tough™ Acoustical Panels deliver more than just another pretty face.

In addition to its economical line of high performance wall and ceiling acoustical panels, Tectum Inc. offers customers its exclusive Fabri-Tough™ Wall Panel System. This system combines the same abuse resistance and sound absorption synonymous with Tectum wall panels with an attractive fabric wrap.

"Fabri-Tough works well in environments that ask for a more decorative look," explains Wayne Chester, vice president of sales for Tectum. "And with its tackable surface, they make a great accent to everything from gyms to civic arenas, conference rooms to classrooms."

Tectum Fabri-Tough Panels present a flame spread of 25 or less under the ASTM E84 test method and meet the requirements of the room corner fire test (UBC 42-2 or equivalent). Flexible and easy to mount, Fabri-Tough wall panels come one-inch thick, two feet by a variety of lengths to fit your needs. A wide range of decorator colors are available to coordinate with today's most popular contract furnishings.

For more information on Fabri-Tough or any other Tectum product, call Rebecca Marshall at 614/345-9691.

Circle 101 on the reader inquiry card

TEXAS CLAY

*Building Better Places,
Brick by Brick.*

Texas Clay is proud to have supplied the brick for JPJ Architects' award-winning Brookhaven Intermediate School in Killeen. Please consider Texas Clay for *your* next residential, commercial, or institutional project.

P.O. Box 469
Malakoff, Texas 75148
903/489-1331
Dallas - 214/299-5250
Circle 71 on the reader inquiry card

It's No Mystery...



why throughout the world, designers of stone structures can depend on Cold Spring Granite for the finest in granite products and applications — unsurpassed commitment to quality and service from concept to completion.

Cold Spring Granite
202 S. Third Ave.
Cold Spring,
Minnesota 56320
U.S.A.

1-800-551-7502
Fax (612) 685-8490

Your Local Representative is:

ROBERT CROWNOVER
phone: (210) 598-6570
fax: (210) 598-1716

DAN STAUTY
phone: (214) 412-4434
fax: (214) 412-4339

COLD SPRING
Quarries and fabricators of building stone and memorialization products.

Circle 26 on the reader inquiry card

Find Out Why Architects Specify Owens Corning's **Elaminator®** Over Other Metal Roof Insulation Systems.

THE METAL ROOF INSULATION SOLUTION

For Owens Corning's High "R" **Elaminator®** outside of Texas, call 1-800-GET-PINK (438-7465)

Call for Guide Specifications, Our Long List of Successful Major Projects, and Other Information

Energy Blanket of Texas, Inc.

1-800-877-3350 / 210-372-4000

Houston - 713-496-6370

Circle 213 on the reader inquiry card

WE ANCHOR THE WORLD



Hohmann & Barnard, Inc.

Providing quality masonry reinforcing and accessories for Texas elementary & high schools, colleges & universities.

- LOXALL™ Masonry Reinforcing Systems
- LOXALL™ Masonry Anchors and Ties
- DW-TOX™ Series Drywall Veneer Anchors
- Masonry Flashing & Weep Hole Systems
- Masonry Expansion Joint and Control Joint Systems
- HB Stone Support & Anchor Systems - Design / Engineering / Manufacturing
- The Mortar Net™
- HB Dovetail Slots & Concrete Inserts

Hohmann & Barnard, Inc.

Offices and Manufacturing Facilities
2415 Cold Springs Road
Fort Worth, TX 76106

817/625-9781 • 817/626-3819 (fax)

Circle 90 on the reader inquiry card

Bethany Elementary School, Plano

CORGAN ASSOCIATES, INC. of Dallas received an Honor Award with Distinction for Bethany Elementary School in Plano. At Bethany, the architects managed to design a facility that provides an almost infinite number of teaching spaces and class groupings. The building's layout provides for class sizes ranging from one student to the entire school, allowing educators to mold the space to fit their teaching goals and objectives.



The building consists of five classroom pods arranged off of a large multipurpose room lit by a curving clerestory window (below and below right). Each of the five pods includes an art and science area, restrooms, an outdoor courtyard, and five classrooms with operable partitions for flexibility.

CLIENT: Plano Independent School District

ARCHITECT: Corgan Associates Architects, Dallas

CONTRACTOR: The Cadence Group, Inc.

CONSULTANTS: Reed, Wells, Benson (mechanical, electrical, and plumbing engineering); L.A. Fuess Partners (structural engineering); Shrinkel Rollins (civil engineering); Mulhauser/McCleary Associates, Inc. (foodservice consultants)

Resources

Steel frame: Searcy Steel; **light gauge framing:** A&S Manufacturing; **joists:** Vulcraft; **brick:** Hope Brick; **tile:** American Olean; **interior wall systems:** Duroplex; **windows:** Kawneer; **interior doors:** VT Industries; **carpet:** Mohawk, Suportron; **pavers:** Dal-File; VCT: Armstrong; **rubber base:** Burke; **ceiling tiles and grid:** USG Interiors; **metal roof:** Berbice; **built-up roof:** Manville; **insulation:** Guardian Fiberglass; **operable partitions:** Advanced Equipment; **paint:** Jones-Blair; **hinges:** Hagar; **locksets:** Schlage; **closers:** LCN; **signage:** American Graphics; **acoustic wall panels:** Conwed; **lavatories:** Lustertone; **water closets:** Crane; **flush valves:** Sloan; **water heaters:** PVI; **built-in millwork:** Wilsonart; **projection screens:** Draper



photos by Craig Blackmon, AIA



Special Advertising Section Computers in Architecture



Selecting a CAD Service Bureau

By Kelly B. Nunn

THE NATURE OF ANY BUSINESS is that there will be large, fast-moving projects that require a lot of staff time, and then slow, methodical projects that require less staff time. When work flow increases (the fast and large projects) and you do not need or want to hire permanent drafters, the answer may be to call on a CAD service bureau.

The advantages of using a service bureau include reduced long-term overhead liability and increased short-term production. Having provided AutoCAD services in Texas for five years, I would like to share my experience to help you avoid some of the expensive pitfalls that can occur when utilizing short-

term support services.

A service bureau's ability to quickly adapt to a customer's project parameters is the key to a successful relationship and successful completion of the job. These parameters include a set of company CAD standards as well as the specific project requirements. A sample drawing file from the project is always helpful when determining parameters. While a set of standards is important in any CAD department, the key to success is the implementation of those standards into a project and into daily CAD operations. Before BLADE Technologies starts a project, we obtain a set of CAD standards from the customer and schedule a two-hour work session to go over each standard thoroughly and implement the standards into a prototype drawing file. If a company does not have a set of CAD standards, we spend the work session developing a set of standards, which we turn over to the customer once our work on the project is complete. This process is key in making CAD drawing files produced by a service bureau look and feel like they have been produced in house.

Once you have implemented or developed a set of CAD standards for a service bureau to work with, you need for the service bureau to bid on the work to be produced. Our firm's bidding process takes no longer than one hour and includes a deliverable list along with a "Not To Exceed" price. The

most important skill a CAD service bureau can have is the ability to bid a project realistically. When bidding a project I offer to show new customers our most recently completed project along with its bid sheet, so that they can see that we can complete a project on deadline and under projected "Not To Exceed" bid amounts.

There are two other key elements you should ask for from any service bureau. One is the names of drafters and managers who will be working on your project. It is equally important that you get a single contact name so that instructions are not passed around as your deadline is fast approaching. Second, make certain that there are a number of "check cycles" throughout the project. A "check cycle" should include plots of work completed that will be checked and marked by you to ensure that the drawing files created by the service bureau are representative of your in-house work. BLADE Technologies' standard is to have as many check cycles in the beginning of new projects as possible, so as not to interrupt a fast-approaching deadline in the later stages.

In conclusion, make sure you have a clear definition of the bid document, exact CAD production technique with CAD standards, contact name, and deliverables. It is important to address deliverables and payment before the

"Service Bureau," continued on page 40





Just In Time Bound Documents

PRINTS YOUR DOCUMENTS VIA MODEM...  OR DIRECTLY FROM DISK!

PRINTS COVER STOCK, NCR &  TABS

SCANS PHOTOS  INTO YOUR DOCUMENT

 INTERLEAVES COLOR LASER COPIES

PRINTS A FEW SETS...  OR A LOT

ITS DOCUTECH JUST-IN-TIME PRINTING AT A **LOW**,  **LOW** PRICE

Call (214) 231-7227 Today!



THOMAS REPROGRAPHICS
Graphic Solutions Through Technology

AutoCAD services

800-568-8003

Circle 28 on the reader inquiry card



CAD Graphic Output Technologies

By Don Stewart

AS WE APPROACH the millennium, the evolution of computer-aided-design (CAD) software and hardware has been nothing short of unbelievable. You can open any CAD trade publication and see an amazing array of new products. The proliferation of new CAD products has created a dizzying matrix of choices, and the output devices used in CAD, usually called plotters or printers, have seen a similar explosion.

After you spend hours at your computer designing and editing a project, a hard copy is usually needed for clients or coworkers to review. Ten years ago, you only had two choices for large-format output: a pen plotter or an electrostatic plotter. (Large format, for purposes of this article, means a drawing or rendering that is 22 inches wide or more.) Today you can choose from a wide variety of output devices, because hard-copy CAD graphic output can now be done using any of the following technologies: pen or pen/pencil; direct thermal; electrostatic or laser; and ink jet.

Pen/pencil plotters are the old reliable output method. They are inexpensive and can do color plots. There are still over 1,000,000 of them being used.

Direct-thermal plotter manufacturers have targeted the electrostatic market where high volumes of plotting are done each month. They are fast, user-friendly, and require little maintenance.

Electrostatic and laser plotters are expensive to maintain, at least \$1,000 per month, and require constant user attention. However, they are the fastest technology in situations where hundreds or thousands of plots are done each month.

In the last four years, one technology has emerged as the front runner. Led by Hewlett-Packard and ENCAD, ink-jet technology is sweeping the CAD industry. In recent weeks, CalComp and Summagraphics (Houston Instruments) have announced their entry into the ink-jet arena, and it has been estimated that ink-jet plotters will account for 75 percent of total plotter purchases by 1996. Ink-jet

Output Cost Analysis				
Plotter Type	Media Type			
	Bond	Premium Bond	Vellum	Film (clear or matte)
HP 220/600 Ink Jet CalComp TechJet Monochrome	\$0.65	\$0.79	\$1.91	\$7.10
HP650C Ink Jet Color Monochrome	N/A	\$1.50	\$2.25	\$7.10
	\$0.65	\$0.79	\$1.91	\$7.10
Pen Plotter	\$0.55	\$0.65	\$1.65	\$5.45
Electrostatic Color Monochrome	N/A	\$1.55	\$1.80	\$11.50
	\$0.45	\$1.25	\$1.50	\$10.50
Direct Thermal	\$1.35	\$1.80	\$2.40	\$9.05

* Costs shown are for standard 36" x 48" E-size mechanical drawings.

plotters are fast, reliable, user-friendly, and economical. The output quality is better than laser, electrostatic, or direct thermal. Pen plotters, however, do still hold a slight edge in line quality.

Once you have made the decision to buy a plotter or printer for output purposes, the next decision to be made is what media is best for the application. The table shown above compares the approximate cost per drawing for technology types and media.

It is worth making a special note here about ink-jet media. The media for ink-jet plotters (paper, vellums, and films) have been designed to work specifically on ink-jet devices, and the media you use, in conjunction with the inks, need to be compatible. Using the wrong media can cause the ink to run, bleed, fade, pool, or not dry for days. When dealing with output media, try to remember the philosophy, "It doesn't matter if it's free. If it doesn't work, it costs too much."

After putting a great deal of care and forethought into the purchase of your CAD output equipment, be sure to give equal attention to the supplies that will be used on it. Choose a company that knows

the products, understands your applications, and can match the correct equipment and media.

Don Stewart is the President and CEO of Plotter Supplies, Inc., and has 25 years of experience in the plotter hardware and supply industry

"Service Bureau," continued from page 39

project begins. The worst possible scenario is for you to have to wait for plots because a service bureau will not turn over drawing files until they receive final payment. Our policy is for the customer to sign our bid document as an understanding of CAD deliverables and "Not To Exceed" amount, then when our work is complete we deliver drawing files. Our company motto is: "Provide fast, efficient and affordable CAD services and be flexible to the customer's changing needs."

Kelly Nunn's Austin-based company, BLADE Technologies, Inc., has been providing fast, efficient, and affordable AutoCAD Services in Texas for five years.



Now your plan review and code compliance tasks
can be faster, easier, with...

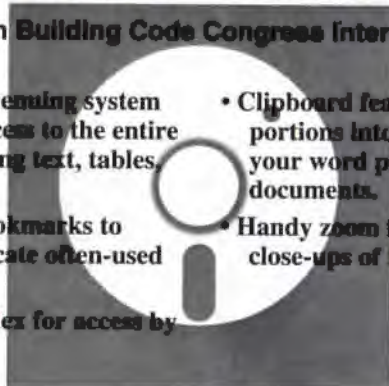
The 1991 Standard Building Code and 1992 CABO One and
Two Family Dwelling Code on PC-compatible diskettes

Introducing . . .

Standard Search™

by Southern Building Code Congress International, Inc.

- Convenient menuing system gives you access to the entire code, including text, tables, and figures
- Electronic bookmarks to mark and locate often-used portions
- Electronic index for access by keyword.
- Clipboard feature to copy portions into your word processing documents.
- Handy zoom feature for close-ups of figures



Standard Search™ \$149 each for SBCCI members; \$224 for nonmembers
Call now, (205) 591-1853
900 Montclair Road • Birmingham, AL 35213-1206

Circle 29 on the reader inquiry card



PLOTTER SUPPLIES, INC.

Graphic Output Specialists (303) 450-2900 P.O. Box 330010
(800) 365-3305 10475 Irma Dr. #2
Fax (303) 450-0926 Denver, CO 80233

Plotter Supplies, Inc.
is

Proud to be associated with
Texas Society of Architects

Plotter Supplies, Incorporated is headquartered in Denver, Colorado with an office in Ft. Worth, Texas. PSI is dedicated to serving your graphic output needs in both supplies and hardware. With over 10,000 supply items, PSI is your same day or next day One Stop Supplies Shop for:

Ink Jet	Engineering Copier
Direct Thermal	Diazo (Blue/Blackline)
Electrostatic	Laser
Pen Plotter	Thermal Transfer

For your Hardware needs, PSI is an authorized dealer for:

Hewlett Packard	IBM
CalComp	Xerox Engineering Systems
Summagraphics	Mitsubishi

Call PSI at (817) 294-8625 in Ft. Worth or (800) 365-3305 ext. 133 to inquire about products or place an order. See what a difference service, quality and knowledge can make.

Circle 100 on the reader inquiry card

CAD PRINTING FAST!

- ▶ LASER REPLACES DIAZO
- ▶ EVERY PRINT AN ORIGINAL
- ▶ PRINTS FROM CAD/PLOT FILES
- ▶ 400-24x36 PRINTS PER HOUR
- ▶ PRINTS ON BOND, VELLUM OR MYLAR

SPECIFICATION PRINTING FAST!

