

# TEXAS ARCHITECT



# A C M E B R I C K

*Satisfies Any Palette.*



**A** *Acme Brick knows that its place in your design scheme is to bring innovative ideas to life with the natural beauty and lasting strength found only in brick. Our selection of textures, sizes, special shapes, and colors offers you an unlimited architectural palette. By patterning two or more of Acme's many colors you can create dramatic effects to enhance the aesthetics of any structure that takes advantage of a brick system. As your creativity goes, Acme goes. We're ready to help transform your artistic concept into architectural reality. Insist on the same quality that architects have relied on since 1891.*

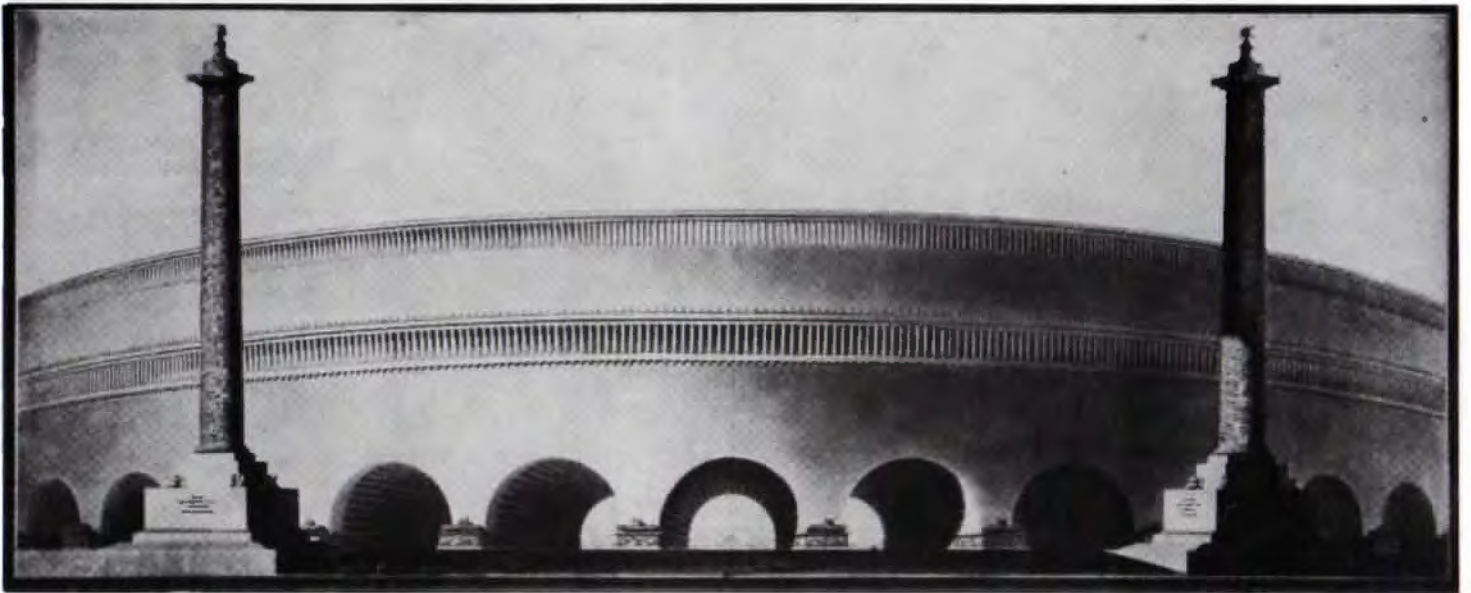
**ACME  
BRICK**

Since 1891

Check the phone directory to contact your local Acme Brick Company sales office. Or call 1-800-792-1234, extension 365.

Circle 16 on the reader inquiry card

Gate XVII-SW. Level VI. Section T-XXIII. Row MXVI. Seats CCXXXII and CCXXXIII.



stadium (second design),  
"cirque 2 projet,"  
seating for 300,000,  
etienne-louis boullée (1728-99)

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

# TEXAS SOCIETY OF ARCHITECTS 56TH ANNUAL MEETING & TRADE SHOW



Communication:

- 1: a process by which information is exchanged between individuals
- 2: a technique for expressing ideas effectively

**November 2-4, 1995 · Westin Galleria Hotel · Dallas, Texas**

**Featured Events:**

- The 56th Annual TSA Trade Show**
- The 2nd Annual Texas Architects Committee Golf Tournament**
- The Convocation of Newly Registered Architects**
- The Host Chapter Party**
- The TSA/Herman Miller Student Design Charette**
- Dallas Area Tours**
- The TSA Awards Luncheon**
- The CNA Presidents' Gala Welcome Reception**
- The Featherlite Presidents' Gala**

**Plus a wide variety of Professional Programs in:**

- The Art of Architecture**
- The Practice of Architecture &**
- The Science of Architecture**



Left: Jesse H. Jones Rotary House International by Morris Architects, photographed by Aker/Zvonkovic Photography

On the cover: interior, Mary Washington Hospital, by HKS Inc., photographed by Rick Grunbaum

# TEXASARCHITECT

## FEATURES

**Positioning Clients for Change** 44  
Six leading health-care architects discuss changes in the industry and the impacts they are making on architect-client relationships and the project-delivery process.

## PORTFOLIO OF HEALTH CARE ARCHITECTURE

**Jesse H. Jones Rotary House International, Houston** 46  
Morris Architects, Houston

**Spohn Hospital South and Health Plaza, Corpus Christi** 50  
Page Southerland Page Architects, Austin

**Mary Washington Hospital, Fredericksburg, Virginia and Newington Children's Hospital, Newington, Connecticut** 54  
HKS Inc., Dallas

**M.D. Anderson Moncrief Cancer Center, Fort Worth** 58  
Hahnfeld Associates Architects/Planners, Fort Worth

## DEPARTMENTS

**Editor's note** 7

**Letters** 11

**News** 14  
Of Note 15  
Calendar 21

**Laws, Regs & Red Tape** 26

**TA Specifier** 28

**Special Advertising Sections**  
County Corrections 30  
Cladding 38

**Survey** 60  
Products 65  
Marketplace 66

**Travel & Treasures** 68  
Julius Gribou on wooden churches in Poland

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



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

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



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

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

Joel Warren Barna Editor  
 Susan Williamson Associate Editor  
 \$ \$  
 Mark Denton Associate Publisher  
 Carolyn Baker 512/929-9038 Advertising Representative  
 Canan Yetmen Circulation Manager  
 Linda Langan Membership Director  
 Laura Garshgo Comptroller

#### TSA Publications Committee

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

#### Contributing Editors

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

#### TSA Officers

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

#### TSA Board of Directors by Chapter

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

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

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

BPA membership applied for 3/95.

# Ten Years and Change

THIS ISSUE marks my 10th anniversary as editor of *Texas Architect*. And it is my last in that role. Starting the week after I write this, I will take on a new title, as TSA's communications director. I'll still work on the magazine some. Mostly, however, I'll devote my time to helping set up and run a new TSA initiative called "TSA.link," an on-line construction-information service for TSA member firms. It's an exciting opportunity, and one that I look forward to. But deciding to make this change was difficult.

Working at *Texas Architect* has been a constant challenge to me. It became clear to me during my first days on the job that *TA* was more than a magazine to our readers—that it was something that the membership felt an investment in, and that sense of ownership has only gotten stronger over the years.

As a result, controversies, when they occur, are often intense: See this issue's Letters section for an example. But, also as a result, this relationship has steered the magazine into new areas. Design remains the magazine's core, but now we devote much more space than we did a decade ago to legal, business, and technical questions. This has helped make the magazine richer and more reflective of the way architects work and practice today.

There have been some milestones in the past 10 years that I look back on with particular pleasure. The May/June 1986 issue—150 pages celebrating the Texas sesquicentennial, for which the magazine won its first-ever ASAE Gold Circle and Maggie awards. The November/December 1989 issue, celebrating the 50th anniversary of TSA, and including the magazine's first redesign in over a decade, winner of another ASAE award. And I like this issue: We are using a new sans serif type face, to improve readability, and we are introducing our first *Texas Architect* roundtable, as a way to increase the number of viewpoints in the magazine and to provide context for the individual projects that follow. We look forward to hearing your reactions to both of these changes.

Where the magazine has succeeded during my tenure as editor, it has been as the result of dedication and effort from a lot of people. I have acknowledged some of their contributions in the past, but not enough. First are the architects who contribute their projects, their drawings, their photography, and their research, often at considerable expense; the quality of the publication is directly dependent on them. Next are the people of the magazine staff: Susan Williamson, Mark Denton, and Canan Yetmen, along with their predecessors—Ray Don Tilley, Ray Ydoyaga, Charles Gallatin, Teri Wood, Rob Field, and others—along with TSA executives Des Taylor and David Lancaster. Then there is our invaluable ad rep, Carolyn Baker. Next, in turn, there are the writers and photographers who, year in and year out, have given the magazine their best efforts for little or no reward beyond our thanks: Gerald Moorhead, Stephen Fox, Larry Good, Willis Winters, Craig Blackmon, Frank Welch, Paul Hester, Greg Hursley, and Richard Ingersoll, to name only a few.

The final group deserving recognition is the TSA Publications Committee, which has been headed, over the years of my tenure, by David Woodcock, Hugh Cunningham, Willis Winters, Bill Peel, and Mark Seiley, all extraordinarily effective. This is a committee that works, embodying TSA's institutional commitment to an excellent publication.

Among the most cogent voices on the committee in recent years has been that of Vincent Hauser, an architect practicing in Austin. His wide experience and his thoughtful nature have made him one of the people whose counsel I count on most. I am pleased to announce that, starting with our next issue, he will be the new *Texas Architect* editor.

*Joel Warren Barna*

## Health insurance for buildings.

Walter P. Moore and Associates, Inc.  
Structural • Civil • Traffic Engineers

Over 45 Years Experience With  
Public and Private Medical Institutions

Contact Lee Slade, PE (713) 630-7300  
Houston Dallas Atlanta Tampa

Circle 127 on the reader inquiry card

# WHAT MAKES

# THIS BRICK SO

# ATTRACTIVE?



It's simple. The price. For over forty years, Bilco has been manufacturing a superior quality brick. And when you can get this kind of quality for up to 20% less, you don't have to be hit over the head with, well, you know, to see the advantage.



For more information call Bilco at 1-800-487-3380 or 214-227-3380.

Circle 41 on the reader inquiry card

# MARVIN

WINDOWS & DOORS.

For more information, visit  
one of the centers listed  
below, or circle 4 on the  
reader inquiry card.



FISHER MILLWORK'S

## home design center

A SELECTION STUDIO

### SAN ANTONIO

Fisher Millwork's Home Design Center  
6450 Camp Bullis Rd. San Antonio, Texas 78257  
1-800-669-0914 210-698-0914 Attn: Kevin Ayres

### CORPUS CHRISTI / LAREDO

3636 S. Alameda, Suite I-2 Corpus Christi, TX 78411  
512-814-7000 Attn: Matt Menard

### McALLEN / BROWNSVILLE

4206 North 23rd St. McAllen, TX 78501  
1-800-288-9464 Attn: Dennis Smith

### KERRVILLE / FREDERICKSBURG

1-800-669-0914 Attn: Jeff Long

## Marvin Windows Planning Center



**AUSTIN BRYAN/ COLLEGE STATION TEMPLE/BELTON**  
1214 West Sixth Street, Suite 102 Austin, Texas 78703  
800/333-9203 512/835-9203

### DALLAS WACO

2619 Lombardy Lane Dallas, Texas 75220  
800/888-3667 214/351-1186 Attn: David Faulkner

### FORT WORTH

5801 Curzon, Suite 1F Fort Worth, Texas 76107  
800/955-9667 817/737-8877 Attn: Charles Allen

### LONGVIEW TYLER

1707 Loop 281 West Longview, TX 75604  
800/288-3667 903/759-9675 Attn: Lonnie Robinson

### LUBBOCK Frontier Wholesale Co.

833 East 40th Lubbock, Texas 79404  
800/444-3667 806/744-1404 Attn: David Thompson

### TULSA

6922 S. Lewis Tulsa, Oklahoma 74136  
800/283-6352 918/481-6352 Attn: Tom Braswell

### OKLAHOMA CITY

114 E. Sheridan, B-102, Bricktown Oklahoma City 73104  
800/766-4690 405/235-5633 Attn: Gary Dawson



## Lone Star

PLYWOOD & DOOR CORP.

### HOUSTON

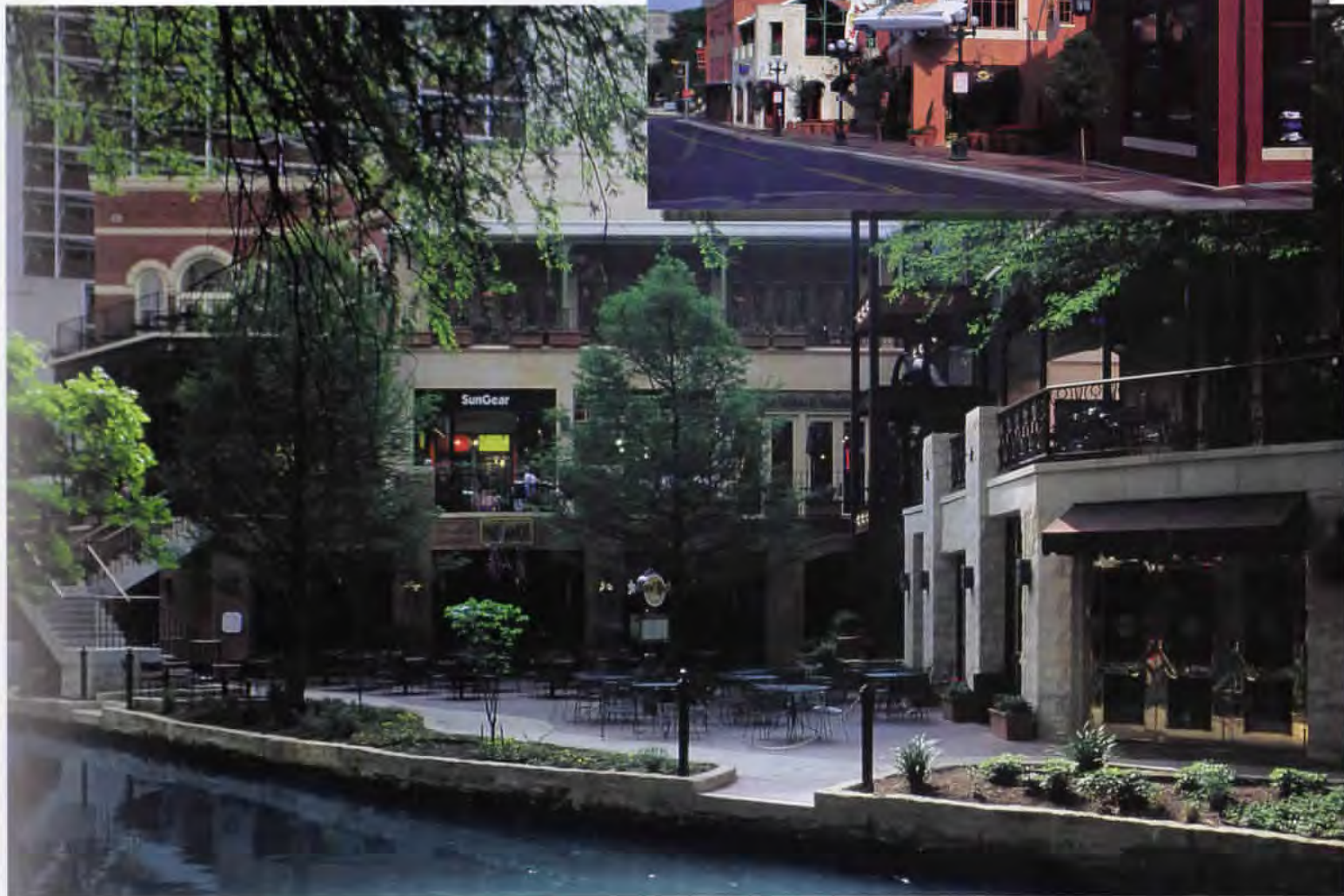
Lone Star Plywood & Door Corp.

16001 Tomball Parkway  
Houston, Texas 77086  
800/934-3502 713/440-9090  
Attn: Trisha Laird

**Beaumont/Port Arthur** 800/934-3502  
**Bryan/College Station** 800/934-3502  
**Galveston** 800/934-3502  
**Victoria** 800/934-3502



# MARVIN'S STANDARDS WILL TAKE YOU TO THE BANK WITHOUT GETTING SOAKED



Marvin Windows presents a new side to the San Antonio Riverwalk that no one has seen before. It's South Bank—an eclectic collection of stylish, tasty new restaurants making waves among delighted tourists and surprised local residents. That's because South Bank is an unc customary take on Riverwalk dining and entertainment.

Marvin was the choice from the beginning to make South Bank's individuality and character happen. You might think Marvin made a host of custom shapes and sizes. After all, Marvin is the place where every window is made to order. But what's amazing about South Bank is that Marvin had the extensive stock options to offer for the variety of shapes, sizes, and uses demanded by this complex project. Most openings, in fact, were filled with standard shapes and sizes—single-glazed, authentic divided-light casements and double-hungs—assembled visually in unc customary ways.

Innovation and service are standard when you make over 11,000 standard sizes and a virtually unlimited number of custom shapes and sizes. Only Marvin Windows could enliven the storied banks of this world-famous river without stumbling on the slippery banks of time and budget.

South Bank, San Antonio Riverwalk, designed by Brand+Allen Architects, Houston/San Francisco; Rehler Vaughn & Koone, Inc., San Antonio, architect of record; Hixon Development Co., San Antonio, owner; Alamosa Development Co., San Antonio, developer; Browning Construction Co., San Antonio/Austin, general contractor

**“Marvin was our choice from day one, with great support from the owner, to provide traditional wood windows in a collection of new structures that would work in a historical context. Marvin's staff made this a fun project, where mostly standard items combined in special ways met our lean budget and demanding aesthetics.”**

**— David Bomersbach, project architect  
Rehler Vaughn & Koone, Inc.**





## There's a lot of hot air about chillers these days. Let us give you the cold hard facts.

Traditional CFC refrigerants are being phased out, and that has some people questioning the viability of electric chillers. But the fact is, electric chillers will continue to be the best choice for cooling large buildings—without becoming obsolete or having adverse environmental effects. Here's why:

- Through recovery and recycling, existing refrigerants will remain available for many years—extending the life of current installations well into the next decades.
- Alternative refrigerants are already available. Existing chillers can accept these refrigerants with minor modifications; new models are available with the new refrigerants.
- Electric chillers remain far more affordable. First cost of electric chillers is about half the cost of absorption chillers; the same is true of maintenance costs.
- The service network for electric chillers is universal, while service contractors for absorption chillers are rare.
- Electric chillers are far more economical to operate. They are two to three times more efficient than absorption chillers. (We always recommend units with a minimum efficiency of .8 kw/ton.)

As they have for the past 50 years, electric chillers will continue to excel in efficiency, affordability and viability. The changing status of CFCs will not change that.

Entergy's Commercial Product Sales Representatives can cut through the confusion about chillers and give you the cold, hard facts.



**ENTERGY**

Gulf States Utilities

# Letters

## Snipes, not Washington

DENZEL WASHINGTON was wrongly identified as the character who played an African-American architect in *Jungle Fever* in your November/December 1994 "Survey" story, "ArchiMovies: Casting Call." The character was played by Wesley Snipes. Please tell the Houston architects, Yolita Schmidt and Gerald Moorhead, FAIA, to be more thorough in their research. I am insulted that they didn't take the time to correctly identify the actor portraying the character.

*Leigh A. Grey  
Lauderhill, Fla.*

## Reaction to Michael's International

ALTHOUGH I HAVE ALWAYS admired your journalistic abilities and style, I am appalled and disappointed at your selection of publishing "New Clubhouse" in the March issue of *Texas Architect*. Although the project is intriguing and dynamic, I found it impossible to read the article and view the photographs without projecting

the image of topless dancers strutting/grinding/bumping their way from island to island. To me, publishing an architectural project whose clientele are more concerned with a woman's bust size and dance abilities, than her worth as a professional, businesswoman, or mother is so very terribly sad.

*Laura J. Adair  
San Antonio*

WHEN I OPENED the March/April *Texas Architect*, I was sorely embarrassed I had been a TSA member since 1988 and sorry I had already resigned.

On page 52, I found a sordid story, in four pages of color and description, telling of how a Houston architect could defeat the local ordinances regulating sexually oriented businesses; a clear depiction of how to exclude female competitors from business meetings by holding them at a sex clubhouse for men, and descriptions of a space for the "backdrop of sensuous curves that reinforce the patrons' fantasies."

As a representative of architects in this state, *Texas Architect* collectively reached into the

resume of every woman in architecture and interior design and stole ten years from their resumes by publishing this article. This reinforces the rundown old-boy stereotype of women as objects; it doesn't matter that they have to do twice as much work for half the credit in their professional lives, now their trade journals can do their part to say that they're only there for the look, not for any real work.

To showcase this sex club is the same as if that architect had designed a new, highly efficient abortion center. *Texas Architect* should not be discussing how proficient it is, how suitable the space is for patients, or how to elude regulations governing it, even if it is legal. The mere description of it will set off a firestorm. Whether I personally oppose or support it, I do not want a journal representing my profession to be giving tacit approval to something certain to offend those reading it.

There is a second, even grimmer part to this story that the article does not mention.

*"Letters," continued on page 12*

# V I S I O N A R Y

*Light on a Grand Scale.*

**MASONRY & GLASS  
SYSTEMS INC.**

9189-F Winkler  
Houston, Texas 77017

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

San Antonio: 210/654-8441

Toll-Free: 800/677-6393

**Master Distributor  
of American-Made**

PITTSBURGH CORNING  
**PCGLASSBLOCK®**  
PRODUCTS



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

*Hyma Residence,  
Fallbrook, California*

Circle 10 on the reader inquiry card

"Letters," continued from page 11

As an emergency foster home for the state, within the past year 6 of the 15 children that have been through my home were either children of performers or were sexually abused by male patrons of local sex clubs like this one. I do not know if this ratio holds true for other areas, but it did not make it any easier for me to tell an eight-year-old girl good-bye as she and her younger sister started their trip through the state foster-care system. She wanted to know how her abuser could already be out of jail after assaulting them, especially since they could still not go home. He was their mother's boyfriend. He liked to go "clubbing" as the older girl explained. The message he received sitting at those tables was plain—that women, and by association, their children, were just objects, not people. Those two girls will be dealing with their abuse the rest of their lives, and hoping they someday get to go home, while the abuser heads back to the "clubhouse" to get his batteries recharged and find some new "fantasies" to try elsewhere.

On page 12 of the same issue, there is a small description of a Children's Memorial planned for Austin. It lists the names of children in Texas who have been killed by abuse or neglect, in a format somewhat like the Vietnam Veterans' Memorial. I know this wall is less than the tip of the iceberg, with those children abused or neglected, but not killed, running into the tens of thousands in this state. As a public service, I recommend TSA add a plaque to the wall: "This section courtesy of the Texas Society of Architects." Texas architects will know what that really means.

At first, I was only going to write the editor. When I looked in the records column, I discovered the editor also wrote the article. I thought about the publicity this received, and the free mailings that were going out, and I decided to do my part, and I recommend this to others who also feel the same. Give anyone getting credit for that article a cold shoulder, be it the Houston architect, a project manager, a consultant, a supplier, or the association that published it. Loss of esteem might keep a few

more of these clubs from being developed, and keep the list of seen and unseen names shorter at the Texas Children's Memorial.

As to other TSA members—remember, this magazine was mailed free to a lot of your prospective clients. When you walk in an office with AIA after your name and a prospectus in your hand, you will have to wonder if the person across from you also read the article. Maybe it won't matter. Or maybe they will start hiring someone with some sense of community fairness and decency in their journals to be the prime professionals, like engineers.

