

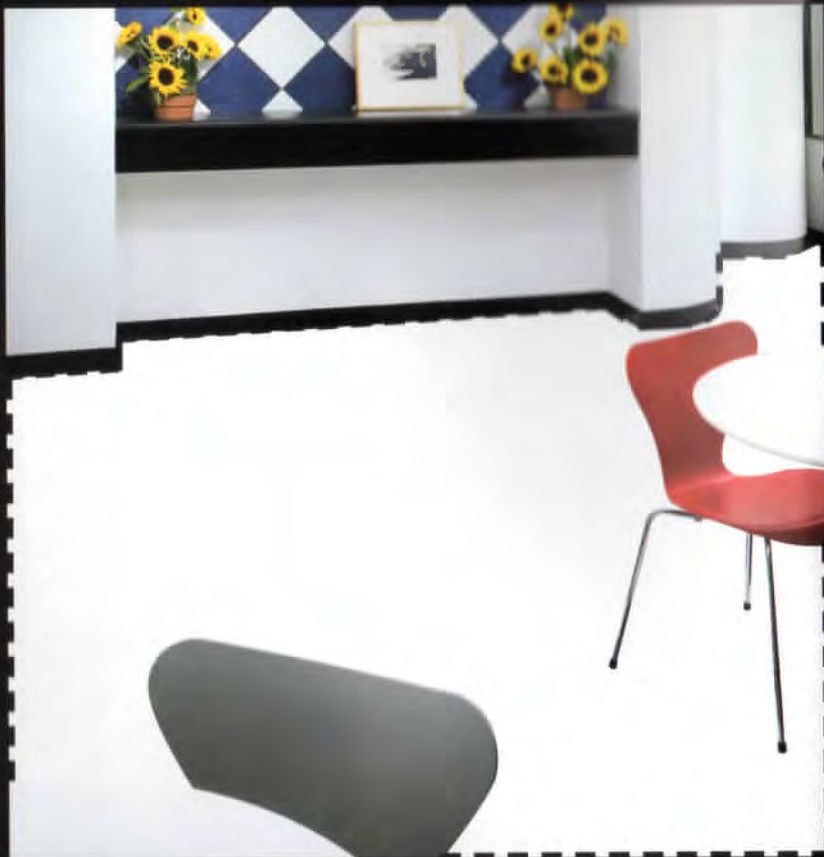
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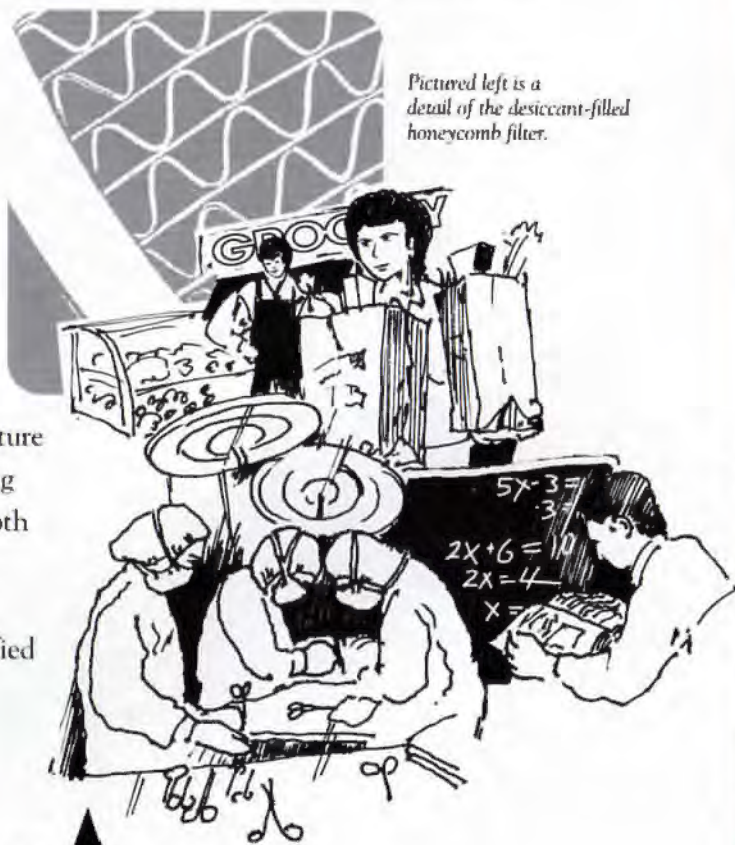
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On the cover: E.B. Cape Center for Public Works Excellence, Houston. Willis, Bricker & Cannady, Houston. Photograph by Paul Hester and Lisa Carol Hardaway.

Above: Dallas Public Library, Oak Lawn Branch, Dallas. Good, Fulton & Farrell Architects, Dallas. Photograph by Charles Davis Smith.

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It's Your Magazine

ONE OF THE MISSIONS of *Texas Architect* is to represent the diverse viewpoints and practices of architects from across the state. One way we will bring more of those viewpoints to the magazine is inaugurated in this issue. Starting this month, most issues will feature a Contributing Architect, a person whose knowledge about the issue theme will inform the content of the feature stories included.

For November/December the theme is "Public Buildings" and we are very lucky to have Willis Winters of Dallas as our first Contributing Architect. Willis, an architect with the City of Dallas, was chair of the TSA Publications Committee in 1991 when I started working for the magazine. He is a longtime contributing editor, and those contributions have not been limited to words: He is also a photographer whose images have appeared in the magazine often. We thank Willis for all he brought to this issue, including (but certainly not limited to) the story he wrote on municipal projects in the Dallas/Fort Worth area (see page 38). Willis also inaugurates our *TA Profile*, printed on this page. It's mostly for fun but also to give a different perspective on the Contributing Architect.

In September Kelly Roberson, Canan Yetmen, and I traveled to Beaumont for a meeting of the Publications Committee. Every year the committee holds one of its meetings outside of Austin. In the past we have traveled to El Paso, Corpus Christi, Midland, College Station, and now, Beaumont. As part of the trip we make an effort to meet with members of the host chapter. One of the things we tell them is that *Texas Architect* is their magazine and that we count on them to tell us what's going on in their part of the state. If *Texas Architect* is to represent the diversity of architecture in the state, we need to hear from you. Write us, fax us, e-mail us. We want letters to the editor, tips on news stories, projects you've designed yourself or just heard about, ideas about what you want to see in *your* magazine.

Susan Williamson

THE TA PROFILE



Willis Winters, AIA
Superintendent of Planning,
Design and Construction
City of Dallas Park and
Recreation Department

If you could be something other than an architect, what would it be? Artistic director for the Metropolitan Opera

Who was your mentor? In school (late 1970s), a group of young professors at UT Austin; in professional life, Pat Spillman

What building would you most like to redesign? D/FW Airport

If you could be any architect, who would it be? Thomas Jefferson

What is the most interesting building in Texas no one has ever heard of? An under-recognized building, even in Dallas, is the Magnolia Lounge at Fair Park (1935) by modernist architect William Lescaze, who designed the PSFS Building in Philadelphia.

Who is Texas' best architect (past or present)? For his virtuosity as a designer, Nicholas Clayton; for their influence on succeeding generations of Texas architects, O'Neil Ford and Bill Caudill

UPCOMING ISSUES

We invite submission of projects to *Texas Architect*:

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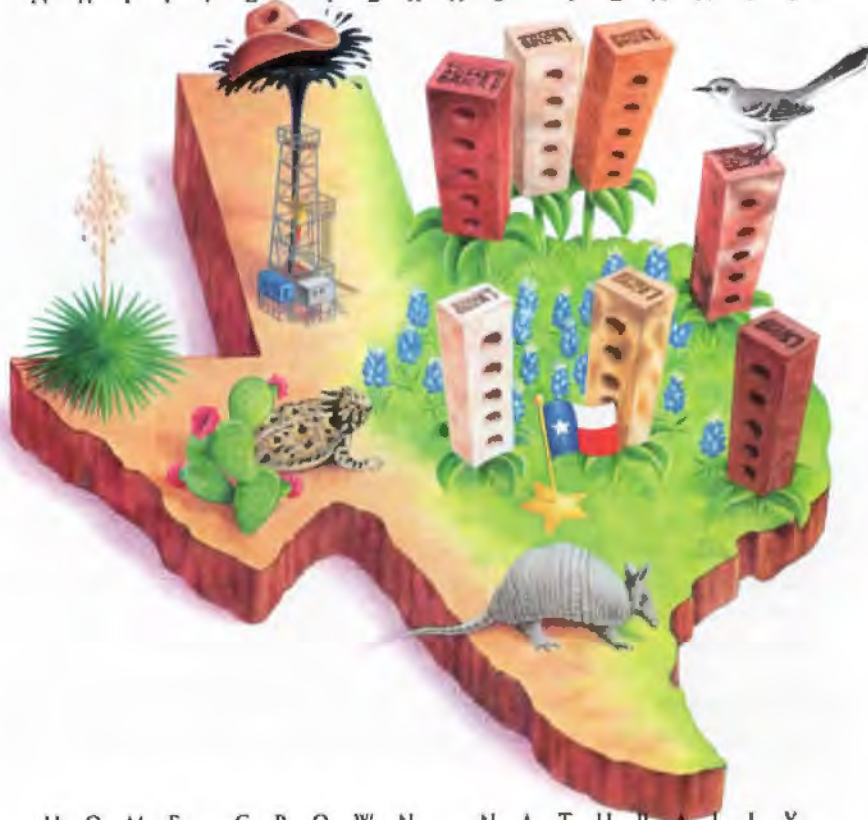
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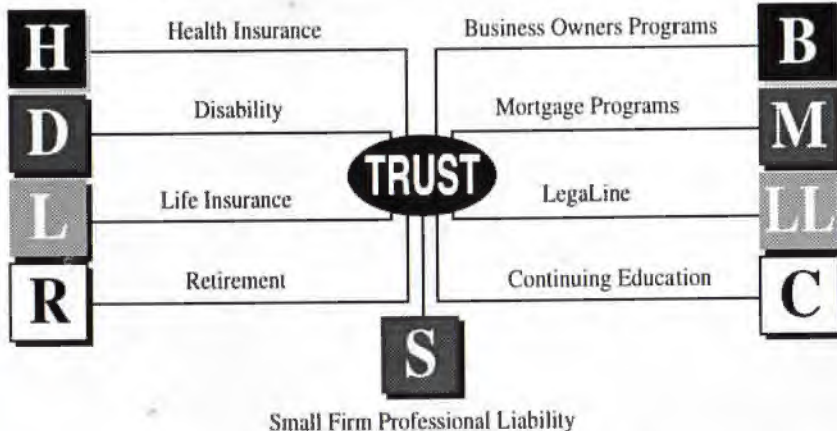
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Corrections

In "Light rail steams ahead," (the September/October 1997 issue of *Texas Architect*, pp. 12-13, 19), the following sentence should have been inserted at the end of paragraph four at the top of page 19: *Vidaud + Associates, Inc., will serve as architects for the stations along both extensions.*

In "Condensed Poetry" (the September/October 1997 issue of *Texas Architect*, pp. 78-79) photograph number two should have been credited to Michael Bodycomb.



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News

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AUSTIN The fate of a proposed renovation of a 10-block section of Guadalupe Street, across from the University of Texas, lies in the hands of a demonstration project, set to end mid-November.

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AUSTIN The new computerized exam, available to Texas candidates since June, was an even longer time in coming than many thought.

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AUSTIN The AIA Austin chapter honored six projects, three with honor awards, three with merit, during their annual celebration.

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An Uncertain Fate

AUSTIN Along the west side of the University of Texas at Austin (UT), across from the original forty acres, stretches Guadalupe Street. Although it passes north to south through a variety of neighborhoods, the 10-block section from Martin Luther King Boulevard to 29th Street is one of the heavier-traveled pedestrian and vehicular pathways in the city's center. Three years ago, in the face of an ever-increas-

ing deterioration, efforts to revitalize the street began mobilizing. Today, that struggle continues, in what has become a test of wills and a battle over seconds and street width. The efforts are indicative of many of the issues facing urban centers today—pedestrians and mass transit versus cars; local shops versus national chains; private versus public; solving social problems or moving them from one neighborhood to the next. Whether Austin succeeds or fails to soothe the competing interests and organizations and make a new foray into urban revitalization remains to be seen.



All photos and drawings courtesy of Black & Vernooy

The west side of Guadalupe Street, known locally as "the Drag," is an eclectic, colorful conglomeration of locally owned shops, businesses, coffee houses, chain stores, churches, and apartments, filled with students, university and business employees, and hangers-on. As the barrier between the university and the neighborhood known as West Campus, the road is heavily traveled by students going to and from their homes. It also serves as home to seven Capital Metro bus routes, says Andre Tanner, senior project manager for Austin's mass transit system, as well as the university's shuttle bus system, which Capital Metro operates. Its parking spots are always full, and the street always crowded. But its problems, many acknowledge,

1 a watercolor rendition of the Drag renovation

not much else.

2 Looking south down the street: The west side of the Drag is lined with cars and trash cans, and

3 Looking south from the east side: One of the major crosswalks for students is fairly unprotected from traffic.

rectors of University Area Partners (UAP). UAP is a group of merchants, businesses, religious organizations, and others, including the university, that deals with community and neighborhood issues.

Three years ago, UAP's continuing effort to "beautify" the Drag ran into a timely coincidence: the UT master plan. The initiative, begun at the behest of Robert Berdahl, then president of the university, defined the edges of the university community, and the Drag renovation "emerged as an edges priority," says Sinclair Black, FAIA, architect with Black & Vernooy in Austin, the firm that designed the Drag renovation plan. "[Berdahl] was a university president that generally cared about the community and was a humanist. He understood the value of a good neighbor policy."

Enter Capital Metro, which identified the project as a transit improvement initiative, says Norman, and had funds available through the

Build Greater Austin program. The Build Greater Austin program, says Black, is an existing multi-year commitment to improve streets and corridors, generally in communities that have the po-



2



3

tential for light rail. Into that mix came the Austin City Council—which was presented with a joint request by UAP and UT that Capital Metro carry out the renovation, and which passed a resolution on September 21, 1995, that declared the initiative a “pedestrian-dominated project”—and all the players were finally present.

Each of the parties involved has a slightly different perception of what the project will accomplish. For the architects, it is an urban-design initiative that could be the impetus for further city restructuring; for the city, it is a chance to actually build an urban-renewal project. For the merchants, it is a safer street and better

business; for Capital Metro, it is better mobility; for the university, it is a safer, cleaner student environment. “Originally, we thought we would just be widening the sidewalks, with crosswalks, and adding trees and furniture. We got into the discussions and it became clear that it needed to be a traffic project,” says Kit Krankel, project manager with Black & Vernooy.

Currently, the Drag has four traffic lanes, a right-turn lane at 24th Street, a left-turn lane at 21st Street, parallel parking on the west side, and an east-side bike lane. The sidewalk on the west side varies in width along the 10-block area; the project would increase it anywhere from 2 to 25 feet, says Black. Traffic lanes, says Krankel, range now from 10-feet-2-inches to 11-feet-6-inches; the project aligns each of the four lanes at 10 feet, with the turning lanes, but not right turns, eliminated; parallel parking retained (and slightly increased); and a five-foot-wide bike lane for both the west and east sides. Concrete pavers, inexpensive and built to withstand the weight of buses, would be used to repave the street. The renovation plan would also

dedicate one of the four traffic lanes to light rail, should it ever come to Austin.

Congestion and traffic speed are universal worries; the project gives everyone a safe, predictable space, out of the way of each other. “After the city council resolution, the direction being taken was to give pedestrians more space, slow traffic

down, and increase bicycle mobility and safety. The Drag is a congested area; you have buses, cars, bicycles, and pedestrian traffic—multiple modes in a small area all competing for space,” says David Gerard, manager of the transportation division in the Department of Public Works and Transportation for Austin.

“The project means slower traffic and more pedestrians, which will make the street work better. We will make the street tougher and maintenance-free with practical, long-lasting materials and shade. We’ll also have a new bal-

~
“An Uncertain Fate” continued on page 14

OF NOTE

Aldo Rossi killed in car crash

Aldo Rossi, 66, died September 4 in a car crash in Milan, Italy. Ross was the first Italian to win the Pritzker International Prize for Architecture.