- ▶ 8,000 PAGES PER HOUR
- ▶ EVERY PRINT AN ORIGINAL (600 DPI)
- ▶ PRINTS FROM DISK OR HARDCOPIES
- ▶ ON-LINE DOCUMENT STORAGE
- ▶ PRINTS & INSERTS COVERS, TABS, NCR
- ▶ VARIETY OF BINDING OPTIONS

AND YOU NEVER HAVE
TO LEAVE YOUR OFFICE!

SEND FILES ELECTRONICALLY
VIA TR-NET, OUR COMPLETE
COMMUNICATION SYSTEM



CALL THE TECHNOLOGY
EXPERTS TODAY!
(214) 231-7227

**THOMAS
REPROGRAPHICS**
Graphic Solutions Through Technology

Circle 146 on the reader inquiry card



Architects + High Tech

By George T. Middleton, AIA, CSI

ARCHITECTS WHO ADD the right high-tech software and hardware (some of it portable) to the "tools" of their profession can be more responsive to their clients and more competitive in today's technology-oriented marketplace.

American Institute of Architects (AIA) figures show that 50 percent of architectural firms are using CAD software. Architects use 2D programs primarily for drafting, though increasingly they are relying on them for designing as well. 3D CAD packages are generally utilized for modeling and "walk-throughs." CAD viewings or printouts can go a long way towards helping clients understand an architect's vision of their needs.

Offices with more than one work station that use CAD software should consider tying two or more computers together in a LAN—local area network. This way, several architects working on common projects can easily and quickly update or refer to common files, or share software, including specifying software.

CD-ROMs can provide prodigious amounts of data and graphics on one disc. Software packages on CD-ROM featuring electronic catalogs and CAD drawings of construction systems, product specifications, and related technical articles and manuals, are now available. Using this new technology, architects can paste data or drawings into files created with other applications.

For example, U.S. Gypsum Company has introduced an updated ver-

sion of its product information and specification software, USG ACTION, on CD-ROM. It provides building professionals quick access to detailed data, drawings, and specification information on company products and systems.

A notebook computer and a lightweight, full-functioning flexible digitizer provide architects on the go with a way to accurately modify or change designs fast. CalComp's EstiMat, for example, which comes in D and E sizes, with either a cordless pen or puck as an input device, rolls up for portability. Used in conjunction with CAD software, it allows for direct entry of digitized drawings on-site or in a client's office on a laptop.

Basic hardware, like a fax/modem and a page scanner, make communications and revisions almost instantaneous. With a fax/modem in your computer, you can fax layout designs without printing them out first, thus speeding up the "design and approval" process and offering the opportunity for quick and efficient reaction to feedback.

Scanners also deserve a front and center spot in a busy office. You can scan cuts from brochures or catalogs and hand-sketched plans and elevations with either small hand-held or standard-sized full-page flatbed scanners. The more costly large-format units are a much better match for architectural plans. The large-scale units can scan sheets up to 36 inches wide in one pass and offer a direct means of efficient file management and retrieval.

Scanning is an excellent way to store plans, especially of completed projects. If the plans are slated for archiving, you can store them as is, as raster images right off the scanner. If you anticipate manipulating the plans in AutoCAD or other programs that use vector graphics, there is another step. You have to convert the plans to vector images, which maintain the original level of resolution, even when you zoom in and out. At any rate, scan with the best quality, cleanest drawing you have on hand. The digital images will be accessible by anyone who logs on to your office computer or LAN.

Though the digitally stored drawings save tremendously on physical office space, the sorted files still take up a lot of computer disc space and so should be compressed. (The federal government's CALS Group 4 specification—already making inroads as a scanning standard—compresses the file twenty times.)

For jobsite photos, you can also think "digital." Architects can use a relatively inexpensive digital camera, such as Logitech's Fotoman Plus Digital camera, as another means of passing on information quickly. Photos are "instant" in the true sense—no film, no developing. You can photograph original site conditions, maintain a visual daily or weekly dossier of work in progress, and record jobsite problems, then download the images onto your computer. Architects can utilize the images in a variety of applications or transfer them by either fax or modem to appropriate interested parties.

All these cutting-edge, time-saving, and productivity-enhancing computer tools are likely to become the norm soon enough. Put into action now, they will fast become strong, silent partners in any busy architect's office.

George Middleton, AIA, CSI, is the director of technical marketing for United States Gypsum Company. He is a licensed architect and holds a Master of Architecture degree from the University of Illinois.

AutoCAD
services

800-568-8003

Circle 28 on the reader inquiry card



TEXAS ARCHITECT

Simulations

LOOK AROUND: The architecture of leisure, with its characteristic strategies of illusion and replication, is colonizing one social institution after another.

Once-astonishing sights are no longer amazing, dotting the strip and shopping mall as well as the museum and the amusement park. Pre-dynastic China. Mayan Central America. German and Hispanic buildings from 19th-century Texas. A vision of the future where men can relax into the roles of the past.

The really amazing thing is that the buildings themselves are getting lighter and thinner. Some lightweight steel framing, some EIFS, some cleverly shaped drywall, and a bit of clever planning, and you can have a replica, or a least a sort of convincing reminder, of nearly anything.

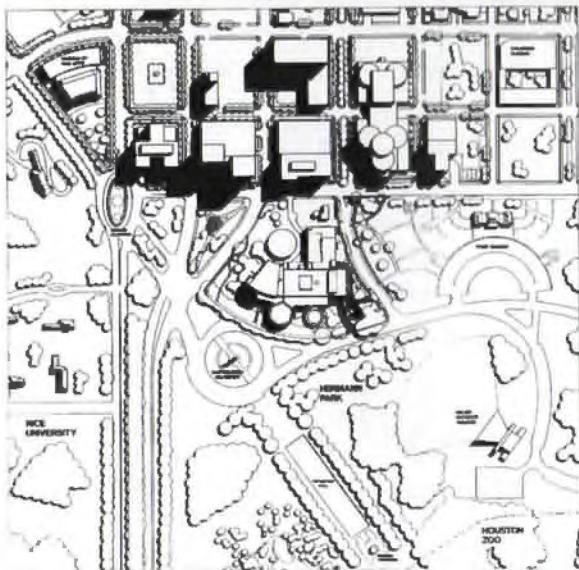


Butterfly House

By Gerald Moorhead, FAIA

SHAPED something like a huge butterfly net, the lacy conical structure of the Cockrell Butterfly Center at the Houston Museum of Natural History is a tropical-rain-forest habitat for thousands of brightly colored insects. Rising to a height of 75 feet, the delicately framed greenhouse is the first butterfly habitat of its kind in the U.S.; it attracts nearly 4,000 visitors per day.

The pavilion is part of a 65,000-square-foot expansion, designed by Hoover Architects (formerly Hoover & Furr Architects), that completes the second phase of the Museum of Natural History's current master plan. The original museum (George Pierce-Abel Pierce, architects; Staub, Rather, and Howze, associated architects) was built in 1964. It consists of a travertine-sheathed exhibition building forming a background to several geometric pavilions ranged along the facade that fronts nearby Hermann Park. A round, domed planetarium came first, followed by the hexagonal IMAX theater in 1989 (Hoover & Furr). The glazed cone of the butterfly center abuts new radially shaped exhibition space, built as part of the phase-two expansion, that



Above: site plan





follows the curve of Hermann Circle Drive, forming a hinge that will connect existing buildings to future additions.

Approaching the Cockrell Butterfly Center through the museum's grand entrance hall, the visitor is directed by a circuitous downward route into a damp cave, emerging under a waterfall into the well of the cone. The heat and moisture, oppressive even to weathered Houstonians, are necessary to support not only the butterflies but also the lush vegetation that provides their diet. Almost all of the several thousand butterflies on display, which live only a few weeks, are currently purchased from tropical countries around the world and shipped to the center as larvae. Special greenhouses atop the center's nearby parking garage will permit staff to eventually hatch up to 20 percent of the needed stock.

A spiraling circulation pattern leads the visitor up from the cave and pool, through a rain forest of real and artificial trees, winding around a flowery butterfly meadow and continuing up to an elevated overlook. The more entranced one becomes with

these fluttering, fragile creatures, the less aware one is of the structured enclosure.

Design of the Butterfly Center's structural system had to allow for resisting Class-5 hurricane winds; at the same time, the design had to minimize shading, since both butterflies and plants need maximum light. In addition, the structure had to be "butterfly friendly": By using tubular sections and a tension chord bracing technique in the steel framing, the architects kept the number of sharp edges and flight obstructions to a minimum. The sloped perimeter trusses and radial roof trusses are connected by a compression ring. Special care was taken in the painting and assembly of the structure to protect the steel from the long-term effects of high humidity in the pavilion. Because of this care, the Cockrell Butterfly Center will give visitors a long-term chance to see a remarkable display of some fascinating, short-lived creatures. **TA**

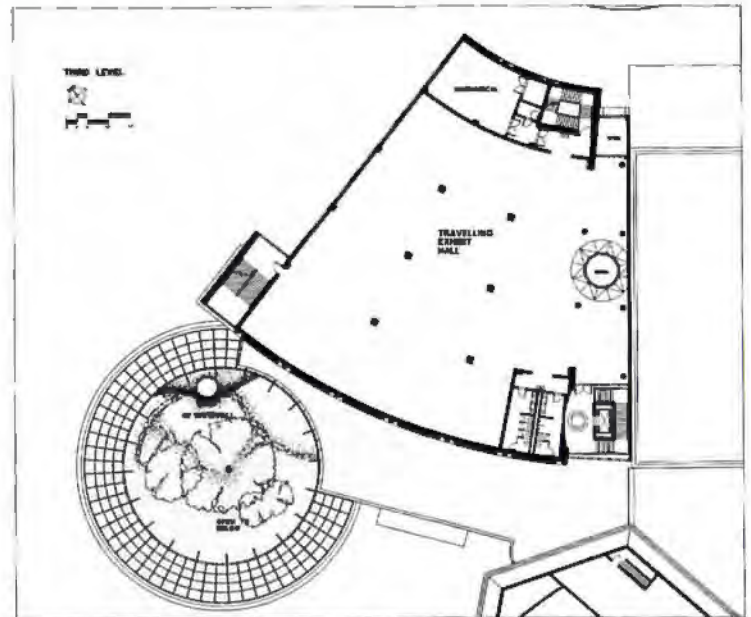
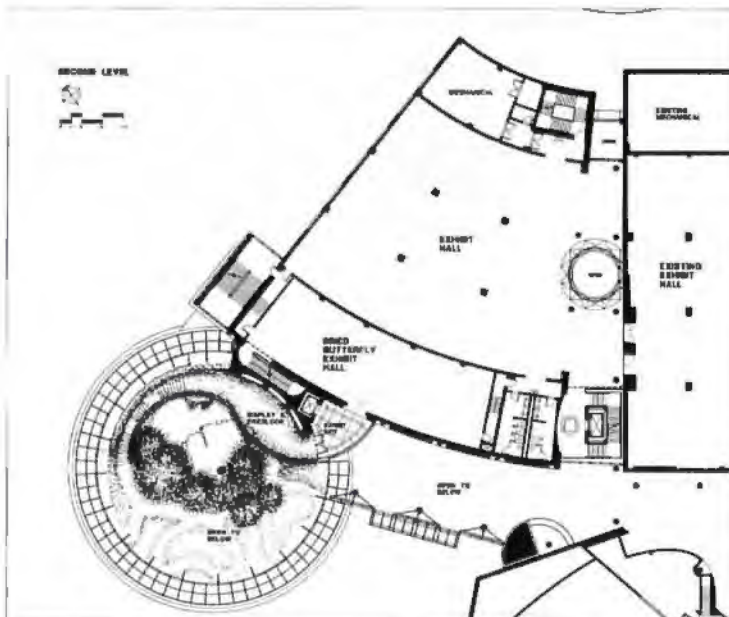
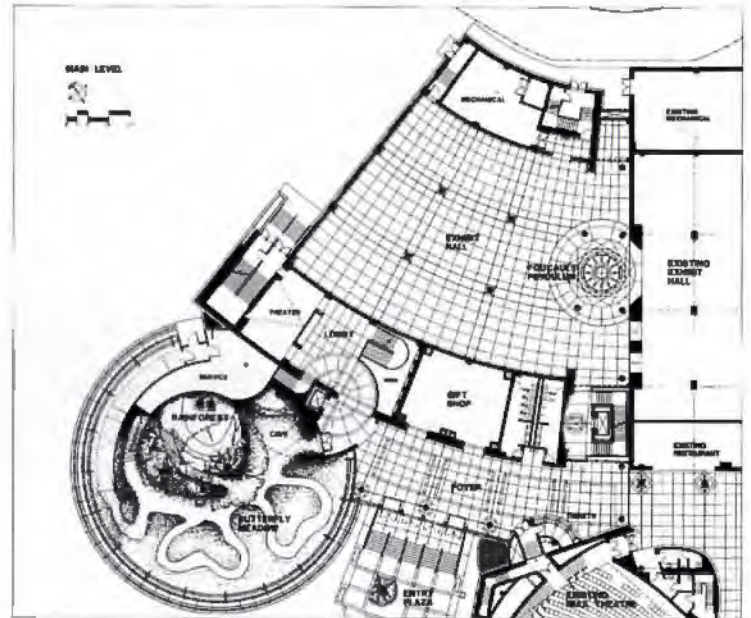
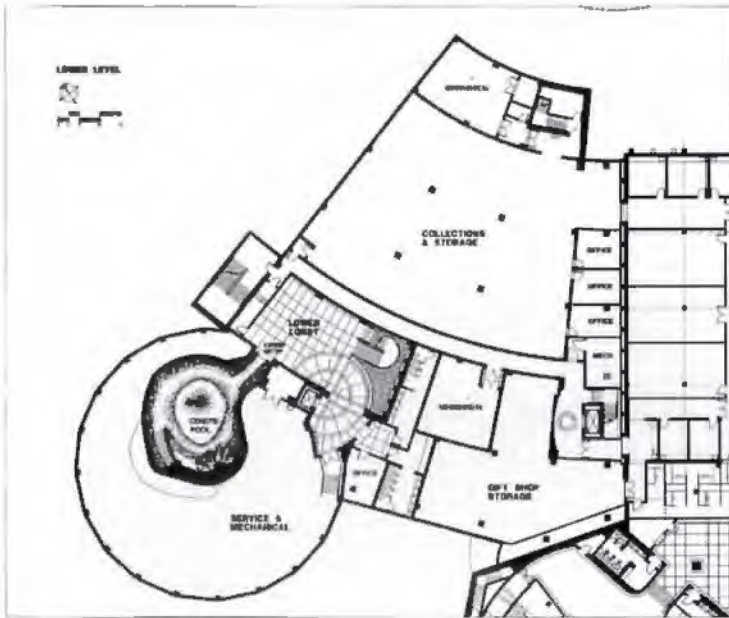
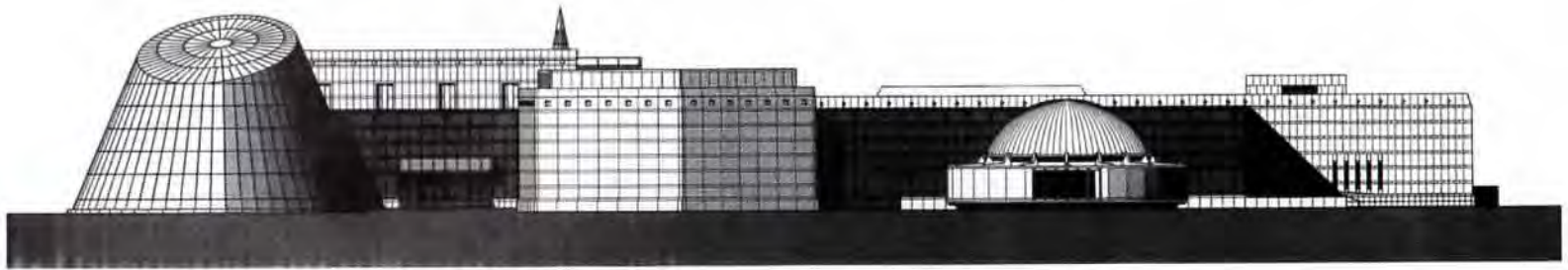
Award-winning architect Gerald Moorhead, FAIA, a Texas Architect contributing editor, is also Architectural Record's Houston correspondent.