That would, though, give Texas architects more time for, 'leisure.'

*John E. Tucker  
Southlake*

*In a later letter, Mr. Tucker added: You may print my letter of March 14, 1995 regarding the article in Texas Architect. As a response, if you include the editorial comments in your letter to me dated March 28 [please see "Joel Barna responds, below"], include the following post-*

## It takes time to **COMPARE APPLES TO APPLES** bricks to bricks and paint to paint

As architects, we know the importance of making careful comparisons. But with health insurance plans, the dozens of options and choices make it almost impossible to compare plans.

At the Texas Society of Architects, we want to help you make your health insurance choices as easy as possible. That's why we offer a detailed cost comparison and benefit analysis between your current plan and the TSA's. Our competitively priced plan is approved by architects, for architects—and you'll receive the quality benefits and courteous service we're known for, whether you're a six man firm or a sole proprietor.

*Make the comparison today –  
you'll be glad you did.*

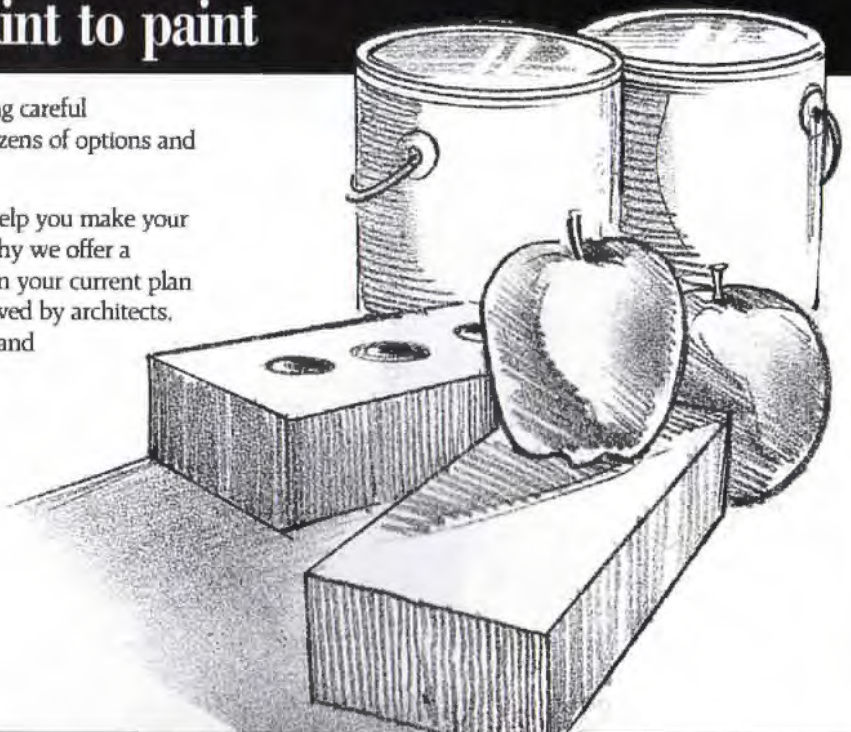
**TSA Trust**  
INSURANCE  
*Making Peace of Mind Affordable*

TSA Insurance Trustees

c/o Acomita Benefit Services of Southern California

3 Park Plaza, Suite 1200 • Irvine, California 92714

Toll-free 800-854-0491 • Fax 714-752-1568



script: "My objections to the article are the publicity and the respectability now granted. Additional clubs may be built that would not have been constructed otherwise. The article, through the *Texas Architect* reprint service, will continue to raise capital for the developers of these establishments for years, and will spread the social problems and suffering these clubs bring. It is irresponsible to have been published in our trade magazine."

I AM AN INTERN ARCHITECT and a graduate of the University of Texas at Austin. I currently work as a designer for a medical center in Fort Worth.

As a woman, I was outraged by your decision to include the article on the topless-dance bar of Michael's International in your March /April issue. I feel that celebrating the design of a facility which exploits women is unprofessional and in poor taste. Women have striven for years to make a positive impact in the field of architecture; an article focusing on such a facility is an insult to all for which we have worked.

Where will you draw the line? Will your next issue feature child pornography film sets, just because the backdrops are colorful? I would urge you to consider moral and sexist aspects of facilities you choose to spotlight. I was very offended by your choice of where to draw the line in this situation and I hope that in the future you will show better judgment.

**Karen Trautner**  
Fort Worth

**Joel Barna replies:** I regret that John Tucker, Laura Adair, and Karen Trautner were upset by the story on the design of Michael's International by Palmer Brook Schooley Architect of Houston. I can understand their anger. Nevertheless, I don't think that the story does any of the things that they assert. True, it covers an architecture project. Coverage is not endorsement, however. For the record, I neither patronize nor approve of such establishments. When I first saw photographs of Michael's International, as part of an exhibition organized in 1994 by the Rice Design Alliance in Houston, I thought at first that it was an airport lounge or bar of some conventional kind. Then I checked further and found that it was a new kind of topless dance club, and that it was part of a growing

trend under which such establishments were being redefined and made more socially acceptable for a new class of patrons. For all the reasons I mention in my story, some of which are recalled by the preceding letters, I found this redefinition repellent. The fact that it is a growing social trend made it worthy of coverage. As I tried to convey in my "Editor's Note" column for the issue, much of what passes for

entertainment in our society is morally ambiguous, if not downright destructive. That, indeed, is the reason I included Michael's International in the issue, juxtaposed against an amusement park, a science museum, and a miniaturized historical recreation. It's there, and it plays a function in our society that I did not invent and don't agree with.

N A T I V E T E X A S P L A N T S .

H O M E G R O W N , N A T U R A L L Y .

Acme Brick. Texas-based and Texas-proud.

The ideal building material for your next project is made right here in the Lone Star State from native soil. With seven plants and fourteen sales offices across the state, Acme Brick spends \$70 million in Texas each year. These dollars help bolster the local economy, which means more potential business for Texas architects. Insist on the same quality that architects have relied on since 1891.

Together, we keep Texans working and the Texas economy growing.

**ACME BRICK**  
*Since 1891*

Check your phone directory to contact your local Acme Brick Company sales office.

**Circle 16 on the reader inquiry card**

# News

## Border Synergy 14

**GUERRERO VIEJO** This Mexican town is the focus of attention on both sides of the border.

## Houston winners named 14

**HOUSTON** Seven projects were selected as winners in the AIA/Houston design-awards competition.

## Of Note 15

## Calendar 21

## Rewarding design 21

**CORPUS CHRISTI** Six projects were selected by jurors to receive awards in the Corpus Christi chapter design-awards competition.

## Back on Track 24

**HOUSTON** Redevelopment of the Albert Thomas Convention Center into an entertainment center is finally underway.

## Border Synergy

**GUERRERO VIEJO, TAMAULIPAS** The Mexican town of Guerrero Viejo, founded on the south bank of the Rio Grande 245 years ago but abandoned 40 years ago, has become the focus of recent attention on both sides of the border.

Guerrero Viejo was founded by Spanish explorers in 1750 and it remained, until the mid-19th century, a major urban center in the region. In 1953, following construction of Falcón Reservoir, the town was partially flooded and its inhabitants were forced to move to a new town on higher ground—Nuevo Guerrero.

Since 1953, Guerrero Viejo—one of the most important architectural sites in the region—has been subjected to the ravages of the

rising and falling waters of the reservoir, invasive vegetation, and the destructive work of vandals and scavengers, who have carried away stonework and other artifacts.

A group dedicated to preserving what remains of the town's architectural and cultural legacy, Los Amigos de Guerrero, includes former residents of the city and their descendants, architects from both sides of the border, preservationists, government officials, and others. What we want to do first is stabilize the ruins that are above the flood line, says Laurie Mann-Gauthier, one of the organizers; the group hopes the isolated townsite can then be preserved in a way that will respect its history



Photographs left and opposite by Richard Payne, FAIA

## Houston winners named

**HOUSTON** Seven projects were chosen from a field of 51 entries to receive honor awards in the 1995 AIA/Houston design-awards competition. Jurors for this year's competition were Peter Bohlin, FAIA, of Bohlin Cywinski Jackson in Wilkes-Barre, Penn.; Julie Eizenberg of Koning Eizenberg Architecture in Santa Monica, Calif.; and Frank Welch, FAIA, of Frank Welch & Associates, Inc., in Dallas.

The winners were the Unitarian Fellowship of Houston, by G+A Architects, a joint venture of Val Glitsch, FAIA, and Natalye



Don Brady

Above: 1111 West Loop South, designed by Caudill Rowlett Scott in 1969 and now home to

the Houston offices of HOK (formerly CRSS), won the AIA/Houston 25-year award.

*"Houston," continued on page 24*

and yet make the lessons of that history more accessible. Los Amigos will coordinate its efforts with Mexico's Instituto Nacional de Antropología e Historia (INAH), which controls the site. Guerrero Viejo has been designated a national historical and cultural zone, a *zona pat-*

The concerns of Los Amigos and of INAH coincide with the work of the Texas Historical Commission in its Los Caminos del Rio Heritage Corridor project, a bi-national effort to link cities and historic sites along a 200-mile stretch on both sides of the Rio Grande.

Guerrero Viejo was one of the initial focuses of the project and the second edition of the project's book *A Shared Experience* includes a chapter on the town. But while Los Caminos del Rio is an attempt to draw attention to the border region in general, Los Amigos was formed specifically to preserve what is left of Guerrero Viejo, says Wagner. The town has also drawn the attention of artist Michael Tracy and his River Pierce Foundation (see *TA*, May/June 1994). The foundation held a symposium in Guerrero in April that included discussions of the town's future by architects, artists, and others.

The recent interest in Guerrero Viejo was inevitable, Mann says, given the place it holds in the memory of its displaced residents and in its region's history. The job now for Los Amigos and others is to raise public awareness and funds to ensure the town's survival into its fourth century. To that end, Los Amigos has organized an exhibition of photographs of the town by architects Richard Payne, FAIA, of Houston and Eugene George of Austin; the exhibition will be mounted in Austin in July (see "Calendar," page 21) and the photographs are to be published in book form, with profits dedicated to the preservation effort. Mexican writer Elena Poniatowska, who will visit Guerrero Viejo in May, is to write the foreword for the book, Mann says.

*Susan Williamson*



Opposite and above: Photographs of the ruins of Guerrero Viejo by Richard Payne, FAIA,

are being used to raise public awareness about the town's precarious situation.

*rimonial*, according to Mann, making it easier for the Mexican government to take action against vandals and thieves, as well as to coordinate preservation efforts. Neither Los Amigos nor INAH envision a reconstruction of the town, says Logan Wagner, another Los Amigos organizer and a professor of architecture at UT Austin. Instead, the town should be preserved as a reminder of the region's past, a sort of historical park, perhaps serving as an historical and architectural laboratory for universities on both sides of the border.

## OF NOTE

### El Paso civic projects delayed

Construction of two major civic projects in El Paso has been delayed, according to the *El Paso Times*. The city's plans to convert the old Greyhound bus station into a new downtown home for the El Paso Museum of Art have been postponed by at least six months while BKM Architects/Planners of El Paso incorporates changes asked for by museum officials. In addition, the *Times* reported that construction of a new county-jail annex was put on hold while commissioners considered a proposal to change from a linear design with rows of cells in a rectangular building to a modular design with pods of cells arranged around a central guard station. Proponents of the modular design say it will be cheaper to build and operate; site work on the facility had already begun.

### Deep in the Heart

The University of Texas at Austin is planning to build a major new art museum on an undetermined site on campus, the *Austin American-Statesman* reported in February. The museum would replace the two sites—in the Art Building and the Harry Ransom Humanities Research Center—of the Archer M. Huntington Art Gallery. According to the *Statesman*, the new museum would cost between \$20 and \$25 million; the paper reported that Mari Michener, the wife of James Michener, left the university \$5 million for a new museum when she died in 1994; the Micheners had previously donated a large art collection to UT. Cesar Pelli, currently working on a master plan for the Austin campus, will be involved in site selection but no architect has been selected for the project, the *Statesman* said.

### And the winner is . . .

The Bommarito Group of Austin won the 1994 DuPont Antron® design award in the healthcare category for its design of the Brackenridge Children's Hospital Pediatric Oncology Department in Austin; the firm converted a windowless basement into a park-like environment. The competition honors projects using DuPont Antron products.

Dallas architect Russell Buchanan received an honorable mention in the furniture category in the 1995 *I.D. Magazine* annual design review for his design of the Grasshopper Screen. Buchanan's winning design will be featured in the July issue of the magazine.

# Reprints

**You can order copies of articles from Texas Architect at reasonable prices and in quantities as low as 100.**

**Reprints are printed to the magazine's high standards in color or black-and-white, and will include your firm's logo, name, and address added at no charge. Some reformatting and custom layout are also available. For more information, call Associate Publisher Mark Denton at 512/478-7386.**



# 41st Annual TSA Design Awards Call for Entries

Celebrating its 41st year, the TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence. In addition, one architectural project completed in 1970 or before may be selected again this year for a TSA 25-Year Design Award. In the past, winning projects have been selected from every region of Texas, as well as from other countries and states. Winners have come from one-person offices and large firms and have ranged from simple one-room buildings to elaborate high-rise offices. All architects who are registered in Texas are invited to submit one or more entries for consideration by this year's jury. Out-of-state architects must enter Texas projects. Judging will take place in August in Austin. Winners and their clients will be honored by a special announcement party at the TSA Annual Meeting, November 2-4, 1995, in Dallas. Winning projects will be publicized statewide and featured in the November/December 1995 issue of Texas Architect magazine.

## ELIGIBILITY

Any new project in General Design (including adaptive re-use), Interior Architecture, Restoration, or Urban Design/Planning may be entered. Construction must have been completed after January 1, 1989, to be eligible. Urban Design/Planning projects must have construction completed or must have an active client and some portion under construction or completed. Any project completed on or before December 31, 1970, may be entered in the 25-Year Award category. Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located out of state may enter any number of Texas projects.

Entries must be submitted by the design architect, who must have been registered with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a registered Texas architect and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Multiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

**25-Year Award** One project may be selected to receive the TSA 25-Year Design Award. Architectural projects completed on or before December 31, 1970, are eligible. Projects must be submitted by the original architect, original architecture firm, or a successor to the original architect or firm; or by a component of the AIA.

## JUDGING

A jury led by Bill Turnbull, FAIA, of San Francisco, with Bruce Kuwabara of Toronto and Enrique Norten of Mexico City, will pick the winners. Project authorship will remain concealed throughout jury deliberations. Awards may be given in these categories: General Design (including adaptive re-use), Interior Archi-

ture, Restoration, and Urban Design/Planning. One award may be given in the 25-Year Award category. The list of project types on the entry form is only an aid to the jury and does not imply that a winner will be chosen from each project type. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

## DEADLINE

The fee, entry form, text, and slide submission must arrive at the Texas Society of Architects (Address: 114 W. 7th St., #1400, Austin, Texas 78701, 512/478-7386) in the same container, BY 5:00 P.M., FRIDAY, JULY 21, 1995. LATE ENTRIES WILL NOT BE ACCEPTED.

## AWARDS

Architects and clients of winning projects will be honored at the TSA Annual Meeting in Dallas, November 2-4, 1995.

For publicity purposes, architects of winning projects must submit six 8"x10" black-and-white photographs of one view of the project. These must be received at the TSA offices by September 15.

For publication, Texas Architect magazine will require original images—not duplicates—of each winning project. The original slides

## 41st Annual TSA Design Awards Entry Form

### Project Credits

Please provide the information requested on both sides of this form and read carefully the competition rules before preparing your entry(ies). Please print clearly in ink.

Entrant's Name _____	Owner (at project completion) _____
Title/Position _____	Architect (list firm name, team members) _____
Firm Name(s) _____	Consultants (landscape, structural, MEP, etc.) _____
_____	_____
_____	_____
Mail Address _____	Gen. Contractor _____
_____	Photographer _____
_____	_____
City/State/Zip _____	_____
Telephone _____	_____
Fax _____	_____
TBAE Registration Number _____	_____

Competition entry deadline: July 21, 1995. Use photocopies of this form if necessary.

# 41st Annual TSA Design Awards Call for Entries

(continued)

and transparencies will be returned after the magazine has been printed. In addition, the entrant of each winning project may (depending on the total number of entries) be required to pay a \$250 publication fee to defray the cost of four-color separations.

## RETURN OF ENTRIES

Entries from firms in large cities will be returned to the local AIA chapter office and held for pick up. Entries from firms located in cities without staffed chapters will be mailed individually to entrants by UPS Ground or U.S. Mail. If you wish to have your carousel returned by other means, please attach instructions and an account number or check for additional cost.

## ENTRY PACKAGE

**CHECKLIST** Each entry package must contain the following items, which must all be mailed or delivered to the TSA office in the same container on or before July 21, 1995:

- (1) a boxed slide carousel with slides,
- (2) one-page data sheet,
- (3) a completed and signed entry form, in

an envelope taped to the outside of the carousel box,  
(4) the appropriate registration fee(s) in the envelope with the entry form or, for multiple entries, in any one of the envelopes.

**SLIDES** Entrants must submit slides in a working 80-slat Kodak Carousel tray for each project, in which the slides are in proper order and position. Any number of slides may be entered; a total of 20, including the slides below, is a recommended maximum.

The first slide of each entry must be a title slide, with the following information: project type (see entry form); project size, in gross square feet; and project location.

Following the title slide, each entry must include:

- (A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).
- (B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are

optional. If included, section location must be marked on the appropriate plans.  
(C) One text slide containing a brief description of the project, including the program requirements and solution.  
(D) For restorations and adoptive-use projects, at least one slide describing conditions before the current work started.  
(E) For the 25-Year Award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

**DATA SHEET** Each entry must include an image and written text describing the project, with the program requirements and solution, on one side of a letter-size sheet of white paper. The image—a representative photograph or drawing—must be no larger than 5" x 7". The data sheet must be folded and placed inside the slide-carousel box. For the 25-Year Award, up to four additional sheets of text and/or images may be submitted. **DO NOT WRITE YOUR NAME OR THE FIRM'S NAME ON THIS TEXT SHEET.**

**ENTRY FORM** Use the official entry form for your entry. Copies of the form should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

**FEE** TSA Members: Include a registration check for \$100 for the first project, \$90 for the second, and \$80 for the third and further projects submitted by a TSA member; Non-TSA Members: Include a registration check for \$180 for the first project, \$160 for the second, and \$140 for the third and further projects submitted by a non-TSA member. Place the check in an envelope with the entry form and tape it to the outside of the carousel box. Make checks or money orders payable to TSA. **NO ENTRY FEES WILL BE REFUNDED.**

## MORE INFORMATION

For additional information on rules, fees, and other matters, call Mark Denton at 512-478-7386.

## Project Information

Project Name \_\_\_\_\_

Project Location \_\_\_\_\_

Bldg. size in sq. ft. \_\_\_\_\_

Mos./yr. completed \_\_\_\_\_

Category  General Design  Interior Architecture  Restoration  
 Urban Design/Planning  25-year Award

Project type  Commercial  Residential  
 Institutional  Other (specify below)

I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited; that I am authorized to represent those credited; that I am an architect registered with TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature \_\_\_\_\_

Date \_\_\_\_\_

Fee **TSA MEMBER: \$100 for first project, \$90 for second project, \$80 for third and further projects**  
**NON-TSA MEMBER: \$180 entry fee for first project, \$160 for second project, \$140 for third and further projects**

Check Number \_\_\_\_\_

This is entry # \_\_\_\_\_ of \_\_\_\_\_ total entries.

# To Receive Free Product Information

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

## MEMBERSHIP INTEREST CARD *Tell me more about TSA/AIA!*

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

Name

Title/Position

Firm/School

Type of Firm

Busn. Address

City/State/Zip

Phone Number

Fax Number

Home Address

Chapter (if known):

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

TEXAS  
SOCIETY  
OF  
ARCHITECTS



ESTABLISHED

1939

# Build Your Collection

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

## SUBSCRIPTION ACTION CARD *Save by Subscribing to TA!*

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

- 1 year, 6 issues, \$21 13% off cover (Foreign: \$56/yr., U.S. funds)
- 2 years, 12 issues, \$38 21% off the cover
- Student rate, one-year, \$15 30% off the cover
- Payment enclosed. One free issue on a one-year subscription, 7 in all; or TWO free issues on a two-year subscription, 14 in all.
- Bill me.

Primary business/industry (check only one):

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

Please specify:

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

Name

Title/Position

Firm/School

Type of Firm

Mail Address

City/State/Zip

Billing Address (if different from above)

Card expires July 31, 1995. May/June 1995 issue

## FREE PRODUCT INFORMATION *Reader Inquiry Service*

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

Name

Firm/Company

Address

City/State/Zip

Position

Telephone

Please check the appropriate boxes below:

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

Do you write or approve product specifications?  
 Yes  No

Type of Business:

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

Information Needed for:

- Current Project
- Future Project
- New Building
- Remodeling

Type of Contact Requested:

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

Please circle your reader inquiry number(s):

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

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

Card expires July 31, 1995. May/June 1995 issue

## FREE PRODUCT INFORMATION *Reader Inquiry Service*

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

Name

Firm/Company

Address

City/State/Zip

Position

Telephone

Please check the appropriate boxes below:

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

Do you write or approve product specifications?  
 Yes  No

Type of Business:

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

Information Needed for:

- Current Project
- Future Project
- New Building
- Remodeling

Type of Contact Requested:

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

Please circle your reader inquiry number(s):

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

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

Card expires July 31, 1995. May/June 1995 issue

TEXAS ARCHITECT

# Architecture for Thought

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

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

Send in your cards today.



## BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

# TEXASARCHITECT

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

NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES



## BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

## TEXAS SOCIETY OF ARCHITECTS

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

NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES



## BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

# TEXASARCHITECT

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

NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES



## BUSINESS REPLY MAIL

FIRST-CLASS MAIL PERMIT NO. 3149 AUSTIN, TEXAS

POSTAGE WILL BE PAID BY ADDRESSEE

# TEXASARCHITECT

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

NO POSTAGE  
NECESSARY  
IF MAILED  
IN THE  
UNITED STATES



## Rewarding design

**CORPUS CHRISTI** Six projects were selected as winners in the 1995 Corpus Christi chapter design-awards competition. Jurors for this year's competition were John Only Greer, FAIA; Joe Self; Michael D. Murphy; and Robyn Abrams, all of Texas A&M University; the jurors chose the winning projects from among 30 entries.

Three of the six winning projects, including the two honor-award winners, were designed by Richter Associates Architects. The honor awards went to the First Baptist Church Children's Building and the Citizens Bank South Banking Center, both in Corpus



David Richter



David Richter



David Richter



Larry Pearlstone



David Richter

Honor-award winners  
by Richter Associates  
Architects: Citizens  
Bank South Banking

Center (top); First Baptist  
Church Children's  
Building (second row,  
right)

Christi. Richter Associates also won merit awards for Falfurrias State Bank in Falfurrias and the Rangel Residence in Corpus Christi.