Among his many projects, Rossi designed the World Theater in Venice and the Museum of Maastricht in the Netherlands; he was awarded the Pritzker Prize, considered the world’s most prestigious architecture award, in 1990. Rossi had been a professor at the Architectural Institute in Venice since 1976.

Texas projects recognized nationally

Three Texas projects will be recognized with 1998 Religious Art and Architecture Design Awards by the American Institute of Architects. They will be on display during the biennial conference of the Interfaith Forum on Religion, Art, and Architecture Professional Interest Area program in San Antonio in October 1998. The projects, representing 4 of the 13 awards in the competition, will also be exhibited at the 1998 AIA National Convention in San Francisco from May 14-17, 1998.

The Chapel of St. Basil, University of St. Thomas, in Houston (see *TA*, September/October 1997, pp. 82-83) received two awards: a religious architecture award for design excellence for architects Philip Johnson, Ritchie & Fiore, and Merriman Holt Architects, Houston, and a visual arts award for the chapel furnishings, designed by David Cargill. Solomon Architecture and Urban Design received an architecture award for Beth Israel Funeral Chapel and Cemetery, Houston, as did Landry and Landry, Architects & Planners, Dallas for the Mausoleum for Emanu-El Cemetery, Holy Spirit Catholic Church, Dallas.

The competition jury was chaired by John Ruble, FAIA, Santa Monica, Calif., with members Reverend Dr. Vienna Cobb Anderson, Richmond, Va.; Michael Berkowicz, New York City, N.Y.; Andrea Clark Brown, AIA, Naples, Fla.; and Michael Underhill, AIA, Phoenix, Ariz.

Moore room opens at UT

The Charles W. Moore Room, dedicated to the work of the celebrated architect and University of Texas professor, is now open in Battle Hall on the University of Texas campus, providing access to watercolors, drawings, prints, slides, photographs, and correspondence. The material was donated in the fall of 1996 by Moore’s nephews; it is estimated that it will take several years to process and catalog the collection.

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The ARE, One Year Later

AUSTIN The year 1997 was supposed to hail a new era in architectural examination with the administration of the first computerized Architectural Registration Examination (ARE). Instead, for the Texas Board of Architectural Examiners (TBAE), 1997 began with six months of setbacks and disappointments, and for intern architects, an extended delay in their quest to become licensed.

In June 1996, TBAE administered the last paper-and-pencil ARE (see *TA*, July/August 1996, p. 21). The National Council of Architectural Registration Boards (NCARB), of which TBAE is a member, had developed a computerized nine-division examination that would be administered for the first time in February 1997. But with the computerized exam came a doubled price: from \$480 to \$980, a cost TBAE was only made aware of, coincidentally, in June 1996 during the NCARB annual meeting. "During the meeting, I spoke to the treasurer of NCARB, and told her it [the cost] was not going to be easy to sell. I asked if there were any options, which there weren't," says Cathy Hendricks, executive director of TBAE.

The problems did not end there. TBAE's statute sets the cost of the exam at \$300; the agency's appropriations budget, funded every two years by the Texas Legislature, had corrected that total to \$525, covering the cost of the exam plus a \$40 administration fee (which was dropped shortly after the new exam cost was announced). In order to charge the new fee and administer the exam, TBAE would need authority from the 75th Texas Legislature, which had begun its session on January 14, 1997.

Hendricks found a solution in Senate Bill 218, sponsored by Senator Bill Ratliff, which passed the Senate quickly and gave TBAE the authority to charge the full cost of the exam. But it ran into its first problems in the House, when Representative Jessica Farrar of Houston, an intern architect, raised questions about the cost of the exam. "I found out there was a problem during our [TBAE] board meeting on January 30; on February 3, we met with Representative Farrar. We tried consistently and repeatedly to find an acceptable solution. The solution that eventually surfaced was that we would have to take efforts to inform everyone about the increase, which we were doing, and get their comments," says Hendricks.

Besides those efforts, the bill Farrar agreed to capped the total amount that could be charged at \$525, essentially limiting from four to six the total number of divisions that any one candidate could take until the new appropriations bill took

effect on September 1. Everything looked fine until May 27, during what became known as the May Massacre, when the TBAE bill, along with 52 others, was killed on a procedural technicality.

TBAE's existing statute also states that the agency must administer the exam twice per year. "We had to meet as many parts of our statute as we could. At our May 30 board meeting, our counsel advised us that we could offer \$525 worth of parts of the exam so we would be in compliance. As of September, we could offer the entire exam," says Hendricks.

So, in June, one year after discovering the new cost of the exam, and one year after a Texas candidate had taken any part of the exam, TBAE began offering the new ARE to intern architects. "My conclusion, after all that happened, is that the people that got hurt the most were those who didn't have access to the exam. That should not have happened. But Farrar was right in making it an issue, and asking for accountability," says Hendricks.

The test has been running in other parts of the country since February at 220 centers; in Texas, there are 15 locations. Through August, NCARB's official test contractor, the Chauncey Group, had administered 6,900 divisions, says Jeff Kenney, NCARB director of professional development; in Texas, 400 vouchers, one per division, had been paid for as of mid-September. NCARB, says Kenney, turns around exam results in approximately three weeks, and TBAE returns results to candidates two days after they receive them from NCARB. In Texas, as of September 26, ten candidates had completed all test requirements, and a total of 21 divisions had been passed.

The exam is now completely scored by computer, says Kenney, although Chauncey has a staff architect who reviews any questions. Candidates receive IBM-compatible practice software that gives an exact replication of the test experience, says Kenney. In addition to a yearly contract for developing and preparing questions for the computer and processing applications, Chauncey has a contract with NCARB for test administration until June 30, 2001. In other words, NCARB doesn't plan any changes to the exam for quite some time. "It's important not to have change happen too frequently, and to hold steady in delivery and content. We don't need to keep changing the rules, because it takes time for people to get used to things," says Kenney.

So far, NCARB feels candidates are, in most cases, satisfied with the exam. "We did a survey in

August of candidates who had taken at least three parts of the exam. Out of 115 responses, for the most part, they are pretty satisfied. They like the flexibility, and that they don't have to take it all at once," says Kenney.

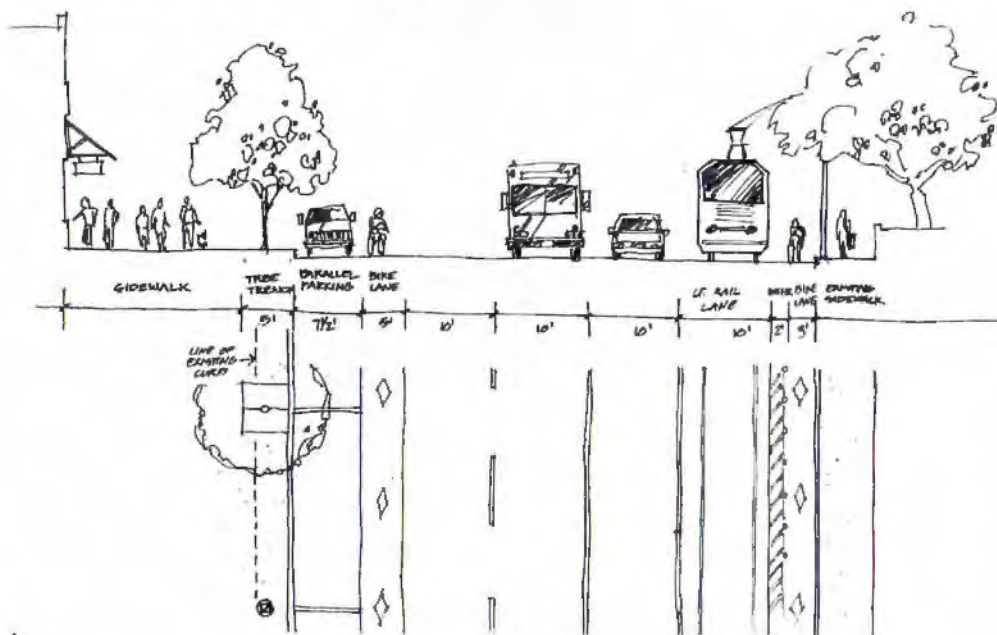
Hendricks agrees, although she has seen a lag in the number of people taking the exam. "If there is not a deadline, nothing happens. . . . It should pick up in 12 to 18 months. With the new exam, candidates have, I think, a better chance of passing. It is easy to erase, and does things like calculate the square footage—it makes your ability to get to the essence of the design easier," says Hendricks.

Questions about the cost of the exam are not likely to go away any time soon. As part of TBAE's appropriations statute, the agency "must aggressively look at ways to get the cost down. If we can't, we must study and develop a new exam," says Hendricks. "But it is not realistic to leave the ARE program. It would hurt Texas architects and their ability to pursue work in other states, and therefore would hurt Texas' economy."

Hendricks believes the power to change the exam cost and open NCARB to more honesty and constructive criticism lies in two resolutions passed during the June 1997 NCARB annual meeting. First, the NCARB council voted unanimously to pursue ways to bring down the cost of the exam, and make a report at the June 1998 meeting, says Hendricks. Second, NCARB must now have "an open-records policy," which, says Hendricks, gives "access to any information we want, except items on enforcement and staff records. If there are costs we are curious about, we can make a much more astute and accountable inquiry. . . . This is the start of something much bigger than the cost of the exam," says Hendricks.

TBAE is already planning for the 1999 legislative session. "We have two issues to go before the next legislative session: the penalty cost when you miss the registration deadline and the cost of initial registration," says Hendricks. If an architect misses the registration deadline, for the first 90 days the penalty is one-half the cost of the exam; after that, the fine is the full exam cost. Texas' application fee, \$210, is currently the highest in the country. "Those are the two biggest things. They are unreasonable, but right now, we don't have a choice. They need to change," says Hendricks. "We need to work with the legislature. Whatever happens, we have to find something acceptable to them. We need to make it a win-win situation for everyone." *Kelly Roberson*

"An Uncertain Fate" continued from page 11



1 an elevation of the street renovation, showing the spaces devoted to each of the users

2 a section of the tree trench, a continuous hole along the street that will provide more root room for the tree and hide irrigation and utility lines

ance . . . between cars and people. Right now, 80 percent of the priority is given to cars. That should be reversed," says Black.

The project, as a whole, is not intended to create a streetscape, but rather a pedestrian destination. Its eventual completion is not even forecast until the year 2000. Phase one (21st to 24th St.) is tentatively scheduled to begin in the spring of 1998, with completion before the beginning of the fall 1998 semester. "Our intention is to complete a phase every summer," says Krankel, with phase two (Martin Luther King Blvd. to 21st St. and 24th to 26th St.) in 1999 and phase three (26th to 29th St.) in 2000. Capital Metro has committed "slightly in excess of \$2 million for phase one," says John Hodges, manager of facilities, design, and construction for the agency. Even if phase one is implemented, the future of phases two and three lies

in the success of phase one and the hands of a brand new Capital Metro board.

The improvements will scale down the street, giving it the personal and pedestrian feel it now lacks. To a certain extent, much will be psychological: increasing the sidewalk width and adding color, trees, and textures, says Black. Traffic control boxes will be built into kiosks with telephone booths and pinup boards. Elm trees along the street and oaks at the corners will be planted in a continuous tree trench, giving the trees more root room, says Black, and providing a trench for utility and irrigation lines. The aluminum gooseneck street lights will be replaced with an 18-foot-tall version of the historic Austin light standard. Artists will design a gate to the Renaissance Market, markers for bus stops, and the street patterns. Benches and trash cans will complete what Krankel calls a utilitarian, functional renovation. "The Drag has plenty of character, and we don't want to drown that out," says Krankel.

Although no facade renovations are planned, Black & Vernooy is completing an implementation plan, for the city and businesses, that provides guidelines on city ordinances, zoning, vending, sign control, and ways to protect historic facades. But repairs will stop at the toe of the curb on the street's east side, and the university has no immediate plans to implement the UT master plan's east-side edge renovation. "The master plan addresses the east side, but has multiple components . . . more than we could do in 15 years. The east side renovation

is not in the immediate future, but it is still in the master plan," says Steve Kraal, associate director of business services in the office of campus planning and facility management at UT.

But times change and people move on, including Berdahl, who left UT in the summer of 1997. And whether or not the Drag project succeeds ultimately lies in the fate of the demonstration project, what Black calls "the most important and critical part." Scheduled to begin October 1 and continue through mid-November, it will temporarily modify the street from 21st to 24th, mimicking new traffic patterns and impact but not pedestrian improvements. Turn bays will be removed, curb stops pulled out to stimulate bike lanes, and paint sprayed to indicate the new lane width, all at a cost of \$5,000, to be paid by the city. After its completion, the results will be studied and the design changed, if necessary, to accommodate any concerns. It is the results of the demo project that everyone awaits, the statistics on traffic and speed that will make or break the Drag project.

It is the university's evaluation of the demo project that may hold the key to the Drag's success, and it is the university's position on the project that is the most precarious. "We do support the concept of beautifying Guadalupe, but we are concerned about the impact of the project on traffic flow. The street is very important. It has to work for merchants and pedestrians, but it needs to continue to be effective for vehicle movement," says UT's Kraal.

Concern from the university, and from Capital Metro, stems from the proposed lane width and the impact on traffic times. "The buses are 102 inches (8-foot-6-inches) side to side, and 122 to 132 inches (10-foot-2-inches to 11-feet) with mirrors. A minimum lane width of 11 feet would be adequate, and 12 feet would be comfortable. A ten-foot lane width is not adequate," says Metro's Tanner. "We are concerned about the safety of passengers and equipment, and ten-foot lanes will seriously impact that."

Krankel believes the extensive studies conducted should allay any concerns, and that for mass transit in particular, the renovated street will work. "Our hope is that for the people who have reservations, it will prove that traffic won't screech to a halt. It will add approximately 46 seconds to travel time, but the project is traffic calming, so it will move through slower but more smoothly. The pilot project will help everyone to agree and sign off on the design," she says.

UAP, although acknowledging the concerns of UT and Capital Metro, has fought the long and hard fight, and is not about to give up over seconds and lane width. Even though people in other agencies have come and gone, UAP and its commitment to the neighborhood are unlikely to change. "We have all worked on it, and I hold onto it like a bulldog. Anything about the traffic design that causes a problem can be changed. If we have to argue over a 30-second delay, I think we'll win," says Norman.

If the demo project succeeds, and if the renovation goes ahead, the city will finally have a project to look at, refine, and reuse. "The whole issue of traffic calming and emphasizing other modes of transportation is a national phenomenon. . . . It has been an issue with us for a long time . . . and this project is consistent with that philosophy," says Gerard.

The concerns over car speeds and possible delays overwhelm concerns that the street should be about pedestrians first and cars second, that the project's goal is to create a place where people are free to wander about in a clean, well-kept, diverse, neighborhood. "[The project] really is for all the people who use the Drag, to make it more of a mainstream street. . . . There will always be cars and there will always be four lanes, but there should be no more," says Black.

The Drag, with its built-in neighborhood of people walking, in buses, and on bikes, seems to be the best place to start creating those pedestrian destinations. "The project will provide a better corridor for mass transit which, in the big picture is the best thing, I feel. To have light rail, we have to have destinations—pedestrian nodes—that are high-density, mixed use, that mass transit will connect; Austin has very few. It needs to be worth your while to be on foot, and the Drag is the perfect place to start," says Krankel.

Most of the groups involved agree that if the project does go forward, it could be key to turning the tide on the street's social problems—the influx of people just "hanging out," sometimes antagonistic and harassing. "Our position has been that we are designing a street and no one has come up with a solution to social problems, and we, as architects, should not either. In other cities, efforts like this have changed and improved streets. That is a hoped-for result, but not an explicit goal," says Black.

Almost everyone involved with the project through the last three years believes that although they may not all agree on procedures

and goals, there is a groundwork established for further cooperation that enables the neighborhood to be involved in solutions for its problems. "It's hard for people to work together; everyone has a different agenda. . . . There have been changes I've noticed since the groups started coming together, and working things out and networking. We all want the same things, we just have different ideas about what is the most important," says Norman.

For Capital Metro, it has been a learning process. "[The project] is a lot more complex than we realized. . . . If a project speaks to the streetscape, it is critical to have people involved. Instead of Capital Metro coming in and saying, 'We are doing this to your neighborhood,' we are providing the funding, and helping to catalyze the neighborhood," says Hodges.