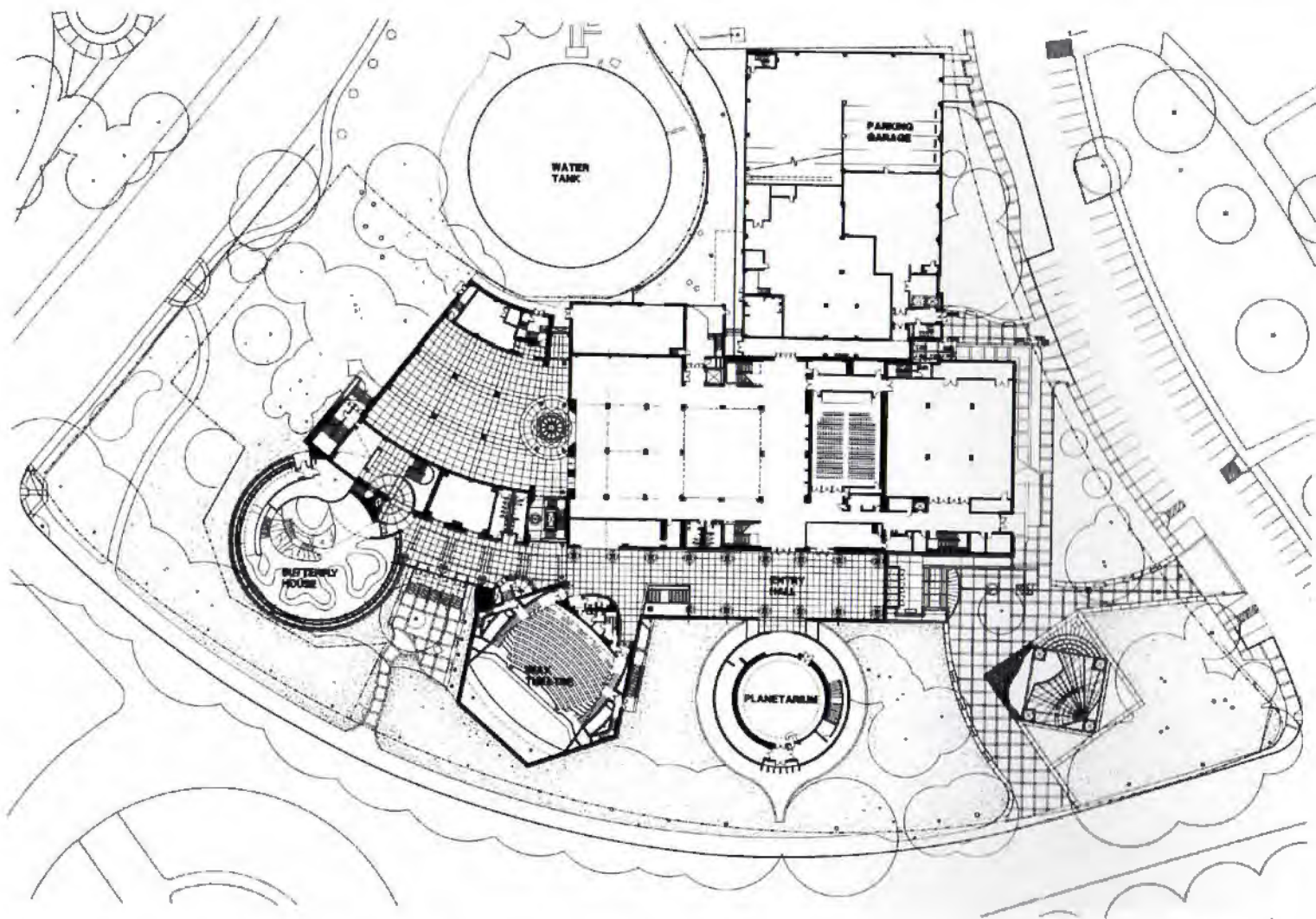
Facing page, top: The glass skin of the Cockrell Butterfly Center consists of 538 trapezoidal panes of glass on a "butterfly friendly" frame.

Facing page, bottom right: Falling water and a sculpted tree (actually part of the ventilation system) support and demonstrate the butterfly's wet, tropical environment.

Above: Vitrines in the wall at the third level display hatching and metamorphosing butterflies.

Cockrell Butterfly Center





PROJECT Cockrell Butterfly Center and Donor Wing Expansion, Houston Museum of Natural Science, Houston
CLIENT Houston Museum of Natural Science (Truett Latimer, president)

ARCHITECT Hoover Architects, a 3D/International Group, Houston (Norman Hoover, FAIA, design principal; Charlie Brookshire, project manager; Mark Lange, designer)

PROJECT MANAGER Century Development (Mike Riley, vice president)

CONTRACTOR SAE/Spaw-Glass Construction, Inc. Jesse Gonzales, president

CONSULTANTS Walter P. Moore & Associates, Houston (structural and civil engineering); Burns, DeLatte & McCoy, Inc., Houston (mechanical, electrical, and plumbing engineering); Studio of Richard Jerer, Houston (lighting); Rolf Jensen & Associates, Houston (code compliance and life safety); Southwest Laboratories, Houston (material testing); Charles M. Salter & Associates, San Francisco, Calif. (acoustical); Butterflyte Solutions, Cataula, Ga. (butterfly consultant); The Larson Company, Tucson, Ariz. (exhibit design); Howard Fields & Associates, Sausalito, Calif. (water feature design); McCaren Design, St. Paul, Minn. (interior landscape); Wild Sanctuary Communications, San Francisco, Calif. (sound); Neogard, Houston (coatings); Mee Industries, El Monte, Calif. (fog); H.S. Fisher Engineering, Orange, Calif. (scaffolding)

PHOTOGRAPHER Richard Payne, FAIA, Houston

Resources

Roof decking: **Vulcraft**;
 roof membrane:

Chamberlin; stonework: **Cangelosi**;
 curtainwall: **FRG/Facade Inc.**; window coatings: **Valspar**; skylights: **Plasteco**; entrance doors: **Door Pro**; concrete pavers: **Pavex**; expansion joints: **Balco**; terrazzo: **American Marble Mosaic**; lay-in ceiling:

Armstrong; metal ornamental ceiling: **Gordon**; waterproofing/sealants: **Pecoro, Tremco, Hydrozo/Jeene**; paint: **Glidden, Polymix**; hardware: **Sargent, Schlage, Hager, Trimco**; emergency doors: **Total Door**; window washing system: **Swingstage**; elevators: **Schindler**; stairs/treads: **Roppe**;

handrails: **Quality Woodwork**; stage lighting: **Altman**; dimming and controls: **Electronic Theater Controls**; fibre optics: **Fibrestars**; toilet stall partitions: **Mill Company**; bathroom accessories: **ASI, Paul Allen Company**; air-conditioning system: **Trane**; entrance mats: **R.M. Leach (Arden)**; Carpet: **Bentley, Mohawk**



El centro de atracciones Fiesta Texas, localizado en una cantera abandonada al Noroeste de San Antonio, presenta temas culturales mexicanos, alemanes, tejanos y del "lejano oeste." Diseñado en conjunto por el Grupo Benham y Jones Kell de San Antonio, su arquitectura incluye elementos típicos de los mencionados temas. A este parque se le está añadiendo un área recreativa de agua de 1.5 acres.



PATTERNED after Nashville's country-music theme park Opryland, Fiesta Texas is located in an abandoned quarry northwest of San Antonio. The 150-acre, \$100-million project, which opened in 1992, was built by a joint venture of USAA Insurance, San Antonio's largest employer, and Opryland U.S.A. The park highlights local Mexican, German, Southwestern and "Wild West" cultural themes in its physical setting and attractions. Designed by a joint venture of The Benham Group and JonesKell of San Antonio, the architecture of Fiesta Texas provides historicized backdrops to the thrilling rides and musical shows that attract visitors, while housing restaurants, stages, retail shops, and support facilities throughout the park.

Fiesta Texas is undergoing a significant expansion, with the addition to the existing 14-ride complex of a 1.5-acre water activity area including waterfalls, geysers, and volleyball courts. New shows will include a summer-long concert series featuring country music stars, as well as "Bounce," an interactive juggling, trampoline, and gymnastics show. The park's laser show is also being upgraded. **TA**

SpecNote

The architectural details found throughout Fiesta Texas, including the "quoins" shown below, were made by Albert Koehler of Fusselman Lath & Plaster in San Antonio, using Senergy EIFS material precut by Alamo Foam of San Antonio.



PROJECT Fiesta Texas Theme Park, San Antonio
CLIENT USAA/Opryland USA Joint Venture
THEME PARK DESIGNER Forreest Design International
ARCHITECT The Benham Group/JonesKell—A Joint Venture—Architects (John H. Kell, Brent Lane, Richard Smart, Ronald J. Biediger, Thomas R. Jackson, Steven Land Tillotson, James G. Sterner, James R. White, Woodrow Woods, Charles Benson)
CONTRACTOR Lyda-Manhattan
CONSULTANTS Humberto Saldaña & Associates (associated architects); Walter P. Moore & Associates/Edens & Harper (structural engineering); Goetting & Associates (mechanical, electrical, and plumbing); Pape-Dawson Engineers (civil engineering); James E. Keeter, EASLA (landscape architecture); Pelton Marsh Kinsella in association with Carter & Burgess (acoustical/theatrical consultants); Rolf Jensen & Associates (building code); Muhlhauser McCleary Associates (food service); Project Control of Texas (project manager)
PHOTOGRAPHER Donnie Beauchamp



Above: Part of the Los Festivales section of Fiesta Texas, which draws on Mexican themes for its amusements.

Left: A roller coaster and water fall draw on the landscape features of the site, a former quarry.

Facing page, top: part of Spassburg, the German-theme area

Facing page, center: park map

Facing page, bottom: The High School in the Rockville "nostalgia" area holds a theater.

Resources

Joists: **Vulcraft**; roofing: **D'Hanis**; EIFS: **Senergy (Alamo Foam—distributor)**; wood siding: **Allen & Allen**; cast stone: **Stromberg**; wood win-

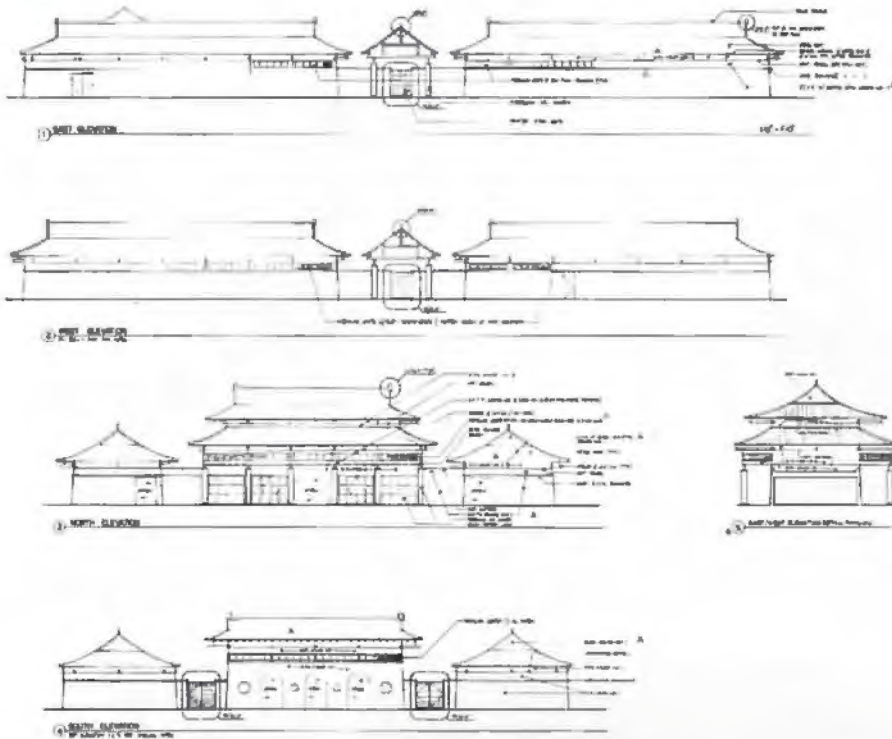
dows: **Marvin Windows (Fisher Home Design Center)**; glass: **Samuels**; doors: **Eggers, Pearland**; plastic laminate: **Wilsonart**; VCT: **Azrock**; concrete: **Red-**

land Worth SA; pavers: **D'Hanis, Alamo Concrete Pavers**; tile: **Mission, Talavera**; ceiling grid: **Donn**; ceiling tile: **Armstrong**; shade fabric: **Hendee Enterprises**

(Enduro); paint: **Sherwin Williams**; carpet: **Roppe**; theater seating: **American Desk**; lockers: **Lyon**; water slides: **Whitewater**; pool: **WavetechR**

Forbidden Katy

By Mark Forsyth



Right: Construction photograph shows how steel framing will be used to represent traditional Chinese building technology in a phase-one exhibit at Forbidden Gardens, near Houston.