Two other projects chosen to receive merit awards were the San Patricio County Juvenile Center in Sinton by Wilson Kullman McCord, Inc.; and the MD Surf and Skate interior remodeling by Chuck Anastos-Associates, Inc. **SW**



Mark Keilman

Merit-award winners:  
Falfurrias State Bank  
(second row, left); San  
Patricio County Juvenile

Center (third row, left);  
Rangel Residence  
(third row, right); MD  
Surf and Skate (above)

## CALENDAR

### "The Amazing Art of Architecture"

The first exhibition in the new ArtCade, a hands-on learning center for children ages four to twelve, is designed to educate children and their families about the basic concepts of architecture. The exhibition features a history-of-architecture timeline, a building area, computer stations with Kid CAD, and an art-kit activity area. Art Museum of South Texas, Corpus Christi (512/884-3844), THROUGH AUG. 31

### PCI Design Awards Competition

This contest recognizes excellence in the use of precast and prestressed concrete and architectural concrete in a variety of categories. Precast/Prestressed Concrete Institute (312/786-0300), DEADLINE: JUNE 30

### Small Home Design Competition

The contest, which offers three awards from \$500 to \$3,000, is open to architects and designers. Houses are limited to 1,250 square feet; both architecture and interior design will be considered. Results will be published in a large format book. International Small Home Design Competition (970/491-5575), DEADLINE: JUNE 30

### Images of Guerrero Viejo

Photographs by architects Richard Payne, FAIA, of Houston and Eugene George of Austin explore the ruins of the 18th-century Mexican border town of Guerrero Viejo, which was partially flooded by the Falcón Reservoir in the 1950s (see "Border Synergy," pages 14-15). MexicArte, Austin (512/480-9373), JULY 7-AUG. 26

### Continuing Education Opportunity

Leadership in project and practice management will be the topic of an institute offered this summer in St. Louis, Mo. Two six-day seminars geared toward professionals will be taught by faculty drawn from the architectural and engineering fields. Washington University School of Architecture (314/935-4636), JULY 10-23

### Architectour Japan 1995

Created specifically for architects, engineers, and designers, this tour explores the culture, design, and lifestyle of Japan. Over 60 tours, meetings, and talks are offered each day. Participants can choose a nine- or fifteen-day program. Architects Abroad, Inc. (800/272-8808), SEPT. 18-OCT. 2

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

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

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

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

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

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

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



**Texas Gas Utilities**

Arkla • Energas • Entex • Lone Star Gas

**Support the  
companies  
that support  
TSA.**

Remember *Texas Architect* advertisers when you specify products, recommend consultants, or purchase equipment. Their generous financial support helps make this magazine possible.

**Stephen D. Sprowls, CPCU  
President**



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

TSA's source for  
professional liability insurance.

**Professional Lines Underwriting  
Specialists, Inc.**

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

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

Fax (512) 328-8121

Circle 12 on the reader inquiry card

MILLER  
NOW OFFERS  
TWICE THE

**SERVICE  
SERVICE**

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

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

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

**MILLER  
BLUEPRINT CO.**

Circle 13 on the reader inquiry card



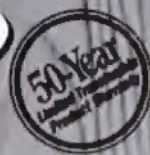
**NEW TITE-LOC COPING**  
from Petersen Aluminum Corp.

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

Circle 83 on the reader inquiry card

**Introducing**

**SIERRA 8™**  
Hardipanel™  
Vertical Siding



- Rustic Woodgrain Finish with 5/8" Wide Grooves, 8" On-Center
- Non-combustible
- Resists Moisture & Rot
- Dimensionally Stable
- Virtually Maintenance Free
- Withstands Hurricane Force Winds
- Withstands Termite Attacks
- 50-Year Limited Transferable Product Warranty

The Look and Workability of Wood - The Durability of Fiber-Cement



**James Hardie  
Building Products**

For More Information Call  
1-800-9-HARDIE

Circle 47 on the reader inquiry card

"Houston," continued from page 14

Appel (see *TA*, Nov/Dec 1993); the Balinskas House in Houston (see *TA*, Sept/Oct 1994), and the Susman Bay House in Galveston, both by Natalye Appel Architects; Jaral, a residence in Houston, (see *TA*, Sept/Oct 1994) by Taft Architects; BMC Software, Inc., in Houston, by Keating, Mann, Jernigan, Rottet (now DMJM Keating) with Ziegler Cooper, Inc.; a private residence in Houston by Jay Baker Architects; and the Northern Trust Bank in Houston by Wm. T. Cannady & Associates, Architects.

In addition, the chapter awarded its 25-year award to 1111 West Loop South, which



Alec Zvonkovic Photography



Greg Hunley



Paul Hester & Lisa Hardaway



Four of the award winners were BMC Software, Inc., (top left); Jaral (top right);

the Unitarian Fellowship of Houston (above); Balinskas House (center).



Richard Payne, FAIA



currently houses the offices of Hellmuth, Obata & Kassabaum (formerly CRSS). The building was designed by Caudill Rowlett

Scott in 1969. The 25-year award is given to honor distinguished architecture of lasting quality. **SW**

Other award winners were Northern Trust Bank (center right);

Susman Bay House (above left); a private residence (above).

## Back on Track

**HOUSTON** More than three years after plans were originally announced, redevelopment of the vacant Albert Thomas Convention Center (Caudill Rowlett Scott, 1967) is underway.

Baltimore, Md.-based developer David Cordish negotiated a 60-year lease of the 230,000-square-foot building from the city in late 1991; a mixed-use entertainment and retail center was to open by early 1994 (see *TA*, Jan/Feb 1992). However, a delay by the city in

removing asbestos from the building prevented construction from starting until last fall, according to Cordish spokesman Charles Jacobs.

The completed project—to be called Bayou Place—will include four restaurants and thirteen nightclubs arranged along an interior "street" running the length of the building; it is now scheduled to open in February 1996, Jacobs says. Project architect is The Construction Team, Inc., of Houston; architect for the interior improvements is John F. Werne, III, AIA, of Ashland, Tenn.



The Albert Thomas Convention Center, vacant since 1988, is being redeveloped into

a multi-venue downtown entertainment complex by a Baltimore company.





## WHEN PLAIN GRAY CONCRETE IS NOT ENOUGH

Resurface with **SUNDEK** Texture or **SUNDEK** Masonry Effects. The cement coating with the life expectancy of concrete, designed to be applied over virtually any existing concrete or wood surface.

Patios • Driveways • Pool Decks • Walks • Entries • Balconies



Step out to the ultimate in decking luxury

Transform any concrete surface with the classic look of brick, tile or stone with **SUNDEK** Masonry Effects, the unique coating process which enhances areas with the rich colors of hand laid masonry at a fraction of their cost. An exciting new process from a time tested and respected product. © 1983

**SUNDEK** - Easy to Specify purchase and maintain.

# SUNDEK™

Sundek of Austin  
512-416-1411

Sundek of San Antonio  
210-491-0280

Houston Deking  
713-460-3330

Sundek of Dallas/Fort Worth  
214-243-3535

Circle 123 on the reader inquiry card

It must be  
**MAGIC!!**

Just

**4 WEEKS**

for Custom Cast  
Signage, Letters,  
Plaques and Logos?

**YES!**

But **Only** from **OMC** Industries, Inc.



P.O. Box 3188 Bryan, Texas 77805

For Free Catalogue: Call 1-800-488-4662 or Fax 409-779-4900

Circle 22 on the reader inquiry card

## Alenco wrote the book



## to help with your planning

Alenco's 1994 product selection guide comes in a four-color booklet full of information you can use immediately in planning that new construction or the renovation project.

There are photographs and product details of various Alenco Commercial windows including single-hung, double-hung, horizontal sliders, projected, casement, and fixed. Examples of specific completed projects are shown.

This booklet also contains sections on Alenco Commercial's installation accessories and replacement window systems as well as a two-page spread sheet that answers 22 key design and engineering questions concerning each series of Alenco Commercial's windows.

Alenco Commercial is a division of Redman Building Products, Inc., one of the largest manufacturers of aluminum windows in America. Aluminum windows were an innovation of Alenco in the early 1950s, and architects and builders across the United States have been served by Alenco for more than 40 years.

Alenco Commercial provides many services to help you with your project from concept through completion, and you can find out more by requesting our 1994 product selection booklet.

Ask for your copy.



Alenco Commercial  
A division of Redman Building Products, Inc.  
201 North FM 2818  
Bryan, Texas 77803

**1-800-444-1444**

Circle 129 on the reader inquiry card

## State your problem

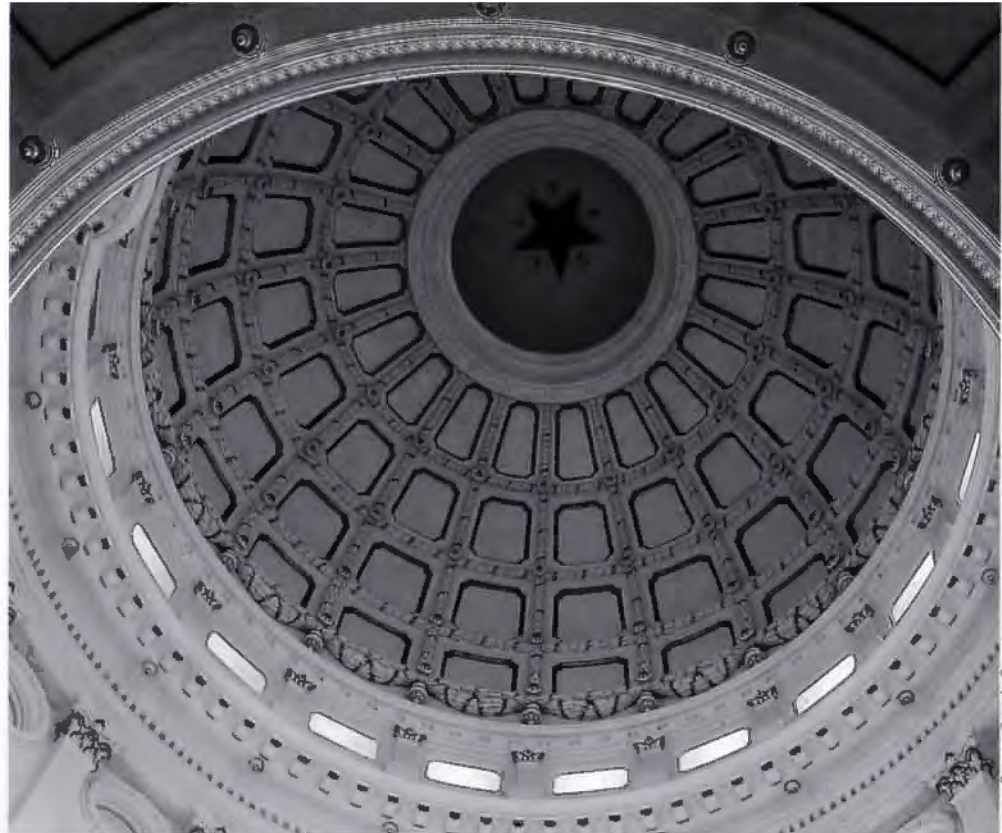
MANY DESIGN PROFESSIONALS rely on contracts with the state of Texas, and its subdivisions, as their primary source of business. The state is always in need of professional services for the construction of new space and the renovation of its extensive portfolio of existing buildings. Unfortunately, I believe that most design professionals do not understand their limited rights in the event of a financial catastrophe on a state project.

Most business persons, including design professionals, do not know that the state of Texas is not only immune from liability, but immune from lawsuits, as well. This bifurcated system of government immunity produces some very unfair results. Although the state waives its immunity from liability when it enters into a contract, you must still obtain the consent of the state prior to filing a lawsuit. The end result is that the state remains immune from liability on a breach-of-contract claim because you will have to obtain the consent of the legislature in order to maintain a lawsuit against the state. It is very unlikely, however, that you will successfully obtain legislative consent.

As ridiculous as this sounds, many prison contractors are learning an expensive lesson as they find they are unable to assert multimillion-dollar claims for changes and alleged breaches of their contracts in connection with the prison-construction boom. This does not bode well for design professionals, who will face the same obstacles in the event they are not paid for one reason or another.

Two recent cases are of particular interest. In *Green International, Inc. v. Texas*, Green filed suit against the state and the Board of Criminal Justice to recover over \$6 million in damages for unpaid work and extra work outside of the contract. The suit was dismissed by the court due to a lack of legislative consent to suit. Green refiled its suit after it obtained legislative consent, but then-Governor Richards vetoed the resolution and the court then dismissed the lawsuit due to lack of consent. On appeal to the Austin Court of Appeals, the court was sympathetic to Green's argument, but ultimately ruled that, absent consent, Green was unable to assert its claims against the state. The Texas Supreme Court recently denied Green's appeal.

A similar result occurred in *Texas Southern University v. Federal Sign*, which involved a



Photograph by R. Greg Hurstley

supplier's claim for breach of contract. TSU ordered a basketball arena scoreboard from Federal Sign, which began fabrication. TSU later canceled the contract and ordered the scoreboard from another supplier. Federal filed a lawsuit against TSU for breach of contract and TSU claimed that the lawsuit was barred due to a failure to obtain legislative consent to sue. The trial court rejected the state's sovereign immunity defense, and a jury awarded damages to Federal Sign. On appeal, the Houston Court of Appeals reversed the award and determined that, due to a lack of consent to suit, Federal Sign was barred from asserting its claim against TSU. The Texas Supreme Court has not yet decided whether to accept Federal's appeal.

There are, however, certain waivers of governmental immunity in contract and tort (negligence, misrepresentation, etc.) claims. For example, some state government subdivisions, such as school districts and certain universities, have statutorily consented to suit (to Federal Sign's chagrin, TSU has not done so). As a result, it is important to check with your attorney, before you sign a contract, to determine the extent to which you will be able to assert a claim against your government client in the event it breaches the contract.

Indemnity agreements present another problem unique to state design contracts. Like many private owners, various government clients insist on the inclusion of an indemnity provision in the contract. Indemnity

Interior of the Texas State Capitol dome (Elijah Myers, 1882-

1888), recently renovated by Ford Powell & Carson of San Antonio

clauses can be particularly troublesome (by including obligations to defend the indemnitee, etc.) and many design professionals justify signing high-risk indemnity agreements in exchange. What could be better than having an indemnity from the government, right? Wrong.

The courts consider a state indemnity obligation as creating a "debt" in violation of the Texas constitution. As a result, your indemnity from the state will be void unless the government has provided some way to fund the potential liability created by your indemnity. Frankly, it is unlikely that you will be able to convince the state, or any city or county, to provide for an additional property value tax or some other mechanism to fund the indemnity. In any case, an indemnity is a contractual obligation, and, absent consent, the state is apparently immune from any suit to enforce a contractual obligation. Design professionals should, therefore, be very cautious when negotiating indemnity obligations, especially when they are dealing with the state government. **Matthew J. Sullivan**

*Matthew J. Sullivan, a former project manager for one of the world's largest engineering/construction firms, is a construction lawyer with Haynes and Boone, LLP in Austin.*

# Now Available

# These Standard Codes\* Products

## 1994 Standard Codes™ in a new common code format

The 1994 editions of the Standard Codes™—Standard Building Code, Standard Plumbing Code, Standard Gas Code, Standard Mechanical Code, Standard Fire Prevention Code—are available. SBCCI offers special options including single code purchases and multiple purchase discounts. Each code comes with a free set of tabs.

*Also available: The 1995 revisions for the Standard Plumbing Code.*

## 1994 Standard Codes™ on Standard Search™

1994 Standard Codes™ on PC-DOS-compatible diskettes available individually, as a package or in a network version.

Access information from the 1994 Standard Codes™ on your PC with the ease of a simple "search" command.

- Convenient menuing system allows you access to the entire code, including text, tables, and figures through a table of contents identical to the printed publications. If you can find it in the book, you can find it on the screen.
- Electronic index gives you access to information by subject, simply by searching for a few key words. Since the program searches for derivations as well as the keyword you enter, it does the thinking, so you don't have to.
- Special feature enables you to copy portions of the code into your word processing documents or Windows clipboard. When you have amendments to make, you won't spend your valuable time typing in the old code...you can copy it electronically, make your changes, and be done in a fraction of the time!
- Electronic bookmarks allow you to mark and locate often-used portions of text quickly, easily.
- Handy zoom feature provides you close-up views of all figures for easy reading.

*Available on 3 1/2" DOS compatible diskettes.*

*Special orders on other size disks available by request.*

## Want to know more?

CALL NOW • 512-327-8278

SBCCI Southwest Regional Office • 3355 Bee  
Caves Road • Suite 202  
Austin, Texas 78746-6673

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

## How equal is equal?

THE PROPRIETARY METHOD of specifying products is a practice of longstanding among architects. This method involves the writing of a proprietary specification—that is, a specification that names the manufacturer, brand name, and model number of a specific product to be used. This method is a simple way of establishing the quality level desired by the architect and is, therefore, a concise, simple, and direct means of specifying products. Its advantages include tight quality control, simplified specifications, shorter specification preparation time, and clarity of intent. There are also disadvantages, however, including elimination of competition, the potential for higher costs, an invitation to unwanted substitutions, and the possibility that overly restrictive requirements may be imposed.

In fact, most government and public agencies forbid totally restrictive proprietary specifications and bidding practices; instead, they require nonrestrictive specifications. As a way of “opening up” of proprietary specifications, some authorities allow the specifying of three proprietary products or the use of “or equal.” In the latter case, one or more products are named with the appendage of “or equal” or “or approved equal.”

I believe that the “or equal” method is one of the worst ways of specifying products and should be avoided. Proprietary “or equal” specifications are intended to create an open, nonrestrictive specification that is clear and concise and that encourages greater competition among bidders. However, the disadvantages of the “or equal” approach far outweigh any advantages.

The problem is defining “equal” or, as some say, “equivalent.” Is anything ever truly equal to anything else? Webster’s defines equal as “of the same measure, quantity, amount or number as another” and “like in quality, nature or status.”

A product may be equal to another in performance but may be different in size and appearance, or it may be equal in all respects but performance. Who decides whether or not a substituted product is equal to another? Knowledge of product manufacturing reveals there is no such concept as “or equal.” So many variables exist in the product manufacturing process that a seemingly “equal” product almost always can be furnished at a lower cost. The primary disadvantages to the “or

equal” practice are twofold: It invites undesired substitutions and transfers the architect’s right to specify quality to contractors and manufacturers’ representatives. The result is that bidders and contractors have more control over product selection than the architect. Prime bidders have little time during the bidding phase to determine if sub-bidders are bidding “equal” products, so they must take their word for it. In the end, the architect might not accept the substituted products as an equal and the contractor often rejects the architect’s decisions because the specified product costs more money.

Another problem with the “or equal” practice is that the architect is usually not made aware of substitutions until they are submit-

**The “or equal” method is one of the worst ways of specifying products. A product may be equal to another in performance but different in size and appearance, or it may be equal in all respects but performance. Who decides whether or not two products are equal?**

ted with shop drawings or submittal data. At that time, the substitutions may not be reviewed by appropriate people or by those knowledgeable in product use or selection. “Or equal” specifications also increase the possibility of bid errors, prebid and postbid product shopping, inferior product acceptance due to lack of information, and product maintenance problems.

Obviously, the biggest problem with “or equal” specifications is the lack of control over substitutions. To solve the dilemma of “or equal” specifications, architects should adopt a system for prior approval of products or, better stated, for accepting substitutions. For this reason, I prefer the term “acceptable substitution” rather than “approved equal” or “approved substitution.”

The key to this system is a comprehensive set of rules in the project manual for submitting, reviewing, and accepting substitutions. To be effective, this system must clearly de-

lineate substitution procedures. The strongest system limits substitutions to the bidding phase. Allowing substitutions for a period of time after contract award, usually 30 to 60 days, alleviates some of the time constraints of the other system, but remains weak, since it allows some bid shopping and unwarranted pressure on the architect.

A successful substitution-acceptance system should include all the following requirements and procedures:

- Require substitution submittals in writing along with all necessary supporting data and samples.
- Develop a Substitution Request Form to promote uniform submittals.
- Define a period of time in which substitution requests will be accepted
- Issue written acceptance of substitutions.
- Don’t allow substitutions after the established deadline unless there are extenuating circumstances beyond the bidder’s control.
- Have team members review the substitution requests as appropriate, e.g., designer, project architect, and specifier.
- Don’t accept substitutions on Shop Drawing or Product Data submittals without prior acceptance in the substitution process.
- Don’t be coerced into accepting substitutions without full investigation.
- Don’t be arbitrary. If the proposed substitution is acceptable in all respects, then accept it.

It should go without saying that clear, concise specifications that are up-to-date and enforceable are an essential element of a good substitution system. Implementing a substitution-acceptance system enables restrictive proprietary specifications to “open up,” but also allows the architect to retain control of all substitutions. The substitution-acceptance system used by the Texas Department of Criminal Justice (TDCJ) in its contract documents is an excellent example of an effective controlled-substitution system. It is one of the best systems currently in use by a public agency. *Weldon W. Nash, Jr., FCSI*

*Weldon Nash, Jr., a former president of the Construction Specifications Institute, is a principal at JPJ Architects in Dallas.*



Save on  
Prescription Drugs  
with the  
AIA Trust  
Health Plans

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

*Premium rates are  
guaranteed  
for all of 1995!*



Circle 14 on the reader inquiry card

**Support the  
companies  
that support  
TSA.**

Remember *Texas Architect* advertisers when you specify products, recommend consultants, or purchase equipment. Their generous financial support helps make this magazine possible.



*Tom C. Clark Building, Austin, Texas*

**Cold Spring Granite Company**

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

North Texas

Dan Stauty

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

South Texas

Robert Crownover

210/589-6570, 800/247-2637

fax-210/598-1716

**Supplier of fine granite for major Texas public and civic buildings**

Circle 26 on the reader inquiry card

**PAC-CLAD®**  
*prefinished galvanized steel & aluminum*



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

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

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

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



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

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

Circle 83 on the reader inquiry card

# Special Advertising Section

# County Corrections Facilities

## Navarro County Justice Center, Corsicana

THE NAVARRO COUNTY JUSTICE CENTER, by Wiginton Fawcett Hooker Jeffry (formerly Hobbs/Wiginton/Fawcett) of Dallas, was designed to complement the county courthouse across the street—both in appearance and function. Custom concrete masonry units with granite chips create a base for the building, similar to the granite base of the courthouse, and cast-stone columns and parapet caps, along with brick veneer, also evoke the older building. Beyond the facility's public and office areas, a new 162-bed jail houses inmates on two levels.



**CLIENT:** Commissioners Court of Navarro County, Texas  
**ARCHITECT:** Wiginton Fawcett Hooker Jeffry (formerly Hobbs/Wiginton/Fawcett), Dallas  
**CONTRACTOR:** R.E. Hable (construction manager); Norment Industries (detention equipment contractor)  
**CONSULTANTS:** Ron German, P.E. (mechanical, electrical, and plumbing engineering); Slider & Associates (structural engineering); Masterplan (foodservice consultants); Geyer & Associates (criminal justice consultants)

## Resources

**Reinforcing steel:** Lofland Co.; **steel joists:** Vulcraft; **steel frame:** Industrial Metal Fabricators, Inc.; **storefront:** Kawneer; **brick:** Henderson Brick; **custom CMU:** Jewell Concrete Products; **cast stone:** Dallas Cast Stone; **skylights:** Regal Manufacturing Co.; **hollow metal doors:** Ceco Corp.; **wood doors:** Timeco Industries; **security doors and frames:** SESCO; **lay-in ceiling:** USG Acoustical Products Co.; **soffits:** United States Gypsum; **roofing:** Manville; **insulation:** Owens Corning; **steel studs:** USG Interiors; **gypsum board:** Gold Bond; **interior CMU:** Jewell Concrete Products; **paint:** Sherwin Williams; **veneer plastic coating:** Thoro System Products; **hinges:** Hager; **locksets and closers:** Russwin; **swinging door detention locks:** Adtec; **sliding door security hardware:** Folger-Adam Co.; **detention controls and communications:** Trentech (Norment Industries); **fire alarm:** Simplex Time Recorder Co.; **security electronics:** Trentech (Norment Industries); **lockers:** American Locker Security Systems; **signage:** ASI Sign Systems; **louvers:** Airlite; **elevators:** Dover; **interior lighting:** Morlite; **emergency generator:** Onan; **relays:** General Electric; **lavatories and water closets:** Eljer; **security lavatories and water closets:** Acorn Engineering Co.; **flush valves:** Sloan Valves; **security valves:** Willoughby Industries, Inc.; **toilet stalls:** Sanymetal Products; **bathroom accessories:** Bradley; **water cooler:** Oasis; **heating and air conditioning:** York International; **environmental control system:** Johnson Controls; **detention furniture:** Norment Industries



# Poetic Justice



Like historical county courthouses before them, recent justice centers across Texas have become local landmarks. They embody public safety, court access, and civic pride. They stand firm, despite real construction budget pressures. They express confidence and hope among Texas' citizens. Jewell is proud to be a

continuing part of history, providing concrete masonry products that offer unmatched consistency, flexibility, and control. Jewell Concrete Products offers Decro-Face® exposed-aggregate units and complementary split-face units, both with computer-controlled, precise color and texture. Together, these CMU made these buildings possible, in both exterior and high-security, durable interior uses. Whether it's a banded pattern with local brick in Henderson County, bold geometry in Wood County, or a delicate recollection of historical precedent in Navarro County, Jewell lets architecture read like poetry.