That grassroots effort is why Black believes the process could be duplicated in other city neighborhoods. "This is a creative and new relationship between a quasi-private group and the public. Most really good worthwhile urban design projects come from bottom up. That is

one of the best things about this. There is no agency-dictated solution. I hope this is a prototype for other city streets, and is a process for understanding the value of investing in public space," says Black.

Beyond the disagreement over facts and figures, methodologies and priorities, always present is the hope that the Drag represents one initiative that may prove the naysayers wrong. Says Krankel, "There are a lot of schemes and plans and dreams about how to improve our urban environment, and this is one that might actually get built."

Whether or not the project goes forward, the Drag will continue to feel the effects of pressure on its infrastructure, and each of the groups involved will push its vision and ideals into the life of the city. "If you are going to have a great city you must have great public space. The spaces we occupy and inhabit every day are our streets. Now, they are an embarrassment, and ignored by our city leadership. If you can control and design public space, businesses will thrive because of it. Then we can call it a great city," says Black. **KR**

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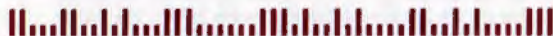
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Six for the Record Books

AUSTIN The Austin Chapter of the American Institute of Architects honored six projects during its 1997 design-award competition. The annual event was juried by Reed Kroloff, senior editor for design at *Architecture*; David Watkins, FAIA, Watkins Carter Hamilton Architects, Inc., Houston; and Mary Burton, Burton Rose Gonzales, San Antonio.

The jury bestowed honor awards on three projects: Offices for frogdesign, Team LottHaas Architects (now TeamHaas Architects); Schwantz Barn, Dick Clark Architecture; and 1001 Avondale Road, Milton Hime. In addition, three projects were honored with merit awards: Parque Zaragoza Recreation Center (see *TA*, September/October 1996, pp. 62-63), Robert Jackson Architects/Emily Little Joint Venture Architects; McKinney Residence, McKinney Architects, Inc.; and the Lower Colorado River Authority Riverside Conference Center, Steinbomer & Associates, Architects. **KR**



Milton Hime and Kevin Blackburn



Paul Bardaghy



Mike McColium



Louis Hodnett



Greg Hursley



Paul Bardaghy

- 1 frogdesign
- 2 LCRA Conf. Center
- 3 1001 Avondale Road
- 4 Parque Zaragoza
- 5 Schwantz Barn
- 6 McKinney Residence

CALENDAR

A Modern Collection

In an exhibition organized by the National Lending Service of the National Gallery of Art, the Archer M. Huntington Gallery on the University of Texas campus will present 78 works from American and European vanguard artists in *From Minimal to Conceptual Art: Works from the Dorothy and Herbert Vogel Collections*. The works, including Sol LeWitt's transitory wall drawings and Christo's wrapped objects, highlight minimal, post-minimal, and conceptual art. Archer M. Huntington Art Gallery, Austin (512/471-7324), THROUGH DECEMBER 14

"Théophile Bra"

The Menil Collection will feature 40 previously undiscovered drawings by French sculptor Théophile Bra (1797-1863). Unknown to most, Bra created thousands of visionary drawings that expressed his dreams and mystical experiences that have never before been exhibited. The works were discovered by a professor in a library in Douai, a city in northeastern France. The Menil Collection, Houston (713/525-9400), THROUGH JANUARY 4, 1998

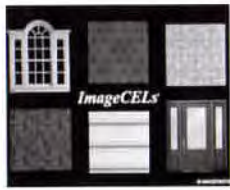
A Life in Faces

The Dallas Museum of Art will explore the development of American portraiture from its colonial roots through the Revolutionary era, concentrating on its recent acquisition of a pair of portraits by John Singleton Copley. *Faces of a New Notion: Colonial American Portraits* will emphasize the personalities of the artists and sitters to shed light on the individuals who lived during that period in American history. Dallas Museum of Art, Dallas (214/922-1200), THROUGH JANUARY 10, 1998

"Impressionist and Modern Masterpieces"

Following its blockbuster *Monet and the Mediterranean* exhibition, the Kimbell Museum will spend the remainder of 1997 showcasing the Rudolf Staechelin Family Foundation Collection of Basel, Switzerland. The first and only American showing of 26 Impressionist and modern paintings will mark the 25th anniversary of the Kimbell's opening, and is organized as a tribute to one of Europe's pioneer collectors of modern art. After the exhibition, all of the works, from Paul Gauguin to Vincent van Gogh, from Henri Matisse to Pablo Picasso, will be interspersed with the Kimbell's permanent collection for three years. Kimbell Art Museum, Fort Worth (817/332-8451), OCTOBER 5 THROUGH JANUARY 11, 1998

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Circle 170 on reader inquiry card

ARCHIBUS/FM has a new guide to products and services available on CD-ROM. The guide is designed to help any organization or company more efficiently manage operations. ARCHIBUS also offers an Internet toolkit that allows managers to achieve complete organization in the work environment.



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The **Concrete Reinforcing Steel Institute (CRSI)** has released its new 20-page 1997 Publications and Software Catalog. Described in detail are over 40 CRST products developed to help engineers, contractors, and architects in the design and construction of cast-in-place reinforced concrete structures. The catalog features **BEST-COMP**, a package of 29 computer programs compiled from five CRSI software competitions. These programs include many topics, from column design to two-way slabs and slender walls.

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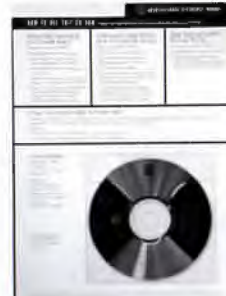
Vistawall is offering architects expanded information on its **Vistawall Detailer**, a CD-ROM that allows architects to transfer the drawing from disk to project drawing, without investing hours in recreating the image.

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EFCO introduces its two volume **Architectural Reference Manual (ARM)** on one CD-ROM. Available on the program is information covering all of EFCO's latest products. ARM's new format offers quick access, easy storage, and frequently updated materials. Users will find the general product overviews, complete detail charts, and specifications a smart incorporation into any design or project.

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Omniview Inc., offers a new perspective on historical architecture with a virtual tour of Frank Lloyd Wright's Fallingwater, available on CD-ROM. The program features more than 30 spherical Photo Bubble images of the site in Pennsylvania, with a comprehensive, extensively researched narration. The program also offers an interactive timeline of Wright's life, audio samples of Wright speaking about architecture, and in-depth information on Wright-designed furniture in the house.



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The Steel Joist Institute

recently unveiled its site on the Internet. The page offers a wealth of information about a variety of useful technical publications and resources for the design professional. The site is user friendly, offering easy-to-read text and an interactive map linking visitors to Steel Joist Institute member companies. (<http://www.steeljoist.org>)

Circle 176 on reader inquiry card



The new web site of **Filtration Concepts, Inc. (FCI)**, offers Internet visitors the most up-to-date information on the process of reverse osmosis desalination. FCI is a manufacturer of manual, electronic, and modular reverse osmosis systems that provide quality drinking water. The site also includes a complete explanation of the process. (<http://www.filtrationconcepts.com>)

Circle 177 on reader inquiry card.



The National Association of the Remodeling Industry (NARI) has recently unveiled their new web site. It is a must-see for those in the remodeling business as well as average consumers. NARI is a non-profit trade association serving the nation's homeowners. (<http://www.nari.org>).

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An Intellectual Property Primer

Introduction

INTELLECTUAL PROPERTY law is that body of property law having to do with the acquisition and protection of copyrights, trade secrets, patents, and trademarks. Property can be sold, leased, and stolen or trespassed upon. Similarly, intellectual property can be assigned, licensed, and infringed, respectively. The power of intellectual property is not just in having it, but in managing it effectively. Design professionals must individually and collectively recognize the economic value of their intellectual productivity and the importance of protecting that productivity. This article is intended to provide a basic primer on intellectual property to aid design professionals in gaining a better understanding of this important area of law. It is not intended as legal advice.

Ownership of Intellectual Property

IT IS IMPORTANT for design professionals to understand that intellectual property that is created within the scope of an individual's employment, i.e., "on company time and at company expense," belongs to the employer. This applies to patents, copyrights, trademarks, and trade secrets. An important exception to this rule involves independent contractors. The copyright in works created by an independent contractor belongs to the independent contractor unless the independent contractor assigns the copyright to the hiring party. As a result, design professionals should retain counsel to prepare the agreement with the independent contractor in order to address ownership of the property.

A duty of loyalty is owed to the employer. Employment agreements are commonly entered into and set forth the terms of the duty owed. Such agreements, if "reasonable" in their terms, are enforceable. Even without such agreements, the courts will enforce employer rights with respect to confidential matters. For example, an employee can be stopped from disclosing trade secrets of a former employer to a new employer.

No intellectual property of any kind should be released to persons outside the design firm without making a determination as to whether that information is proprietary and not generally available to the public. A good example of this is the release of CADD files to other design professionals or contractors. Release of such information without adequate protection could adversely affect the interests of the design pro-

fessional. No consultant or vendor should have access to proprietary information without a written understanding as to the ownership of any resulting product or process. Likewise, issues such as indemnity and release should be addressed in the agreement in order to avert claims that the information on the CADD disk was incorrect and damaged the party who received the CADD file.

Copyright Protection

MOST DESIGN PROFESSIONALS are particularly interested in copyright issues, especially due to the volume of work product that is published and the longevity of the end result—the building. Copyright protects the "work" of "authors" against unauthorized copying. It protects the "expression" as distinguished from the "ideas" embodied in the expression. Copyright protection is available for an original work fixed in a tangible medium of expression. A work may be "fixed" by writing, typing, entering into a computer, and in other ways such as building. Others may not reproduce the work without the copyright owner's permission. In addition to original works, there are derivative works, collective works, and compilations, and special rules apply to each type of work.

Prior to 1976, the law of copyright was rather confusing due to conflicts in the interpretation of federal and state copyright statutes. The federal Copyright Act of 1909 did include "drawings or plastic works of a scientific or technical character," but did not recognize a copyright on the completed building. In interpreting the 1909 act and certain state copyright acts, several court opinions ("common law") recognized that certain ar-

chitectural works were copyrightable. The federal Copyright Act of 1976 was passed, in part, to clear up some of the confusion created by the conflict of state copyright laws, court interpretations of the statutes, and the federal statute. Unfortunately for design professionals, the Copyright Act of 1976 classified "pictorial, graphic, and sculptural works" as copyrightable, but did not specifically include the building itself—unless an architect could establish that the building was a "sculptural" work (works of sculpture were included within the act, but if a work of sculpture had an "intrinsic utilitarian function" then it was not protected). The end result was that for the most part the Copyright Act of 1976 fully protected monuments.

This problem was finally addressed by the Architectural Works Copyright Protection Act, which became effective in 1990 and amended the Copyright Act of 1976. As defined: "[a]n 'architectural work' is the design of a building as embodied in any tangible medium of expression, including a building, architectural plans, or drawings. The work includes the overall form as well as the arrangement and composition of spaces and elements in the design, but does not include individual standard features."

This definition is broader than the previous definitions because it extends the copyright protection to include the building design itself—not just the drawings. The amendment applies to any work created after December 1, 1990, and to works that were not constructed but reflected in unpublished drawings on that date. The protection, however, expires if the building is not constructed by December 31, 2002.

If you are a registered architect and an AIA member, reading this regular feature in *Texas Architect* can help you accumulate valuable learning units. After reading "TA Specifier," complete the questions on page 28 and check your answers on page 49 for two learning units.



Learning Objectives

After reading this article and completing the exercises, you will be able to:

1. understand what intellectual property is;
2. understand copyright protection laws pertaining to architectural works;
3. understand the laws and requirements governing patent protection;
4. recognize the difference between patent, trade secret, and trademark protection;
5. identify the general categories of trademarks.

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The next question typically asked by most architects involves the scope of the copyright in architectural works. Although a copyright owner has certain rights to reproduce the copyrighted work, among others, there are certain limitations on the rights in architectural works. Fair use of the copyrighted work for the purpose of criticism, comment, news reporting, teaching, scholarship, or research is not an infringement of copyright. Moreover, as defined in section 120 of the Copyright Act: "The copyright in an architectural work that has been constructed does not include the right to prevent the making, distributing, or public display of pictures, paintings, photographs, or other pictorial representations of the work, if the building in which the work is embodied is located in or ordinarily visible from a public place." In addition, the building owner is entitled to "make or authorize the making of alterations to such building, and destroy or authorize the destruction of such building."

The copyright lasts for the life of the author plus fifty years. If the work was "for hire" (an employee working for an architect or firm) then the copyright lasts seventy-five years after the year it is first published or one hundred years from the year it was created, whichever ends first.

There are several copyright issues that concern the design documents and are discussed in this article in general terms. Under AIA document B141, the documents produced by the architect are "instruments of his service," and as the author of those documents, the designer retains the copyright to them. Many persons confuse ownership of the document with ownership of the copyright. The Copyright Act of 1976 specifically states that ownership of the copyright is distinct from ownership of the material object. This dichotomy often is reflected in professional-services contracts where the owner insists on owning the drawings that are produced by the architect—this situation arises most often with government clients. The design professional should carefully review the contract clause regarding ownership of documents to ensure that the designer is not also transferring ownership of the copyright.

AIA document B141 includes a provision that states the drawings and specifications remain the property of the architect, regardless of whether the project is built or not. Instead, the owner is limited to the use of the documents for

the construction of the project, and may not use them on other projects absent an agreement and compensation to the architect.

The use of the copyright notice is voluntary, and if omitted, will not result in the loss of copyright protection. However, it is recommended that copyright notice always be given. Copyright notice consists of three elements: (1) the symbol "©," or the word "Copyright" or the abbreviation "Copr.," (2) the year of first publication of the work; and (3) the name of the copyright owner. If a work is republished with additions or changes, the notice should show the first year of publication and the year of republication.

A copyright does not need to be registered to be protected. Registration, however, is required in order to enforce your copyright in court through an infringement action. There are many advantages to registering your copyright: (1) if made before or within five years of publication, registration will establish prima facie evidence in court of the validity of the copyright and of the facts stated in the certificate; (2) and if the registration is filed within three months of creation of a work or before infringement, statutory damages and attorneys' fees are available to a copyright owner. The general remedies that are available for infringement include recovery of the copyright owner's actual damages and any additional profits of the infringer or statutory damages. Perhaps most eye-opening is that the statutory damages may be \$500 to \$20,000 per infringement and may be increased to up to \$100,000 for willful infringement. This remedy is particularly important to owners of residential design copyrights, which seem to be the most common subject of architectural copyright actions. Additional remedies available include an injunction against the infringer and impounding of all copies, among others.

Patent Protection

TO OBTAIN A United States patent, an invention must be novel, useful, and non-obvious. If an invention meets these three elements, it still cannot be patented if the invention was publicly disclosed in some manner more than twelve months before filing of the patent application. Furthermore, public disclosure anytime before filing of the United States patent application can destroy rights to file for patent protection in most foreign coun-





tries. Counsel should always be contacted for specific guidance on any questions about such disclosures and how they may affect foreign and domestic patent rights. For example, the effect of such disclosures may, in some cases, be avoided by secrecy agreements.

The notices "Pat. Applied For" or "Pat. Pending," placed on a product or its packaging, do not provide patent protection. However, if used, such notices should not be given until after a patent application has been filed. After a patent issues, the patent number or the word "Patented" may be placed on the product or packaging, but is not required. However, the law will impose a penalty for falsely marking a product as patented when it is not.

The importance of naming the true inventor or inventors cannot be overlooked. Incorrect inventorship, if not corrected, can cause an issued patent to be declared invalid. Inventorship can be corrected if inventors were either incorrectly included or omitted through error and without any deceptive intention. A true inventor is generally one who

contributes to a novel feature of the invention as described in the claims. Merely adding the name of an assistant or a boss as a courtesy can result in a costly error.

Invention includes the steps of conception of an idea and reducing that idea to a workable form. A common misconception is that an invention must be built and successfully operated (reduced to practice) before a patent application can be filed. It is important to note that an invention can be reduced to practice either actually, by physically making and operating a device, or constructively, by filing a patent application that meets the requirements of full disclosure.