Above: Elevations of the Forbidden City exhibit buildings

Facing page: site master plan (left) showing landscape development and replicas of a ceramic soldier (top far right) and horses from the Tomb of the Emperor Qin, one of the phase-one exhibits



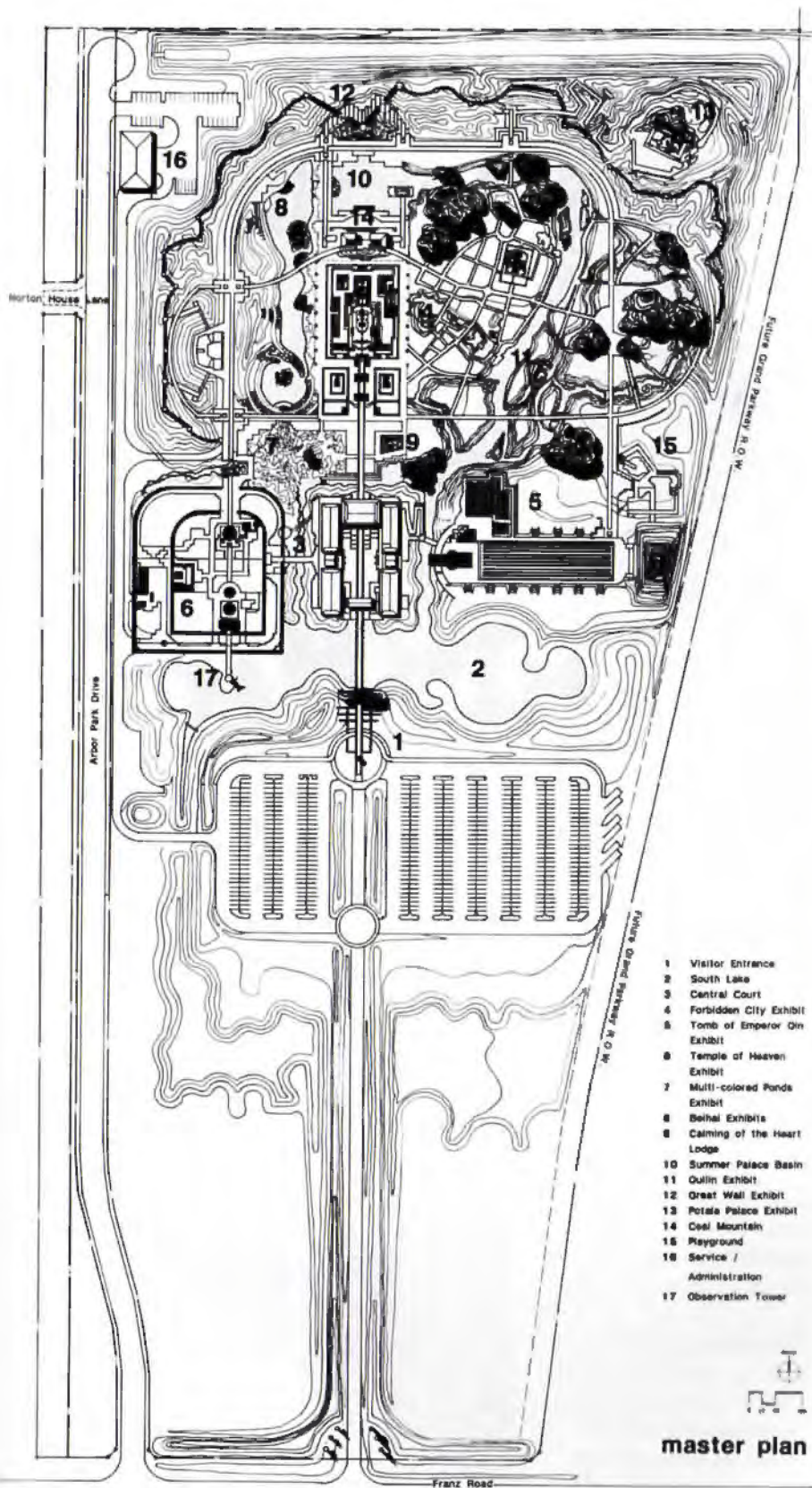
Los Jardines Prohibidos, un museo al aire libre de la historia, cultura e hitos de China será abierto al público en el otoño. Diseñado por el Grupo Slaney Santana, arquitectos paisajistas de Houston, el complejo consiste de miniaturizaciones y replicas situadas en un plano organizado axialmente, similar al de la ciudad de Beijing. Esta obra transforma un terreno plano y sin arboles en una atracción turística.

LANDSCAPES at miniature and full scale, along with recreated gardens and marvels of archeology will highlight the transformation of an area of flat, treeless fields near the town of Katy, west of Houston, into the Forbidden Gardens, an outdoor museum of China's history, culture, and landmarks. Designed as a family-oriented entertainment facility by the Slaney Santana Group, landscape architects of Houston, and financed by investors based in Seattle, the 85-acre project is scheduled to open this fall. (A similar park was built in the 1980s by the Chinese government near Orlando, Fla.)

Two main exhibits, The Forbidden City and The Tomb of Emperor Qin, will open as part of the first phase and will contain miniaturizations and replicas created by colleges of art and artisans throughout China. The Forbidden City exhibit is a 1:15 miniaturization of the Imperial City as it existed during the Qin Dynasty, including ancient gates, fortifications, and compounds. Recreating an archeological dig discovered just 20 years ago, the Tomb of Emperor Qin, containing 9,000 half-size warriors, horses, and chariots arranged in battle formation, celebrates the first unifier of China.

Scheduled to open in mid-1996, the second phase will replicate the landmark of North-central China called Multi-Colored Ponds. Also in phase two: the Temple of Heaven, a 1:15 miniaturization of Tian Tan Park in Beijing; Behai Park, which recreates China's North, Middle, and South Seas; and Calming of the Heart Lodge, a rural compound used by many of China's emperors. Following the second phase, future exhibits will include Summer Palace Basin, the ancient city of Quilin, and a miniature replica of the Great Wall.

The Slaney Santana Group organized the imported landscape of Forbidden Gardens by interpreting a Chinese watercolor dating back to the 13th century. The park follows in general the north/south axial organization of Beijing's city plan. Differing scales from miniature to full size present a variety of experiences; water is used as the transforming element between scales. The full impact of this transplantation of China to suburban Houston can be realized atop the pagoda-like five-story observation tower, which gives an aerial perspective of Forbidden Gardens and its exhibits. **TA**



PROJECT Forbidden Gardens
CLIENT G.E.C.I.
LANDSCAPE ARCHITECT
Slaney Santana Group,
Houston (Scott Slaney,
principal-in-charge)
ARCHITECT Robert
Robinowitz with Cisneros
+ Partners, Houston

CONTRACTOR *Humphries*
Construction Company,
Houston
CONSULTANTS *A.G.H. En-*
gineering, Inc. (struc-
tural); Wylie & Associates
(mechanical, electrical,
plumbing); Walter P.
Moore & Associates (civil);

Brown & Gay Engineers,
Inc. (water effects);
Babendure Design Group
(environmental signage);
Showorks (exhibit video
production); Studio R/Jeter
(lighting); McBride
Ratcliff (geotechnical)

Resources
 Structural steel frame:
U.S.A. Steel; EIFS:
Corev; concrete pav-
 ers: **Pavestone**;
 metal roof: **Berridge**



Palmer Brook Schooley, al rediseñar un "club de caballeros," creó un espacio interior único en su clase. El propósito era crear una atmósfera diferente y mas agradable que la de otros típicos clubes. La configuración de las paredes, techo, accesorios y muebles es de forma orgánica, todo dentro de una armonía de colores. El plano curvilíneo aísla el espacio del exterior y desorienta al visitante, quien alrededor de espectáculos y música, se encuentra en un mundo de fantasía.

Above: Ceiling planes are sculpted to match the sensuous curves of the stage and bar areas, themselves derived from the forms of the club's dancers.

Facing page: Plan shows circulation patterns established by walls and floors, as well as sculptural effects achieved in the ceiling plane.

Right: the lobby area's surprise skylight

New Clubhouse

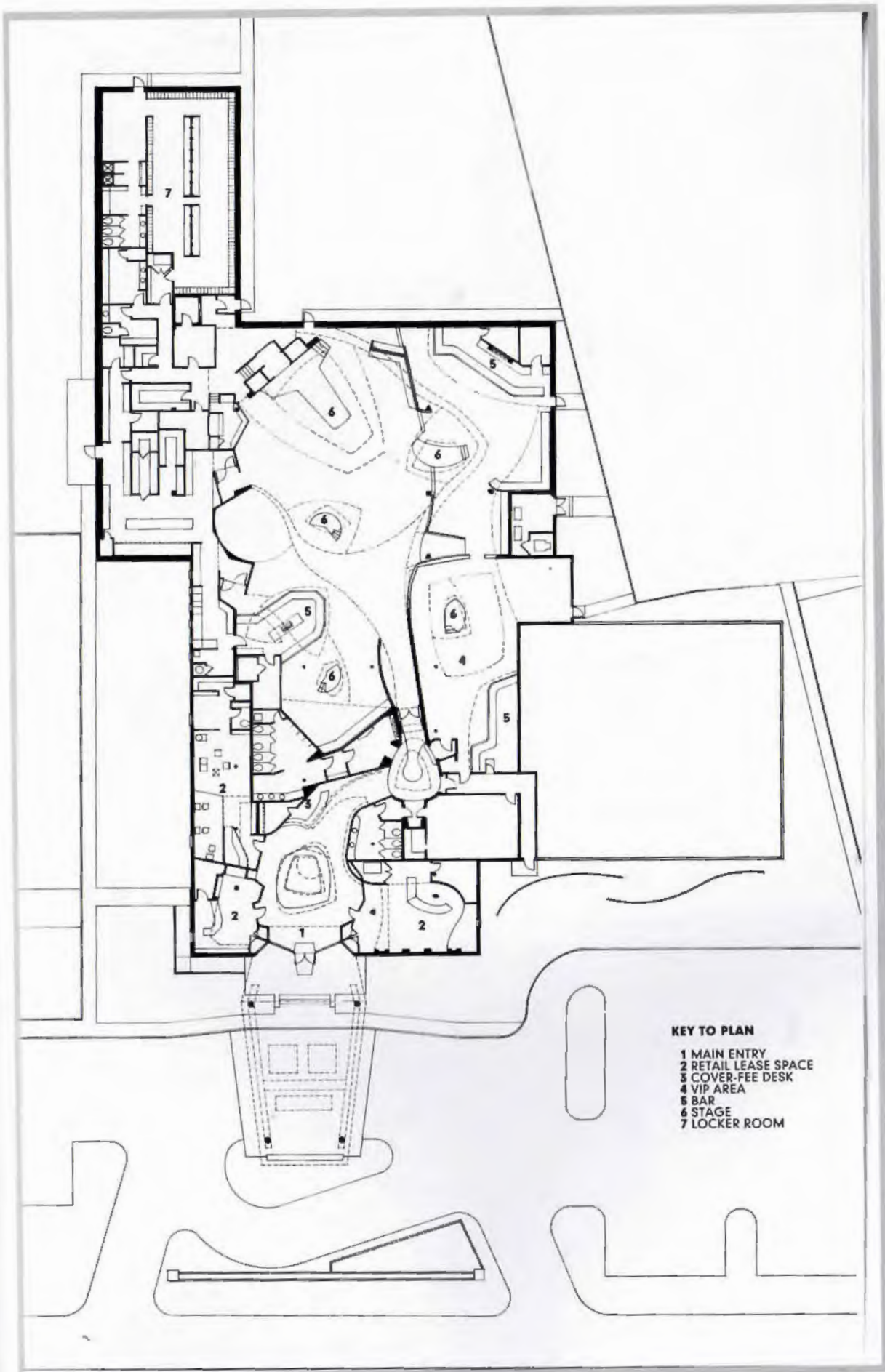
By Joel Barna

ARCHITECTS ARE SELDOM given the freedom and latitude that Palmer Brook Schooley AIA Architecture and Design was accorded in the redesign of an existing building for Michael's International, a "gentlemen's club" in Houston. The architects not only redesigned the facade of the building but completely reworked its interior, taking responsibility as well for the furniture, lighting, fine-art selection, fixtures, and graphic design.

The client wanted his topless-dance bar and restaurant repositioned in a market that has increasingly redefined these sexually oriented businesses as places of upscale relaxation and even *business*: A rival Houston gentlemen's club advertises itself not with old-style appeals to lubriciousness but with the slogan, "The Art of the Deal."

The client's program called for a new porte cochere to provide a covered entry; a generous lobby; restaurant and club space of 9,000 square feet as well as a 2,000-square-foot VIP club area; and locker rooms, dressing rooms, and other support facilities. In addition, the architects were





PROJECT Michael's International, Houston

CLIENT 6440 Southwest Frwy., Inc., Houston

ARCHITECT Palmer Brook Schooley ALA Architecture and Design, Houston

PROJECT MANAGER Century Development (Mike Riley, vice president)

CONTRACTOR 6440 Southwest Frwy, Inc. (Dale Hammond, construction supervisor)

CONSULTANTS Structural Engineering Consulting Co. and Peter J. Hurley (structural engineering); Dimensional Design Studio, Dick Butler (sound, stage lighting, and video)

PHOTOGRAPHER Ellis Vener, Houston

KEY TO PLAN

- 1 MAIN ENTRY
- 2 RETAIL LEASE SPACE
- 3 COVER-FEE DESK
- 4 VIP AREA
- 5 BAR
- 6 STAGE
- 7 LOCKER ROOM



Facing page: The lobby at Michael's International begins a sequence that shapes space to match the experience of the gentlemen's club's patrons.

Below: views of main room, with lighted dancing stages and carved ceiling planes

Right: lobby, with cover-fee desk



to design three retail lease spaces accessible from the lobby: Having more than three businesses operating on the premises exempts the building from provisions of the city's sexually oriented business code, which would otherwise control signage and require that the exterior be painted brown or gray.

In meeting this program, the architects emphasized the procession that patrons make in visiting the club—from the freeway-side entry; through the lobby, with its twisting acrylic lamps and a surprising cupola-like skylight; into a narrow, wood-paneled corridor that is intentionally slightly disorienting; and finally into the club proper, with its swirling lights, color, music, and the featured dancers on island stages. Says Schooley: "It's a journey from reality, with all the pressures the patrons want to escape from, to a fantasy, which is what the owner said patrons come for."

The architects shaped this processional experience by using biomorphic shifts in the circulation pattern and wall forms. Together with the colors used for paint and lighting, as well as the custom-made fixtures, these elements create an unfolding dynamism that holds its own in support of the entertainment. Inside the club, where patrons are seated looking up at the dancers, the ceiling plane is similarly carved away and colored, creating zones of space around the stages while forming a backdrop of sensuous curves that reinforce the patrons' fantasies.

TA

Resources

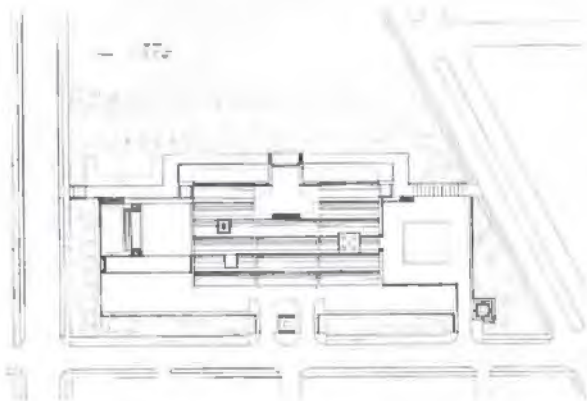
Windows: **Meyerland Glass**; entrance doors: **Kawneer**; concrete pavers: **Eagle Products**; slate: **Thorntree**; aluminum open-cell ceiling: **Hunter-Douglas**; paint: **Sherwin-Williams**; lockers: **Treeform**; handrails: **Hollywood Steel**; stage lighting: **High-**

End Systems; video projectors: **Pulsar**; power amps: **QSC**; speakers: **EAW**; water closets: **American Standard**; toilet stalls: **Tex-lam**; carpet: **Lowes**; tables: **T.W. Productions**; banquettes: **Alfreda's Upholstery**; chairs and barstools: **T.W. Productions**

Back to Brown

Expanding the Kimbell

By George S. Wright, FAIA



Five years after Romaldo Giurgola's proposal for expanding the Kimbell was rejected, the museum still needs to revisit Ric Brown's original program.