**JEWELL**  
Concrete Products, Inc.

P.O. Box 7115 · Waco, Tx 76712  
**1-800-792-3216**

*"Although we used them in different ways with each justice center, Jewell's CMUs consistently brought us tremendous success. Jewell's products offer the best quality control we have seen, with colors, textures, and performance characteristics that work wonderfully. And with the buildings our clients bring us—not just justice centers, but country clubs, recreation centers, churches, and more—we continually turn to the staff at Jewell for custom options, honest expertise, and all the information we request, promptly. That way we know our clients can count on us, too."*

*— Jim Wiginton, Wiginton Fawcett Hooker Jeffrey - Architects, Dallas*

## Wilbarger County Jail, Vernon

THE WILBARGER COUNTY JAIL, by Bundy, Young, Sims & Potter, Inc., of Wichita Falls, incorporates aspects of both old and new jail design philosophies. The 48-bed jail utilizes a contemporary interior layout, with a large central control area that allows a guard to maintain visual control over all major parts of the facility, resulting in increased safety for guards and inmates, as well as very economical staffing. The exterior of the building, while equally economical, finds its influences in a different era. The austere exterior finishes, flat roof-line, and the raised "look-out towers" created at the ends of the building by the sally-port and covered exercise area are all strongly reminiscent of the pioneer forts and stockades of the American West.



**CLIENT:** Wilbarger County

**ARCHITECT:** Bundy, Young, Sims & Potter, Inc., Wichita Falls

**CONTRACTOR:** Electra Construction Co., Inc., Electra

**CONSULTANTS:** Wiginton Fawcett Architects, Dallas (jail design consultant); Fischer Engineering, Olney (structural engineering); LTS, Inc., Dallas (electrical engineering); Ron German, P.E., Dallas (mechanical engineering)



## Resources

**Concrete:** Sunbelt Cement, Inc.; **CMU:** Featherlite; **brick:** Texas Clay Products; **skylights:** Sunglo; **aluminum entry doors:** Kawneer; **wood doors:** Ceco; **overhead doors:** Overhead Door Corp.; **suspended ceiling:** Armstrong World Industries; **single-ply rubber roofing:** Versico, Inc.; **standing-seam metal roofing:** MBCI; **insulation:** Firestone; **paint:** Pittsburgh Paints; **hinges:** Hager; **locksets and knobs:** Corbin Russwin; **electric strikes:** Folger-Adam Company; **security equipment:** Willow Products Co.; **detention furniture:** Southern Steel; **exterior lighting:** Fail Safe; **interior lighting:** Lithonia; **lavatories:** Crane; **faucets:** T&S Brass; **flush valves:** Zurn; **toilet stalls:** Ampco; **bathroom accessories:** Gamco Manufacturing; **water fountains:** Sunroc; **heating system:** Reznor; **air-conditioning system:** Carrier





photos by Dennis Ivy



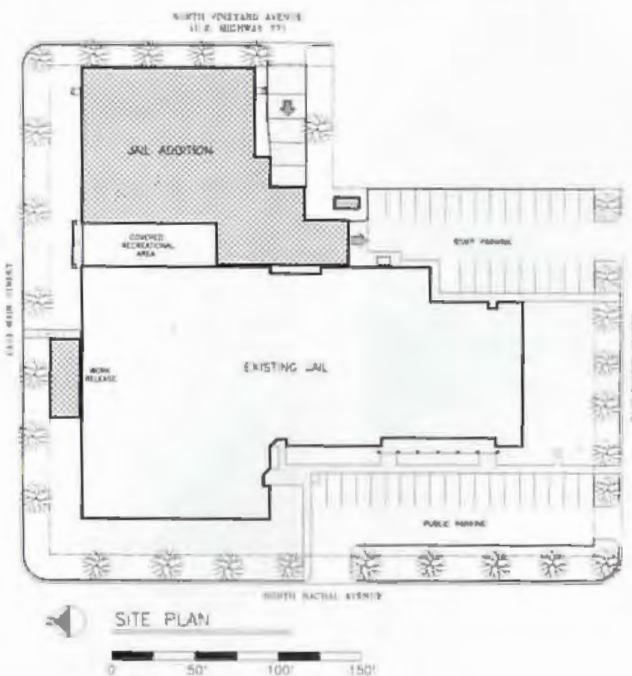
## Additions and Alterations to the Wayne Hitt Criminal Justice Center, Sinton

BECAUSE OF ENVIRONMENTAL CONTAMINATION, adjacent land could not be acquired for expansion of Sinton's Wayne Hitt Criminal Justice Center. This forced Wilson Kullman McCord, Inc., of Corpus Christi, to design a compact, multi-story addition to the existing single-story facility. Along with increasing inmate capacity, the addition also expanded existing laundry, kitchen, and visitation facilities, and added space for a work-release program. While the centrally-guarded layout of the new cells contrasts sharply with the linear plan of the existing jail, the exterior of the addition, with its textured masonry units and horizontal reveal, echoes the existing building.

### Resources

**Concrete frame:** South Texas Concrete; **reinforcing steel:** Safety Steel; **CMU:** Featherlite; **window glass:** Advanced Glass Systems Corp.; **steel window frames:** Willow Products Co.; **security doors:** Willow Products Co.; **overhead doors:** Cornell; **VCT:** Dal-File; **acoustic ceiling:** Armstrong; **roofing:** Manville; **paint:** Tnemec; **locksets:** Southern Steel; **closers:** LCN; **kitchen equipment:** Hobart; **refrigerator:** Eltec Refrigeration Systems; **intercom/security controls:** Willow Products Co.; **fire alarm:** Notifier; **signage:** Corpus Christi Stamp Works; **elevators:** Dover; **handrails:** Henderson Welding; **exterior lighting:** Lithonia; **interior fluorescent lighting:** Fail-Safe; **interior emergency lighting:** Lithonia; **plumbing equipment:** Bradley; **heating system:** Trane; **cooling tower:** Evapco, Inc.; **chillers:** Trane; **environmental control:** Siebe; **control stations:** Zero Stantron; **steel tables and seating:** Willow Products Co.

**CLIENT:** San Patricio County  
**ARCHITECT:** Wilson Kullman McCord, Inc., Corpus Christi  
**CONTRACTOR:** Don Krueger Construction Company  
**CONSULTANTS:** Jaster-Quintanilla (structural engineering); Turner Engineers (mechanical, electrical, and plumbing engineering); H.G. Rice and Company (foodservice consultants); Larry E. Janousek, AIA (security consultant)



## ColorSeal won't take scuff from any criminal.



With a proven record as a tough and long-lasting coating of Texas jails and detention centers, Secure's **ColorSeal** floor coatings and **PermaShield** elastomeric coatings withstand the wear, tear, and abuse seen at correctional facilities.

### SECURE INCORPORATED

1000 Lofland Drive • Waxahachie, TX 75165 • 800-777-6157 • 214-937-8718 (fax)  
Secure (si•kyoor) *adj.* Not likely to fail or give way. Stable; safe.

Circle 34 on the reader inquiry card



AMICO can now offer three separate options to the construction industry to ease the ever increasing demands for security.

Secura Fence System™...available for exterior perimeter fencing areas in either new construction or as retrofit to the existing fencing framework.

Secura Lath™ is designed for plastered ceiling application. It is paper-backed for ease of plaster keying and to aid in curing.

Security Mesh...steel sheets used primarily in wall applications behind new drywall construction for a formidable penetration barrier.

More products for more security...  
from AMICO  
• Strength • Durability • Confidence

ALABAMA METAL INDUSTRIES CORPORATION  
3245 Fayette Avenue • Birmingham, AL 35208 • 205/787-2611  
WATS: 800-366-2642 FAX: 205/786-6527

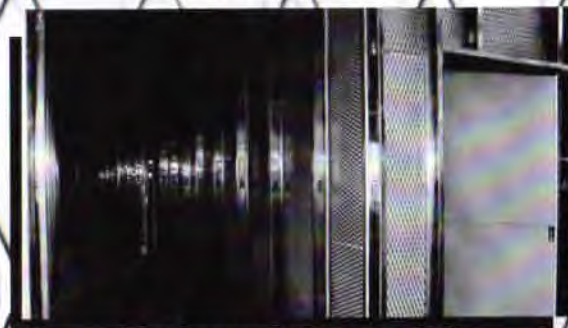
## SECURITY PRODUCTS



SECURA FENCE SYSTEM™



SECURA LATH™



SECURITY MESH

Circle 36 on the reader inquiry card

WE ANCHOR THE WORLD



**LOXALL** wall reinforcement and masonry accessories supplied on correctional facilities in these Texas locations:

Abilene	Gatesville
Amarillo	Huntsville
Atascocita	Irving
Beaumont	Jacksboro
Beeville	Jasper
Bexar County	Kerr County
Big Spring	Liberty
Bonham	Livingston
Dalhart	McKinney
Dallas	Stephenville
Diboll	Sugarland
Fort Worth	Wichita Falls

### Hohmann & Barnard, Inc.

2415 Cold Springs Road  
Fort Worth, TX 76106

817/625-9781 • 817/626-3819 (fax)

Circle 90 on the reader inquiry card

## TEXAS CLAY

*Building Better Places,  
Brick by Brick.*

Texas Clay is proud to have supplied the brick for the Wilbarger County Jail in Vernon and the Henderson County Justice Center in Athens. Please consider Texas Clay for *your* next residential, commercial, or institutional project.

P.O. Box 469  
Malakoff, Texas 75148  
903/489-1331

Dallas - 214/299-5250

Circle 71 on the reader inquiry card



# VicWest Steel

## Architectural Roof and Wall Systems FOR EVERY APPLICATION

VicWest Steel U.S. Operations' extensive array of preformed metal systems give you more profiles and colors for more kinds of building projects.

Included are architectural panels, secondary framing members, and concealed-clip roof and wall panels that feature the classic good looks of a standing-seam roof, or the simple, but dramatic, lines of a batten system. All offer the versatility and durability you expect, in addition to a cost efficiency you might not expect, plus complete compatibility with conventional building materials.

**VICWEST STEEL**  
**Metal Roof and Wall Systems**  
**1-800-477-9066**  
**Grapevine, Texas, Plant**

Circle 128 on the reader inquiry card





**CLIENT:** Commissioners Court of Henderson County, Texas  
**ARCHITECT:** Wiginton Fawcett Hooker Jeffry (formerly Wiginton•Fawcett Architects), Dallas  
**CONTRACTOR:** KAS Construction Co. (general contractor); Willow Products Co., Inc. (detention equipment contractor)  
**CONSULTANTS:** Ron German, P.E. (mechanical, electrical, and plumbing engineering); Slider & Associates (structural engineering); Masterplan (foodservice consultants)

## Henderson County Justice Center, Athens

IN DESIGNING the Henderson County Justice Center, Wiginton Fawcett Hooker Jeffry (formerly Wiginton•Fawcett Architects), of Dallas, sought to create a facility with unimposing, even inviting, public areas. They accomplished this by developing office and public spaces horizontally along the public side of the facility, while the 230-bed jail serves as a backdrop. The public areas, with sheriff's department offices on one end and court support spaces on the other, also feature continuous glass walls along one side. This glass, along with the octagonal courtroom at the front of the facility, helps to create a focused and inviting public entry.



### A Tough, Durable Waterborne Epoxy System from the Company that Invented Epoxies.

Devoe invented the epoxy resin in 1947 and continues its pioneering tradition with a complete family of Tru-Glaze-WB waterborne epoxy coatings.

Tru-Glaze-WB epoxy coatings provide a tough, tile-like finish that can even be applied over old oil-based, alkyd, or latex paints to increase durability. And because they are waterborne, VOC-compliant Tru-Glaze-WB coatings produce no flammable fumes during application or drying.



**Devoe  
Paint**

Devoe & Reynolds Co.  
4000 Dupont Circle  
Louisville, KY 40207  
(502) 897-9861

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

Circle 133 on the reader inquiry card



## Don't Forget Us!

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

Please print clearly your new address here.

Name	Company	Address	City, State, Zip Code
------	---------	---------	-----------------------

*Attach mail label from current Texas Architect here.*



# It's Time!

## The 1995 TSA Design Awards

For more information, see entry form on page 17.

# SteelPlex Detention Facilities. There Is A Solution.

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

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

Call today for more information.

**1-800-STLPLEX**  
(1-800-785-7539)  
FAX: (601) 352-0588

# SteelPlex



*From the truck to the ground*



*A turnkey facility*



*Day Room*

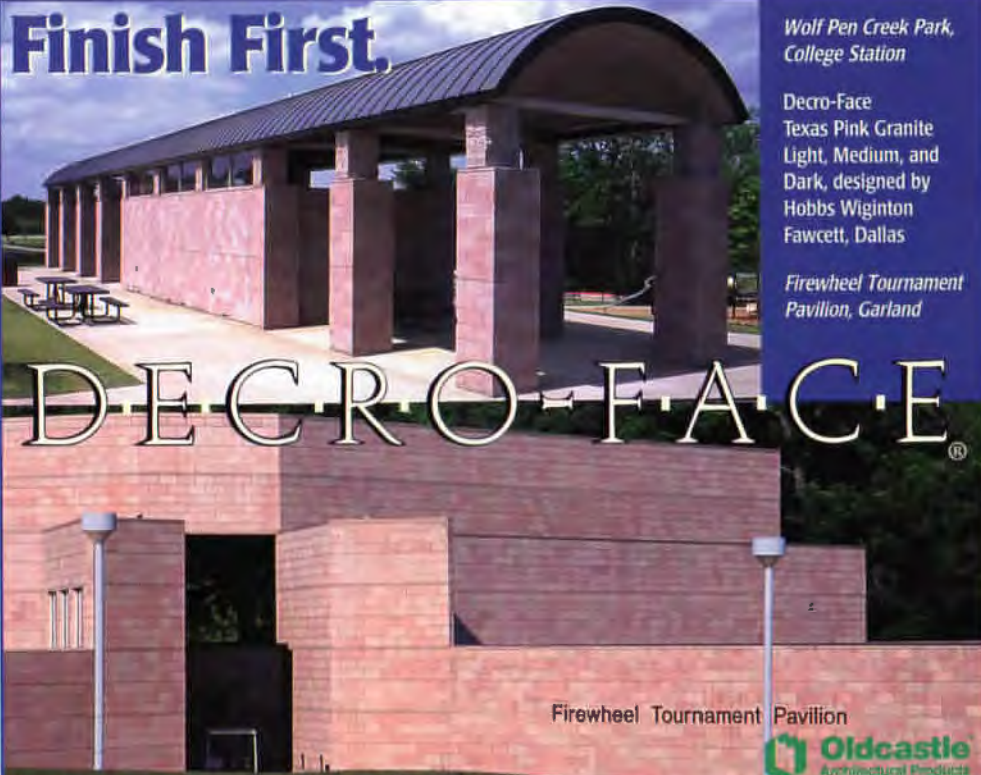


*Day Room*

## Resources

**Reinforcing steel:** Atra Corp.; **steel studs:** A&S Manufacturing, Inc.; **CMU:** Jewell Concrete Products; **post-tensioned concrete:** Concrete Construction Systems; **steel joists with metal deck:** Vulcraft; **brick:** Texas Clay Products; **storefront:** Kawneer; **glass block:** Pittsburgh Corning; **interior custom CMU:** Jewell Concrete Products; **kitchen walls:** Marlite; **security glazing:** Viracon; **double-domed skylights:** Sunglo; **rolling grille doors:** Atlas Door Corp.; **detention doors:** Habersham Metal Products; **carpet:** Mohawk; **porcelain tile:** Florida Tile; **VCT:** Armstrong; **lay-in ceiling:** Armstrong; **built-up roof:** Manville; **sealants:** Mameco International, Inc.; **roof drains:** Tyler Pipe; **paint:** Sherwin Williams; **hinges:** Hager; **magnetic locks:** Securitron; **locksets and closers:** Russwin; **panic exits:** Monarch; **detention locks and hardware:** Adtec Detention Systems; **dispatch center floor:** USG Interiors; **signage:** ASI Sign Systems; **cell padding:** Marathon Engineering Corp.; **steel stairs:** Plyer Corp.; **fluorescent lighting:** Lithonia; **security fluorescent lighting:** Failsafe; **public lavatories:** Eljer; **detention toilet fixtures:** Bradley; **flush valves:** Sloan; **toilet partitions:** Ampco Products, Inc.; **electric water cooler:** Elkay; **water heaters:** Lochinvar Corp.; **environmental controls:** Honeywell; **detention furniture:** Willow Products Company, Inc.; **louvers:** Ruskin

# Finish First.



Wolf Pen Creek Park,  
College Station

Decro-Face  
Texas Pink Granite  
Light, Medium, and  
Dark, designed by  
Hobbs Wiginton  
Fawcett, Dallas

Firewheel Tournament  
Pavilion, Garland

# DECRO-FACE®

Firewheel Tournament Pavilion



You win when you choose Decro-Face® architectural concrete masonry units. The Decro-Face process exposes aggregate and matrix beneath the unit's surface, enhancing the interaction between aggregate and background colors. Get unequalled creativity, control, and consistency. Finish first with Decro-Face on your team.

## JEWELL

Concrete Products, Inc.

P.O. Box 7115 Waco, Tx 76714 1-800-792-3216

Circle 7 on the reader inquiry card

## It's No Mystery...



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

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

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

Your Local Representative is:

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

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

### COLD SPRING

Quarriers and fabricators of building stone and memorialization products

Circle 26 on the reader inquiry card

## Special Advertising Section

# Cladding Industry

When covering walls, interior or exterior, architects are faced with an incredible number of options. Today's cladding choices—ranging from paint to siding, wood, metal, glass, stone, and brick—go far beyond just providing a weatherproof building membrane. In addition to being one of a building's most noticeable design elements, cladding can now insulate, control light, and resist deterioration.

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

# MAXIPLANK. ENDURING BEAUTY, HIGH PERFORMANCE.

Beauty doesn't have to be fleeting. Or fragile. Or frivolous. In fact, when it's MaxiPlank, beauty is downright lasting and logical.

Fiber-cement MaxiPlank lap siding offers surprising performance from a light-weight (2.4 lbs/sq.ft.) board. Code-approved MaxiPlank is perfectly suited to structures where weight, environment, termites, maintenance and fire resistance are key factors. MaxiPlank is weatherproof, pestproof and will not burn. It won't



crack, twist, or warp over time, even when exposed to harsh salt air or UV rays. Available in smooth or knot-free wood grain finishes, MaxiPlank readily accepts paint and applies easily to wood and metal framing. Sizes include 7 1/2" and 9 1/2" widths with a length of 12'. For a distinctive roof, consider complementary MaxiShake (shown left).

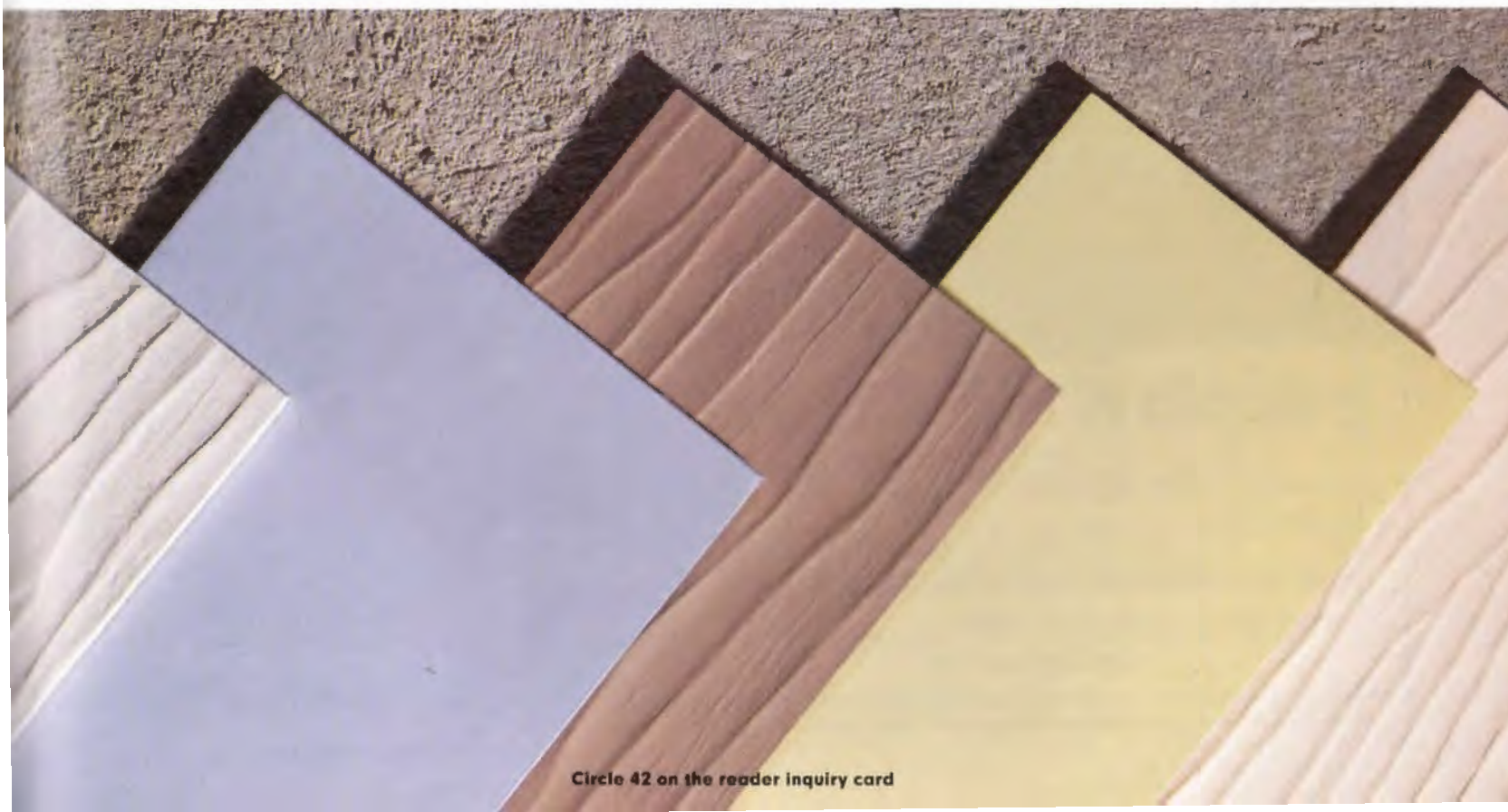
MaxiPlank is also easy on the environment, containing only 5% timber content.

Galvanized steel trim and special fasteners complete the MaxiPlank siding system. To learn more about MaxiPlank's many beautiful benefits, call MaxiTile today.

*Shown painted with water-based acrylic. Sold and shipped unpainted in light gray.*



MAXITILE, INC. 17141 KINGSVIEW AVE. CARSON, CA 90746 1/800/338/8453 310/217/0316 310/515/6851 FAX  
A member of the French Saint-Gobain Group, established 1665.