It is of utmost importance that written and witnessed records be kept as evidence of the history of an invention. Bound notebooks used as a diary of continuing work progress can be invaluable if the history of the invention must be proved. A bound notebook can resist an adversary charge that fraudulent pages were later inserted. Each page of such notebooks should be signed, dated, and witnessed by at least two

witnesses who understand the invention and who are not co-inventors. Two witnesses are preferred to increase the possibility of locating at least one of the witnesses at a later date. Invention disclosure forms should be used to disclose an invention "on the record" to counsel. However, the use of a daily or personal notebook containing written, witnessed records is additionally highly recommended. The invention disclosure form, available from counsel, should be completed by providing a written description of the invention accompanied by sketches or drawings illustrating the novel features of the invention. The form should be signed and dated by the inventor(s) and should also be signed and dated by two witnesses. Even the most minor improvement should be recorded and disclosed to counsel.

The term "prior art" is used to refer to information available to the public at a time prior to the invention or, in some cases, more than one year before a patent application is filed in the United States Patent and Trademark Office (USPTO). Prior art can result from, for example, a sale, offer for sale, public use, a printed article, or an oral presentation, all of which are made available to the public without restriction. Such prior art can be created by anyone. An inventor, because of his own act, can create prior art which later bars a right to his own patent protection. Also, the existence of prior art in one country can bar the issuance of a valid patent in other countries.

The best rule to follow to ensure the maintenance of patent rights is not to publicize any information about an invention. If it becomes necessary to disclose an invention to someone outside the company, such as a consultant or a vendor, then it should only be done after a written agreement is signed by which the recipient of any information agrees to maintain that information in confidence.

It is important to recognize that an applicant for a patent has a duty to disclose all prior art of which he is aware. Later proof of concealment of prior art, known to the applicant or the attorney representing the applicant, can result in a charge of fraud and invalidation of the resulting patent.

The patent process is fairly straightforward. Several initial questions must be raised with technical, marketing, and legal experts who consider some or all of the following questions.

- a) Does the invention appear to be new and useful?

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- b) Does the invention have technical merit?
- c) Is there market potential, present or future, domestic or foreign?
- d) Does the invention fit present or contemplated product lines?
- e) Does the invention enhance a competitive position?
- f) Does the invention have licensing potential?
- g) If requested, can the invention be released to the inventor to pursue on his own?

If a decision is made to file an application, counsel prepares and files an application after a thorough review of known prior art and the merits of the invention with the inventor. At the same time, a decision is also made as to whether or not corresponding applications should be filed in other countries.

When an invention disclosure form is completed and meetings are held with counsel to begin preparation of a patent application, the invention is in the disclosure stage. After the application is prepared, signed, and filed in the

USPTO, the invention is in the application stage. Finally, when the application issues, it becomes a patent.

A patent application includes a specification and at least one claim. The specification must fully disclose the invention in such terms that a person with ordinary skill in the art can make and use the invention. During the time the application is pending before the USPTO, the contents of the application remain secret and may be amended to clearly avoid prior art and to more distinctly claim the invention. This activity is referred to as patent prosecution and usually covers a period of one to two years. It is mainly for the purpose of placing the application in a condition where it can be allowed to issue as a patent. The claims are those numbered sentences at the conclusion of the application or patent, which define the boundaries of the invention, such as the legal description of a piece of real property in a deed. The claims define the invention for determining both patentability and infringement.

Unauthorized making, selling, or using a patented invention is referred to as patent infringement. Care must be taken to watch for infringement of one's own patents while avoiding infringement of another party. The question of infringement arises when the patent of one party describes an invention that closely resembles the product of another party.

It should be remembered that a well-written, witnessed description of an invention that has been "filed away" and forgotten may be considered abandoned and cannot later be relied on to support a claim of rights or privileges relating to an invention.

If the patent owner desires to retain title in the patent but permit another person to share the invention, the owner (licensor) can grant a license to the other person (licensee). A license may grant the licensee the right to make, sell, and use the invention or any one or all combinations of those rights. Licenses may be in exchange for consideration (something of value) such as money or property. If money, it can be made payable in a lump sum, in installments, or



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in royalties based on the licensee's exploitation of the invention. If in property, it can include an exchange of licenses under respectively owned patents. Such an exchange is referred to as a cross-license.

Licenses may be granted exclusively or nonexclusively. An exclusive license exists where a licensor grants a license to a single licensee only. A nonexclusive license exists where a licensor grants similar licenses on similar terms to more than one licensee. Generally, a patent license is a purchased right to infringe in exchange for a promise not to sue.

When a patent owner assigns his patent to another person, the patent owner (assignor) transfers title in the patent to the other person (assignee). An assignment may be in exchange for consideration such as money or property. If money, it can be made payable in a lump sum or in installments.

A search can be made of issued patents. Specific patents can be retrieved when a patent number, an inventor's name, or a name of an assignee is known. A general search can be made of patents that the USPTO has divided and classified into certain areas of technology. Such general searches include a state-of-the-art search for compiling a patent history of developments or trends in a product line; a patentability search to determine if the idea can be patented; an infringement search to avoid infringement of existing patents; and a validity search for determining if the patent, or that of a competitor, could possibly be invalidated by existing prior art.

There are several important advantages to obtaining a patent. A patent gives the patent owner an exclusive right to exclude others from making, using, or selling the invention. A U.S. patent expires 20 years from the filing date of the application and is enforceable from the issue date until the expiration date. The patent, however, cannot be renewed, and anyone has the right to make, use, or sell the invention after the patent expires.

Generally, an infringing act can only occur in the country in which a patent is issued. Thus having a patent issued only in the U.S. will not provide patent protection beyond the borders of the U.S., its territories, and its possessions. For this reason, consideration as to whether or not to file corresponding applications in several countries is important.

Since patent protection provides the right to

exclude others from making, using, and selling a patented device, patent protection should be sought in countries that qualify as follows:

1. where one manufactures;
2. where one sells;
3. where competitors manufacture; and
4. where competitors sell.

Therefore, consideration must be given to which activities to protect or stop and where to protect or stop the activities.

Most patents cover inventions that represent minor product improvements. Occasionally, a major improvement comes along that unquestionably merits maximum protection. However, any invention that provides a competitive advantage merits protection. Therefore, consideration must also be given to the importance of the invention with regard to "competitive edge."

Since it is costly to obtain, maintain, and enforce patents, consideration must be given to weighing the cost of coverage against the potential loss if there is no coverage. This requires consideration of profit potential, both present and future. Further consideration must be given to the reliability of the judicial system in certain countries and the chances of recovery.

The major market areas mentioned above may vary from business to business but generally these include the U.S., Canada, Western Europe, Japan, Australia, United Kingdom, and a few selected others. Their judicial systems are generally reliable as is the chance of recovery.

In view of the above, most of the inventions that merit foreign protection do not require coverage in more than 8 to 12 foreign countries. In a few rare cases, more will be justified. In some cases, less will be justified. However, it is an important business decision to be made by management and should include input from sales, marketing, engineering, and counsel.

One more important point to consider is that the initial foreign filing decision is critical since there is a time limit for filing. However, once the application has been filed and it is later decided to cancel foreign application, this may be easily accomplished. Therefore, if in doubt . . . file.

Trade Secret Protection

UNLIKE PATENT, trademark, and copyright protection (which are based on federal law), trade secret protection is based on state law.

A definition of a trade secret is found in Section 757(b) of the Restatement of Torts: "A trade secret is any formula, pattern, device, or compilation of information that is used in one's business, which gives its owner an opportunity to obtain an advantage over competitors who do not know or use it."

To successfully protect a product or process under trade secret law, the subject matter must (1) be capable of being kept a secret, i.e., it cannot be reverse engineered; and (2) be treated by the owner as a trade secret by limiting access to information about the trade secret, and by using secrecy agreements with any party where some access to the information is required. Where other forms of intellectual property protection have a specified lifetime, trade secret protection can last forever, if the owner can maintain the secret. It is the only intellectual property protection to extend to ideas.

If a trade secret is misappropriated, the courts will protect the owner of the secret. However, if legitimately, independently discovered by another party, the trade secret protection will be lost. Employees who know and use a trade secret as part of their jobs cannot take that trade secret to a new employer when they change jobs. Furthermore, the new employer can be enjoined from using a trade secret obtained in this way.

Trademark Protection

A TRADEMARK IS ANY WORD, name, symbol, or device used by a manufacturer or dealer to identify its goods and distinguish them from the goods manufactured or sold by others. Trademarks can take the form of words (Pepsi), letters (NBC), numbers (Chanel No. 5), slogans ("Only Her Hairdresser Knows for Sure"), distinctive symbols (MacDonald's golden arches), container configurations (the shape of a Coca-Cola bottle), and even sounds (the three-note NBC chime). A service mark is defined essentially the same as a trademark except that it identifies services rather than goods.

Virtually any supplier of any product or service has competition. The role of a trademark is to identify brands and suppliers. Most people shop around until they find a brand they are satisfied with, then they stay with that brand. Unbranded groceries (with plain black-and-white generic labels), for example, are substantially cheaper than branded groceries, but the vast majority of purchasers still



buy the more expensive brand-name items. This is because they relate quality and reliability to the brand-name.

In selecting any trademark, keep in mind that the public must understand that the mark refers to goods from a certain source of origin. Therefore, the mark selected must be one that can be adopted and used by the supplier without interfering with the rights of other suppliers, and also one that can be protected from infringement by other suppliers. Any mark that is being considered for adoption should be subjected to a search to determine whether someone else is already using that mark or one that resembles it.

There are four general categories of trademarks:

1. *Coined marks:* These are unique combinations of letters, numbers, etc.; the words formed were not previously defined in a dictionary. Xerox, Kodak, and Exxon, for example, meant nothing until they were adopted to identify companies and goods. Coined marks are potentially the strongest trademarks.
2. *Arbitrary marks:* These are dictionary words that had no logical connection with the product when adopted, such as Comet cleanser and Camel cigarettes. These marks can also become strong marks.
3. *Suggestive marks:* These do not directly describe a product but, instead, suggest some desirable property, such as Coppertone tanning oil and Wrangler jeans. These marks generally become strong only after extensive use.
4. *Descriptive marks:* Terms such as Cot-

ton-tips and Extra-dry are descriptive and usually afforded the least protection. In general, they are not legally protected unless they acquire "secondary meaning" (i.e., unless consumers, through usage, come to identify them strongly with a particular product). Even if they acquire secondary meaning, they are constantly in jeopardy of becoming "generic" and entering the public domain (e.g. Shredded Wheat).

The value of a mark can be diluted, or even lost, by improper use. The owner should continuously monitor its own use of the mark, as well as supervising and controlling the use by others. One of the worst things that can happen to a valuable trademark is that the mark becomes generic, that is, evolving into a descriptive designation of the goods rather than an indicator of source.

Valuable marks that have become generic include "escalator," "cellophane," "thermos," "aspirin" and, recently, "monopoly." Xerox Corporation, Owens-Corning, and American Cyanamid have conducted campaigns to keep their respective trademarks "Xerox," "Fiberglass," and "Formica" from becoming generic.

Trademarks should not be used as a possessive, a descriptive, a plural, or a verb. In other words, using "Corian" as an example, do not say or print:

- "Corian's countertops" (possessive);
- "Get a Corian" (descriptive or noun);
- "Put Corians on the counter" (plural and descriptive); or
- "Corian the counter" (verb).

Instead, it is best to use the mark as an adjec-

tive followed by the common descriptive name of the product: "Corian Surfaces."

An area related to trademarks is "trade dress," which involves the appearance of a business's product or its packaging. Trade dress of a product can involve the total image of the product and can include features such as size, shape, color, texture, and graphics, among others. Moreover, architects and interior designers should know that trade dress can include the exterior of the building, the floor plan, and interior design. Protection of trade dress is available to a business if the trade dress is nonfunctional and the public associates the trade dress with a particular source. Some recent examples of trade dress infringement disputes involved several popular restaurants where the interiors and manner of presenting and serving the food looked similar.

Summary

AS PART OF THE DESIGN PROCESS, design professionals and others become inextricably intertwined with intellectual property. Indeed, those professionals involved in the design of high-tech projects soon discover how sensitive their clients are when the subject of intellectual property is raised when negotiating the terms of the professional-services contract. This article, hopefully, will provide design professionals with a basic understanding of intellectual property and a recognition of the need to focus on the application of this area of law to their own businesses. *Matthew J. Sullivan and J.R. Bell*

Matthew J. Sullivan and J.R. Bell are attorneys with Haynes and Boone, LLP, in Austin.

Self-Test Questions

1. True or false: If I agree that the owner of the project will own the drawings, I will automatically lose my copyright. _____
2. How long does a copyright last? _____
3. True or false: A copyright must be registered to be protected. _____
4. What are the three elements of a copyright notice? _____
5. True or false: If I invent, but do not patent, a building system and publish that system in my drawings, I will be adequately protected by including the words "Patent Pending" on the drawings. _____
6. What is "prior art" as that term relates to patents? _____
7. How long does a patent last? _____
8. Name the four general categories of trademarks. _____

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SPECIAL SECTION

Rother's Bookstore



THE SITE AT THE NORTHWEST CORNER of the University of Houston campus, which had become a haven for trash dumping and unwelcome loiterers, was in need of some serious reconstructive surgery in 1996. Gordon Bohmfalk and Troy Kennedy of QMET Architects based in Austin were called in to do the job. Their clients needed a bookstore and two tenant spaces, a simple retail strip by definition. But the Rother's bookstore that stands today is far from conventional—it is fun, hip, and highly functional, a goal that was essential in designing a facility that would appeal to college students. The architects also hope the lively structure will act as a springboard for continuing economic development in this part of Houston.

"We looked at several types of retail centers and they all rubbed us the wrong way. The problem with retail design is that it rarely maintains homogeneity. We didn't want this to be a one-sided movie set. We wanted each facade of the building to be animated," says Kennedy.

It is this animation that gives the bookstore a dynamic feeling. Each facade is designed as if it were the most visible. The designers' extensive use of a diverse range of materials and volumes brings life to the simple, yet striking project. The use of a vibrant red coating on the east and west side of the entry way enlivens the building while the vertical lines of palm trees, original to the site, and the limestone-clad base anchor it firmly to the ground. A large part of the design's appeal is its use of sharp lines and bold structure; the architects juxtaposed materials of different textures and visual

weight—smooth and split-face masonry, limestone, and galvalume metal siding—to add interest. In addition, they used a variety of forms even in the details—the metal-clad truncated pyramids of the columns, the arbor-like bookstore entrance canopy.

The designers chose to pull the exterior into the interior, creating a smooth transition from the experience outside to the experience within. The stone on the exterior of the entry way continues into the front corridor of the building, the glass doors acting as a window from one material to the next. The same effect is created throughout the building using different elements.

It was important to the architects that people entering and shopping in the bookstore not be confused by the design scheme.

Project Credits

Project: Rother's Bookstore, Houston

Client: TIG Investment Group, Inc.

Architect: Gordon Bohmfalk and Troy Kennedy, QMET Architects, Austin

Contractor: S/P Contractors

Consultants: Jaster-Quintanilla & Assoc., Inc. (structural); Integrated Engineering Systems (mechanical, electrical, plumbing); Sitech Engineering Corp. (civil)

Photographer: Peter Tata

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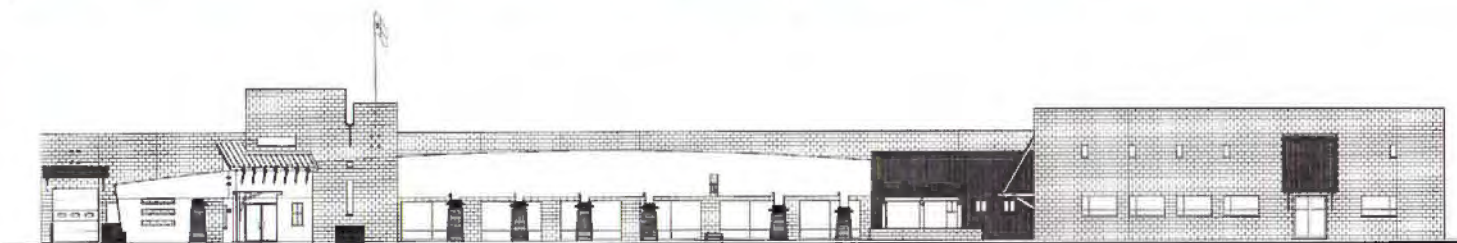
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"We wanted to be clear. We wanted people to be able to figure out what goes where . . . to maintain a level of honesty," says Kennedy.