A LITTLE MORE than five years ago, the Kimbell Art Museum (KAM) announced plans for an addition that would increase gallery space by approximately 14,000 square feet. The design for the addition, by Romaldo Giurgola, was based on the strategy of duplicating Louis Kahn's beautifully proportioned gallery wings, attaching new galleries at the north and south ends of the existing museum. When the scheme was announced by Giurgola, KAM director Edmund Pillsbury, and the museum's trustees, it was bitterly attacked by critics, led by a who's who of famous architects, who decried the design as a sacrilege, a desecration of Kahn's finest work.

Now that there has been a five-year interval, it is time to review the issues involved and to start the planning process anew. To paraphrase Dr. Pillsbury, the question is: Must the KAM remain a good very small museum, or can it be permitted to become a very good small museum? To which I would add: Do the walls of the Kimbell belong to Louis Kahn or to the museum? Can the Kimbell be expanded without harm to Kahn's design? Why not fulfill the requirements of Richard Fargo ("Ric") Brown's original program as delivered to Kahn in 1966?

All museums grow

MANY OF THE CRITICS of Giurgola's design, including I.M. Pei and Robert Venturi, who had themselves been involved in highly controversial but ultimately successful museum expansions, seemed opposed to the very idea of expanding the Kimbell on its site, not just to Giurgola's design. But this is an unrealistic expectation. Expanding museums to meet the needs of a changing program is the rule, not the exception.

Pei expanded the Louvre, and Gwathmey & Siegel the Guggenheim Museum, using strategies that strongly contrasted with the existing conditions; Venturi Scott Brown used post-modern techniques to juxtapose the Sainsbury Wing with the National Gallery in London; Jørgen Bo and Vilhelm Wohlert duplicated the pavilions of their original Louisiana Museum in Denmark. All these expansions were attacked at first, but have come to be accepted, particularly in the case of the Louvre's pyramid. Bruce Pfeiffer said it well: "Museums across the world seem besieged

with the problem of space requirements as their collections and office... [space needs] expand and the demand for more exhibition areas steadily increases."

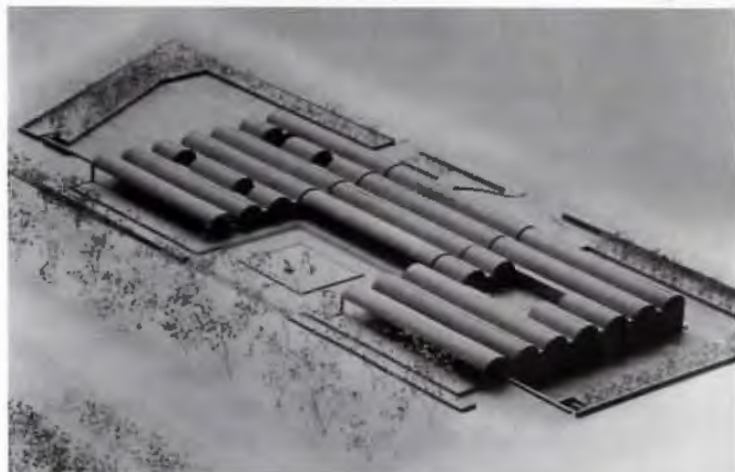
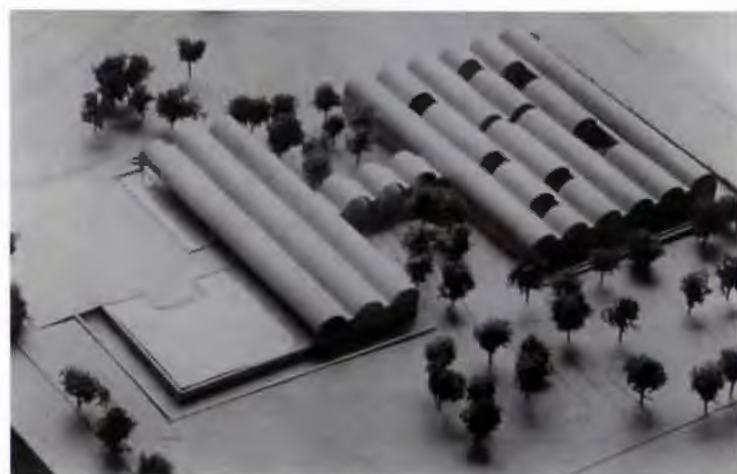
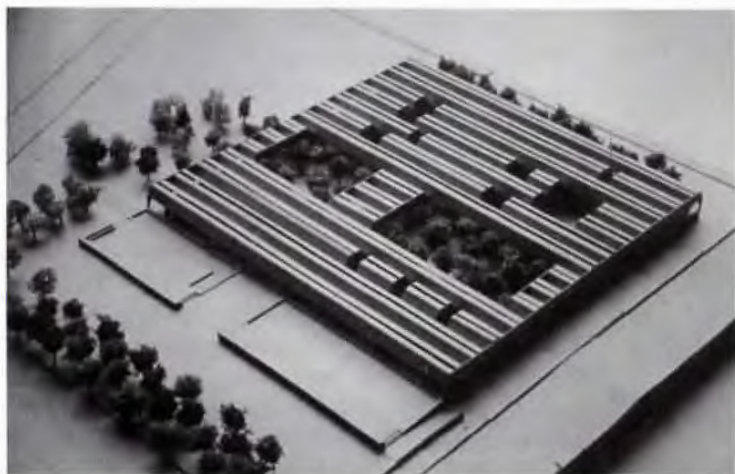
In the last half century, art museums have been transformed from repositories for viewing art into cultural centers with art galleries supported by lecture halls, book and gift stalls, restaurants, and meeting places for social occasions. Large, expensive, but extremely popular traveling exhibitions



S. Edwards

El Museo de Arte de Kimbell había sido planeado originalmente para exhibiciones permanentes y temporeras. Sin embargo, el alto costo exigido por las propuestas de diseño de Kahn impidió que el museo se realizara con la cantidad necesaria de espacio interior. La insuficiencia de galerías no permite al museo presentar su gran colección

(continuación, p. 58)



Robert Shaw and Kimbell Art Museum

have come to dominate space needs, generating increases in attendance and bringing in much-needed revenues.

An addition to the KAM to add gallery space, and especially space for traveling exhibitions, is surely needed as much today as it was five years ago. Consider: Of the four major art museums in the Dallas/Fort Worth area, all but the Kimbell have had sizable recent additions. Only the Kimbell has to remove parts of its outstanding permanent collection to accommodate traveling shows. The Kimbell, despite its large endowment, has high overhead costs to meet, and the ability to house traveling exhibits helps meet those expenses.

However, perhaps the strongest rationale for expanding the KAM is that a bigger museum would more closely match Ric Brown's original program, which, as Kahn's design slowly took shape, was cut back for cost reasons, creating the problems faced today. Ric Brown wanted a complete museum with no need for any future additions. Kahn's first design was for a building

larger than the built museum's. Presently, of the 13 enclosed vaulted bays at the KAM, only seven are used as galleries. At the lower level, the east entry bay is used almost exclusively for exhibits of prints and drawings. The remaining space contains offices, shops, and other support functions. The Giurgola plan was designed to increase gallery space. A visitor familiar with Brown's program who came to the recent Barnes Collection exhibition would have realized that the show could have fit into the 7,200-square-foot traveling gallery that Brown had specified but that was never built, with the permanent collection remaining on display. Space for art education, a responsibility that all museums owe to the public, was not emphasized in Brown's program, and is currently squeezed into the KAM's library and gallery spaces; a new addition should provide space for it.

Options

HOW COULD one add to the Kimbell? Not, clearly, by trying to replicate the existing galleries, which

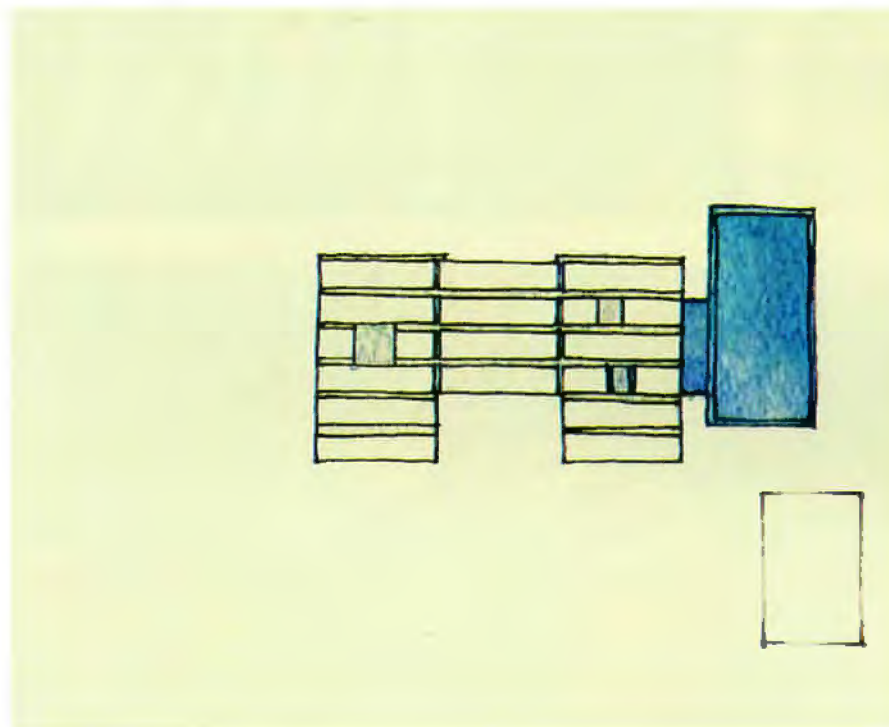
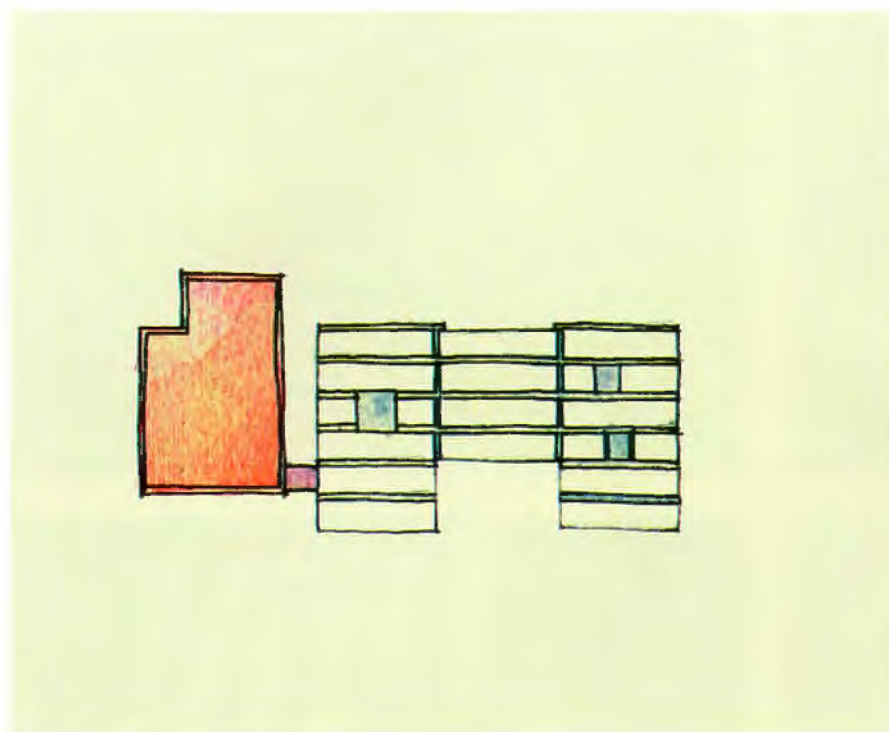
Facing page: Kimbell Art Museum site plan (top), and model of Giurgola's proposed addition (bottom)

Top left: Kahn's first version (June 1967)

Top right: Kahn's second version (fall 1968)

Above left: Kahn's third version (late 1968)

Above: Kimbell, as built



(de p. 56) permanente a totalidad, y hoy mas que nunca una expansión es de necesidad urgente. Hace unos cinco años Romaldo Giurgola sugirió extender el edificio situando galerías idénticas a las existentes a los lados del museo, pero su idea fue rechazada por “intrusión a un lugar sagrado.” Hoy, oficiales del museo y arquitectos estudian formas de añadir espacio al museo sin obstruir la obra de Kahn.

Top: possible site plan of north addition

Above: possible site plan of possible south addition

were created, only once, to perfection. As to how and where an addition might be developed, the accompanying rough sketches (presented in plan view only) indicate starting points for discussion and argument. There is no intent to indicate any architectural character; the sketches outline the obvious, but present some of the advantages and disadvantages for the relative locations.

North Unit

THIS ADDITION could be built over the existing parking and service area, much as in Giurgola’s scheme, containing space for a traveling exhibit gallery or for relocated staff and office personnel. A hinge-type link, like that Venturi designed for the National Gallery addition in London (and Graves’s proposal for the Whitney), could set the new unit apart from the existing KAM. A connection at the lower level would provide direct access from the shop and receiving area, thus allowing the setting up and dismantling of traveling exhibits without intrusion into the permanent galleries.

South Unit

THIS SITE can accommodate a two-level extension. Either a one- or two-story addition would, however, necessitate the relocation of Kahn’s “stepped garden and grass theatre” with its Noguchi sculptures. The garden could be relocated to the west, but it would be difficult to replicate its character in another location.

West Lawn Units

DETACHED BUILDINGS might be erected to the west, with connecting canopies of trees and walkways. Lower-level utility tunnels could be built under walkways; a northwest unit might be connected at the lower level for servicing a traveling exhibit gallery, and a passageway for staff added. Either building would be separate then from the Kahn-designed Kimbell, and thus free of the criticism of an intrusion on the original design. The Getty Art Centre, under construction in California, is based on a campus plan of separate elements on a hilly terrain. Nevertheless, the concept of separate parts for a small museum, like the Kimbell, does not seem appropriate or desirable.

Off-site, close-by expansion, like that at the Menil Collection in Houston, is not possible, since the only two developable sites, directly to the east, are occupied by blocks of apartments and the central offices of the Fort Worth public schools.

Any one of the possible additions offers the opportunity to utilize the new space for a relocation of staff and personnel, thus permitting a re-

design of the present staff space for use as gallery space. Such a redesign, sensitively done, would add the approximate equivalent of the five vaulted bays directly overhead, substantially increasing display space and retaining all the exhibit spaces in the Kahn-designed museum. The lighting characteristics of these new spaces would not be the same as the upper level, but that is a difficulty that can be overcome, and a different ambiance might add to the KAM's overall quality.

Paul Goldberger raised the question: Do the walls of the Kimbell belong to Louis Kahn? As to the existing building, the answer is a qualified yes. Clearly, any addition must not detract from the existing building, a masterpiece perhaps never again to be equaled; any addition must also meet the standard of creativity already established, and must be permitted to be an individual work of its own merit.