Circle 42 on the reader inquiry card

# TEXAS CLAY

*Building Better Places,  
Brick by Brick.*

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

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

JOHN MULLINS, C.S.I.  
Architectural Services Representative



PREMIUM QUALITY PRODUCTS

301 West Hurst Blvd.  
Hurst, Texas 76053  
VOICE (800) 874-4436 #634

(817) 268-3131  
Fax: (817) 268-8108

Circle 118 on the reader inquiry card

## Aesthetic Protection

*Secure manufactures Coatings, Water Repellents, and Sealers to protect and beautify concrete and masonry surfaces.*

Permashield - A V.O.C. compliant textured coating formulated to protect, weatherproof, and beautify concrete masonry surfaces.

Aquanox - A deep penetrating siloxane water repellent designed to protect concrete and masonry by repelling water, dirt, and pollution while allowing the surface to "breathe".



SECURE INCORPORATED • 1000 Lofland Drive • Waxahachie, TX 75165 • 800-777-6157

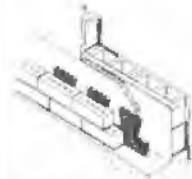
Circle 34 on the reader inquiry card

## THE MORTAR NET™

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



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



Patent #5230189

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

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

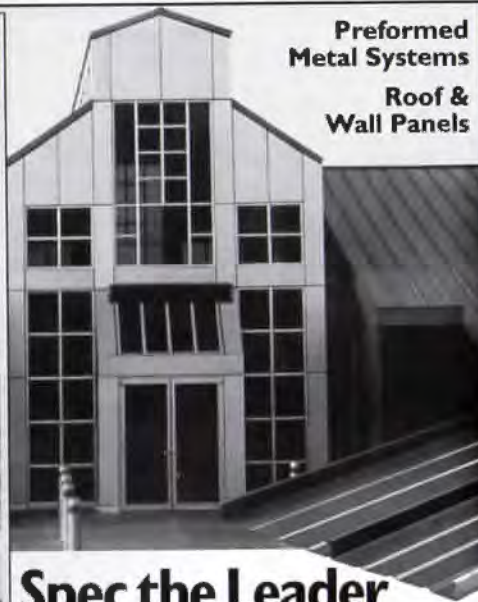
FOR TECHNICAL DATA AND A FREE SAMPLE KIT  
**CALL 1-800-664-6638**

WHEN PROPERLY INSTALLED

Circle 91 on the reader inquiry card



Preformed  
Metal Systems  
Roof &  
Wall Panels



## Spec the Leader

Whether you need cladding or roofing, VicWest Steel's extensive array of preformed metal systems gives you more profiles and colors for more kinds of building projects. Our concealed-clip roof and wall panels feature the classic good looks of a standing-seam roof or the clean, dramatic lines of a batten system. All offer versatility, durability, and surprising cost efficiency, too. And when you specify the leading metal system available, you spec with confidence.

VicWest ensures Quality  
from factory to installation

VicWest Steel



VicWest Steel Metal Roof & Wall Systems  
1-800-477-9066 Grapevine, Texas, Plant

Circle 128 on the reader inquiry card



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

Devoe & Raynolds' waterborne **MIRROLAC™ Enamels** combine the gloss, hardness, adhesion, flow/leveling and durability of alkyd enamels with the VOC compliance, non-yellowing, low odor, gloss/color retention, fast dry, flexibility and water clean-up of latex enamels.

They dry hard and develop adhesion fast for quick handling and their glass level, adhesion and durability are unique for waterborne enamels.

**MIRROLAC™ Enamels** can be used inside or outside on walls, wood or metal trim, doors, prefinished siding, metal fences, structural steel or storage tanks.

For more information contact:

**Devoe & Raynolds Co.**

**4000 Dupont Circle • Louisville, KY 40207**

**1-800-654-2616**

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

Circle 133 on the reader inquiry card

## MaxiTile Names New Wholesale Distributors for Siding Product Lines

MaxiTile, Inc. has appointed three new regional wholesale distributors for its MaxiPanel, MaxiPlank and MaxiSoffit product lines. They are:

### CA, AZ, NV, OR, WA

Landmark Forest Products

Lance Duke

Ph: 909/888/6747 FAX: 909/885-5778

### FL, GA, TX

Dixie Plywood Co.

David Wilson

Ph: 912/236-3385 FAX: 912/234-6568

### LA

Gaiennie Lumber Co.

Jim Elder

Ph: 318/948-3066 FAX: 318/948-3069

MaxiPanel, MaxiPlank and MaxiSoffit are ideal for all types of construction in all regions and climates. Their unusually light weight (less than 2.5 lbs/sq. ft.) makes them the sensible choice whenever weight is a key factor. Asbestos-free, autoclaved and composed of cellulose fibers, cement and silica-sand, all three products are impervious to water and corrosive salt air. They are also immune from termites and other pests and won't rot, burn or fade. Each line includes a full complement of trim, tools, and fasteners.

U.S.-based MaxiTile, Inc. also markets MaxiTile, MaxiSlate and MaxiShake roofing materials. For corporate information contact MaxiTile, Inc., at 17141 Kingsview Ave., Carson, CA 90746, (800) 338-8453 or (310) 217-0316, FAX (310) 515-6851.

Circle 42 on the reader inquiry card

## MARKETPLACE

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



## Cladded Windows From Marvin

For your next project, remember that we now sell made-to-order Marvin wood windows and doors featuring a choice of maintenance-free exteriors.

Marvin Windows Planning Center, Dallas  
800/888-3667

Lone Star Plywood & Door Corp., Houston  
800/934-3502

Fisher Millwork's Home Design Center, San Antonio  
800/669-0914

Circle 4 on the reader inquiry card



# What Makes Our Siding Better Is Simple, It's Simply Better Siding.

Whether it's our first new home, or a remodel, we all want it built right the first time. And here's one of the ways to accomplish that: Spec better materials. And that's where James Hardie Siding Products comes in.

## The warmth of wood and the durability of Fiber-Cement.

Our siding has all the advantages of wood, including its good looks, but none of the draw-backs. Hardiplank, and Hardipanel vertical siding are made of super durable, fiber-reinforced cement. They're tough, flexible and won't rot, or buckle; they're immune to water damage, snow, salt air, and termite attack.

## The ultimate test - Tropical storms, torrid heat and typhoons.

While some manufacturers test their products in the lab, we took our siding to the ends of the earth. James Hardie fiber-cement siding has withstood the sweltering heat and the pummeling typhoons of New Guinea,

Malaysia, Australia and Indonesia. This is where the winds can top 130 m.p.h., the humidity often reaches 90%, and the sun's damaging ultra-violet rays can cause lesser materials to buckle in a single season. Our reason? Extreme elements like these and freezing cold can also be found right here at home.

## And James Hardie Siding is non-combustible.

Who can overlook this incredible safety factor? The cementitious composition of Hardie Siding products make them the most fire-resistant building materials money can buy.

## The James Hardie Siding warranty. It's cast in concrete too.

We're so confident that Hardiplank, and Hardipanel will last a long, long time, we back them with a 50 year limited, transferable, product warranty. Add the fact that James Hardie is over 100 years old and is the world leader in fiber-cement technology, we are sure your confidence will be well reinforced too.

So, what are the best building products you can buy? That's simple, James Hardie Building Products.



## Hardiplank®-Hardipanel™ Fiber Cement Exterior Siding

1-800-9-HARDIE

Corporate Headquarters: 26300 La Alameda Ave., Ste. 250, Mission Viejo, CA 92691 • West Coast Manufacturing Facility: 10901 Elm Ave., Fontana, CA 92337  
Western Region Office: 50 Airport Parkway Blvd., San Jose, CA 95110 • Central Region Office: 903 N. Bowser, Ste. 370, Richardson, TX 75081  
East Coast Manufacturing Facility: 809 So. Woodrow Wilson, Plant City, FL 33566 • Canadian Office: #203-1182 Welch St., North Vancouver, BC V7P 1B2  
\* Refer to National Evaluation Service Report No. NER405



**James Hardie  
Building Products**

# Moncrief Cancer Center

by Joel Warren Burns

## A Changing Health-Care Environment

Architects working in the health-care field are braced for dramatic change, predicting a "melt-down" that may affect everyone from insurers to providers to architecture firms.

The health-care projects shown on the following pages are part of an industry on the edge between evolution and revolution.

# Positioning Clients for Change:

## *Meeting the Challenges of Health-Care Architecture*

### A HEALTH-CARE ROUNDTABLE

We asked six architects from around the state to join us for a roundtable discussion, held April 12 at the TSA offices, that would frame this issue's feature focus on architecture for health care. Walter Curry of H.E.D.—Healthcare Environment Design in Dallas, chairman of the TSA Architecture for Health Committee, chaired the discussion. He was joined by Donald Carter of Watkins Carter Hamilton and Tom Fannin of FKP, the Fallick/Klein Partnership, both in Houston; Dohn LaBiche of Steinman Associates Architects in Beaumont; Joe Sprague, FAIA, of HKS Inc. in Dallas; and Jay Willmann of Page Southerland Page in Austin.

Curry asked the participants to focus on three areas: changes in the health-care industry and their impact on architects; changes in the architect-client relationship; and changes in the design and project-delivery processes. Here, we present extracts from their comments.

**CURRY** *"Managed care" is reshaping the health-care industry. What changes are taking place, and how is health care readjusting where you, as an architect, want to go?*

**SPRAGUE** The entire industry is moving to a "capitated" environment [one in which care is paid for on a per-capita basis]. Texas, in some ways, is leading this change, compared with the rest of the country. Under a capitated system, any opportunity to reduce cost is going to be the order of the day.

**LABICHE** It used to be, in the old days, that a doctor in a hospital got a luxurious office with a private bathroom. Now, with managed-care facilities we are asking, "What is the minimum space that we can allot for this person?" Clients are looking to use spaces differently: Space we used to use for a doctor may now be used for an educational facility.

**CURRY** Clients are also worried, almost paralyzed sometimes, because the project they plan this year, that will take three years to get done, may fit an outmoded paradigm by the time it's built. Are we shifting, in terms of

project size and type, from larger hospital projects down to a reduction in bed capacities and more renovation work?

**CARTER** We are converting beds from nursing units [in a traditional hospital setting] to rehabilitation units—that is, to beds that can be used for revenue generation instead of letting them just sit there. But there's an additional factor [beyond cost cutting and revenue enhancement]: Every client wants his project to be special, because of the competition factor. They want it to be showy and splashy in a small area, so that they can create an image quickly.

**CURRY** So, ironically, in a time when we are working to reduce the cost to obtain health care, we must also create a strong image for our clients that patients and their families will respond to.

**WILLMANN** With capitation, there is an entirely different set of parameters that all stem from a limitation on resources. If the hospital is getting less money at the outset, it is going to ripple on down to the architect. But we still have to have the same quality project produced quickly, and all for less money.

**FANNIN** We are facing a collapsing or imploding of the whole industry, whether it is the insurance companies, the physicians, the hospitals—the whole works is going to be changed. There will be winners and losers, and the winners may be actually looking to *grow*. We have to bring more value to our clients by helping them pick out strategies and respond to changes, so that they can get maximum value from the units they build.

**CURRY** *Let's focus on the architect-client relationship. How has the design team changed [from the client side]? Is it the administrator, an administrator and a small nucleus, or is it shifting down to the departmental levels to create a broader, more diverse design team?*

**SPRAGUE** It is a tremendously exciting time for architects to be involved in the health-care industry. [The client is being redefined.] We have, as a profession, the opportunity to bring quality and value back before the eyes of clients as we serve them professionally. They look to us for dependability and predictability.

**CURRY** How about accountability?



Top to bottom: Don Carter of Watkins Carter Hamilton, Houston; Walter Curry of H.E.D.—Healthcare Environment Design, Dallas; and Tom Fannin of FKP, the Fallick/Klein Partnership, Houston

Facing page, top to bottom: Dohn LaBiche of Steinman & Associates, Architects, Beaumont; Joe Sprague, FAIA, of HKS Inc., Dallas; and Jay Willmann of Page Southerland Page, Austin

**SPRAGUE** It's an important feature, especially [in terms of our ability] to provide cost-benefit analyses of various design strategies and options.

**LABICHE** In clinic design, the doctor is no longer leading the design. Now, the managed-care consultants, the administrators, and the financial guys are involved, all with different ideas of what to do, many of which do not correspond to what the doctor thinks or expects. We architects are the most important cog in this revenue wheel; we can show people how to provide the same services in a smaller, better-designed area. If we can help doctors and their staffs work more efficiently, we can produce greater revenue.

**CARTER** We have intensified the effort to make the client a member of the design team, letting them tell us how they do their work. As architects, being a good listener and responding to what we hear is being a good team member.

**WILLMANN** To get the best, most appropriate solution requires bringing in a lot of people. Certainly, the project team includes the staff, the patients, and the physicians. If they could identify the problem and we could design the building, we would get a good building. The problem now is in defining and predicting the problems and solutions, so we

are finding two teams: one to define the current situation, the staff working group, and one to project into the future, the problem-seekers.

**CURRY** When [the architect] gets in with [the clients] and starts talking with them, asking questions, and identifying all of the forces and parameters that are affecting them, we have found that, in many instances [the architect can help the client] see things from a broader scope. [All too often, what clients think of first] is a band-aid response to a lot of forces, and all that they are going to end up with is a band-aid kind of hospital.

**FANNIN** What we are trying to do with our practice is to get out of the project-oriented mode and into a relationship mode with our clients. We are working with their strategic-planning and marketing people to help frame the questions. They are looking for people that can come in from the outside and bring some vision of what the future can be and then be their agent of change.

*CURRY Turning to the third issue, what impact do the changes in both the industry and architect-client relationships have on the way we practice or deliver our services?*

**SPRAGUE** Architects are perceived as the person who drops off the plans

and specs for constructing the building. We need to bring back design to be looked to for ideas and vision [for the entire enterprise of our clients]. Clients are leading us down a track based on their expectations, and we are expected to meet these goals [but they need to understand that we can accomplish much more].

**LABICHE** Small firms like ours have got to realize when we are in over our heads and should look to enter into partnerships with larger firms. [Our strength, as a small firm, is that] we bring to the table personalized service as an aspect of design.

**CARTER** Someone needs to represent the rights of the patient and stand up for those rights. We have all said to our health-care clients that the patient really comes first. We are their representatives, in most cases, and must continue to be. If you don't have the client and this user group of that particular department buy in to the design of how it is done, you are not going to have a successful project.

**CURRY** That's right. They are going to try to put a 20-year-old paradigm on a brand new box and no one will be there to support it.

**WILLMANN** With capitation, there is going to be a reduced revenue stream. I think that we can do a lot

**We are facing a collapsing or imploding of the whole health-care industry—the insurance companies, the physicians, the hospitals. There will be winners and losers, and the winners may be actually looking to grow.**

**Tom Fannin**  
FKP, the Falick/Klein Partnership

better job [than we currently do] in explaining our fee and the value of the service that we are providing.

**FANNIN** Since our firm is concentrated just in health care, we have looked at other additional services we can provide for our clients—stand-alone vision sessions, design-build services, facility management, and others. These options have broadened our role as architects.

**CURRY** Renovation projects offer a variety of different size projects that will attract the full spectrum of firm sizes. There will continue to be a need for small firms for small projects. From a practice standpoint, we as architects need to increase our awareness of all these services that we have talked about. If we can articulate these services to ourselves as well as our clients, we can turn change into opportunity. **TA**



Photography by Andrew Shapler

# Home at Rotary House

By Mark Forsyth



From design to the finances of expansion and operation, Morris Architects was involved in all aspects of creating a special hotel for patients and families, the Jesse H. Jones Rotary House International at M.D. Anderson Cancer Center.

*Morris Arquitectos, al diseñar la Casa Rotaria Internacional Jesse H. Jones, encontraron como producir un hotel de primera clase para visitantes del M.D. Anderson Cancer Center. La oficina estuvo envuelta en el financiamiento del edificio para lograr el bajo costo de las habitaciones.*



CONNECTED TO the University of Texas M.D. Anderson Cancer Center by a glazed pedestrian bridge crossing a six-lane boulevard, an 11-story hotel opened in 1993 at the edge of the Texas Medical Center in Houston. Designed by Morris Architects, the \$14.3-million Jesse H. Jones Rotary House International provides 200 rooms and suites for long-stay patients and their families.

The building is named for the late philanthropist Jesse H. Jones, founder of the Houston Endowment, Inc., which donated \$6 million of the \$8 million raised by the service organization the Rotary Club to support the project.

The new hotel, owned by M.D. Anderson Cancer Center and operated by Marriott Conference Centers, offers comfortable, conveniently located accommodations to out-of-town patients and their families who have come to Houston while the patient receives a course of treatment at M.D. Anderson. The hotel is not the site of medical treatment, but its role in providing comfort and convenience to clients is important to the recovery process, the architects say.

The Rotary House provides many of the same services and conveniences as modern luxury hotels, including a garden lobby, an indoor swimming pool, and an exercise room. In addition, the hotel has a 100-seat dining room, meeting rooms, a music/game room, and other conveniences.

Above the lobby are 10 floors of suites and single rooms, decorated in mixed wood finishes and curtains, kitchenettes, and furniture more at home in a Houston suburb than in a cancer hospital.

Going beyond the amenities one would expect in a hotel for the general public, the architects took a number of medical factors into consideration in the design process. For instance, the use of mirrors was minimized and calming colors were deployed throughout the hotel. This was done to enhance the skin tones and stimulate the appetites of patients undergoing chemotherapy, who often feel depressed about the physical changes that can occur as part of their treatment.

M.D. Anderson officials had been weighing the possibility of building such a project for 15 years.

Morris Architects, determined to help their clients bring the project to fruition, worked with them in a variation on the traditional architect-client relationship; here, the client's financial information played an earlier-than-usual role in the project design. The design process emphasized constant contact with clients, as well as a broad definition of the client group. Throughout the design process, surveys and personal interviews gave the architects insight into the client's needs and expectations. This communication was not limited to hospital administrators. Surveys were also conducted with hospital staff members and with patients and their families staying at nearby hotels. Because of this emphasis on client input, the architects weighted more of their work in the process toward programming than the usual ratio. At times, as many as five architects and four interior designers were involved in the programming and design process.

Similar architect-client-user discussions occurred at the interior-design level. Over 200 current and past users, family members of patients, and staff



members toured a full-scale mock-up of a two-bedroom suite that was built in a nearby warehouse. Their comments provided the architects with insights useful in creating a space suited to the special needs of the intended users.

Surveys and questionnaires produced a schematic design for the facility. But the architects went further. Seeking to create a hotel that would meet the needs of cancer patients and their families while competing in cost with nearby hotels, the architects were more than usually involved with the financial aspects of the hotel's construction and operation. A fixed budget and a targeted room rate were part of the architects' parameters from the start of the programming and design process. As part of their participation in development of the hotel's financial projections, the architects offered cost alternatives for different design approaches. The discussions on these approaches centered around the adjustment of the room rates, to keep them economical while affording the amenities and craftsmanship needed to create an architecturally



Above: Rotary House main entrance; a glazed link joins a pedestrian bridge from the Rotary House to M.D. Anderson Cancer Center.

Left: The hotel's rooms are affordably priced to compete with those of other hotels in the area, but public spaces are grandly outfitted.

Facing page, top: the kitchenette of one of Rotary House's suites

Facing page, bottom: The ground-floor lobby features trees and street lamps.



Above and facing page, top:  
interior of a guest room

Facing page, bottom  
photograph: dining room  
interior

Facing page, far column:  
ground-floor plan (bottom),  
second-floor plan (middle);  
and typical floor plan for  
upper floors (top)

successful building. The working figure was set at \$63 per night. Says Morris Architects principal Pete Ed Garrett, the project designer, "The budget and revenue predictions drove the scope of the design by defining the size and cost of each room. Our goal was to deliver the client a first-rate building that would be an architectural and economic success."

Besides paying for the first phase of construction, this room rate needed to include an allowance for planned future expansion, which is scheduled to double the occupancy to 400 rooms in the future. The hotel's lower floor spaces, including the kitchen and dining facilities, will accommodate the demands of this eventual size, as will the building's structural frame.

Much of the work was conducted with Marriott, which was hired as the facility operator during the design-development phase. Marriott elements were incorporated into the design with the help of the other parts of the client team.

The business approach taken by architects and clients—and a substantial charitable compo-

nent—gave M.D. Anderson's 15-year-old plan for Rotary House its concrete reality. Clients call the project's economic success (it has been operating profitably from the start) a testament to the effectiveness of continuous communication between users and designers. Jake Giamalva, a representative of M.D. Anderson, said of this communication, "It was our involvement with the team of architects that provided the extra amenities and conveniences that lifted this facility to a level above typical hotels. The mock-up of the suites was especially helpful in creating comfortable rooms."

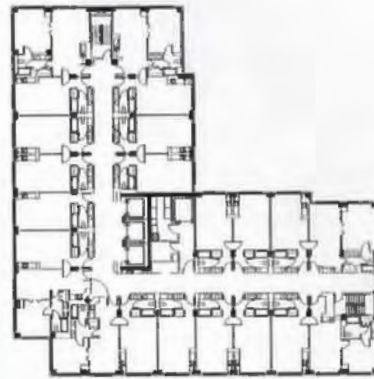
Rising insurance and health-care costs have increased the demand for outpatient services, and traveling to take advantage of such services often means an additional financial strain on patients and their families. To address the market created by this situation, M.D. Anderson Cancer Center has turned away from the traditional hospital-building route—inpatient-bed towers—to develop a new type of facility. They hope to meet the needs of their patients, while still profiting in the changing health-care industry. **TA**



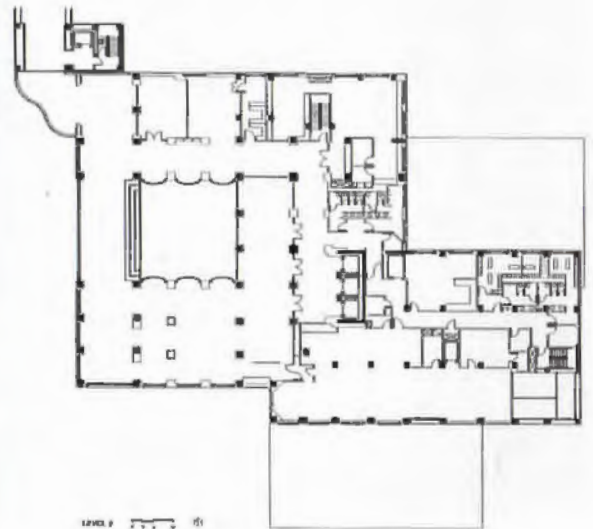
**PROJECT** Jesse H. Jones Rotary House International, Houston  
**CLIENT** University of Texas M.D. Anderson Cancer Center  
**ARCHITECT** Morris Architects, Houston (Mickey Sheppard, principal-in-charge; Pete Ed Garrett, designer; Gary

Altergott, principal-in-charge of interiors; James Walker, design director for interiors)  
**CONTRACTOR** J.W. Bateson & Associates, Houston (structural and civil engineering);  
**CONSULTANTS** Walter P. Moore & Associates, Houston (mechanical

and electrical engineering); Mulhauser/McCleary Associates (food service consulting); Ransdorff & Associates (acoustical design); The SWA Group (landscape architecture)  
**PHOTOGRAPHER** Aker/Zvonkovic Photography, Houston



TYPICAL FLOOR LEVELS 2-11

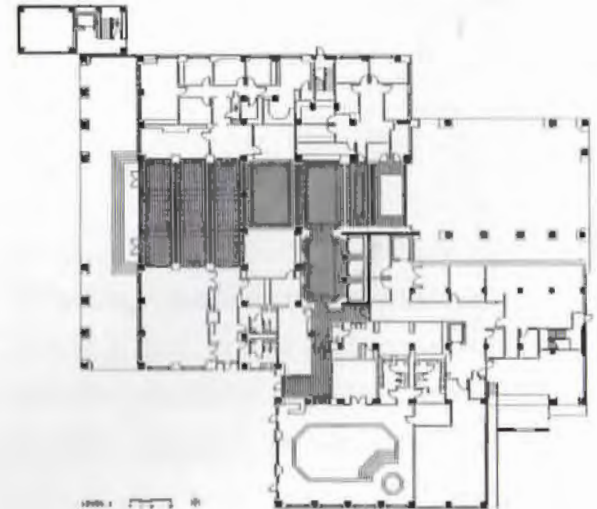


FLOOR 2



**RESOURCES**

General—exterior doors: Stanley; exterior paving: Pavex; waterproofing: Tremco; elevators: Otis; tubs, lavatories, and water closets: Crane; plumbing fittings: Simmons; flush valves: Sloan; water fountains: Elkay. Entry lobby—round table: IPF; stone floor: Stone Marketing International, Acti-Trading, and Georgian; area rug: Scott; sofa: Hickory; end table: Trouvailles; table lamp: Rembrandt; lounge chair: Shelby-Williams; sideboard: Mannheim; wall texture finish: Duroplex; wall sconces: M&M; artwork: Weller Cwalinski; tree planter: Stoneyard; Corri-



FLOOR 3

dor-wall sconce: Lightolier; drapery and sheer: Custom Drapery; wallcovering: Silk Dynasty; textured wall coating: Duroplex; banquettes: Shelby-Williams;

Meeting room—brass lamps: Rembrandt; green lamps: Tom Thumb; sofa: Hickory Craft; solid and

“Resources” continued on page 64



# Spohn Hospital South

By Mark Forsyth

Page Southerland Page, focusing on "patient-centered care," grouped services according to the needs of the patients, rather than fitting patients into a pre-established system.