Also important to the understanding of the design is the impact that it has on the potential history of the campus. While laying out the project, the architects chose to recall forms from the late 1940s and early 1950s, combining traditional elements of educational and institutional aesthetics while also looking toward the future. The architects understood the potential cultural and social importance of campus bookstores. They are creating a space that students, parents, and faculty will identify with the university itself. These are powerful associations, and the designers have successfully taken that experience to an innovative and imaginative level. *Jenna Colley*



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Resources

Wall surfacing: Mathys Murfill; **glazed CMU:** Astra-Glaze; **split-face CMU:** Eagle Concrete Products; **windows:** Vistawall, PPG Glass; **stained concrete floors:** Erikson Studios; **paint and stain:** Benjamin Moore; **hardware:** McKinney, Sargent; **turnstiles:** Percy Turnstiles; **lighting:** Hubbell, Louis Poulsen; **air-conditioning system:** York; **plastic laminate:** Wilsonart

1. The design of the large retail structure is aimed at reducing the scale by utilizing a variety of materials on an assembly of volumes; a red panel that extends almost the length of the building and seems to pierce the tall entry section is the building's most striking feature.

2. A close-up view shows the limestone-clad vestibule.

3. An interior view from main entrance reveals a clean, bright space that is highly functional yet animated and inviting.

4. South elevation

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The Public Realm



Texas boasts a rich legacy of public architecture, influenced by diverse cultures, shaped by a harsh climate and disparate landscape. In the eighteenth and nineteenth centuries, public buildings were the primary organizing elements of a rugged frontier society. They were the harbingers of civilization, manifested in logs and stones.



Today, the notion of a public building is considered with distaste, perhaps due to its connotation of politics and bureaucracy. The very term itself is somewhat of a contradiction: Few people go to a public building except on business or as an act of desperation. Unfortunately, there are numerous buildings around the state that reinforce this negative preconception by failing to live up to a reasonable expectation of good design. It can be further noted with disappointment that only 7 of the last 42 statewide design awards have gone to public buildings.



Is designing in the public realm so difficult that quality design must be sacrificed? Have contemporary Texas architects eschewed the rich legacy of the past? The seven public buildings selected for this issue, happily, suggest not.

Willis Winters



PROJECT E.B. Cape Center for Public Works Excellence, Houston
CLIENT City of Houston Department of Public Works and Engineering (Jimmie Schindewolf, director)
ARCHITECT Willis, Bricker & Cannady, Inc., Architects, Houston (William T. Cannady, FAIA; Paul H. Gamard, project team)
CONTRACTOR Mission/Bufete Industrial J.V., Dallas
CONSULTANTS Lemus & Associates (civil); C.B.M Engineers, Inc. (structural); Willie Lewis Inc. (mechanical, electrical, and plumbing); Carlisle Becker, Landscape Architect (landscape); Specifications Services, Inc. (specifications)
PHOTOGRAPHER Hester + Hardaway Photographers, Fayetteville

1 The central courtyard is protected from the Houston sun by 15-foot overhangs on three sides.

2 Beneath the entrance canopy, a balcony at the second level provides a

place to view the equipment demonstrations that are often held outside. Vintage construction and maintenance equipment is displayed on landscaped terraces around the building.

Marking a Place

by Susan Williamson

A CENTURY AGO PUBLIC BUILDINGS were the landmarks of our towns and cities. These grand courthouses, libraries, and schools could—were even expected to—call attention to themselves without provoking questions about the appropriateness of governmental spending. Nowadays, those kinds of questions are impossible to avoid and, as a result, many of our public buildings have become less monumental, blander, if also more cost-efficient.

The E.B. Cape Center for Public Works Excellence in Houston, however, refutes the idea that fiscal responsibility equals visual timidity. The center, which serves as a primary training facility for City of Houston employees, occupies its site east of downtown with a strong civic presence that belies its rather prosaic function. Designed by Willis, Bricker & Cannady of Houston, E.B. Cape looks larger than its two-story, 27,000-square-foot dimensions





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would suggest. That somewhat deceptive massiveness was intentional, says architect William T. Cannady, FAIA. The idea was to create a building that made a clear statement about permanence while remaining economical and efficient.

The center appears from the exterior to be a single monumental, brick-clad volume, its rigid rectilinear geometry interrupted only by a silo-like metal structure that anchors one edge. In fact, the building is U-shaped, with the circular drum sitting at the open end of the U; the arms of the U wrap around a central courtyard. Cannady says he was interested in doing a courtyard building when he started working on E.B. Cape and he proposed to the city that such a space be added. Although add-

ing the courtyard increased the cost—to a total of about \$3.4 million—city officials were enthusiastic, Cannady says, because the city lacked a mid-size space for public functions like awards ceremonies and receptions. The building also houses exhibits of historical artifacts, remnants of city building projects from man-hole covers to pumps, in galleries arranged around the courtyard, as well as in areas on the exterior. The exhibits are often toured by

local school children. Also on the site is a 2,000-square-foot vehicle training building; other special training facilities include underground areas that replicate storm sewers for training firefighters and other emergency and maintenance personnel.

Cannady says that the design vocabulary he developed for E.B. Cape was “pared down,” not so much for budget reasons but because of a sense that decorative elements were not appropriate in a publicly funded building. “Those things that seem to be nonfunctional are not looked on with favor,” he says. So, instead of ornamentation, Cannady used massing and scale to give the building the kind of authority often missing in contemporary municipal buildings.

3 Glazed hallways connect the metal-clad drum to the arms of the U-shaped portion of the building. The drum houses a break room and reference center.

4 The courtyard, seen here from the main lobby, is used for various civic functions.

1 Training functions previously scattered throughout the city were consolidated at the E.B. Cape Center.

2 section looking west

3 The metal-clad silo offers visual relief to the rectilinear lines of the rest of the building; in addition, it terminates the axis of a major street that splits where it meets the tip of the triangular site.

4 site plan



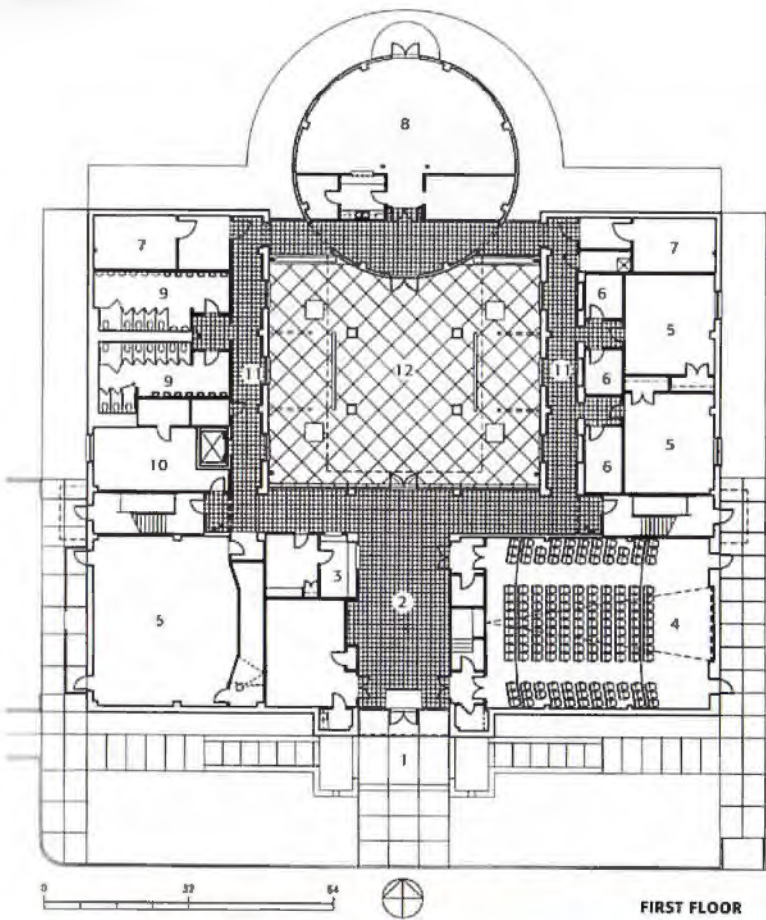
Even though the building is only two stories tall, the load-bearing perimeter walls are 40 feet tall. The unornamented exterior wall planes are punctuated by regularly spaced square windows, mostly at the second level. The entrance, which faces a large expanse of tarmac used for equipment demonstrations and fairs, is marked by two massive stone pilasters that support a cantilevered steel canopy. The elevation opposite the entrance is punctuated by the drum, which rises slightly above the brick volume.

The circular drum serves several functions, Cannady says. First, it terminates the axis of Lockwood Drive, a major street that splits at that edge of the triangular site. Second, it acts in contrast, both in terms of materials and geometry, to the rest of the building. Its effect on the courtyard is particularly important, Cannady says. For

one thing, he says, light reflects differently off a curved surface. In addition, the crisp, delicate shadows created by the one-foot-overhang on the drum contrast sharply with the dense shadows, "big gulps of darkness," created by the 15-foot overhangs on three sides of the courtyard, he says, enlivening the space at very little cost.

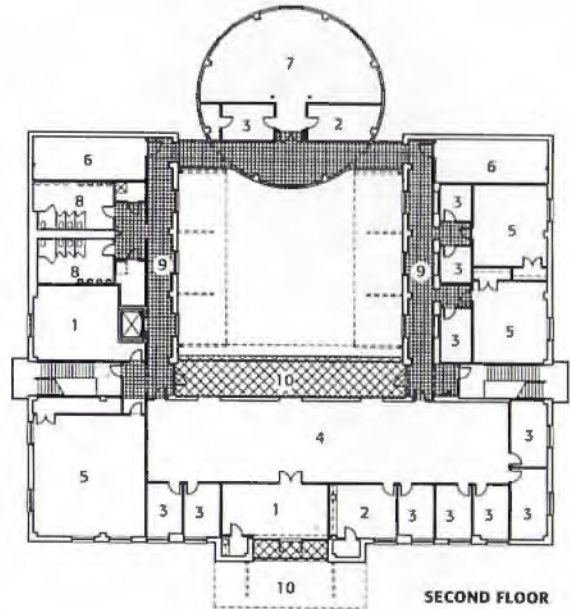
Many public buildings are public only in the sense that they were built with public funds. E.B. Cape, despite a function that mostly limits its use to city employees, is public in another important, if often overlooked, way. The center is located in a multi-racial residential neighborhood that, while well-maintained, lacked a focus. The new city facility, which is used day and night, provides that unifying element. In a neighborhood that needed one, the E.B. Cape Center is a landmark.

TA



FIRST FLOOR

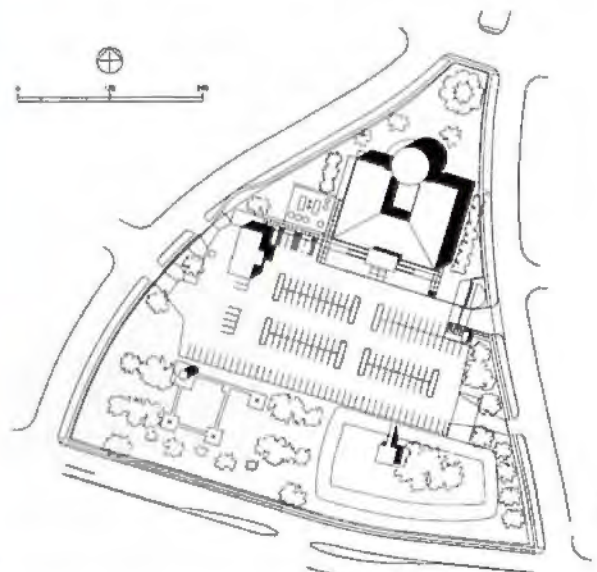
- FIRST FLOOR
PLAN KEY**
 1 ENTRANCE
 2 LOBBY
 3 RECEPTION
 4 LECTURE HALL
 5 OFFICE
 6 CLASSROOM
 7 MECHANICAL
 8 BREAK ROOM
 9 RESTROOMS
 10 CONFERENCE ROOM
 11 GALLERY
 12 COURTYARD
- SECOND FLOOR
PLAN KEY**
 1 CONFERENCE ROOM
 2 WORK ROOM
 3 OFFICE
 4 OPEN OFFICE
 5 CLASSROOM
 6 MECHANICAL
 7 RESOURCE CENTER
 8 RESTROOMS
 9 GALLERY
 10 BALCONY



SECOND FLOOR



3



4

RESOURCES

Foundation: Texas Industries; **structure:** Myerex Industries, Texas Industries, Vulcraft, Nucor; **wall surfacing:** Berridge, Henderson Brick, Barrick Cast Stone, U.S. Aluminum Corp., U.S. Gypsum; **windows:** U.S. Aluminum; **doors:** U.S. Aluminum, Door Pro Systems, Nevamar, Buell Door Co., Overhead Door Co.; **floor surfacing:** Pavestone, Endicott Clay Products, Crossville Ceramics, Lee's Commercial Carpet, Azrock Commercial; **ceiling surfacing/ system:** Celotex; **roofing:** G.A.F. Materials; **waterproofing/ sealants:** Tremco; **insulation:** Dow Chemical; **partitions:** U.S. Gypsum, Dietrick Industries; **paint and stain:** Devco; **hardware:**

Hager Companies, Sargent; **fire-alarm system:** Cerberus Pyrotronics; **seating:** Irwin Seating; **signage:** Casteel & Assoc.; **display cases:** Claridge Products; **bronze memorial plaque:** South Texas Graphics Specialties; **elevators:** Schindler; **stairs/tread:** Roppe; **handrails:** Myrex Industries; **lighting:** KIM, Spaulding Lighting, Columbia, Lightolier; **plumbing and sanitary:** Crane, Kohler, Sloan Valve, General Partitions, Bradley, Halsey-Taylor, A.O. Smith; **air-conditioning system:** Trane, Calmac Mfg.; **carpets:** Lee's Commercial Carpet; **furniture:** HON; **blinds:** Levolor; **drapery:** Frankel Fabrics; **drapery hardware:** Kirsch; **pre-fab metal building:** United Structures of America



Boomtown Strategies

by Willis Winters

1 A cantilevered canopy marks the main entry to the Plano fire complex; beyond the entry, a trio of gabled volumes forms the administration wing of the complex.

2 The fire-station entry features a smaller canopy; at right is one of the angled columns of the equipment bay building.

3 Looking toward the administration wing from the main reception area, floor treatments reflect angles created at the intersection of the building's two wings.

4 The double-height equipment bays feature an aggressively detailed front facade; angled columns serve as downspouts.

LIKE MANY TEXAS CITIES, the Dallas/Fort Worth metropolitan area is undergoing a period of explosive growth. Its current population of 4.6 million is larger than that of 30 states. The continuous influx of new residents, estimated by the North Central Texas Council of Governments at 300 per day, is driven by a robust economy generating the jobs, services, and most importantly, the taxes necessary to sustain this dramatic expansion. Growth is difficult to keep up with, however. Local government is often strained to provide the necessary infrastructure to address even the most basic of public services for a burgeoning population: utilities, public safety, and transportation. Other civic services, including cultural and recreational, fall even further behind.

In 1997, there are 26 cities in the Dallas/Fort Worth area with a population estimated to be greater than 25,000. Half of these are over 50,000 in population, including eight that are 100,000 or greater in size. This figure suggests a prodigious quantity of public buildings, ranging in complexity and cost from convention centers to picnic shelters. Five recent projects were selected for this survey to illustrate the diversity of public building types. Two of these projects were financed through the traditional method of general obligation bonds. Funding for the remaining projects was provided by a variety of non-traditional sources, indicative of the growing flexibility and economic prowess of municipalities to not only cope with basic infrastructural needs, but to address higher civic needs as well. **TA**

Willis Winters is a TA contributing editor and an architect practicing in Dallas.