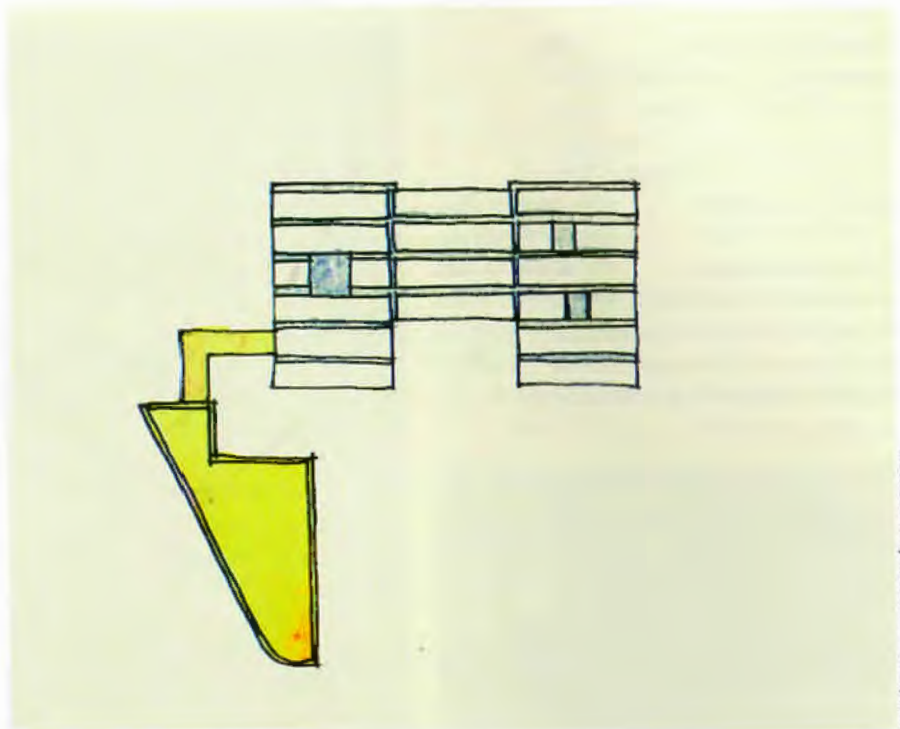
The decision as to whether the Kimbell should be expanded must be left to the trustees, as it is their right and obligation. Any such expansion must be done with the intent that it will do the least possible, or no, harm to Kahn's design. The benefits to the KAM of any expansion must be weighed against criticism of trade-offs, which cannot be avoided in any case. A sensitive and respectful addition, designed by a highly talented architect of international standing, might well enhance Kahn's design and benefit the KAM, along with all admirers of good architecture.

It is time to rethink the planning of an addition to the Kimbell, and to bring Brown's program to fruition along with other needs the trustees see for the present and the future. The KAM must be allowed to retain its primacy among museums and expand as it must in spite of the fire and brimstone still smoldering from 1990. "The Kahn Gallery of the Kimbell Art Museum" has a nice ring to it. **TA**

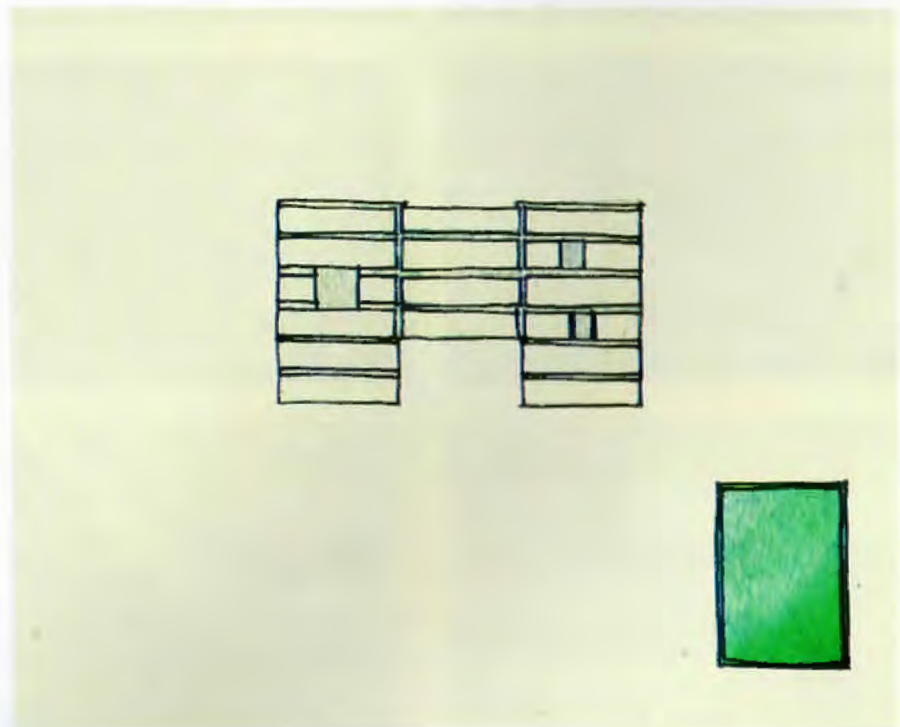
George S. Wright, FAIA, is a professor of architecture and dean emeritus at the University of Texas at Arlington School of Architecture.

The site plan of the Kimbell and photograph of the museum as built are used by permission of the museum and are taken from "Light is the Theme," a Kimbell Art Museum publication prepared by Nell Johnson. The photographs of three earlier schemes by Kahn are from The Three Museums of Louis I. Kahn by Patricia Loud, and are used by permission.

The quotation from Bruce Pfeiffer is taken from "The Solomon Guggenheim Museum," published by the Guggenheim Museum, New York.



Illustrations by Richard B. Farner, FAIA



Top: possible site plan of northwest addition

Above: possible site plan of southwest addition

Survey

Island City Exhibition 60

ARCHITECTURAL EDUCATION University of Houston students create "Visions for Galveston," an exhibition of ideas for the Island City's future development.

Around High School 62

SCHOOL ARCHITECTURE Perkins & Will Architects of Chicago, with PBK Architects of Houston, have designed a new high school for The Woodlands.

Auto Imaging 63

RETAIL ARCHITECTURE CRSS (now HOK) designed new car showroom prototypes for Volkswagen in Mexico and Audi in Albuquerque, N. Mex.

Index to Advertisers 64

Products and Information 65

Marketplace 66

Soft-Focus Italy 68

ARCHIMOVIES Movie mavens Moorhead and Schmidt survey the video rentals that can help architects recapture the feeling of a visit to the architect's paradise.

Visions for Island City

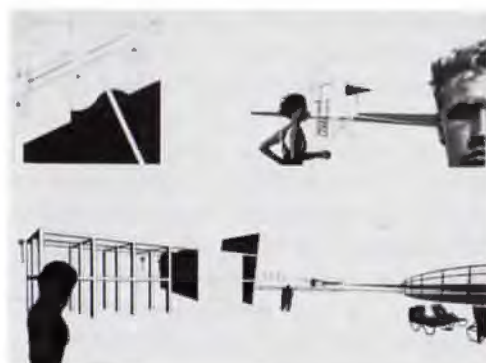
ARCHITECTURAL EDUCATION A continuing collaboration between the City of Galveston and the University of Houston College of Architecture has produced "Visions for Galveston Seawall," an exhibition of student projects demonstrating various options for the rebirth of the island's beaches and adjacent Seawall Boulevard. Taking advantage of a grant provided by the City of Galveston and two charitable foundations, the school's fourth-year honor studio invited visiting critics Michael Wilford of James Stirling, Michael Wilford, and Associates of London and Enrique Norten of TEN y Asociados from Mexico City to join University of Houston faculty members Rafael Longoria, John Perry, and Ed Eubanks on the project. Additional funding was used to present the work as a traveling exhibition and to produce a catalogue explaining each proposal.

Eighteen students took part in the semester-long project, in which four distinct masterplans were created for the economic and architectural rebirth of the seawall, a structure built five years after the disastrous hurricane of 1900. The four

visions each were intended to revitalize Seawall Boulevard and to develop a portion of the waterfront as an urban beach. Longoria says, "Throughout the project it was emphasized that the creation of an attractive program and the consideration of economic strategies were as important as their physical manifestation in a design proposal."

"Three Nodes along the Seawall," proposed by Alejandro Colon, Liem Dang, Manuel Esquivel, Bob Jewel, and Craig Stanton, designated three activity nodes at strategic locations along the beach that would serve as catalysts for economic development. Placed at the intersection of Seawall Boulevard with the end of Broadway on the east, at the main midtown civic cross-axis, and at the point of direct access to the interstate highway on the west, each node would be served by parking facilities containing 1,000 spaces and would be connected by a beach trolley.

Gary Garcia, Jorge Huerta, and Roel Vicerra produced "Making an Urban Beach," a proposal seeking to revive the area surrounding

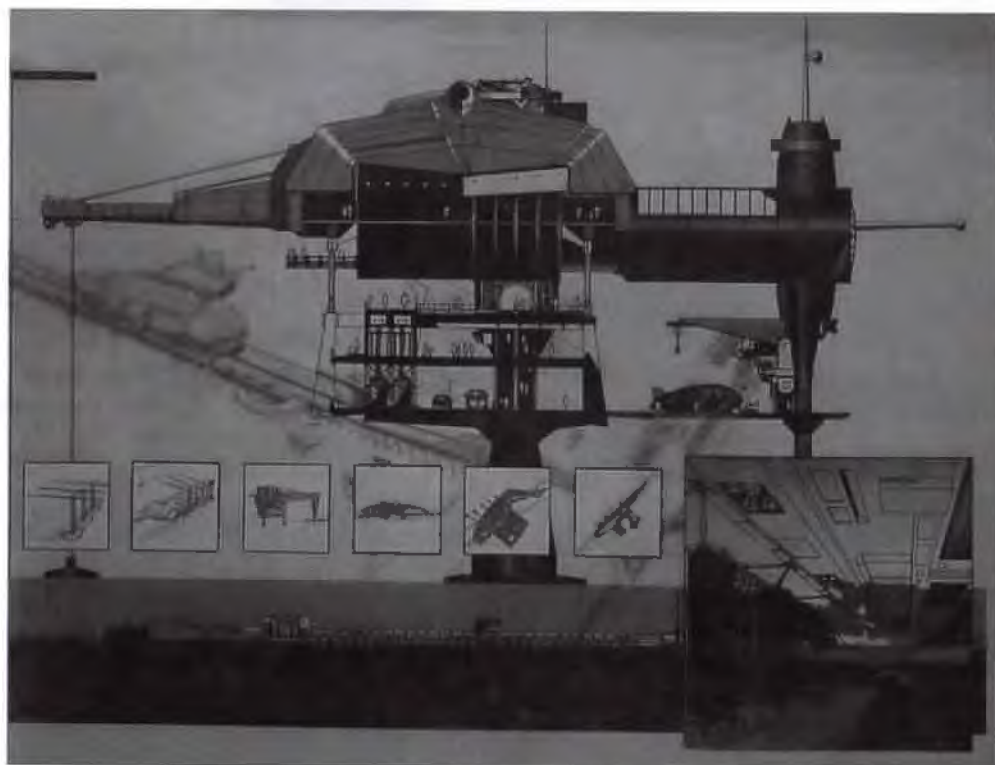


From the UH Honor Studio Galveston Exhibition, "Three Nodes along the Seawall": 6th

Street project by Bob Jewel and Alejandro Colon (top left), and 61st Street project

by Manuel Esquivel (top right).

Above, left and right: "Making an Urban Beach," by Roel Vicerra and Gary Garcia



Left, below, and second from top, this column: Images by Nathan Somera from "Seawalls, Breakers, and Sounds," a proposal from revital-

izing Seawall Boulevard in Galveston; the plan calls for construction of a new "megapier" amusement area stretching into the Gulf.



the existing Moody Convention Center. Six additions were proposed with the idea that "private investment will follow the new public infrastructure." They include a Dolphin Ring and a Public Resort serving as major attractions, along with more architectural elements, such as entrance towers and undulating arcades that act as project landmarks.

A third project, "A Seawall Promenade," sought to transform the beachfront into a recreational spectacle reminiscent of Mediterranean and Latin American waterfronts. Developed by students Michael Dreef, Lee Nguyen, Kinh Tong, and John Wooden, this project proposed creating a series of attractions along the waterside of the Boulevard that would be connected through a series of arcades designed to shield pedestrians from heat and direct sunlight. In addition, an open-air market was proposed, to find a home in the currently underutilized Menard Park.

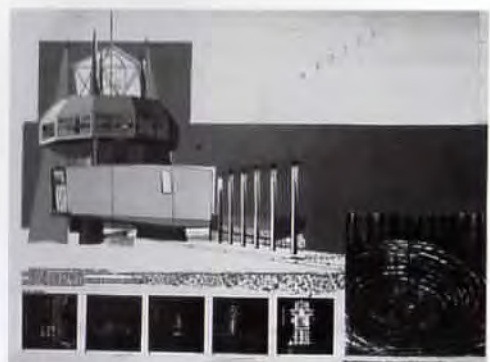
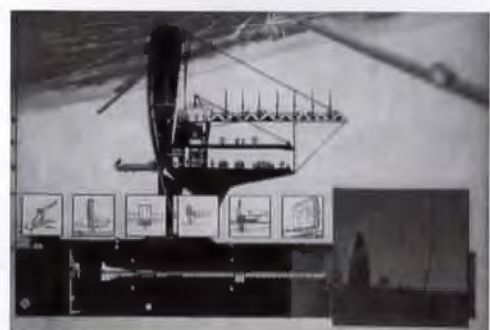
"Of Seawalls, Breakers, and Sounds," presented by Geoff Bay, Laura Bennett, John Bnyd, Wulfe Focke, Kenny Jones, and Nathan Somera, would create an artificial bay in front of replenished beaches to provide the setting for numerous recreational activities. In addition, a "megapier" would be constructed at the termination of Broadway that would extend



outward to the wave breaks of the new bay, forming a pedestrian loop for fishermen and tourists. These wave breaks would not serve solely as settings for future recreation, but would also provide extra protection against further erosion and storm damage.

At the completion of the semester, the four "visions" were presented as an exhibition in a waterfront gallery in Galveston. The importance of the work was underscored by College of Architecture Dean Robert Timme, who said, "There is a lot of potential for the seawall. It's a great asset."

Galveston's Mayor Barbara Crews praised the creativity of the student work at the show, saying, "The ideas will spark our imaginations and will help us think of possibilities for future revitalization." *Mark Forsyth*



Above left: "Seawall Promenade," by Lee Nguyen

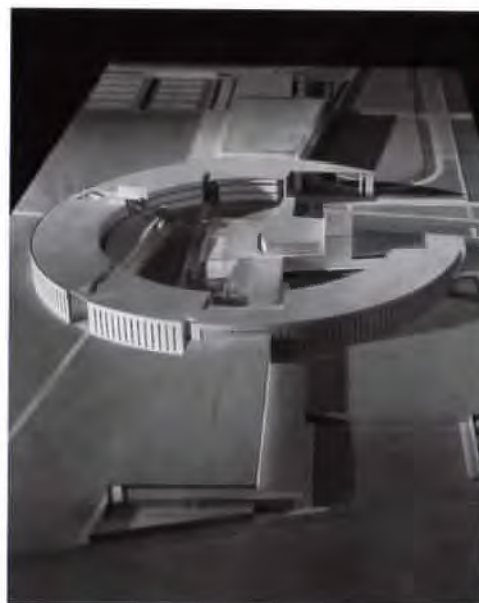
Above: Kenny Jones's proposal includes a cable car system powered by tidal action.