*El Hospital Spohn-Sur fue creado en Corpus Christi debido al rápido crecimiento de esa ciudad. El nuevo centro médico está organizado bajo el concepto de "cuidado centralizado en el paciente," el cual divide el hospital en varias áreas de especialización. El primer nivel es dedicado a emergencias, el segundo a servicios de la mujer, y el tercero a servicios familiares.*

DUE TO Corpus Christi's recent growth, Spohn Health System has created a second health-care campus in the city. The new complex, which opened last year on a 33-acre site, was designed by Page Southerland Page of Austin and includes a three-story hospital and a semi-detached, three-story health-plaza tower.

The architects used three themes at different phases to aid in the design and production of the complex. These concepts, developed through meetings with the clients to help hospital personnel state their goals for various aspects of the design and project-delivery process, included "patient-centered care," "bringing the outdoors in," and "doing more for less."

The "patient-centered care" concept controlled the planning and organization of facilities, resources, and personnel throughout the hospital. Services were grouped according to the needs of the patients, rather than fitting patients into a pre-established system. Each floor was dedicated to a specific area of care; the first housing ambulatory-care services, the second



Facing page, left: Spohn Hospital South's main lobby

Facing page, right: Horizontal banding in brick and glass connects the complex's exteriors to a level coastal site.

Left: interior of a patient room

Bottom left: A waiting area features a vaulted ceiling painted with clouds.

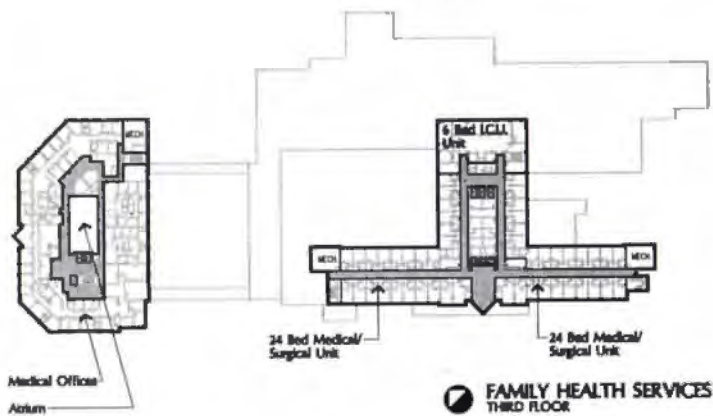
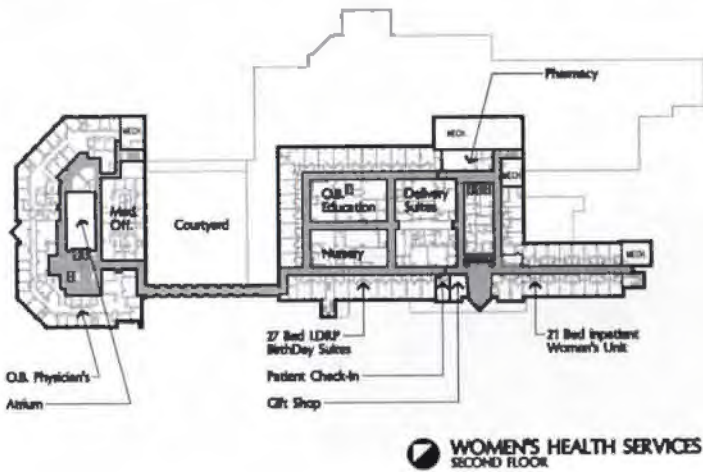
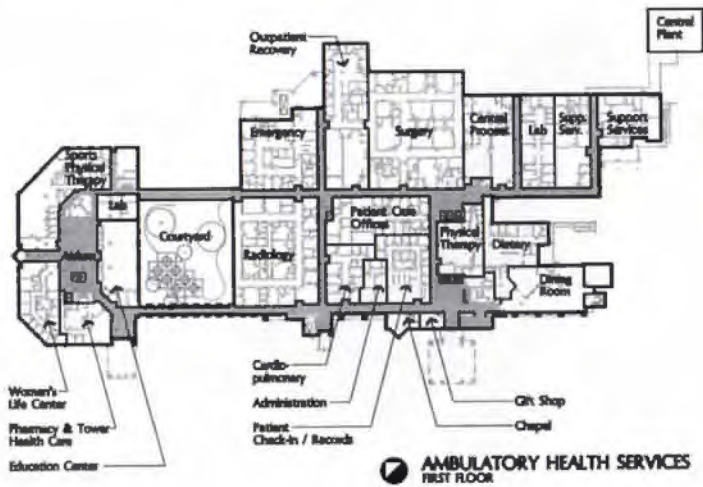


reserved for women's services, and the third providing family services.

The adjacent health-plaza tower, connected by two enclosed pedestrian corridors to the main hospital, uses a similar approach. The lower floor contains a variety of individual services such as a pharmacy, a physical-therapy area, and an education center; the second floor is an extension of the women's services in the main hospital; and the upper floor contains medical offices. The connecting boulevards exhibit the same rigorous attention paid to organization; one corridor is dedicated to public traffic and the other carries staff and service traffic.

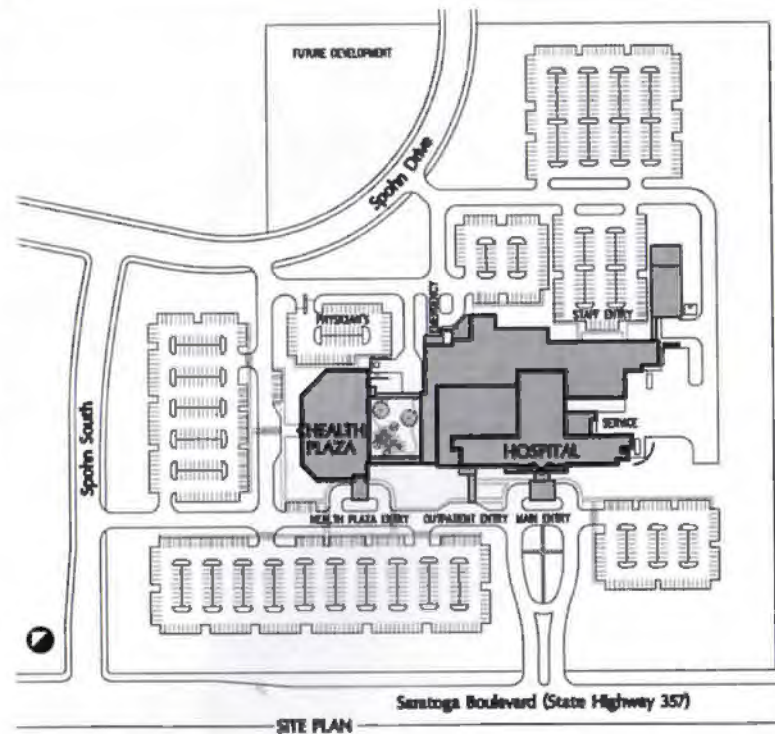
"Bringing the outdoors in," the theme for the indoor environment, established the relationship between the building and its site. Spohn Hospital South's campus is located on the level coastal plain south of Corpus Christi and was designed as a low horizontal structure that blends into its surroundings. This low-impact approach is complemented with a banded brick facade and linear window patterns that are interrupted by vertical details marking the entrances to a central courtyard.

Spohn Hospital South



Above right: Corpus Christi's new Spohn Hospital South includes a hospital and an adjacent health plaza.

Facing page: Rooms are grouped by type and are clustered around nurse work stations.





With rising operating costs and reduced revenues, health-care providers are seeking new opportunities to be more efficient. This plight of the industry stimulated the need for the third theme, "doing more for less." Innovative systems for heating, cooling, and lighting were incorporated into the design to conserve energy and save money. The search for innovation also affected the project-delivery process.

The relationship with the client was relatively traditional. Early programming-phase meetings with the various department heads produced six preliminary schemes. The two-building complex, chosen by the client, because it allowed isolation of the administrative areas without completely disconnecting the complex, created a need to split the architect's work between two teams during the schematic-design and design-development phases.

During these design stages, which involved in-depth communication with individual staff members regarding the design of specific rooms, the architects worked to create a non-institutional feel for the interior. Charles Tilley, project manager for

Page Southerland Page, says, "From the start, it was apparent that the clients wanted a building that looked more like a hotel than a hospital."

Upon completion of the design, a final review of the project was directed toward reducing costs further. Says Tilley, "Once we brought the design in on budget and it was approved by the client, we conducted a value-engineering process looking for additional places to cut costs." The resulting complex joins careful planning to a relaxed relationship with its site, all within today's typical tight budget constraints.

**TA**

**PROJECT** Spohn Hospital South and Spohn South Health Plaza, Corpus Christi

**CLIENT** Incarnate Word Health Services System

**ARCHITECT** Page Southerland Page, Austin (Jay L. Willmann, project principal; Charles L. Tilley, project manager; Don Oelfke, design architect; Robert F. Zelsman, P.E., director of engineering)

**CONTRACTOR** Fulton Construction Company, Corpus Christi

**CONSULTANTS** Urban Engineering (civil and surveying); Herring Design Group (interior design); HELP International (medical equipment); Brother Steve Erspamer & Brother Tom Suda (chapel interior design); Dearing & Associates (women's health-services program planning)

**PHOTOGRAPHER** R. Greg Hursley, Austin

#### RESOURCES

**Vinyl wall covering:** Bolta Wall; **paint:** Polomyx; **carpet tile:** Mannington; **broadloom:** J&I Industries; **porcelain pavers:** Crossville; **VCT:** Tarkett, Armstrong; **ceilings:** Armstrong; **wall sconces:** Lightolier; **simulated stone:** Forms & Surfaces; **drilled piers:** Large & Sons; **reinforcing steel:** Katy Steel; **masonry:** Acme; **millwork:** Hoffman/Imperial, Mill & Fixtures, Inc., A Joint Venture; **glass:** Safety Glass; **drywall:** KMR Interiors; **toilet partitions:** General Worthing; **kitchen equipment:** SYSCO; **acoustical ceilings:** Coastal Ads; **hard tile:** Versatile; **elevators:**

"Resources" continued on page 64.



# Ahead of the Curve

By Mark Forsyth

*La oficina arquitectónica HKS de Dallas es diseñadora de dos hospitales en el noreste de la nación: El Hospital Mary Washington en Fredericksburg, Virginia y el Hospital Infantil de Newington en Hartford, Connecticut. El primero es una facilidad médica dividida en diferentes áreas de funcionamiento, lo que permite un control eficiente de circulación. El Hospital en Newington utiliza formas geométricas coloridas para llamar atención a los niños y facilitar orientación.*

TWO NEW HOSPITALS, one completed and open in Virginia and the other under construction in Connecticut, represent recent efforts by Dallas-based HKS Inc. to integrate new forms into health-care design.

Mary Washington Hospital opened in 1993 on a plateau above Fredericksburg, Va. The 310-bed regional medical complex, which offers ambulatory care and treatment as well as ancillary support services, gives patients a panoramic view of the historic city to the north and east. In this project, the architect's use of new forms created a flexible medical facility with an approachable image. The numerous components of the hospital were separated physically into individual units and aligned along a public concourse, a design technique that reduces the project's overall scale.

Separating different types of services and clustering related care areas produced a very compact arrangement of spaces. Medically intensive facilities such as radiology and emergency services are grouped as are administrative areas such as record storage and staff rooms. In addition, acute-care

Right: a patient room, set up for delivery of a baby

Below right: automobile courtyard and entry

Facing page: Windows on the curving facade at Mary Washington give patients wide open views of historic Fredericksburg, Va.

Below: lobby atrium



units are kept apart from critical-care units and each is clustered tightly around a nurse work station. This system allows for staff and public circulation to be restricted in certain areas and encouraged in others.

This separation and cluster design also created a great deal of flexibility for future expansion efforts. Based on a 30-foot structural module that operates as a grid overlaying the numerous individual units, the design can be easily expanded both vertically and horizontally. HKS located the departments most likely to require future growth on the exterior to facilitate a less disruptive transition during construction. Also, each room was designed with the ability to convert to an intensive-care unit from a general-care unit, optimizing flexibility in case a patient's health changes or the hospital's needs shift.

Up the Atlantic coast from Mary Washington, Newington Children's Hospital is preparing to open in early 1996 in Hartford, Conn. Offering pediatric care to the Connecticut capital, this nine-level, 290,000-square foot hospital will

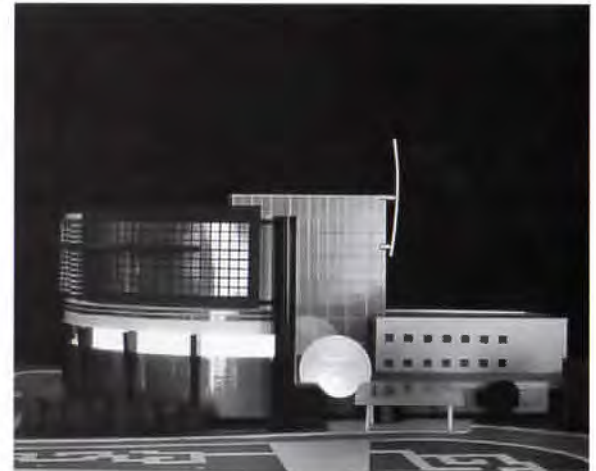
house 97 inpatient beds as well as a large outpatient component. Like the Virginia project, this complex gives patients wide open views, here through large bay windows on a curved facade.

The design of the Newington hospital caters to its young patients. The exterior massing uses oversized geometric shapes including spheres, cubes, and cones in bright, bold colors to create a playful image similar to a child's toybox. The architects have also proposed integrating a drive-in movie screen, for showing cartoons, into the design of the parking garage.

The colors and shapes offer more than intentionally child-like humor. The bright accents help to signal entrances to the facility. In addition, the geometry of the half-cylindrical patient-care tower minimizes the distance from the elevator core to the rooms.

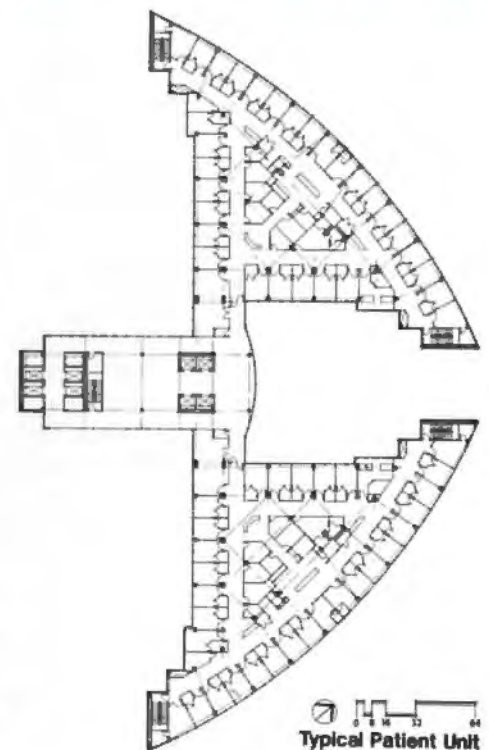
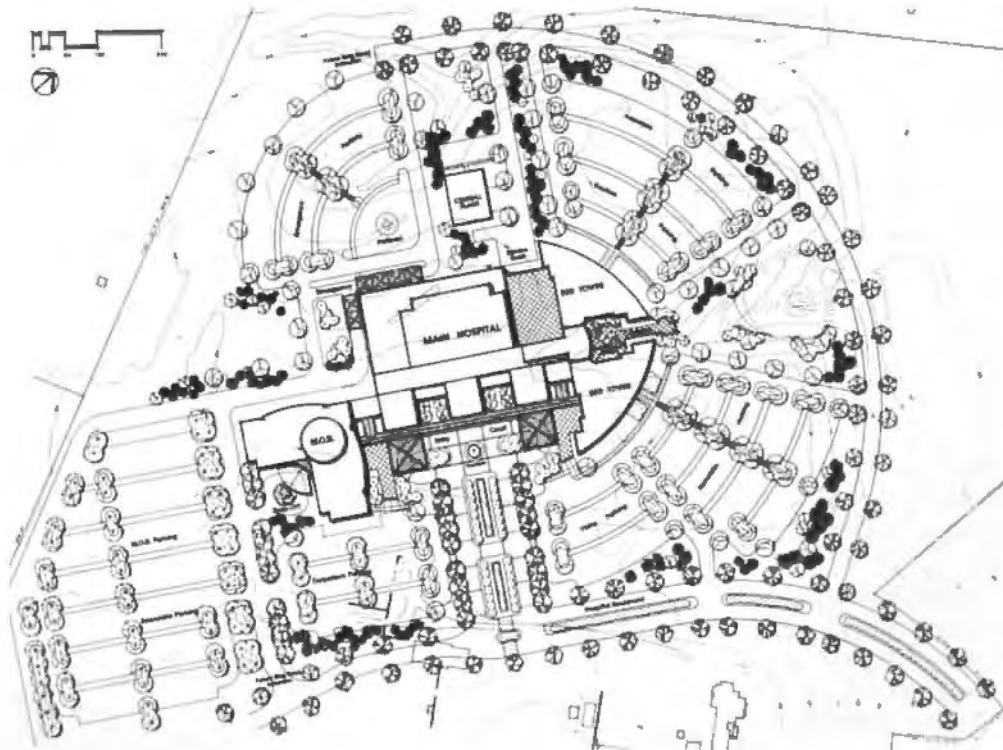
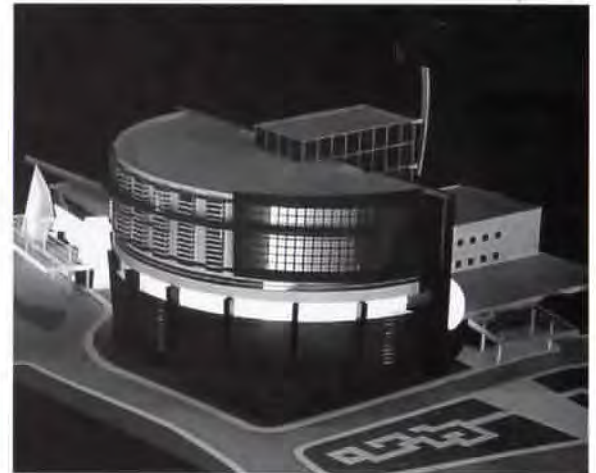
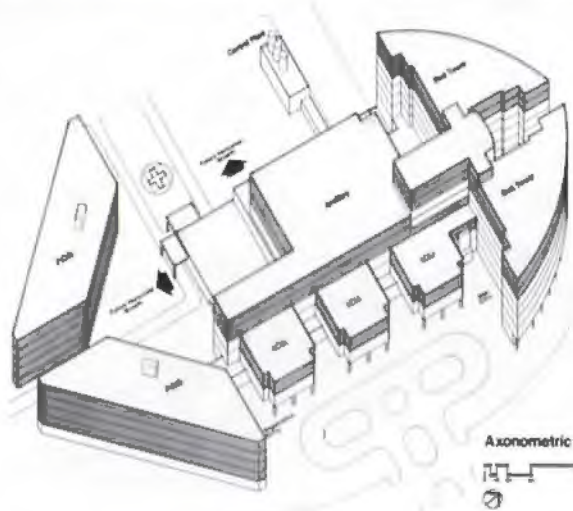
**"We are finding new ways for health-care providers to increase efficiency and reduce costs by creating flexible designs for growth and change."**

**Ralph Hawkins, FAIA**



Above: Open nurse's stations look into clusters of patient rooms.

Mary Washington Hospital provides views of Fredericksburg from a split patient wing; right: axonometric; below: site plan; below right: plan of typical patient wing upper floor





**Resources**

Mary Washington Hospital

**Window curtainwall:**

Kawneer; **brick:** Glenn

Gary; **exterior paving:** Dal-

Tile; **acoustic tile:**

Armstrong; **roofing:**

Carlisle; **silicone:** Dow; **el-**  
**evators:** Dover; **lighting:**  
Beacon

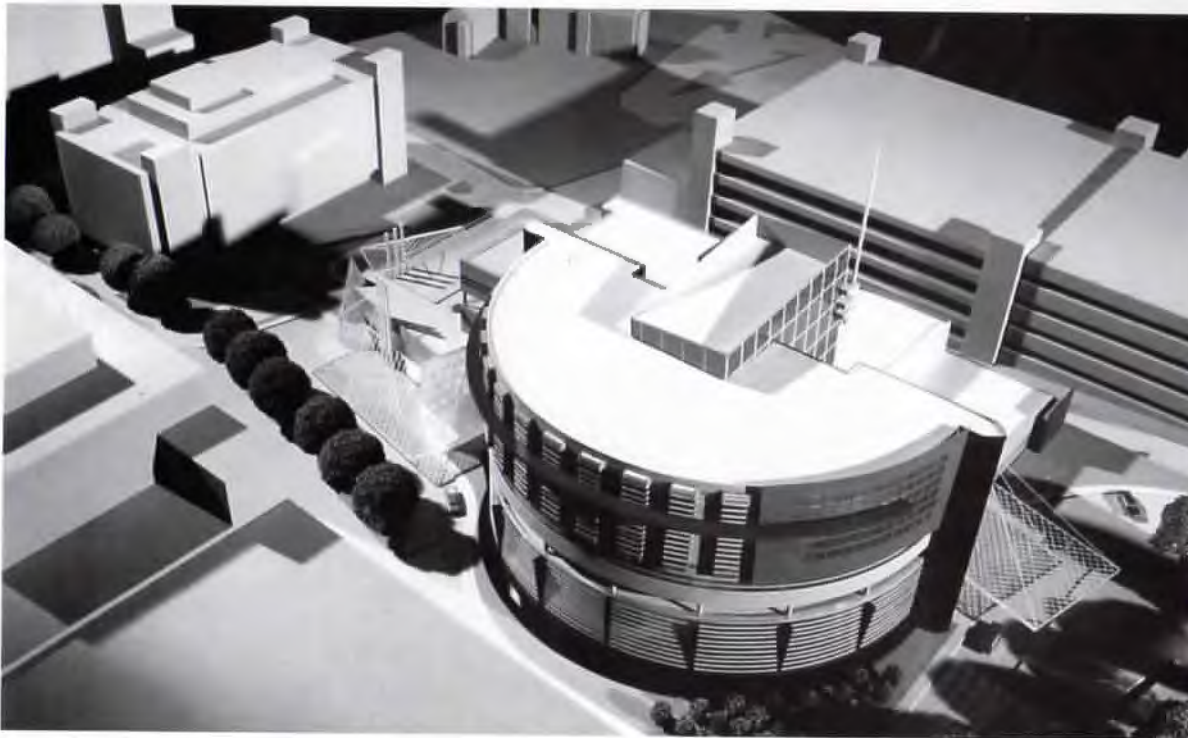
**Resources**

Newington Children's  
Hospital

**Structural steel:** Clues  
Steel; **steel deck:** United  
Steel; **window**  
**curtainwall:** Kawneer;  
**glass:** Viracon; **brick:** Stark  
Ceramics; **glass brick:**  
PPG; **skylights:** Unisky;

**windows:** Kawneer; **doors:**  
Stanley; **overhead doors:**  
Overhead; **acoustic tile:**  
Armstrong; **roofing:**  
Carlisle; **waterproofing:**

"Resources," continued on page 64



With these projects, HKS is giving clients more than just new forms and fancy graphics. The firm is also providing a project-delivery approach that responds to the changing demands of its clients. In both projects, HKS worked with a project manager, an independent consulting firm hired by the client to organize interaction between the architects and the hospitals. This coordination allowed the Dallas-based firm to maximize its work efficiency during site visits.