2

Fighting Fire with Fire

THE PLANO MAIN FIRE STATION and Fire Administration complex is a striking programmatic alliance of firefighting and administrative functions for this city of 190,000 north of Dallas. Located six blocks north of downtown, the 28,000-square-foot building faces an avenue lined with nondescript and mostly vacant retail structures. Into this monotonous environment, the fire complex asserts itself as an aggressive presence through intricate forms and roof gables. Designed by Phillips Swager Associates of Dallas, the building is generally residential in character, responding both to the residential function of the station and to a nearby neighborhood. Suspended canopies and other details reference historic storefronts in the downtown area. The overall impression, however, results from the architects' rambunctious interpretation of the client's vague desire for a "Georgian" building. This is most evident in the classically proportioned equipment bays, which have been detailed with an almost constructivist vocabulary.

The fire station is angled from the administration building to address site circulation issues. The intersection of the two wings occurs at the administration entry, where the conflicting grids are skillfully expressed in the floor plan. Additional subtle reminders of this angle shift occur throughout the administration area, which is enlivened by a bold interior color palette and copious natural light. Financed through a capital bond referendum, the Plano Main Fire Station and Fire Administration complex was completed in 1994 at a cost of \$2.6 million. *WW*



3

PROJECT Fire Station No. 1 and Administration Building, Plano
CLIENT City of Plano (Fire Department)
ARCHITECT Phillips Swager Associates, Dallas
CONTRACTOR Gilbert/Cox, Inc., Dallas
CONSULTANTS Helmberger Associates (civil, FF & E); Phillips Swager Associates (structural); Campos Engineering Inc., (mechanical, electrical, plumbing)
PHOTOGRAPHER Michael Lyon, Dallas



4



The Odd Couple

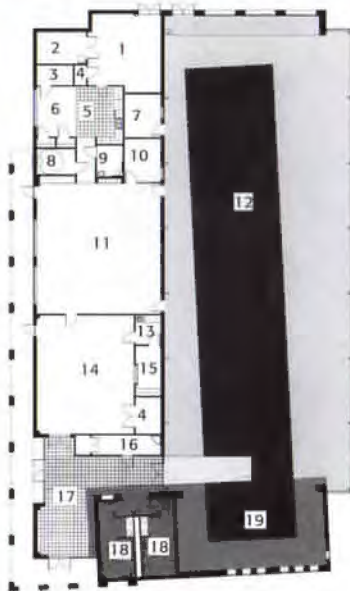
SOME OF DALLAS'S FINEST PUBLIC ARCHITECTURE resides in the city's branch library system, once widely acclaimed, but more recently suffering from declining budgets. The newest library came about as something of a surprise then, when it was offered turnkey to the city by Kroger Food Stores, in exchange for permission to construct a new grocery store on existing library property. The new Oak Lawn Branch Library, completed in 1996 and designed by Good, Fulton & Farrell Architects of Dallas, replaced an earlier structure located on a busy corner of Cedar Springs Road. Kroger's development plans focused on that intersection, so the replacement library was constructed on the southeast corner of the property, freeing the remainder of the site for the new store and a shared parking lot.

Kroger controlled the development process, including hiring the architect and general contractor. It is therefore no surprise that library and grocery store share the same palette of rugged materials: reddish and cream masonry with integral-colored mortar, anodized aluminum storefront with tinted glass, and exposed structural steel painted dark gray. Similar materials and colors recur in the library's pseudo-industrial interior spaces. The successful exterior articulation of these interior functions, through careful massing and fenestration, was further achieved through acknowledgement of an unusual site. Rhythm, scale, and texture have been manipulated with restraint to produce a public building of enduring resonance in a bustling urban environment.

WTW

FLOOR PLAN

- 1 MECHANICAL
- 2 BOILER
- 3 ELECTRIC
- 4 STORAGE
- 5 STAFF KITCHEN
- 6 STAFF LOUNGE
- 7 CONFERENCE
- 8 BOOK DROP
- 9 STAFF TOILET
- 10 MANAGER'S OFFICE
- 11 WORKROOM
- 12 READING ROOM/ SERVICE FLOOR
- 13 COFFEE BAR
- 14 COMMUNITY MEETING ROOM
- 15 AUDIO VISUAL
- 16 JANITOR
- 17 LOBBY
- 18 RESTROOM
- 19 CHILDREN'S READING ROOM



1 Ceilings in the children's area, at rear, are lower than in the high-bay main reading room, with its exposed ducts and structural system.

2 The library's Cedar Springs elevation features

intersecting brick and glass-sheathed volumes.

3 Materials and forms used on the library, including the entry columns, are echoed on the grocery store, seen across the shared parking lot.



PROJECT Dallas Public Library, Oak Lawn Branch, Dallas
CLIENT City of Dallas and The Kroger Company
ARCHITECT Good, Fulton & Farrell Architects, Dallas
CONTRACTOR Sedalco, Inc.
CONSULTANTS Mitchell Hall Engineers (structural); Eisenbeck Engineering (MEP); JBM Engineers & Planners (civil); Craig Roeder & Associates (lighting); Spencer Design Group (FF & E)
PHOTOGRAPHER Charles Davis Smith

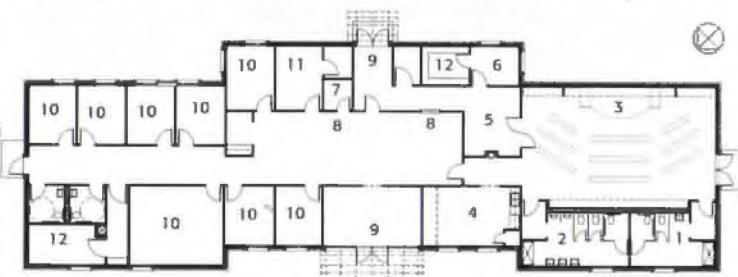


To Serve and To Repair

THE NORTHWEST STREET OPERATIONS BUILDING is a building type that anchors the low end of the funding chain for public facilities. In most cities, service and maintenance buildings fall well behind the political and public safety priorities of libraries and police and fire stations. This 6,000-square-foot facility, however, was needed to replace an earlier condemned building, and now serves as a regional home base to street repair crews, supervisors, and administrative support staff. The project, designed by Camargo Copeland Architects of Dallas, was completed in 1995 at a cost of \$558,000.

The center is in northwest Dallas, on a rugged street with other similar municipal facilities: a district of behind-the-scenes operations necessary to keep a city of one million functioning. Into this hectic melee of trash trucks and police cruisers, the architects have inserted a confident building that confronts its environs with a dignity belying its function. The building is organized as three rectangular volumes. Boldly striped brick pavilions anchor each end of the front facade, and flank a slightly raised central section sheathed in corrugated metal siding. Square window openings accentuated by heavy aluminum mullions bind the front elevation together. The detailing of the metal panels, window frames, and aluminum canopy reinforce the building's masculinity. The architects have produced a durable building that successfully addresses critical issues of maintenance and security. *WW*

- FLOOR PLAN**
- 1 WOMEN'S DRESSING
 - 2 MEN'S DRESSING
 - 3 SAFETY ROOM
 - 4 BREAK ROOM
 - 5 REPORT-IN ROOM
 - 6 STOREKEEPER
 - 7 STORAGE
 - 8 CLERK
 - 9 ENTRY
 - 10 OFFICE
 - 11 FILE/STORAGE
 - 12 MECHANICAL



PROJECT Northwest Street Operations Building, Dallas
CLIENT City of Dallas—Department of Public Works & Transportation
ARCHITECT Camargo Copeland Architects, LLP, Dallas
CONTRACTOR HCI General Contractors, Inc.
CONSULTANTS APM & Associates, Inc. (civil, structural); Interconsult Inc. (mechanical, electrical, plumbing); Zaxon, Inc. (value engineering/cost estimating); Linda Tycher & Associates (landscape)
PHOTOGRAPHER James Wilson, E.J. Copeland, AIA

- 1 A nicely detailed aluminum canopy marks and anchors the central metal-clad pavilion.
- 2 An industrial street light fixture is incorporated into the design.
- 3 The rear facade faces the equipment operations yard, where street repair crews come and go.



Mesquite Nocturne

A MAJOR NEW ARTS CENTER is a startling discovery in this city long renowned for its championship rodeo. Horse corrals are suddenly being supplanted by singing chorales, as Mesquite forges a new civic image based upon music and art rather than broncos. The Mesquite Arts Center, designed by Milton Powell & Partners of Dallas, attempts to galvanize and enrich this community's cultural life by providing superb technical facilities for a variety of local arts organizations, in a building that overcomes severe limitations of site and budget.

The 36,700-square-foot facility stands in stark contrast to its immediate surroundings: 1950s tract housing and a dismal city office building, all located on a busy commercial thoroughfare north of downtown. The architects had to incorporate the remains of a two-story, L-shaped hospital structure that remained on the site. This building was extensively renovated to encompass a rehearsal hall, black-box theatre, and scenery shop on level one, and office space for local arts organizations on level two. New construction consisted of a 494-seat performance hall and adjacent gallery corridor, which together form the remaining two sides of an interior courtyard space.

The performance hall is the dominant visual and functional component of the arts center. Its dramatic massing, relentlessly defined by Cartesian geometry, is Meier-esque in spirit. Functionally, the hall adopts the classical shoe-box shape as its acoustical model, with the required mass provided by tilt-wall panels and room shaping by gyp-board walls, a painted concrete floor, and an acoustical canopy over the stage. The hall opened to enthusiastic reception in late 1995 and is now frequently utilized by international music producers for studio recording. Aaron Copeland's "Rodeo" Suite would be an appropriate candidate.

WW

PROJECT Mesquite Arts Center, Mesquite

CLIENT City of Mesquite

ARCHITECT Milton Powell & Partners, Dallas

CONTRACTOR Paul Pogue, Inc.

CONSULTANTS L.A. Fuess Partners, Inc. (structural); Gaynor and Sirmen, Inc. (mechanical, electrical, plumbing); Wrightson Johnson Haddon & Williams (acoustical); David C. Baldwin, Inc. (landscape); Pacbeco Koch Consulting Engineers, Inc. (civil)

PHOTOGRAPHER Craig Blackmon



2



3

1 The center's bold sculptural massing creates a strong presence at night.

2 curving stair in lobby

3 The shoe-box-shaped

performance hall features an acoustical canopy over the stage.

Taking the High Road

THE NEW HURST CITY HALL, designed by Ron Hobbs Architects of Dallas and completed earlier this year at a cost of \$3 million, is located on Highway 183, the main corridor linking Fort Worth and Dallas with D/FW Airport. Hurst anchors the western end of the freeway, where it merges with Fort Worth's Loop 820 at Northeast Mall. Twenty miles to the east is Texas Stadium, and between the two stretches one of the most intensely developed commercial, industrial, and residential landscapes in Texas. Sited at a major freeway intersection in the geographic center of the city, the Hurst City Hall confronts and subdues this freeway environment, successfully achieving landmark status in a 70-mile-per-hour world.

The main building, constructed over and around the preceding 1960s city hall structure, achieves its prominent civic stature and freeway visibility by a variety of clever techniques. Slender masonry shafts with intermediate horizontal banding 8-foot-on-center suggest a much taller building. These shafts



2

stretch uninterrupted the height of the front facade, which is capped by a gently curving metal roof floating over the entire composition. The south-facing facade, with its bold massing and subtle detailing, suggests distinct prairie-style references, in particular the south elevation of Frank Lloyd Wright's Susan Dana House in Springfield, Ill.

An L-shaped wing extending to the west incorporates a second existing city building and defines the landscaped urban space between the city hall and the freeway. The rambling ground-level footprint is tied together by a continuous stucco frieze and is topped by a curved metal roof form that scoops natural light into a public arcade stretching along the front side of the building. This dramatic concourse serves as an organizing element for the first floor, providing easy access to departments frequently utilized by the public.

Conceived as the center of public life for this small suburban community, the Hurst City Hall has overcome difficult site constraints to achieve a facility of significant stature and grace.

WW



1



PROJECT Hurst City Hall, Hurst

CLIENT City of Hurst

ARCHITECT Ron Hobbs Architects, Dallas

CONTRACTOR Walker Building Corp.

CONSULTANTS Joe P. Hill (structural); Interconsult (mechanical); Scbrickel-Rollins (civil); Geoff Sherman (landscaping); Jerry Bradley (landscaping)

PHOTOGRAPHER Jim Midgett

1 The Hurst City Hall's dramatic front facade addresses an adjacent freeway.

2 Light monitors at ceiling level flood the building's main public concourse with natural light.



1



2

A Military Makeover

by Kelly Roberson

ALONG THE WEST SIDE OF THE Lubbock International Airport stands the Armed Forces Guard/Reserve Center, designed by ROFDW Architects of Dallas with Joe D. McKay, Inc., of Lubbock, associated architect, for the Texas Military Facilities Commission (previously the Texas National Guard Armory Board). The 137,186-square-foot center, with the gargantuan task of providing training facilities for the Texas National Guard and three components of the nation's defense (Army, Navy, and Marine Corps Reserve), evolved from a complex program and a varied set of client needs into a very "un-military-like" building.

The commission, charged with maintaining, providing, acquiring, and constructing facilities for the National Guard, was forced to relocate from its previous facility, in the right-of-way of a city-planned reconfiguration of Highway 87, says Bill Dickson, principal-in-charge at ROFDW. The four military groups then chose, in a cost-efficiency move, to consolidate training facilities. The commission acquired a long-term land lease at a high-profile, well-traveled intersection, and the other three groups signed on as tenants of the new building, which provides recruiting, administrative, and maintenance facilities.

ROFDW had done some previous work for the commission; however, this time, the client committee was slightly more complex, with 30 people representing the commission, State Adjunct General Engineer, Navy, Army, and Marines. "They had similar requirements but each with separate and distinct design guidelines, requiring the most stringent requirements be utilized. The Texas Armory Board was interested in designing facilities that furthered the image of the Guard," says Dickson, expressing an opinion that Sherry Gilbert,



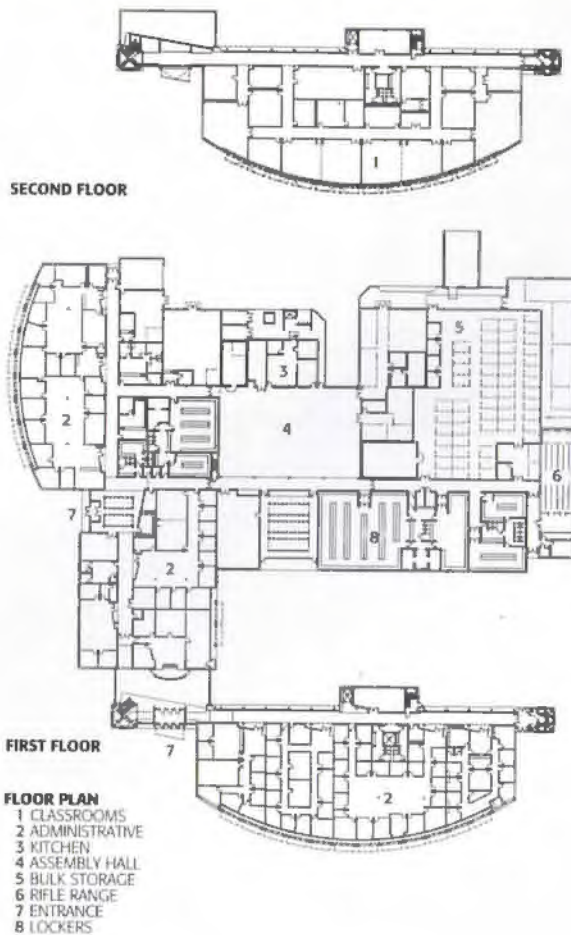
3



contract manager for the commission, seconds. "We have to look at the future. The facility has various uses, and needs to blend in with the community. We want to be proud of it, and we use it to recruit reservists. It reflects on us," says Gilbert.

The 25-acre site encompasses a remote parking area, the main building, and three separate vehicle maintenance facilities, one each for the Guard, Army, and Marines. On a daily basis, approximately 100 people staff the facility; the four groups rotate training weekends, enabling the center to serve approximately 1,100 to 1,200 reservists, says Alex Weaver, facility manager. The issue that dictated the placement of the main building was the airport's drainage: Water comes from the airport through the reserve center's southeast corner and splits the site. ROFDW chose to reroute and resize the drainage ditch, turning it into a rock-lined arroyo that meanders through a grassy central courtyard and under the arch of the building's lobby. A glass-walled hallway draws north light from the courtyard into the front two-story administrative wing, opening up the building, says Dickson, and maximizing the views through the courtyard.