Around High School

IN PROGRESS A dramatic—and enormous—new high school complex in The Woodlands, north of Houston, will open for the 1996-97 school year. Designed by Perkins & Will of Chicago in association with PBK Architects of Houston, the 385,000-square-foot high school will provide space for 3,000 students from the Conroe Independent School District.

The project, built on 73 acres of flat, wooded terrain, is organized to match its surroundings, which include residential neighborhoods, golf courses, and a technology/research center. According to Perkins & Will associate Jerry Johnson, "The building and site organiza-

Below: Dramatic geometry creates unique outdoor courtyards, shielded from the wind, which the architects have transformed into meeting spaces for students as well as an arena for outdoor shows and theatrical productions.



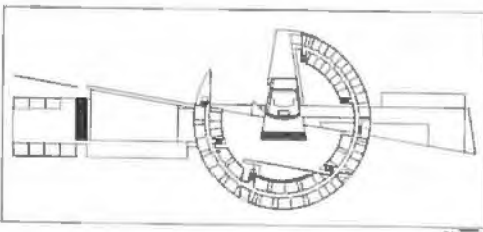
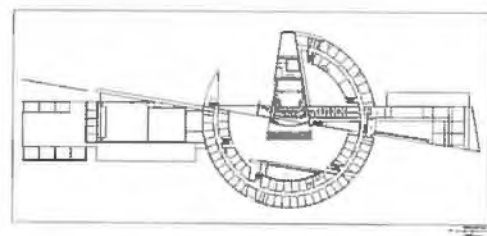
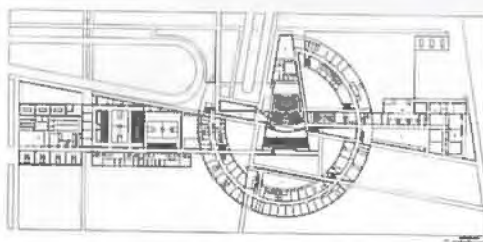
Left: A model of the new high school scheduled to open for the 1996-97 school year in The Woodlands, a suburb 30 miles north of Houston



tion reflect the overlapping of two discrete grids: a "community" aligning with adjacent streets north of the property, and the cardinal grid established by true north-south axes."

Within this shifting of grids, both interior and exterior spaces are oriented according to their association with each axis. A 1,000-seat performing arts center, a 2,000-seat gymnasium, an 11,000-square-foot cafeteria, and a 15,000-square-foot library align with the community grid. Athletic buildings and playing fields follow the cardinal axes for proper solar orientation. The classrooms join these grid systems in a circular building enclosing a central courtyard for student gatherings.

The \$27-million school will be constructed using a steel frame and is to be covered on its exterior with brick, clear and grey-tinted glass, and glass spandrel panels. **MF**



Plans: first floor (above left); second floor (above); and third floor (left): The 385,000-square foot complex aligns volumes along shifted grids

to respond externally to the community and internally to the students. The two volumes are joined by a large circular classroom building.

Auto Imaging

RETAIL Two new automobile dealerships, one for Volkswagen de Mexico and a second for Audi of America, in Albuquerque N. Mex., attempt to integrate the image of each manufacturing corporation with the architecture of the facility. Designed by CRSS Architects (now HOK Architects) of Houston, a prototype dealership for Volkswagen was recently completed in Leon, Mexico and the Audi Presentation Center is currently being organized as a concept to be installed nationwide.

The Mexican facility, designed in consultation with Deiss and Associates, is intended to establish a countrywide image, and to upgrade dealerships to a uniform standard, supporting modernization efforts as well as creating a recognizable identity that will promote a positive customer experience.

"Auto Imaging," continued on next page



CRSS Architects (now HOK) of Houston, designed a new, higher-visibility prototype dealership showroom for Volks-

wagen in Mexico; the prototype includes ramped outdoor displays (left and below) and covered displays (center below)



The identity for the Volkswagen dealership in Leon includes a sign pylon (above), seen from the porch of the dealership, and interior display systems (right).



"Auto Imaging," continued from previous page



Through the use of welded steel, perforated metal, and graphics in primary colors, the architects build and image to support brand association. In addition, punched openings in masonry and stucco walls reflect the traditional building construction in the region.

The Audi Presentation Center, in Albuquerque, N. Mex., creates a distinctive retailing environment that emphasizes the company's 60-year heritage and reinforces its image of quality, luxury, and engineering. The new presentation center is currently being promulgated by the company as a new product-display concept for centers throughout the United States. It was designed to cause only a minimal impact on the sales process of existing dealerships, using five prefabricated architectural elements that can be installed in approximately two days.



A freestanding, 20-foot-long laminated-glass-wall system highlights the Audi display space. The system's five connected, floor-mounted glass panels are transparent from one side but opaque on the other, with images of automobiles that seem to float in space. The visual effect focuses the customer's attention on specially lighted vehicles and the highly reflective, black granite floor. MF



CRSS Architects (now HOK) created the prototype showroom for Audi

of America, including the interior displays emphasizing high performance.

Index to Advertisers

Page	Advertiser	Circle No.
23	AIA Trust	14
25	Aluminum Roofing Specialists	88
18	Association Administrators and Consultants	11
39, 42	Blade Technologies	28
30, 35	Boral Brick	46
27, 37	Cold Spring Granite	26
67	Crawford-Friend Consultants	96
33, 66	Devoe & Reynolds	133
66	Drive-By Plotting	76
67	Early Texas	225
25, 37	Energy Blanket of Texas	213
31	Estes, McClure & Associates	210
67	Jack Evans & Associates	54
70	Featherlite Building Products	6
17, 33	Flexi-Wall Systems	77
3	Fuller Dyal & Stamper	1
27, 67	Glass Block Shop	104
8, 31	Graffix, Inc	120
37	Hohmann & Barnard	90
69	James Hardie Building Products	47
28, 35	Jones-Blair Paint Co.	70
11	Masonry & Glass Systems	10
6	Masonry Institute	3
25	Miller Blueprint	13
33	Mortar Net	91
27, 36	NCI Building Components	51
8	OMC Industries	22
66	Pelton Marsh Kinsella	81
17, 31	Petersen Aluminum	83
41	Plotter Supplies, Inc.	100
17	Professional Lines Underwriting Service	12
66	Schacht Lighting	234
67	Senergy, Inc.	69
10, 41	Southern Building Code Congress Int'l.	29
31, 35	Southwest Terrazzo	99
4	Southwestern Brick Council	49
67	Stairways, Inc.	39
2	SteelPlex	21
33, 37	Tectum	101
27, 37	Texas Clay Products	71
29	Texas Gas Utilities	55
8	Texas Kln Products	106
67	The End	132
39, 41	Thomas Reprographics	146
66	What its Worth	87
34	York Metal Fabricators	72

NEW PRODUCTS AND INFORMATION

The new Lenslux® SM-VR now available from **Edison Price Lighting** is a vandal-resistant compact-fluorescent downlight.



The Lenslux contains a shatter-resistant acrylic lens and tamper-proof screws in a simple profile housing.

Circle 153 on reader inquiry card



Sealing exterior holes, cracks, joints and openings is now easier and safer for the planet thanks to **Convenience Products'** new Touch 'n Seal® Quick Cure High Yield foam sealant.

The sealant, which

expands to fill hard-to-reach openings, contains no CFCs and is UL listed.

Circle 154 on reader inquiry card

New Con-Mate fasteners from **Atlas** offer a fast, secure, corrosion-resistant way to attach objects up to 4 inches thick to



concrete, block, brick, and mortar. The fasteners are covered with an environmentally-safe coating that resists chipping and prevents stains.

Circle 155 on reader inquiry card



Popular Science named the Cabrio Balcony Roof Window from **Velux** one of its picks for 1994's most innovative products. The window is designed for converted attic space or any underused area with sloping walls. The bottom portion of the window slides out to create a small step-out balcony.

Circle 156 on reader inquiry card

The appearance and performance of a laminate shingle and the practicality of a three-tab shingle have been combined in **Owens Corning's**

new Prominence™ premium three-tab shingle. The shingles, to be introduced in Texas in April, will have a 30-year warranty.

Circle 157 on reader inquiry card



The Master Suite Collection™ fan from **Hunter** has a full-function remote specifically designed for bedside use. The wireless remote can control light level and fan speed and direction.

Circle 158 on reader inquiry card

With Cadre™ and Quadra™ ceiling panels from **USG Interiors, Inc.**, specifiers can transform an ordinary ceiling into a coffered one quickly and easily.

The fiberglass-reinforced gypsum panels come in a standard 2-by-2-foot size and a wide variety of patterns.

Circle 159 on reader inquiry card



M&S System's Model MC350A musical intercom system features speedy installation and advanced system self-diagnostics, and provides protection against power surges and static or other interference.

Circle 160 on reader inquiry card

The **Laticrete®** 9235 Anti-Fracture Membrane will keep tile from cracking, yet does not add appreciable thickness to the floor. The liquid system cleans up easily while wet, yet dries to a hard surface.

Circle 161 on reader inquiry card



Cladding: Exterior & Interior Finishes

Quick and simple installation are the hallmarks of **VISTAWALL's** CW-250 low-rise curtain-wall system. The system's efficient use of metal and other parts and its closed-cell-PVC-gasket interior seal provides outstanding performance while minimizing labor costs.

CIRCLE 162 ON READER INQUIRY CARD



SENERGY's new QA21 exterior insulation and finish system (EIFS) is the first such system to require—

not just offer—

manufacturer support and inspections from design through construction as well as re-inspections throughout an optional extended warranty and post-construction maintenance program.

Circle 163 on reader inquiry card

The T-Series of metal roofing and wall panels from **N.A.T. INDUSTRIES** combines economy and versatility in

exposed-fastener panels. The panels are available in steel and aluminum as well as in copper and stainless-steel substrates. The panels may be curved in either direction as well as in S-curves.

CIRCLE 164 ON READER INQUIRY CARD



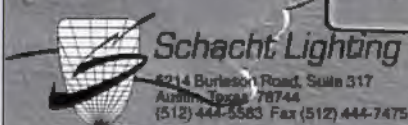
WOLVERINE's new Benchmark™ reinforced vinyl siding makes handling and installation easier. The siding incorporates a

high-density fiberglass tube inserted along the top edge of the panel, giving the siding 50 percent more vertical stiffness than conventional siding. It is available in three sizes and twelve shades.

CIRCLE 185 ON READER INQUIRY CARD

MAD KITT PLACE

"Our Patented Active Daylighting System will allow You to Shut Off Your Lights 90% of the Time for a Cost of One Penny per Year!"



Schacht Lighting
 4214 Burtson Road, Suite 317
 Austin, Texas 78744
 (512) 444-5583 Fax (512) 444-7475

Present installations:
 Pepsi Cola
 Safeway Supermarkets
 City of Phoenix
 Ricoh
 Torrey ISD
 Los Angeles ISD
 Department of Defense
 R. R. Donnelley
 and numerous more.

Call 800-256-7096 for Free Information!

Circle 234 on the reader inquiry card

WoodWorks Waterborne Wood Finishing Products



WoodWorks Waterborne Wood Finishing Products are based on a new generation technology unique to architectural wood finishes. Crystal clear beauty and protection are now possible with all the benefits of a waterborne formula—low odor, water clean-up, fast dry, non-flammability, and environmental compliance with all current VOC air quality regulations. The WoodWorks Waterborne System consists of an Interior Stain (41XX), Quick Dry Clear Sealer (4200), and a durable Crystal Clear Satin (4300) or Gloss (4400) Finish. *For more information contact Devoe & Reynolds Co., 4000 Dupont Circle, Louisville, KY 40207 or call toll free: 1-800-654-2616.*

In Texas call Jack Stout at (713) 680-3377.

Circle 133 on the reader inquiry card

WHAT ITS WORTH

P.O. BOX 162135 • AUSTIN, TX 78716
512-328-8837

Longleaf Heart Pine Flooring, Milled
From Antique Texas Southern Yellow Pine

Also Louisiana Virgin Sinker Cypress

TEXAS HEART PINE FLOORING

Circle 87 on the reader inquiry card

PMK Pelton Marsh Kinsella

**Consultants in Acoustics, Theatre, Television
and Audio/Visual Design**

*Howard K. Pelton, P.E. Jack P. Hagler, ASTC
Christopher "Topper" Sowden, P.E. David E. Marsh*

7950 Elmbrook Drive Suite 100 Dallas, Texas 75247
(800) 229-7444 (214) 688-7444 Fax: (214) 951-7408

Circle 81 on the reader inquiry card

DRIVE-BY PLOTTING
 Richardson (214) 907-1566
 Texas

CAD PLOTS & BLUELINES
 Scanning... CAD Services... Computer Training
EASY-ONLINE 24-hr MODEM PLOTTING
 E-Bond 6.90 E-VELLUM 8.90 E-FILM 11.90

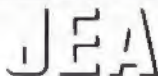
Circle 76 on the reader inquiry card

Architect's Dream Studio / For Sale or For Lease / Living and Working

Located near Deep Ellum: 2312 Grand at Good Latimer in Dallas. Approximately 4,000 square feet. Four enclosed bedrooms and big open living/working space. Lots of natural light, 14-foot ceiling, oak floor, tiled kitchen and bath, dressing room, central heat and air, indoor plants and some furniture, enclosed parking, security system, washer and dryer, 1 acre of open outdoor rose and sculpture garden with lounge areas, organic vegetable garden, and more. Truly a beautiful environment in which to live and work! Price: a real steal - \$1,900 per month negotiable. Inquire at 214/421-4739 or 214/404-8643.

MARKETPLACE

JACK B. EVANS, P.E.
President



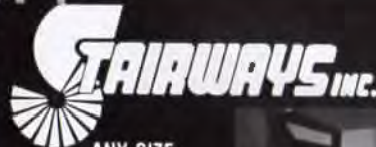
JACK EVANS & ASSOC., INC.

ENGINEERED VIBRATION ACOUSTIC & NOISE SOLUTIONS

5806 Mesa Drive, Ste. #380
Austin, Texas 78731

FAX (512) 371-0825
☎ (512) 371-0800

Circle 54 on the reader inquiry card



ANY SIZE
STEEL • ALUMINUM
WOOD • BRASS
STAINLESS

Shipped in a Complete
Unit or Kit
\$425 & up

Stock for
Fast Shipping
Free Brochure

Toll Free
1-800-231-0793

Fax 1-713-680-2571



4166 Pinemont
Houston, Tx 77018

Circle 39 on the reader inquiry card

THE JUICE

A ROMANTIC DESIGN COMPETITION

CHARGE: A "GARDEN OF JUSTICE" FOR L.A.

JURY: SOLERI, VAN LINGEN, IZENOUR, SOLOMON

FIRST PRIZE: \$10,000; REGISTRATION: \$50

PROGRAM AVAILABLE: FEBRUARY 14, 1995

SUBMISSIONS DUE: MEMORIAL DAY 1995

THE END

P.O. BOX 1332 CULVER CITY CA 90232 U.S.A.