Efficiency also drove design issues, including the integration of many patient-focused care principles. Rather than moving patients between medical centers or wards within a hospital, these hospitals use flexible nurse-station layouts to bring services directly to the patient. Ralph Hawkins, FAIA, design director for HKS, says, "Health-care providers are re-engineering for increased efficiency, and we are finding new ways to reduce costs by creating flexible designs for growth and change. This flexibility is especially important in light of many rapid changes in the technological equipment used in hospitals." **TA**

**PROJECT** Mary Washington Hospital, Fredericksburg, Va.  
**CLIENT** Mary Washington Hospital (Mr. Ray Pittman, vice principal, new hospital planning)

**ARCHITECT** HKS Inc., Dallas (Ron Skuggs, FAIA, principal-in-charge; Ralph Hawkins, FAIA, design director; Jack Nottingham, project manager; Rex Carpenter, project architect; Gary Baker, construction administrator; Cliff Horsak, project designer)

**CONTRACTOR** Centex-Rodgers Construction Company, Nashville, Tenn.

**CONSULTANTS** HKS (structural); Smith Seckman Reid (mechanical, electrical, and plumbing); The Cox Group (civil and landscape); W.R. Adams Company (construction management)

**PHOTOGRAPHER** Rick Grunbaum

**PROJECT** Newington Children's Hospital, Hartford, Conn.

**CLIENT** Newington Children's Hospital/Connecticut Health Systems, Inc.

**ARCHITECT** HKS Inc., Dallas (Ron Skuggs, FAIA, principal-in-charge; Ralph Hawkins, FAIA, design director; Ron Dennis, pediatric planning; Rex Carpenter, project architect; Gary McCalla, project architect; Dennis Hughes, construction administrator)

**CONTRACTOR** Robbins & Morton, Birmingham, Ala.; Industrial Construction Company, Inc., Newington, Conn.

**CONSULTANTS** HKS (structural); Quorum Health Resources, Inc. (project management); Russell Gibson Van Dohlen (associate architect); Smith Seckman Reid (mechanical, electrical, and plumbing); The Hillier Group and Karlsberger & Associates (interior design); Close Jensen & Miller, P.C. (civil)

**PHOTOGRAPHER** Rick Grunbaum

Newington Children's Hospital, now under construction in Connecticut, will combine playful shapes with bold colors to create efficiently used spaces in a child-friendly environment.

Above and top right: first and second floor plans

Above left and facing page, middle right: aerial perspective looking east

Facing page, top right: elevation view



# Moncrief Cancer Center

By Joel Warren Barna

**Hahnfeld Associates Architects used a brick wall to unify an expanded complex for M.D. Anderson Moncrief Cancer Center in Fort Worth, giving it a stronger identity in a competitive market.**

*El M.D. Anderson Moncrief Cancer Center es una de las facilidades de tratamiento de cancer mas utilizadas en la nacion. Recientemente el complejo se expandió de 28,000 pies cuadrados a 50,000, al juntar su edificio existente con una sinagoga abandonada. Para crear una unidad estética nueva los arquitectos Hahnfeld Asociados usaron una pared ondulada de ladrillos, la cual a su vez aumenta la visibilidad del nuevo complejo.*

EXPANDING what is now called the M.D. Anderson Cancer Center in Fort Worth, Hahnfeld Associates Architects/Planners of Fort Worth has brought a strong new identity to a rapidly growing treatment facility, repositioning it in an increasingly competitive market.

The project, formerly called the Moncrief Radiation Center, is adjacent to All Saints Hospital but serves many hospitals in the area. In recent years, it has become one of the country's busiest radiation-treatment centers, with six linear accelerators, serving up to 200 patients per day. But its growth was piecemeal, leaving insufficient space for staff, visitors, and administration.

Hahnfeld Associates joined some of the existing buildings to an unused synagogue building next door, expanding the complex from 28,000 square feet to 50,000 square feet. To unify these buildings and to give the complex increased scale and visibility on its site, which is some seven feet below street level, the architects built an undulating brick wall. Inside, the architects created expanded waiting areas and treatment rooms, and they added space for a new simulator (a diagnostic tool), for treatment planning, for nurses, for meetings, and for medical records and administration. Particular changes were made in the treatment rooms, which patients visit daily for up to six weeks; "living room" furniture and lighting were used to make the spaces more relaxing.

The project became part of the M.D. Anderson system in December 1994; with this institutional connection complementing its expanded services and increased visibility, the Moncrief Cancer Center is positioned for growth in a competitive market.

TA



Conference room interior (top left) and exterior, facing courtyard (top right)

Center: main entry

Bottom right: first-floor plan



Bottom left: treatment room waiting area, with "living room" furnishings

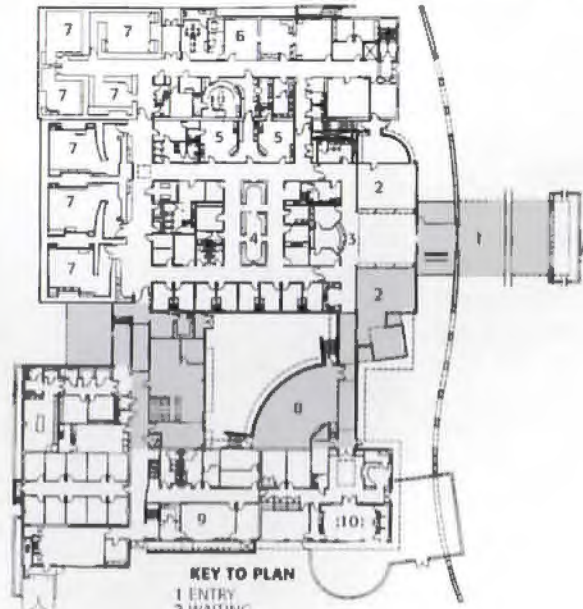
Facing page, top left: A brick wall unifies the complex, giving it greater scale.

Facing page, bottom left: one of six radiation-treatment rooms

Facing page, top right: The main waiting area features a tall clerestory window.

#### RESOURCES

**Steel:** American Steel; **rebar:** Comet Steel; **concrete:** Pioneer; **transparent wall panel:** Kalwall; **brick:** Acme; **storefront composite panels:** Alpolic/Mitsubishi; **metal studs:** Conwed; **windows:** PPG; **skylights:** Plasteco; **storefront doors:** PPG; **automatic sliding doors:** Besam, Kawneer; **wood and laminate doors:** V.T. Industries; **ceiling panels:** Celotex; **brick pavers:** Endicott; **carpet:** Pacific Crest; **VCT:** Tarkett; **quarry tile:** American Clean; **standing-seam roofing:** VicWest; **coal-tar roofing:** Johns Manville; **waterproofing:** Sonneborn, Polyguard, Dow Plastics, Tremco; **insulation:** Johns Manville; **roof drains:** Josam; **column covers:** Plasterglas; **paint:** PPG; **hinges:** Hager;



- KEY TO PLAN**
- 1 ENTRY
  - 2 WAITING
  - 3 RECEPTION
  - 4 NURSES' STATION
  - 5 SIMULATION
  - 6 TREATMENT PLANNING
  - 7 ACCELERATOR
  - 8 CONFERENCE
  - 9 BUSINESS OFFICE
  - 10 BOARD ROOM

**PROJECT** M.D. Anderson Cancer Center, Fort Worth  
**CLIENT** M.D. Anderson Cancer Center  
**ARCHITECT** Hahnfeld Associates, Architects Planners Inc., Fort Worth (Lee Roy Hahnfeld, FALA, principal-in-charge; Michael J. Hoffer, project architect/designer)  
**CONTRACTOR** Linbeck Construction Company, Inc.  
**CONSULTANTS** Carter and Burgess (mechanical and electrical engineering), Metro Structural (structural engineering), Oliver Windbam (landscape architecture), Michelle Blair (lighting design), Crawford Friend, Inc. (audio/visual consulting), Blair Design Group (interior design)  
**PHOTOGRAPHER** Michael Lyon

"Resources" continued on page 64

# Survey

## **A Positive Message** 60

**ARCHITECTURE** Austin architect Milosav Cekic is designing a series of parks commemorating cancer survivors.

## **The Fountainheadache** 60

**BOOKS** A collection of anecdotes about architect-client relationships leads the author of this book to advocate better communication.

## **Academic Intrigue** 62

**BOOKS** A new book describes the history of the group of architectural educators at UT Austin in the 1950s who became known as the Texas Rangers.

## **Keeping a low profile** 63

**PRODUCT DESIGN** Watkins Carter Hamilton Architects of Houston designed a flexible nurse station in conjunction with Herman Miller's medical division.

## **Preserving Graceland?** 63

**PRESERVATION** A recent conference raised the question of how the objects of the last half of the 20th century should be evaluated.

## **Index to Advertisers** 64

## **Products and Information** 65

## **Marketplace** 66

## **Wooden Jewels** 68

**TRAVEL/TREASURES** Architect Julius Gribou describes the wooden churches of his native Poland.

## A Positive Message

**ARCHITECTURE** When Richard Bloch, one of the founders of H&R Block, won a battle against cancer, he decided to spread the message that many people survive the disease—eight million to date in the United States have survived for five years or longer. Bloch decided to fund the construction of cancer survivors parks in 50 cities across the U.S. and Canada. Two have been constructed, the first in Kansas City, Bloch's hometown, and the second in Houston, where he was cured. A third is being built in New Orleans, construction will start in Cleveland and Columbus, Ohio, next month, and plans

are in the works in Dallas; all were designed by architect Milosav Cekic of Austin.

According to Cekic, the Richard and Annette Bloch Cancer Survivor Plazas are



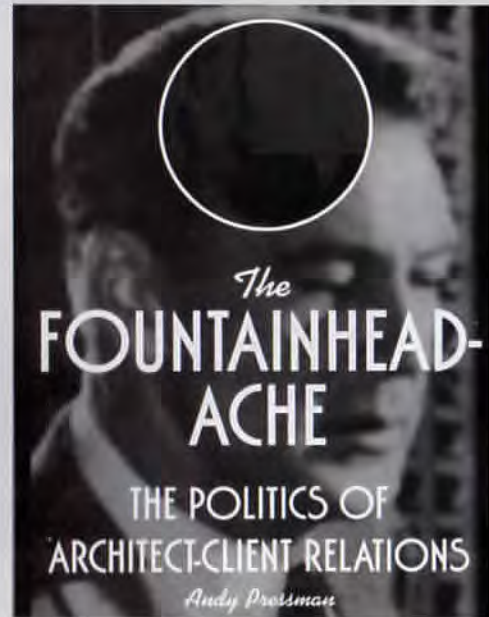
Photographs this page and opposite by Milosav Cekic

### *The Fountainheadache:*

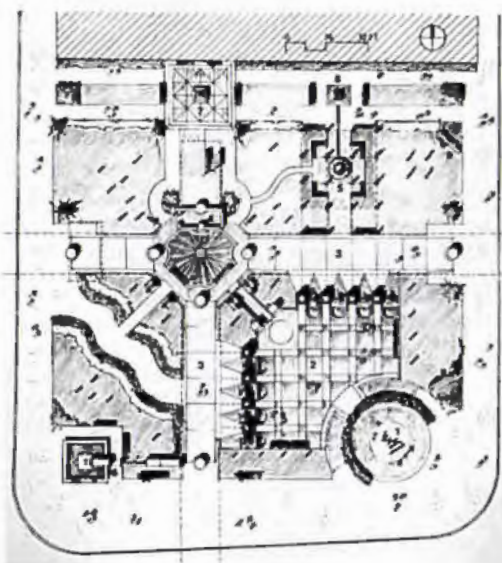
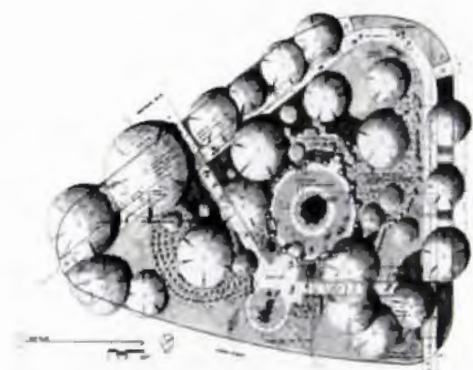
*The Politics of Architect-Client Relations*  
by Andy Pressman  
John Wiley & Sons, Inc., (New York, 1993)  
227 pages, \$29.95 paper

**BOOKS** Service-business professionals all have their own client or patient stories. *The Fountainheadache* is a book about those of architects. It is a compilation of over 25 personal recollections by architects of their dealings with clients. Ten of these stories are told by Pressman, himself an architect, and the rest are contributed by prominent architects including Charles Gwathmey, Gene Kohn, Charles Moore, and Stanley Tigerman. The recollections are organized according to building type—residential, public, corporate, and international—and architect type by gender and race. The book includes client disputes, impasses, and resolutions ranging from being fired from a job after the first presentation to being sent a case of 1936 Chateau Lafite-Rothschild by grateful residential clients.

The title refers to Ayn Rand's 1943 novel *The Fountainhead*, which is still selling at the rate of 100,000 copies per year. Rand's heroic character Howard Roark (played in the 1948 film by Gary Cooper) is perhaps the ultimate



fictional architect, remembered for statements like, "I don't intend to build in order to have clients. I intend to have clients in order to build." *The Fountainheadache* explores the flip side of Roark's all-or-nothing design ethic and self-righteous attitude toward his clients, by presenting the humbling realities of today's architectural practice and examining the erosion of architects' power with their clients.



Tigerman prefaces his three stories by explaining that if he is going to leave a client-relations legacy, "it will be the really good things that happened to me." The other contributors' recollections also share inspiring, although sometimes difficult, experiences in their respective practices, where, in some cases, they overcame seemingly overwhelming odds to get clients to accept and support noteworthy design. To temper the contributors' feel-good material, Pressman, whose practice focuses on much smaller-scale projects, sobers the reader by recounting the humiliation and heartache of dealing with unsophisticated, neophyte residential clients, including some who fired him thinking they didn't need his help—stories that are all too common among small-practice architects.

As Howard Roark says, architects do need clients in order to practice. This book is one of the very few resources available to help architects deal with clients. Andy Pressman offers a broad insight to "the understudied, underdiscussed and underrated" subject of architect-client relations by stressing the need for better communication. **Larry Connolly**

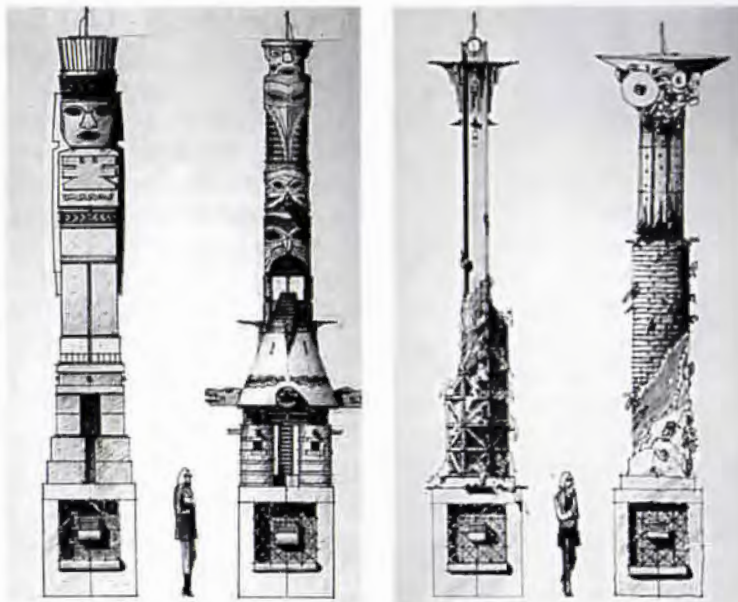
*Architect Larry Connolly is a member of the TSA Publications Committee. He practices in Midland.*

meant to celebrate "the consciousness that heals" and the transformation that occurs when a person is faced with death and wins. Although each park is different, all contain

common elements requested by Bloch: a sculpture by Victor Salmones; a positive-mental-attitude area featuring inspirational messages developed by Bloch and his wife,

Annette; and a computer that displays the names of cancer survivors.

The park in Houston is located on approximately an acre at the tip of Hermann Park. It is centered on a domed gazebo that encloses a brightly lit fountain, which, Cekić says, represents the "burning point of life." The plaza surrounding the gazebo contains the computer and 16 pedestals with plaques embossed with the inspirational messages. Cekić says that



elements of the park's design, particularly the landscaping and the Salmones sculpture—human figures moving through a twisting series of bronze rectangles—evoke another important design motif: the passage.

The Dallas park is to be located downtown, across the street from the Plaza of the Americas, on a site crisscrossed by overhead pedestrian bridges. The bridges were too big to ignore, Cekić says, so they have become part of the design, tied to the park below with a bell tower that arches above them and trellises that reach up to meet them. The trellis columns are to be capped with planters—"living capitals"—while the bases of the columns will be installed with the inspirational plaques.

In New Orleans, the site, in the median of a street near downtown, is long and narrow. The park is to be lined with a double row of fourteen columns, each representing a different historical or geographical place; the ends of the colonnade are terminated with Salmones's sculpture and a globe-shaped fountain. The inspirational plaques are mounted on the bases of the columns, and the top of each column holds a cast bronze bell tuned to play Beethoven's *Ode to Joy*. The computer is housed in a symmetrical, four-sided arch at one end of the park. **SW**

Opposite top: The Houston Cancer Survivors Plaza is centered on a gazebo.

Top left: site plan, Houston

Above left: site plan, Dallas

Above: detail of the ornate metalwork roof of the Houston gazebo

Top: renderings of four of the New Orleans columns (from left): pre-Columbian, North American, modern, and New Orleans

## Academic Intrigue

*The Texas Rangers: Notes from an Architectural Underground*

by Alexander Caragonne

MIT Press (Boston, 1995)

442 pages, 150 illus., \$50 hardcover

**BOOKS** Once upon a time, in a land not so far away, a legend was born. A group of young teachers tried to change the moribund system of architectural education, but their valiant efforts failed and they were cast out to the far corners of academe. In time, these mythic heroes came to be known as the Texas Rangers. Now, for the first time, their story has been told.

Harwell Hamilton Harris was hired in 1951 as the director of the new University of Texas School of Architecture. At age 48, Harris was an internationally known architect, based in Los Angeles. The UT architecture school had just been separated from the College of Engineering and Harris was to develop the program.

Harris hired Bernard Hoesli, a 28-year-old Swiss architect with two years experience in Le Corbusier's office. Along with an infectious energy, Hoesli brought an intense interest in the theoretical basis for an architectural education. Asked by Harris to propose a restructuring of the design studios, Hoesli put his ideas into effect with the September 1953 sophomore studio.

English architect Colin Rowe joined the faculty in January 1954. A pupil of Rudolf Wittkower, at 33 Rowe was a well-known critic. He immediately joined forces with Hoesli to write a new curriculum expanding upon the previous year's changes. In the fall of 1954, other new faculty arrived: John Hejduk from New York and Robert Slutzky and Lee Hirsche, former students of Josef Albers at Yale.

An internal memorandum, dated March 13, 1954, prepared for Harris by Hoesli and Rowe explained the basis for the new curriculum: "1) That the process of design is essentially the criticism of a given situation; 2) That the power of generalization and abstraction (in the student) must be aroused; 3) That the act of selection assumes a commitment to certain principles; 4) That an academic situation should offer an essential knowledge and an essential attitude." A manual was prepared for the fall semester of 1954 to implement the program.

The curriculum focused on architecture as a continuum of space, figure, and field relations; historical precedent; and context of the site. Caragonne lays out both the concept and

complete details of the curriculum, including theory and discussions about what can be taught and what should be taught. The development of these early design studios, including the complete course manual of project requirements, course contents, and examples of student work, is perhaps the most informative part of the book.

Caragonne describes the tenured incumbent faculty, including Goldwin Goldsmith, J. Robert Buffler, Hugh L. McMath, Hugo Leipziger-Pierce, Robert Leon White, and R. Gommel Roessner as "limited in almost all areas of the curriculum. A pragmatic anti-intellectualism, a self-defensive 'artiness' and a native conservatism combined with tenured impregnability virtually assured a resistance to experimentation and innovation."

Barely a year passed before the resistance and political scheming of the old faculty took effect. Harris resigned in mid-1955. "Every

**Caragonne has written one of the most important explications of architectural theory and teaching methodology of our era, making his book far more than an anecdotal history of a brief local episode.**

attempt I have made to improve the curriculum . . . has been actively and consistently resisted and sabotaged by a group of 'coasting incompetents' entrenched in the highest ranks of the school." Hejduk, Slutzky, and Hirsche were terminated in mid-1956 and Rowe resigned in protest at about the same time. Hoesli resigned in mid-1957. Caragonne calls this group the First Texas School. The Second Texas School, made up of replacement faculty, included John Shaw (1955-58), Lee Hodgden (1956-58), and Werner Seligman (1956-58), who supported Hoesli's program during its third and fourth years but who were eventually forced out as well.

H.H. Harris moved to Dallas and returned to practice. Hoesli returned to Switzerland, continuing his teaching career at the ETH Zurich. Hejduk wound up at Cooper Union. After a brief period back in England, Rowe landed at Cornell, to be joined by Seligman,

Hodgden, and Shaw, where, in the early 1960s, the term "Texas Rangers" was first applied to "the extended network of similarly inclined individuals and their spiritual debt to the group of ideas that first emerged in Texas." For over 30 years, Cornell, Cooper Union, and the ETH have formed the "lines of transmission" for the teaching program formulated at Texas. A remarkable percentage of students from these schools, especially Cornell, have pursued teaching, and many have become deans, further extending the life and influence of Bernard Hoesli's search for the process of design.

This could have been a very personal book: After all, Alex Caragonne was at the UT School of Architecture in 1954. But to Caragonne's credit, the story of the Texas School is told thoroughly, accurately, and most important, with precisely the kind of objectivity that was at the heart of the architectural education that the Texas School represented.

Caragonne sets the stage with a short but comprehensive history of both modern architectural theory and the state of architectural education in 1950, a fascinating reading experience that should be required of all students of architecture, architectural educators, and practicing architects. The book includes anecdotes, personal observations, discussions, and the feelings of the central characters, most of whom are still alive and working, making it an extraordinary experience rare in a subject usually treated in an impersonal, academic way, complicated by unintelligible jargon and subjective agendas. With remarkable clarity, the intellectual backgrounds and attitudes of this serendipitous faculty are revealed, with no secrets barred.