The signature of the building is the dual stair towers, one at the public entrance, anchoring the ends of a hallway. Inside the center, each of the four groups has its own separate administrative area; the assembly hall, classrooms, food preparation, dining rooms, showers, and toilets are



PROJECT *Armed Forces Guard Reserve Center Complex, Lubbock*

CLIENT *Texas National Guard Armory Board (now the Texas Military Facilities Commission), Austin*

ARCHITECT *ROFDW, Dallas*
ASSOCIATED ARCHITECT *Joe D. McKay, ALA Architects, Lubbock*

CONTRACTOR *Carothers Construction, Inc.*

CONSULTANTS *Hugo Reed & Associates (civil); Fanning Fanning & Associates (electrical, mechanical); Charles Gojer & Associates (structural)*

PHOTOGRAPHER *Michael Lyon*

1 One of the two stair towers anchors the lobby.

2 Inside each stair tower is a light-filled space, looking out onto the landscape beyond.

3 The courtyard surrounds a meandering arroyo, which also serves as a drainage ditch.

4 view of the reserve center from the front drive

- 1 The back of one stair tower faces the courtyard.
- 2 The glass-lined, two-story hallway brings light into the administration wing.
- 3 The nearby airport is suggested in the undulating curve of the ceilings.
- 4 a view of the entire complex



RESOURCES

Structure: Texas Quarry, Acme Brick, Featherlite; **doors:** Overhead Door Company; **windows:** Kawneer; **roofing:** Hyload, Berridge; **floors:** Armstrong; **paint and stain:** Sherwin Williams; **finishes:** American Olean, American Terrazo; **plumbing and sanitary:** American Standard; **carpet/rugs:** Interface; **lighting:** Lithonia, Kim, Lite Control; **canopies:** Construction Specialties

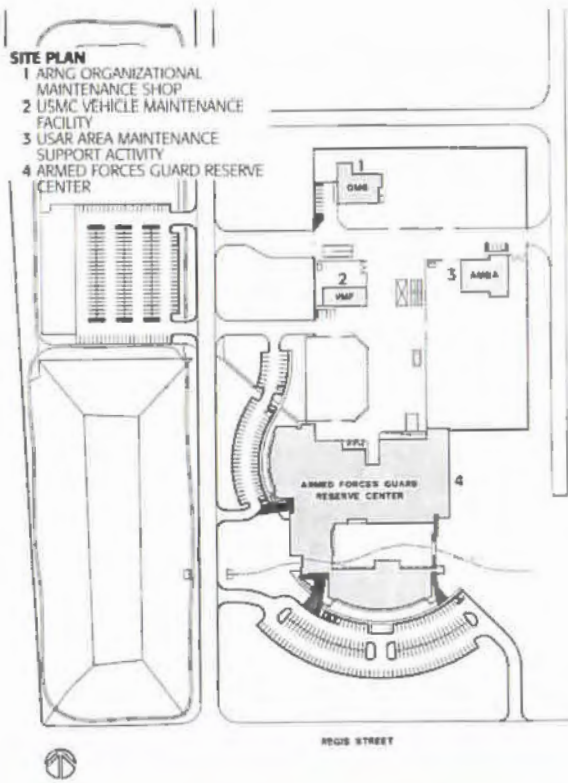
common-use areas. "Soldier-proof materials," says Bill Dickson, such as burnished-block and concrete masonry walls, concrete, roof decking, and vinyl and terrazzo floors, all with a long-term life cycle, withstand the pounding of boots but absorb sound and limit noise. Classrooms, which are leased during the week by the city school district and the Texas A&M Extension Service, have flexible partitions and are located on the second floor to limit disruptions; curved ceilings throughout suggest, ever so slightly, the nearby airport. The climate is computer-controlled 24 hours per day, and the building was required to meet federal energy mandates, says Dickson. The exterior palette of familiar materials—limestone, brick, burnished block, glass, and steel—work well with the Lubbock landscape.

The building, which was funded with 95-percent federal money and five-percent state money, "is the forefront of the way the military is handling reserve components," says Dickson, and provides the commission with the ability to expand, should it ever be necessary. Everyone agrees it signals a turn in design for armory facilities. "The aesthetics of the building are not typical; we are trying to bring the image of the armory up to the 21st century," says Gilbert. "People visiting both nationally and locally are all impressed with the appearance and layout; they all say it's the finest military facility they've been in," says Weaver.

TA



2



3



4

RESOURCES—PLANO FIRE STATION, PAGE 39

Foundation: Gifford-Hill Co., Atra Corp.; **structure:** Texas Industries, Inc., Chemstar Lime Co., Vulcraft, Hughes Structural Fabrication; **wall surfacing:** Celotex Corp., Acme Brick Co., Blackson Brick Co., WECK (North American Tile & Stone, Texas Master Distributor); **glass blocks:** Republic Gypsum Co., Dietrich Industries, Inc., Manville Commercial, Newcourt Inc.; **windows:** United States Aluminum Corp.; **doors:** United States Aluminum Corp., Durries, Pionite, Graham Mfg. Co., Commercial; **floor surfacing:** Stonhard, Inc., American Olean, Azrock Industries, Inc., Armstrong World Industries, Inc., Tarkett Commercial Flooring, Inc.; **ceiling surfacing/system:** USG Interiors, Inc.; **roofing:** MBCI, Inc., BITEC, Inc., Peachtree Protective Covers; **waterproofing/sealants:** Sonneborn Building Products; **insulation:** Rmax, Inc.; **roof and deck drainage:** Darr's Metal Works, Inc.; **partitions:** Dietrich Industries, Inc., Republic Gypsum Co.; **paint and stain:** Sonneborn Building Products, The Sherwin-Williams Co.; **hardware:** Cal-Royal, Sargent; **kitchen:** Vulcan-Hart Co.; **laundry:** Pellerin Milnor Corp.; **lockers:** Lyon Metal Products, Inc.; **signage:** American Signage, The Southwell Co., Groves Incorporate; **other:** Draper Shade & Screen Co., Inc.; **plumbing and sanitary:** Kohler Co., Elkay Manufacturing Co., Zurn Industries, Inc., Metapar Corp., Bobrick Washroom Equipment, Inc., Halsey Taylor Co., Centerline Fire Protection Inc.; **environmental control systems:** Johnson Controls, Inc.; **carpets/rugs:** Karastan Bigelow Commercial Carpet, Patcraft Comm./Queen Carpet Corp., Stratton Commercial Carpets; **furniture:** American Desk Manufacturing Co., Knoll, Hon Co., Parker Millwork, Johnson, La-Z-Boy, L&B, Nucraft; **blinds:** Levelor Corp.; **upholstery materials:** Knoll, Duration, Brayton, La-Z-Boy; **special equipment:** Panasonic, Bretford, Kodak, Sony, Proxima Ovation, Sharp

RESOURCES—DALLAS PUBLIC LIBRARY, OAK LAWN BRANCH, PAGE 40

Structure: Kawneer, LOF; **brick and brick pavers:** Acme; **CMU:** TXI; **carpet:** Collins & Aikman; **porcelain pavers:** American Olean, Granite Fiandre; **compasso/metal panels:** USG; **paint and stain:** Sherwin Williams; **lighting:** Day-o-lite; **office systems:** Haworth; **conference tables:** BCI; **reading room chairs:** Worden; **children's room chairs:** Children's Furniture; **office chairs:** Haworth

RESOURCES—NORTHWEST STREET OPERATIONS, PAGE 41

Structure: Texas Industries, Vulcraft, Huffines; **wall surfacing:** Vista Wall, MBCI; **doors:** Vista Wall, J.Waters; **floor surfacing:** Shaw, Johnsonite; **ceiling surfacing system:** USG; **roofing:** Vic West Steel; **waterproofing/sealants:** Polyguard; **roof and deck drainage:** MBCI; **paint and stain:** Sherwin Williams; **hardware:** McKinney, Schlage, Dorma, Monarch; **security/detection/fire:** Harrington Signal; **internal distribution:** Challenger; **lockers:** Interior Medart; **signage:** Benchmark Signs; **lighting:** Lithonia; **plumbing and sanitary:** American Standard, Symmons Industries, Inc., Sloan, Global, Bradley, EBCO Mfg. Co.; **air-conditioning system:** York; **canopies:** Astro Sheet Metal Co.; **louvers:** Ruskin

RESOURCES—MESQUITE ARTS CENTER, PAGE 42

Structure: Bodin Concrete Co., Lofland Company, Dayton Superior Corp., Vulcraft, Budau Fabrication, Inc.; **wall surfacing:** Claridge, Senergy, Tubelite, Inc., Plastrglas, Inc., Dietrich Industries, Inc., Georgia Pacific, National Gypsum, Miller's Cabinet Shop; **doors:** Tubelite, Inc., Buell Door Company, Ceco Door Company; **floor surfacing:** Burke Flooring Products, Basic Coatings, Crossville Ceramics, Robbins, Inc., Daltile Corporations, Armstrong,

Patcraft; **ceiling surfacing/system:** Chicago Metallic, Celotex Corp.; **roofing:** GAF; **waterproofing/sealants:** Pecora Corp., Thoro System Products, Tremco; **insulation:** Knauf, K-13 International Cellulose; **paint and stain:** Sherwin-Williams, Basic Coatings, Russwin; **hardware:** Stanley Commercial Hardware, Trimco, Best Lock Corporation, Rixson, Von Duprin, Inc., Sargent, Pemko, Glynn-Johnson; **kitchen:** General Electric; **security/detection/fire:** J.L. Industries, Lobe Fire Sprinkler Corp., Notifier; **lockers:** Lyon Metal Products; **signage:** ASI Sign Systems; **elevators:** Dover Corporation; **moving stairways:** National Wheel-O-Vator Co.; **stairs/treads:** Pirelli, Roppe, Bludau Fabricatore, Inc.; **lighting:** Lithonia, Kurt Versen, Kim Lighting, The Kirlin Company, McPhilbin Outdoor, Sentinel Lighting, Electronic Diversified, Inc.; **electric distribution:** AFC Cable Systems, Bridgeport Fittings, Inc., Southwire Company, Square D Company, LTV Steel Tubular Products; **plumbing and sanitary:** Unity Manufacturing, RACO Inc., American Standard, Knickerbocker, Bobrick, Halsey Taylor, York; **air-conditioning system:** York; **environmental control systems:** Honeywell, Inc.; **carpets/rugs:** Patcraft; **furniture:** American Desk; **blinds:** Springs Window Fashions; **acoustical wall panels:** Decoustics; **other:** Overly Manufacturing Company, Kinetics Noise Control, Industrial Acoustics Co.

RESOURCES—HURST CITY HALL, PAGE 43

Foundation: Grace Constr. Prod.; **structure:** International Structural Products Corp., WeeBe Industries, Delta Metal Products Inc., Vulcraft; **wall surfacing:** Acme Brick, Jewell Concrete Products, Inc., Republic Gypsum; **doors:** Steelcraft, Weyerhaeuser; **floor surfacing:** American Olean, Dal-Tile; **ceiling surfacing/system:** USG Interiors, Inc.; **roofing:** Berridge Manufacturing Co., Celotex; **waterproofing/sealants:** Sonneborne, Chemprope Technol., Inc.; **paint and stain:** Kelly Moore; **hardware:** Hager, Corbin Russwin, Norton, Tubelight; **kitchen:** General Electric, Scottsman, Asko, U-Line; **fire alarm system:** Thorn Automated Systems; **auditorium seating:** American Seating; **signage:** ASI Sign Systems; **other:** Solaris, Metal Arts; **elevators:** Schindler; **handrails:** Sterling Fabricated Systems, Inc.; **lighting:** Genlyte, Infinity Lighting; **electric distribution:** Siemens Energy & Automation, Inc.; **plumbing and sanitary:** Kohler, Speakman, Sloan Valve Co., Metpar Corp., Bradley, EBCO Manufacturing Co., Elkay Manufacturing Co., State; **air-conditioning system:** York Mfg., Inc.; **environmental control systems:** Environmental Technology, Greenheck; **carpets/rugs:** Patcraft; **furniture:** Haworth, Hon; **screen:** Draper Shade & Screen; **projector:** Sony; **speakers:** Sony



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5. False.
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7. Twenty years from the date that the patent application is filed.
8. Coined, arbitrary, suggestive, and descriptive.

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Survey

Forgotten Ford 50

HISTORY A little-known project by O'Neil Ford in South Texas shows the Texas architect using some of his signature ideas.

Mapping the Yucatán 52

TRAVEL UT architecture student Jonathan Hagood traveled to the Yucatán this past summer to help document and map several small communities there.

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Ford on Fire 58

DETAIL A fireplace at the Pan American Presbyterian School in Kingsville, designed by O'Neil Ford, is shown here in the original working drawing and a contemporary photo.

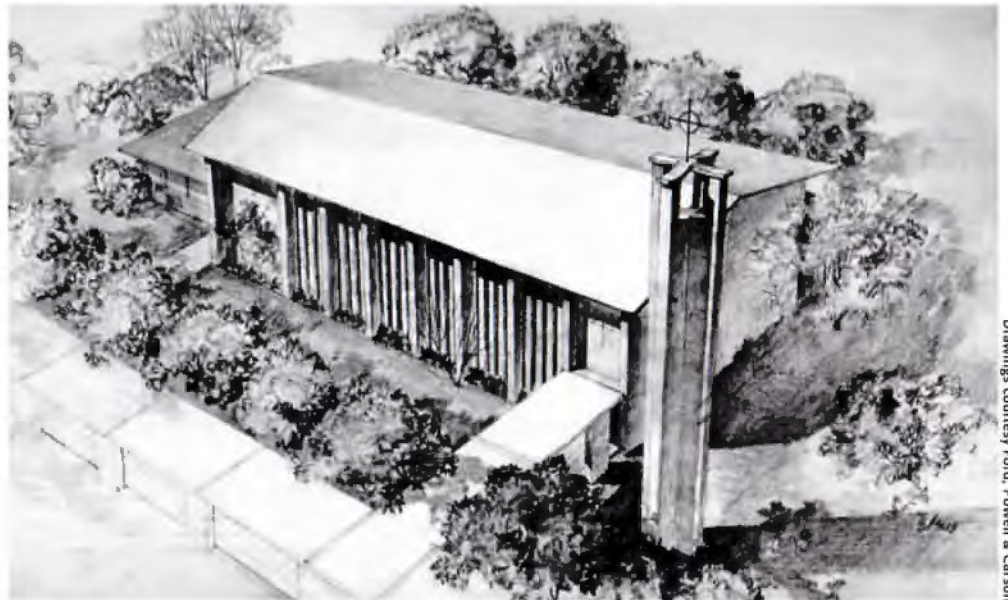
Forgotten Ford

HISTORY Presbyterian Pan American School, a little-known project by O'Neil Ford near Kingsville, contains a dozen buildings designed over a 20-year span from 1957 to 1976. Using a variety of structural systems and material combinations, the school buildings are an eclectic assortment of Ford designs of this period and display a persistent effort at cost efficiency.

The school was founded by the Presbyterian Synod of Texas in 1912 as the Texas-Mexican Industrial Institute to provide an education to children of Mexican heritage from both Texas and Mexico. Mrs. King of the King Ranch conveyed 700 acres to the school to be used for agriculture to support the school; students and faculty lived and studied in tents and shacks for the first few years. Permanent structures began to be built in the late teens, some of which sur-

ness in simplicity." Simplicity would be the guiding principal of Ford's work at Pan American: simplicity of form and materials and simplicity of construction techniques dictated by very modest budgets.