TEL/FAX 213-296-6226

Circle 132 on the reader inquiry card

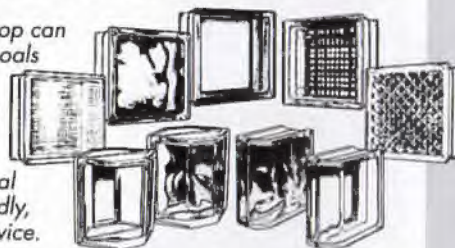
PITTSBURGH CORNING
PC GLASSBLOCK®
PRODUCTS

Made in
America



Wholesale and Contractor Sales
of PC GlassBlock and Accessories

The Glass Block Shop can
meet your design goals
with Pittsburgh
Corning's versatile,
exciting range of
glass block styles,
patterns, and special
shapes. Enjoy friendly,
knowledgeable service.



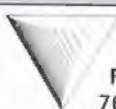
The Glass Block Shop
Master Distributor

(214) 243-7343 (800) 777-2107

Fax (214) 243-3666

Dallas • San Antonio • El Paso • Oklahoma City

Circle 104 on the reader inquiry card



Crawford & Friend

3003 Bledsoe Street
Fort Worth, Texas

76107 • 2905

817 • 336 • 8886

Arenas
Churches
Auditoriums
Commercial
Residential

Non-proprietary consultation, design, and specifications for
Lighting • Dimming • Sound • Acoustics • Rigging • Draperies
Sightline Studies • Audio/Visual • Theatre Safety Assessments
Theatre Planning • Projection Systems • Feasibility Studies

Consultants Specializing In Performing Arts Technology And Planning

Circle 96 on the reader inquiry card



- 100-year-old Heart Pine Flooring
- Early Texas Style Furniture
- Heart Pine Doors, Cabinets, Millwork

(512) 243-2702

10209 FM 812 Austin, Tx. 78719

Circle 225 on the reader inquiry card

Senergy®

Patsy Vaughn
District Sales Manager

Senergy Inc.
1367 Elmwood Avenue
Cranston, RI 02910
401-467-2600

Local Office:
2355 W. Longhorn Dr.
Lancaster, TX 75134
800-842-7441
Fax 214-224-9497

Circle 69 on the reader inquiry card

Vicarious Vacation

IT'S TIME TO START planning for your summer vacation, and what architect doesn't dream of visiting Italy, that paradise of cityscapes and countryside poignant with history, art, culture, and, of course, food and wine, a landscape of picturesque order, natural yet entirely manmade. Italy is an Eden for both escape and rejuvenation. A few of the films described here may get you in the mood for Palladio and pasta. *Buon viaggio.*

After reviewing dozens of videos set in Italy, we decided that cinematic Italy can be interpreted as overlays of various "landscapes": the physical landscape of beautiful cities and countryside; a cultural landscape of art, history, and daily life; and a psychological landscape of people trapped in unpleasant lives and times. Since the physical and cultural "landscapes" are a given—of greater or lesser importance—in most of these films, we are going to concentrate here on the psychological "landscape."

In many of these movies, the psychological landscape is a prevalent theme, composed of torment, repression, and sadness staged in contrast with the physical beauty of Italy. The most ubiquitous type of movie we place in this category is the Merchant-Ivory style with tiresome English ladies vacationing in Tuscany, such as *Room with a View* (1985, James Ivory), *Enchanted April* (1992, Mike Newell), and *Where Angels Fear to Tread* (1992, Charles Sturridge). In these movies Italy is a place "flooded with love," where the stuffiness and restraints of everyday existence back home can be overcome and changed. The characters wish to be "transfigured by Italy, like the Goths." Italy, in their idealized view, is a magic land of rebirth, love, and romance. Sadly, their dreams are seldom fulfilled.

In more light-hearted films, Italy is often portrayed as a temporary refuge from a confining life. In *Roman Holiday* (1953, William Wyler), princess Audrey Hepburn has a "free day" incognito in the eternal city. Katherine Hepburn briefly escapes spinsterhood in Venice in *Summertime* (1955, David Lean). The three secretaries in *Three Coins in a Fountain* (1954, Jean Negulesco) all find love in Rome. In *The Roman Spring of Mrs. Stone* (1961, Jose Quintero), Vivian Leigh moves to Rome and to her doom. These movies are stories within a travelogue of location shots in some of our favorite places, made more interesting for us to-



Photograph by Gerald Moorhead, FAIA

day because they show Italy a couple of generations ago, with fewer cars and tourists.

The rich landscape of Italy also accommodates the truly tormented soul. In *Stromboli* (1949, Roberto Rossellini), Ingrid Bergman finds God and emotional peace after a heated encounter with a volcano. Decadent Dirk Bogarde remains too long in dreary, wintry Venice as the plague washes over the city in *Death in Venice* (1971, Luchino Visconti). In *Love and Anarchy* (1974, Lina Wertmuller), a simpleton peasant played by spaniel-eyed Giancarlo Gianini travels from the flooded fields of the Po Valley to the red walls of Rome to assassinate Mussolini. The scene of his proposed crime is a little-seen 1930s rationalist plaza, featuring an exquisite basilica with apsidal chapels, cylindrical baptistery, and a slender campanile.

Federico Fellini has his own curious psychology, luridly expressed in his largely autobiographical films. His memories and impressions of the city in *Roma* (1971) contrast and parallel the past with the present with imagery all his own.

Through the ages, Italy has played the muse to writers, composers, artists, and architects, even Shakespeare. In fact, our favorite of these movies set in Italy, for its hearty mix of literary art and garden art, is *Much Ado About Nothing* (1993, Kenneth Branagh), filmed entirely in the little-known gardens of the Tuscan Villa Vignamaggio. This archetypal Italian garden, whose outdoor rooms

The physical landscape of Italy, like this Tuscan countryside, is an integral part of such movies as MUCH ADO ABOUT NOTHING.

are delineated by sculpted cypress hedges, fountains, gravel walks, shade and dappled light, is the perfect setting for Shakespeare's Byzantine plot of misunderstandings, mistaken identities, and Monty Pythonesque antics.

Another favorite film, previously reviewed, is *Mozart's Don Giovanni* (1978, Joseph Losey), which explores the cultural landscape of Italy through Mozart's delirious music and Palladio's sublime Villa Rotonda. The production was filmed in Vicenza and uses Palladio's Teatro Olimpico and the surrounding countryside as well as the Villa Rotonda. Through these sets, costumes, pageantry, and music one is transported to a sumptuous Italy worthy of the wealthiest popes.

No matter how long it has been since you traveled to Italy, there is always the urge to go back—soon. Movies provide at least a vicarious vacation if you cannot make the trip soon enough. Whether you are completely metamorphosed or experience only some simple enlightenment, a cinematic trip to Italy will be a delight.

Yolita Schmidt and Gerald Moorhead, FAIA

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

Hardishake® , Value and Protection to Last a Lifetime.

• *Hardishake roofing blends the beauty of wood shingles and slate roofs and can be installed to achieve a Class "A" fire rating.*

• *Unlike other materials, Hardishake roofing won't burn and is immune to the damaging effects of the sun, heat, moisture, termites and hurricane force winds.*

• *Hardishake roofing is so strong, it can even be walked on without breakage.*

• *Built to last a lifetime, Hardishake roofing is backed by a transferrable 50-year product warranty. For looks, longevity, value and fire protection, you just can't beat Hardishake Roofing.*



HARDISHAKE[®]



James Hardie Building Products, Inc.

A James Hardie Company

Building Confidence for Over 100 Years

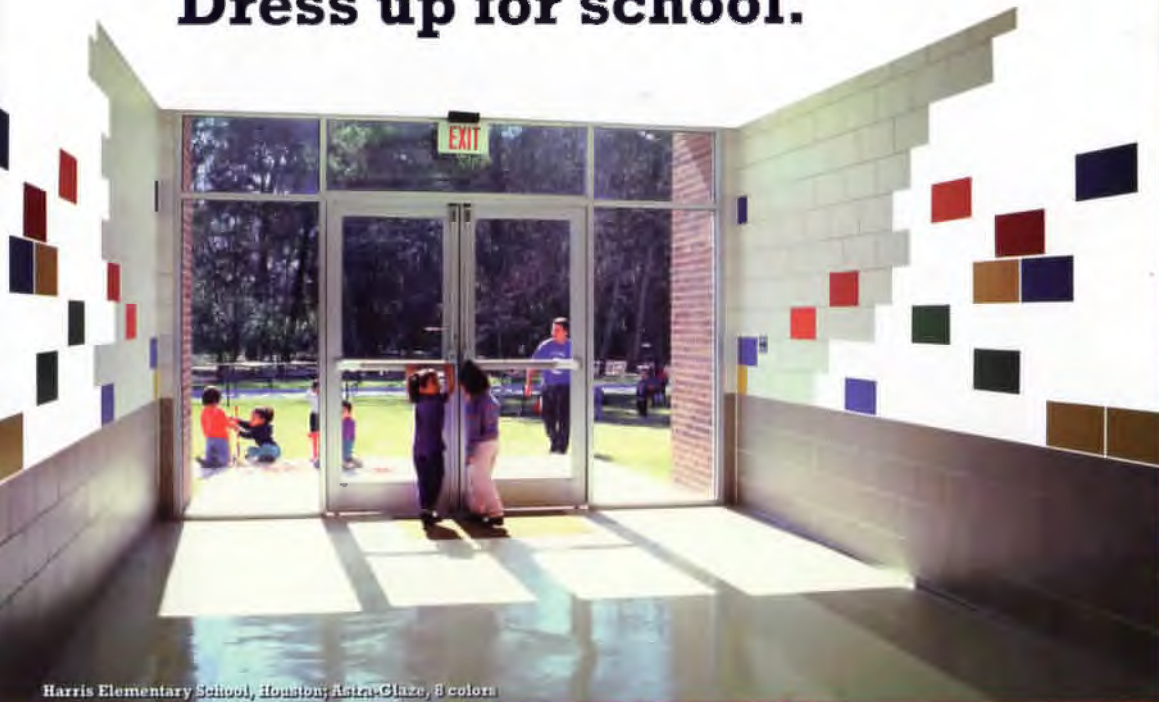
903 N. Bowser, Suite 370, Richardson, Texas 75081

Telephone: (214) 497-9373

Fax: (214) 497-9616

800-786-2845

Dress up for school.



Harris Elementary School, Houston; Astra-Glaze, 8 colors



Kiker Elementary School, Austin; Lone Star Gray Burnished



Stevenson Middle School, Houston
Limestone Burnished



Brazosport College
Texas Cream Sandblast



Wehner Business Administration Building, Texas A&M
Texas Lueders and Light Apache Brown Burnished

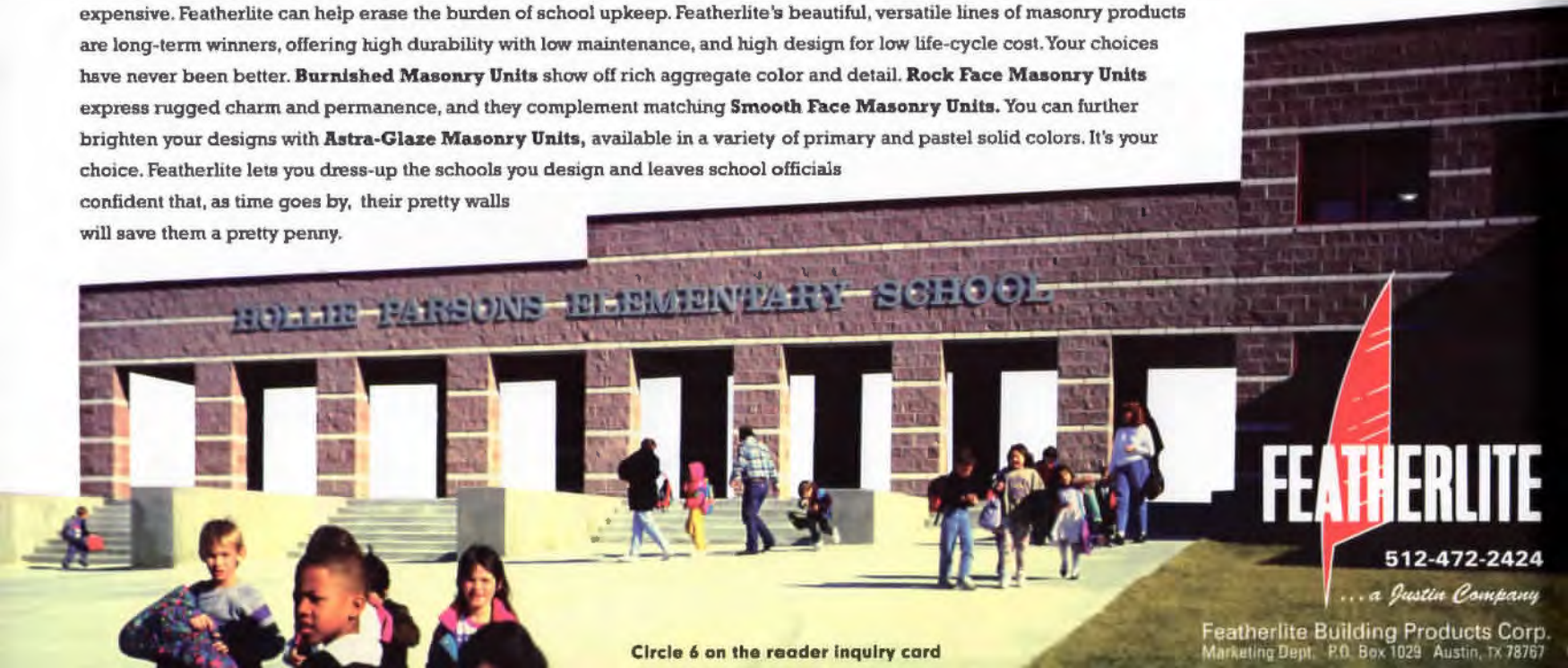


Parsons Elementary, Copperas Cove, TX
Granite and Limestone Integral Smooth Face (Rock Face below)

You can afford to with Featherlite's masonry units.

Schools are special buildings, constructed to endure decades of punishment by students of all ages. Not surprisingly, building maintenance weighs heavily on school administrators and on their budgets. Continual cleaning, repainting, and renovation are expensive. Featherlite can help erase the burden of school upkeep. Featherlite's beautiful, versatile lines of masonry products are long-term winners, offering high durability with low maintenance, and high design for low life-cycle cost. Your choices have never been better. **Burnished Masonry Units** show off rich aggregate color and detail. **Rock Face Masonry Units** express rugged charm and permanence, and they complement matching **Smooth Face Masonry Units**. You can further brighten your designs with **Astra-Glaze Masonry Units**, available in a variety of primary and pastel solid colors. It's your choice. Featherlite lets you dress-up the schools you design and leaves school officials confident that, as time goes by, their pretty walls will save them a pretty penny.

HOLLIE PARSONS ELEMENTARY SCHOOL



FEATHERLITE

512-472-2424

... a Justin Company

Featherlite Building Products Corp.
Marketing Dept. P.O. Box 1029 Austin, TX 78767

Circle 6 on the reader inquiry card