In a series of planning studies Ford arranged proposed buildings around a large north-south oriented quadrangle partially defined by existing structures. Boys' and girls' dormitories and the gymnasium are loosely arranged along the east side of the space: The linear wings of the dorms run east-west to catch the sea breeze. Academic buildings form the west boundary, with the library, classroom, and administration buildings linked by arched arcades. The chapel sits at the south end of the quad, anchoring this otherwise open end with its freestanding tower. Early schemes show new buildings connected by covered walkways—never built—that



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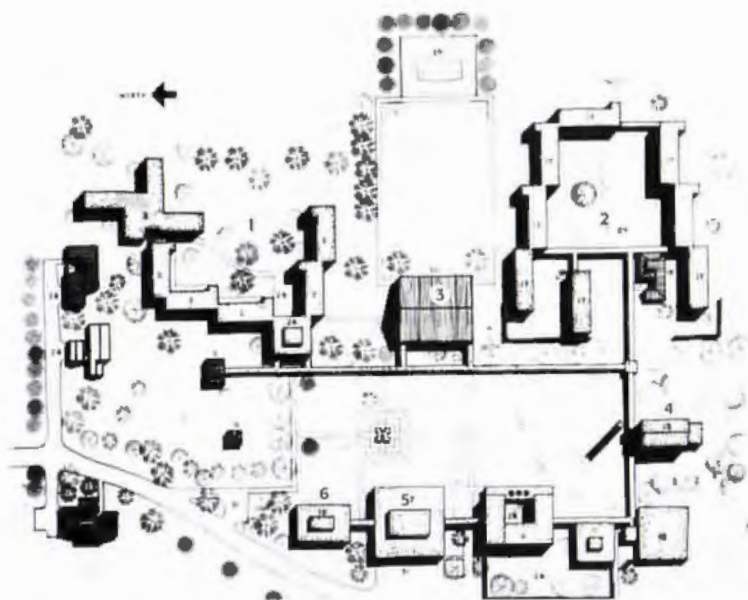
live on campus today. In 1955 Tex Mex (it was actually called that) was reorganized as Pan American with Sherwood "Sherry" H. Reisner as its new president.

Reisner was introduced to fellow Presbyterian O'Neil Ford by Garland Lasater, who was on the school's board and for whom Ford had designed La Mota Ranch near Falfurrias in 1950. Reisner invited Ford along with frequent associates Richard Colley and Sam Zisman to develop a master plan and new buildings. Reisner instructed the architects that "a building in the Reformed tradition [of the Presbyterian church] must find its great-

ness in simplicity." Simplicity would be the guiding principal of Ford's work at Pan American: simplicity of form and materials and simplicity of construction techniques dictated by very modest budgets.

In a series of planning studies Ford arranged proposed buildings around a large north-south oriented quadrangle partially defined by existing structures. Boys' and girls' dormitories and the gymnasium are loosely arranged along the east side of the space: The linear wings of the dorms run east-west to catch the sea breeze. Academic buildings form the west boundary, with the library, classroom, and administration buildings linked by arched arcades. The chapel sits at the south end of the quad, anchoring this otherwise open end with its freestanding tower. Early schemes show new buildings connected by covered walkways—never built—that

Early schemes show new buildings connected by covered walkways—never built—that



PLAN KEY
 1 GIRLS' DORM
 2 BOYS' DORM
 3 GYMNASIUM
 4 CHAPEL
 5 CLASSROOM BUILDING
 6 LIBRARY



Photographs this page by Gerald Moorhead, FAIA



dropped out early because of his involvement with Texas Instruments and Alan Taniguchi, then practicing in the Valley, was brought in as associate architect on the first projects: the boys' dorms, chapel, and dining hall. Taniguchi remembers Ford's advice: "Let's not get too clever with these buildings. Build barns and they'll last longer than the trendy stuff." Nic Salas, Chris Carson, and others in the office had passing duties with the project. Norcell Haywood, one of the first African-American architects to graduate

2 early version of the master plan showing covered walkways connecting buildings
 3 interior of the library
 4 presentation drawing of boy's dorm with trees and figures by Ford

5 the boy's dorm, as it looks today, showing covered walk connecting wings
 6 interior of the chapel; it predates a similar structure at Trinity University in San Antonio

from UT, worked with Ford in 1963-68; he was in charge of the library, classroom, boys' center, and boys' dorm addition projects. There were few African-Americans in South Texas at the time so his presence on the job site might have been uncomfortable but Ford gave him re-

Ford guided the concepts and designs of the numerous building projects at Pan American with the assistance of young staff members and associate architects. Richard Colley apparently

they'll last longer than the trendy stuff." Nic Salas, Chris Carson, and others in the office had passing duties with the project. Norcell Haywood, one of the first African-American architects to graduate

"Forgotten Ford," continued on page 52

Mapping the Yucatán

TRAVEL Antiquity, like the humidity and the vegetation, covers everything in the Yucatán, and the detritus from centuries of human civilization, sometimes abandoned and forgotten and sometimes inhabited, colors every vista and every landscape. The daily environment includes pre-Columbian ruins, 17th-century churches, 19th-century haciendas, and 20th-century huts: Asphalted, corrugated cardboard attached with nails through bottle-caps is eclipsing traditional thatching.

I spent two weeks this summer in central Yucatán as a teaching assistant with an Earthwatch group led by Austin architect Logan

Wagner. Earthwatch is an international non-profit organization that “supports scientific field research worldwide through its volunteers and scientists working together to improve our understanding of the planet.” Our group mapped churches and plazas in towns near Izamal, Yucatán: documenting communal open spaces and the buildings that form them and learning how people used them in the past and continue to use them today.

Our base was the hacienda San Antonio Chalanté outside of Sudzal, which is sited on an old hennequen plantation—itsself built upon an abandoned town. Hennequen is a

native plant from which an immensely useful fiber not unlike hemp is extracted. On the grounds of Chalanté are the remnants of streets, a public plaza, and the ruins of a 16th-century chapel frozen in the transition from open chapel to enclosed church.

The surface of the Yucatán is just above sea level and lacks almost any topography. A substantial rise in the landscape, therefore, is man-made, and overgrown ruins populate the countryside. The Yucatán’s vegetation is not jungle, but rather a thick and often impenetrable short thicket. Though humid and hot, afternoon rains cool the temperature substan-

“Forgotten Ford,” continued from page 51

sponsibility and protected him behind the scenes. Haywood says that he learned how to use materials from Ford and also remembers his admonition to keep the buildings simple.

Ford convinced the school board in the beginning not to bid the work. As a result, Kingsville contractor Jack Roberts built all the Ford designs, developing a close working relationship with the architect’s office that allowed constant refinement of ideas and details. President Reisner was intimately involved in all aspects of the work and the correspondence files contain a constant flow of letters to and from Ford with ideas for economies.

To simplify construction and control costs, the boys’ dorm, chapel, and dining hall structures were built with 12-foot-wide, load-bearing brick cavity walls. The brick walls satisfy several requirements: insulation against the turgid South Texas climate, a rich interior finish reflecting Ford’s abhorrence of sheetrock, and low maintenance. Wood windows, many still in good condition, were custom made to details drawn in the office. Larger buildings, like the library, classrooms, boy’s center, and commons space of the girl’s dorm, have a concrete column and two-way flat slab structure that is expressed on the interior like a white skeleton. Except for the edge-grain fir siding of the classroom building, all the exteriors are Mexican brick. Floors are typically saltillo tile and panels of wood slats soften the acoustics of concrete ceiling decks.

The dormitories, with open halls and the expressed line of the concrete slabs, appear very similar to the dorms at Trinity University in San Antonio built a few years earlier using the lift-slab technique. The low, seg-



1 The light steel-framing system used on the round gymnasium at the Pan

American School was one of the many cost-saving technologies used by Ford.

mental arches of the library and the boys’ center repeat similar images at Trinity. The chapel at Pan American was built before the Trinity chapel, however, and the composition of a simple volume and freestanding tower was developed here. The chapel form, a tall rectangle with a low-pitched roof, repeats Ford’s 1939 “Little-Chapel-in-the-Woods” in Denton. The most unusual structure on campus is the round gymnasium. Always looking for cost-saving opportunities, Ford used a light steel framing system developed for large storage tanks as the gym roof.

Presbyterian Pan American School has a

current enrollment of 108 students. Although predominantly Hispanic and mostly from Mexico, the student body is increasingly international, with kids from Albania, Korea, Romania, and Ethiopia. With a capacity of 140 residents, the school facilities are not overcrowded but are in need of infrastructure improvements like a new water system. A remodeling is underway on the oldest buildings, the boys’ dormitories; the project will replace bathrooms and install air conditioning. Ford’s economical designs and simple range of durable materials have fulfilled President Reisner’s initial requirements and created an environment in harmony with the South Texas ranchland. **Gerald Moorhead, FAIA**

Gerald Moorhead, FAIA, is a TA contributing editor; he practices in Houston.

tially. There are no surface rivers, and the only sources of water are the sacred *cenotes* or water sinkholes where both ancient and modern settlements are located.

We left in the cool of the mornings to measure and map the towns. Walking the blocks, talking to people, checking and re-checking measurements, dodging the heat of the sun in every available shadow or store—these are the daily rituals of the cartographer. Eventually, villages like Sudzal, Kantunil, and Xanabá ran together as a constant collage of churches, people, plazas, and dogs.

The structures that we see today are a di-

rect result of the contact period between the Spanish and Mayan cultures. Because of the Mayan tradition of worship on large, open platforms, the abundance of new “converts,” and the impracticality of producing large structures quickly and easily, the friars developed the *atrio*: a courtyard in front of an open chapel later solidified into the 17th- and 18th-century churches seen today. The largest such atrio is found at San Antonio de Padua, the convent in Izamal.

A particular epiphany for me occurred in Izamal at the top of Kinich Kak Moo—an ancient Mayan holy site. The platform on which

the pyramid stands covers a city block and is itself 80 feet high. Kinich Kak Moo sits at one end of this vast, man-made plain, rising another 80 feet above it. Today from the top you can see the convent and its large atrio as you look back across the platform. The atrio beyond and the Mayan platform below are quite clearly related: Both are open spaces of worship before a large, sacred building. The relationship is explicit and direct, the continuum of worship obvious.

We closed out our expedition at Yaxuná, a small village next to a recently opened archaeological site of the same name. Logan Wagner is part of a consortium of architects, developers, and bankers organized by Southern Methodist University anthropologist David Freidel that wants to see Yaxuná developed in a more sensitive manner than was Pisté, the commercialized village outside of Chichén Itzá. Plans include a bed and breakfast, a nature center at the local cenote, and the development of a hike-and-bike trail along the sacred Mayan road—called a *sacbe*—that runs between Yaxuná and Tikal.

Progress and development are inevitable, and Yaxuná knows this. What is hoped is that a process involving the community will create a development that ensures that jobs and benefits are distributed to the residents. The consortium is placing a priority on community involvement at every step. The distinction concerns an understanding and appreciation of the village belonging to its residents, a sensitivity nonexistent in towns like Pisté. It talks, too, about ownership and the relationship between architect and client, profit and land. **Jonathan Hagood**

Jonathan Hagood is a fifth-year architecture student at UT Austin; he contributes regularly to TA.



1, 2 The church at Kantunil is the center physically and socially of the small town.



3 The pyramid, Kinich Kak Moo, was the site of ancient Mayan blood-letting rituals.

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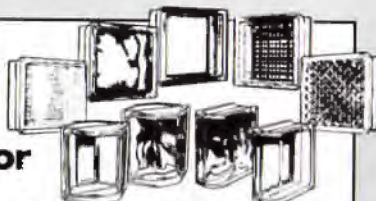
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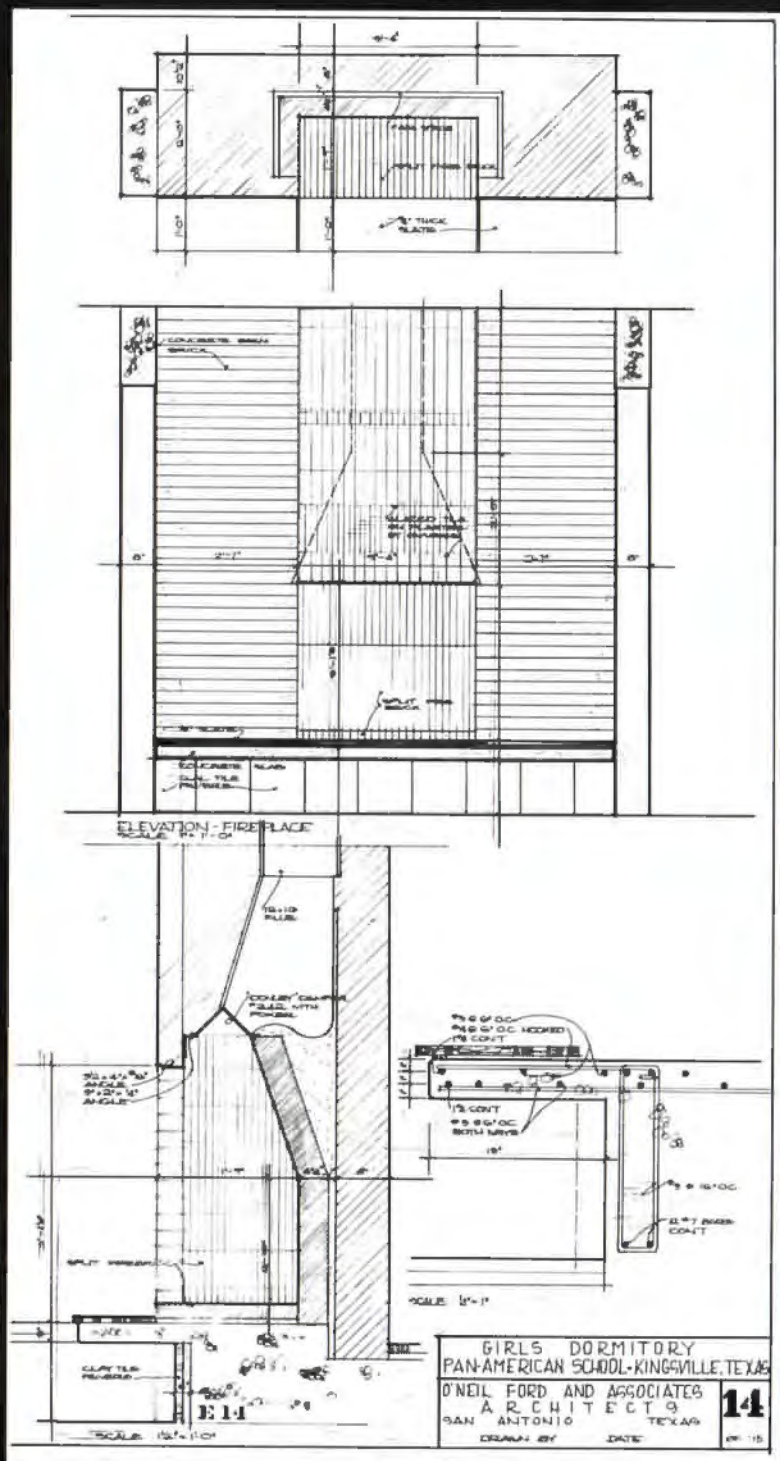
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Ford on Fire

At the center of the pinwheel plan of the girls' dormitory at O'Neil Ford's Presbyterian Pan American School in Kingsville (see story by Gerald Moorhead, FAIA, on pages 50-52) is a sunken living room, anchored by this brick-and-tile fireplace. The working drawing by Chris Carson, FAIA, of what was then O'Neil Ford & Associates Architects and is now Ford, Powell & Carson of San Antonio, shows a cantilevered concrete hearth topped with polished black slate. The center CMU panel was intended to receive a finish of glazed tile over plaster.



Photo by Gerald Moorhead, FAIA, drawing courtesy Ford, Powell & Carson

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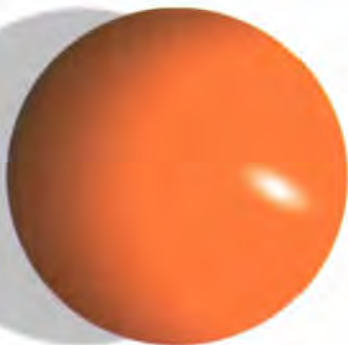
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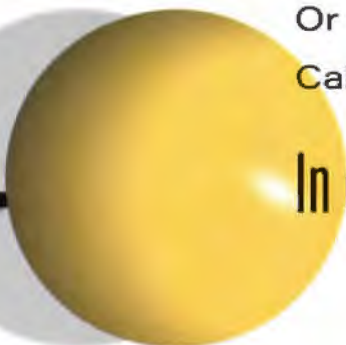
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