Caragonne has written one of the most important explications of architectural theory and teaching methodology of our era, making his book far more than an anecdotal history of a brief local episode. Exceeding his duty, he does nothing less than clearly present the full and rich body of modern architectural theory, then goes on to provide a viable manual for teaching that theory, demonstrating that the lessons of the Texas School are still vital to architectural education today. **Gerald Moorhead, FALA, and Irving Phillips, FALA**

*Gerald Moorhead is a TA contributing editor; Irving Phillips, who was a student at the University of Texas School of Architecture starting in the fall of 1954, is an architect practicing in Houston.*

## Keeping a low profile

**PRODUCT DESIGN** Interior designers at Watkins Carter Hamilton Architects in Houston, in collaboration with Milcare, Inc., have developed a flexible modular nurse station for use in a variety of medical environments.

The stations, initially developed in 1988 by Herman Miller's Milcare division, featured interchangeable drawers and compartments, making them adaptable to a wide variety of medical situations. Louise Nicholson, director of interiors at Watkins Carter Hamilton, said, "We felt that the interior of the stations had the flexibility to adapt to the ever-increasing changes that occur in a nurse's station, to fulfill the requirements of the staff and patients, and to meet ADA requirements. However, for most of our projects, we didn't

feel the stations could meet the needs of the design that we were trying to create."

The new design uses a custom Z-bracket, designed by Milcare consultant David Harris, to attach a variety of panels to the exterior of the stations. These panels offer architects, interior designers, and hospital staffs flexibility in blending the appearance of the stations with the surrounding area of the health-care facility. With interchangeable trim details and countertops in addition to the side panels and custom millwork in various colors, textures, and materials, the entire image of the station can adapt as readily to a children's clinic as to an emergency room.

New hospital projects are already making use of the collaboration's efforts. Memorial



Watkins Carter Hamilton collaborated with Milcare, Inc., to design

a modular nurse station adaptable to a wide range of situations.

Hospital Southwest, a 600-bed facility that opened in Houston last month, will use the Milcare stations. **MF**

## Preserving Graceland?

**PRESERVATION** To the average heritage tourist and the "little old lady in tennis shoes" who is generally identified as the archetypal preservationist, there is no doubt that the Alamo, the San Jacinto battleground, and Galveston's Bishop's Palace are places that need preserving.

However, deciding when things are old enough to deserve such protection, and which things should be included on the list, is often much more difficult. That difficulty was the focus of a conference, "Preserving the Recent Past," held in Chicago this spring. As educator and historian Richard Longstreth noted at the opening session, typical comments are: "I can't see it, I don't understand it, and it doesn't look old to me."

The conference was the first major event to consider the identification, evaluation, and strategic and technical approaches to preserving historical and cultural resources from the second two-thirds of the 20th century. Design innovation from the "recent past" was represented by an ebullient Morris Lapidus, who moved from stage design to architectural tour de force with his first architectural commission, the Fountainbleau Hotel in Miami Beach. From the Chicago architectural scene, one dominated by the development of the skyscraper, came Bertrand Goldberg, FAIA, who spoke of the Marina City complex, and led a personal visit to the complex later in the conference.

Sponsored by the National Park Service and two other government agencies, the Illi-

nois state historic-preservation agency, and three professional groups, and with cooperation from no fewer than 17 other organizations, the three-day event drew some 800 people to the Palmer House hotel inside Chicago's famed Loop. The location provided a working demonstration as attendees were constrained in their traverses of the historic hotel's grand lobby while restoration of the splendid ceiling paintings was in progress.

The conference's "resource evaluation" track ran from the whimsy of hot-dog stands to the

### Can we really get serious about "preserving" Levittown and '50s-era toasters with the same zeal we had for Williamsburg and the mills of Lowell, Mass.?

concrete unreality of the Minuteman II rocket complex, and questioned the significance of everything from Texas gas stations to Waikiki. The central question was: Could we really get serious about "preserving" Levittown and toasters from the 1950s with the same zeal given to Williamsburg and the mills of Lowell, Mass.? The conference concluded in the affirmative, and stressed that, in a society where change is not only the single verity, but is happening at an unprecedented rate, we had best identify prototypical icons and artifacts before they disappear completely—and that may include both the avocado-green refrigerator and Graceland.

Techniques for preservation were covered in two diverse tracks, one focusing on strategies and policies, the other on the mysteries of building products that do not normally gain attention in the architecture schools or AIA training sessions. In the former category, the end of the Cold War and the closing of military bases seemed to generate the most attention. The future of the historic resources represented by the Department of Defense, which controls 250,000 structures and 25 million acres of land, was discussed in terms of the Presidio in San Francisco and the legacies of Armageddon from nuclear test sites to missile silos. Interpretation of history is never easy, as the recent Smithsonian controversy about representation of the nuclear bombing of Japan revealed, and is made more difficult when the history occurs within living memory. A session on the Civil Defense program of the '40s and '50s drew laughter from younger members of an audience as they watched propaganda that showed how to lower the brim of a fedora to avoid damage from a nuclear flash and how to remove radiation contamination from bananas by peeling them. For older participants this attempt to domesticate the unthinkable drew a more sober response.

Keeping a sense of humor about the recent past may be one part of ensuring that the icons of that past endure, but, as this conference suggested, a sense of purpose is also called for. **David Woodcock, FAIA**

David Woodcock is a TA contributing editor and a professor of architecture at Texas A&M.

# Resources

## Jesse H. Jones Rotary House International continued from p. 49

carved chairs: Designer Custom Resource; coffee table: Henredon; carpet: Aston Mills; wallcovering: Carnegie. Dining room—piano: Petrol; carpet: Aston Mills, Stratton, and Sun-craft Mills; wall sconces: Lightolier; wall covering: Silk Dynasty; sheer draperies: Ametex; chairs, tables, and banquettes: Shelby-Williams; texture wall coating: Duroplex. Elevator lobby—benches: William Switzer; planters: Peck; plant stands: Stoneyard; round table: IPF; wall sconce torchers: M&M; fabric wall material: Stroheim & Romann; stone floor: Acti-trading and Stone Marketing. Garden Lobby—streetlights: Western; tree planters: Stoneyard; loveseat and coffee table: Henry Link; desk and chair: IPF; iron console: Peck; stone floor: Acti-trading and Stone Marketing. Guest suites—sofa: Shelby-Williams; recliner: Creative Setting; end tables: Shelby-Williams; table lamps: Coronet; carpet: Suncraft Mills; wallcovering: Arton; artwork: Weller Cwalinski

## Spohn Hospital South and Health Plaza continued from p. 53

Dover; fire extinguishers: C.C. Builders; form work: CECO; finish hardware: C.C. Hardware; lath and plaster: Hamilton Plaster; grounding loop: N.R. Johnston; miscellaneous steel: Western Steel; expansion joint assemblies: MM Systems; hollow metal doors: Pearlard; metal louvers: Tex-Air; rails and corners: C/S Group; pneumatic tubing: Translogic; unistrut: Newport; won-door: Cowser; coiling counter doors: Coastal Door; metal lockers: General Specialties; dock bumpers: T.H. Willis; radiation protection: Lone Star Lead; flagpole: EMC; aluminum entrance mat: T.H. Willis; black-out shades: Capital Blind; folding partition: Anco, Coastal A.D.S.; portable stage: Stage Right; folding wall desk: Buddy Budget; wood doors: V.T. Industries; caulking and sealants: American Waterproofing; mini-blinds: Trend House

## Newington Children's Hospital continued from p. 57

Dow Corning; silicone: Sonneborne; insulation: USG, Owens Corning; gypsum: Gold Bond; metal studs: Marino/Wave; move-able partitions: Won Door, Hufcor; paint: Glidden; hinges: McKinney; locksets: Corbin/Russwin; panic exits: Von Duprin;

kitchen equipment: May; lockers: Republic; casework: Universal; elevators: United Technologies; tubs, waterclosets, sinks: American Standard; plumbing fittings: Symmons, T&S Brass; toilet partitions: Met PAR; wash-room accessories: McKinney, Parker; boiler: Cleaver Brooks; AHU: M&I; chiller: Carrier; cooling tower: Marley; environmental control system: Johnson; fan coil units: Trane

## M.D. Anderson Moncrief Cancer Center continued from p. 59

locksets: Corbin/Russwin; door closers: Norton; panic exit: Von Duprin; overhead stops: Rixson Firemark; nurse call system: Lone Star Communications; PA system: Rauland; security access/paging system: General Sound, Ademco; lockers: Holman; CRT mounts: H. Wilson; signage: ASI; X-ray view boxes: S&S; tackboards: Claridge; revolving door: Consolidated International; vinyl wallcovering: Kuroseal, RJF; elevator: Esco; interior lighting: Edison Price, Daybrite/Benjamin, Neoray, Capri; exterior lighting: Emco, Bronzelite; electric distribution: Square "D", Lutron; tubs, lavatories, water closets, urinals: Crane; faucets: T&S Brassworks, Speakman; flush valves: Sloan; toilet stalls: Global; bathroom accessories: Bobrick; water fountains: Elkay; sprinklers: Grinnell; HVAC: Trane; entry rugs: Merit Carpet; work stations: Teknion; chairs: HON; files: Spacesavers; custom furniture: Rezinkoff; seating: Burnhardt; blinds: Louver Drape; black out blinds: Vimco; drapery hardware: Somfu; acoustic panels: Conwed

## Richard and Annette Bloch Cancer Survivor Plazas

continued from p. 61

**PROJECT** *Houston Cancer Survivor Plaza*  
**CONTRACTOR** *Mesa Southwest Construction, Houston*  
**ARTISANS** *Jim Thomas, Thomas Studio, Jonestown (metal and bronze); Nick Brumder, Brumder Studio, Georgetown (metal work); Materials Marketing Corporation, San Antonio (stone)*

**PROJECT** *New Orleans Cancer Survivor Plaza*  
**CONTRACTOR** *Gootee Construction, New Orleans, La.*  
**ARTISANS** *John Zeringue, Zeringue Studio, New Orleans (metal work); Brian Borello, New Orleans (column design and execution, mosaic design, children's workshops); Phillippe Klinefelter, Austin (column design and execution)*

# Index to Advertisers

Page	Advertiser	Circle No.
2, 13	Acme Brick	16
29	AIA Trust	14
25	Alenco	129
34	AMICO	36
12	Association Administrators and Consultants	11
8	Bilco Brick	41
66	Frank Clements Associates	44
67	CCSW Graphics	111
29, 38	Cold Spring Granite	26
36, 41	Devoe & Reynolds	133
66	Drive-By Plotting	76
67	Early Texas	225
10	Entergy	52
66	Jack Evans & Associates	54
3	Fuller Dyal & Stamper	1
67	Glass Block Shop	104
66	Haynes Whaley Associates	40
34	Hohmann & Barnard	90
23, 42	James Hardie Building Products	47
31, 38	Jewell Concrete Products	7
40	Kelly-Moore Paint Company	118
70	LIFETILE	15
9	Marvin Windows	4
11	Masonry & Glass Systems	10
6	Masonry Institute	3
39, 41	MaxiTile	42
23	Miller Blueprint	13
8	Walter P. Moore and Associates	127
40	Mortar Net	91
25	OMC Industries	22
66	Pelton Marsh Kinsella	81
23, 29	Petersen Aluminum	83
23	Professional Lines Underwriting Specialists	12
66	Randoff and Associates	200
67	Schacht Lighting	234
34, 40	Secure, Inc.	34
27	Southern Building Code Congress Int'l.	29
69	Southwestern Brick Council	49
67	Stairways, Inc.	39
37	SteelPlex Detention Facilities	21
25	Sundek	123
34, 40	Texas Clay Products	71
22	Texas Gas Utilities	55
67	Texas Kiln Products	106
35, 40	VicWest Steel	128
66	What Its Worth	87
66	York Metal Fabricators	72



## NEW PRODUCTS AND INFORMATION

Offering an integral shampoo ledge, a slip-resistant floor, and an acrylic grab bar, the Tribute three-piece tub and shower is the latest product from **Universal-Rundle**. This unit features the company's ultra-durable, high-gloss URacryl™ acrylic finish and is available in numerous colors.



Circle 165 on reader inquiry card

**Aperture Technologies** has released Aperture Visual Information Manager Version 5.0 for the Macintosh. The program integrates a drawing system with a relational database to help users organize information by building visual information systems that address complex problems, from documenting a restoration project to facilities management.

Circle 166 on reader inquiry card

The Fire Stop System from **United States Gypsum** is an economical fire stop that blocks smoke, flame, and water from passing through electrical, plumbing, and other penetrations in floors and walls. Fifteen different UL-classified through-penetration systems are available, as well as four designed especially for wall to fluted-steel-deck intersections.



Circle 167 on reader inquiry card



The Square One, a wristwatch designed by architect Michael Graves, has been introduced by Projects, a division of **The Markuse Corporation**.

The watch, which is an updated version of a round style designed by Graves in 1993, is made of aluminum and uses a sapphire crystal. The new style is available in six versions, including one that features a stainless steel wrist band.

Circle 168 on reader inquiry card

**Ironsmith** has announced a new line of matching planters and trash receptacles that offer the durability of welded steel cages and steel or high-density plastic liners. The receptacles are available with an optional pilfer-proof cast-aluminum lid.

Circle 169 on reader inquiry card



Ten new colors have been added by **Wilsonart** to its Gibraltar® Solid Surfacing line. The new colors include Beige Mirage,

Vicuna, Alabaster Mirage, and Platinum Mirage, addressing the latest design trend toward an increased use of earth tones.

Circle 170 on reader inquiry card

**BeamGrid**, a large-scale, open-cell ceiling system, uses interlocking U-shaped beams to form a continuous plane and to allow for full plenum access from any point in the ceiling. This innovation from

**Interfinish** is complemented by perimeter moldings available in a wide selection of baked enamel finishes and custom colors.

Circle 171 on reader inquiry card



**Folger Adam Company** had announced the release of its Series 600 electric strikes. These new strikes provide remote electrical control of a swinging door, and are constructed to fit narrow 1-3/4" doors. Fail-safe and non fail-safe models are available.

Circle 172 on reader inquiry card

## Roofing Materials

**Alcoa Building Products** has introduced a new series of aluminum roofing products to its Country Cedar line. The Manor Estate Series provides the same durability as the original collection but uses a two-tone finish.

Circle 173 on reader inquiry card



Providing architects with more variety, **Stevens Raafing Systems** now offers its Hi-Tuff/EP™ line of

heat-welded rubber roofing systems in gray as well as black and white. Hi-Tuff/EP is has a UL Class-A fire rating and has passed wind-uplift and fire-resistance tests.

Circle 174 on reader inquiry card

**MaxiTile** has introduced a new roofing product that offers the look of wood shingles in a durable fiber-reinforced concrete material. Maxi-Shake is fire-resistant, durable, and lightweight—only 3.8 pounds per square foot.

Circle 175 on reader inquiry card



**Celadon™ Ceramic Slate™**, a fired clay, interlocking ceramic roofing product formed to look like a thick slate, is the latest release from **CertainTeed**. At 580 pounds per square, Ceramic Slate is lighter than traditional hard-roofing materials, but its rib design give it comparable strength.

Circle 176 on reader inquiry card

M



**Frank Clements Associates, Inc.**

Foodservice • Designers • Planners

**Chris Clements**

10850 Richmond Ave., Suite 260  
Houston, Texas 77042  
(713) 784-3212

Circle 44 on the reader inquiry card

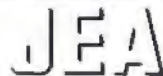
**DRIVE-BY PLOTTING**  
Richardson (214) 907-1566  
Texas



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

Circle 76 on the reader inquiry card

JACK B. EVANS, P.E.  
President



**JACK EVANS & ASSOC., INC.**

ENGINEERED VIBRATION ACOUSTIC & NOISE SOLUTIONS

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

FAX (512) 371-0825  
(512) 371-0800

Circle 54 on the reader inquiry card

**HAYNES WHALEY ASSOCIATES, INC.**  
Structural Engineering

2600 Citadel Plaza Drive  
Concourse Level  
Houston, Texas 77008

Telephone: 713/868-1591  
FAX: 713/868-0046

Circle 40 on the reader inquiry card

**Randorff and Associates  
Incorporated**

ACOUSTICAL ENGINEERING • PLANNING • TESTING  
AUDIO-VISUAL SYSTEM DESIGN • SOUND SYSTEM DESIGN

JACK E. RANDORFF, Ph.D., P.E.

P.O. BOX 270630  
HOUSTON, TEXAS 77277-0630  
TWO GREENWAY PLAZA  
SUITE 620  
713 965-2939  
FAX 713 965-2938

Circle 200 on the reader inquiry card

**WHAT ITS WORTH**

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



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

Also Louisiana Virgin Sinker Cypress

**TEXAS HEART PINE FLOORING**

Circle 87 on the reader inquiry card



DAVID C. YORK

*York Metal Fabricators, Inc.*

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

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

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

*Award-winning  
fabricator for  
award-winning  
projects*

Circle 72 on the reader inquiry card

**PMK Pelton Marsh Kinsella**

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

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

7960 Elmbrook Drive Suite 100 Dallas, Texas 75247  
(800) 229-7444 (214) 688-7444 Fax: (214) 951-7408

Circle 81 on the reader inquiry card

**Uncommon Beauty and Character,  
Reliable Strength and Performance**



Texas Kiln Products Inc. produces flooring, molding and lumber from a diverse collection of unique Native Texas Woods. We produce the richly colored, Native Texas Mesquite, featuring extreme hardness and dimensional stability. We offer two distinct and consistent Native Texas Pecan varieties: White Heart Pecan and Texas Red Pecan, with unmatched True Native Pecan color and figure. Many other varieties are available. Get strength and beauty, direct from our Custom Mill located in the heart of the Lost Pines in Central Texas.

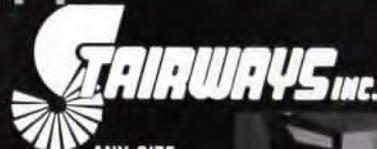
**Native Texas Woods**



**Texas Kiln Products**  
Call David Miller today:  
**(800) 825-9158**



Circle 106 on the reader inquiry card



ANY SIZE  
STEEL • ALUMINUM  
WOOD • BRASS  
STAINLESS

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

Stock for  
Fast Shipping  
Free Brochure

Toll Free  
1-800-231-0793

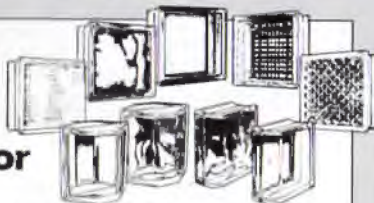
Fax 1-713-680-2571



4166 Pinemont  
Houston, Tx 77018

Circle 39 on the reader inquiry card

PITTSBURGH CORNING  
**PC GLASSBLOCK**  
PRODUCTS



**Master Distributor**

**Wholesale and Contractor Sales  
of PC GlassBlock and Accessories**

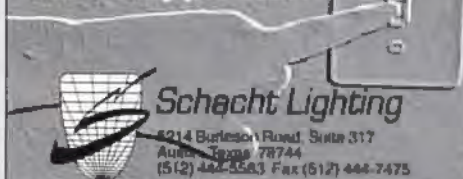
**The Glass Block Shop**

Dallas (214) 243-7343 (800) 777-2107 Fax (214) 243-3666  
San Antonio (800) 786-4884 (210) 590-4807



Circle 104 on the reader inquiry card

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



**Schacht Lighting**

4214 Bugleson Road, Suite 317  
Austin, Texas 78744  
(512) 447-5583 Fax (512) 444-7475

Present Installations:  
Pepsi Cola  
Safeway Supermarkets  
City of Phoenix  
Riesch  
Tempe ISD  
Los Angeles ISD  
Department of Defense  
R. R. Donnelley  
and numerous more

**Call 800-256-7096 for Free Information!**

Circle 234 on the reader inquiry card

**ARCHITECT**



Career opportunity for a registered architect with a strong working knowledge of Auto-Cad 12 with good graphic skills. Must have health care experience. Previous assisted-living or nursing home experience a plus. Will work on all phases of project work from pre-schematics through construction administration. Good interpersonal and supervisory skills a must.

For immediate consideration, please mail or fax resume with salary requirements to:

**Anita C. Trudeau**  
3040 Post Oak Blvd., Suite 222  
Houston, Texas 77056  
1-800-580-6285  
FAX (713) 621-4417

Circle 53 on the reader inquiry card

ADA SIGNS

**VISITOUCH®**

with DuraDot Braille for the visually impaired

Call or write for our ADA signage catalog.

**CCSW**

ARCHITECTURAL GRAPHICS AND SIGNING

P.O. Box 2189 • 801 N. Chaparral • Corpus Christi, TX 78403  
(512) 884-4801 • 1-800-322-4515 • FAX: (512) 884-1038

A Division of Corpus Christi Stamp Works, Inc.

Circle 111 on the reader inquiry card



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

**(512) 243-2702**

10209 FM 812 Austin, Tx. 78719

Circle 225 on the reader inquiry card

## Wooden Jewels

DURING A RECENT TRIP to Poland, while re-tracing my childhood footsteps through the delicate spring greenery, I was overwhelmed by the quantity and quality of the Polish wooden churches. Sometimes, time and distance can heighten emotional response and awareness, which may account for some of my excitement. However, what made my rediscoveries especially significant was the chance to enrich 30-year-old memories with my current knowledge and architectural training, thus closing one of the circles in my professional and personal life.

The greatest number of wooden churches have been preserved in Southern Poland. They



are inseparable components of the cultural landscape, merging with both the natural surroundings and an environment that has been shaped by human hands for hundreds of years.

These churches are arresting, with their aesthetic form and picturesque composition of timber: solid framing walls erected with imposing larch, fir, or pine members and clad with shingles that softly follow the often inventive forms of the roofs, lean-to sheds, and turrets. As with all great architecture, the forms of these cultural monuments derive from a consistent and logical relationship of function and construction methods. The wooden churches also reflect their contemporary architectural styles. However, the substance of the materials, tradition, and the unique *genius loci* give each of the churches its shape and character as well as a strong individual identity.

The oldest preserved wooden churches were constructed in the mid-15th century, when gothic, then the prevailing style, exerted an influence on the shaping of the space and enclosure of these churches. The gothic construction was characterized by elaborate connections between wooden wall, roof trusses, and ceiling, constituting a framework of high technological quality and durability.



Above left: Church of the Holy Cross, Chabowka, built in the late 18th century

Above: Parish church of the Holy Virgin, Cracow/Wola Justowska, early 16th century

The gothic constructional arrangement continued evolving in Southern Poland and survived in the wooden architecture of that region until the 17th century. The style of church construction slowly transformed, incorporating neoclassical details from later time periods, particularly in the shape of portals and windows and the cross-sections of beams and moldings. Few Renaissance-style wooden churches were constructed and not until the arrival of baroque in the second half of the 17th century did Polish churches reflect a major change in design concept. The multifarious and sumptuous baroque style was

Above: The wooden parish church of St. Michael the Archangel in Debno was built in the second half of the 15th century; the tower was added in 1601 or 1607.

adopted in wooden-church building and became the dominant force until the 19th century. These churches utilize forms found elsewhere in brick architecture; they transpose the details of baroque architecture into a vernacular setting.

Despite an unfavorable political and economic situation, Poland in the 18th century experienced a period of brilliant cultural development. Wooden architecture of the period displayed a multiplicity of forms and an increasingly picturesque character. Apart from the parish churches, many of which have been destroyed, the majority of other sites from this period, such as pilgrimage and votive churches, chapels, and small ancillary structures, have been preserved.

The 19th century witnessed a decline in wooden architecture; tragically, many older buildings were destroyed and replaced by brick structures. Not until the beginning of the 20th century were attempts made to build new wooden churches as examples of national and regional architecture.

Poland's unique wooden churches have been disappearing, destroyed by time, the misconceived urges of modernity, and carelessness. Recently, however, all wooden sacral architecture was given legal protection, ensuring the future of these irreplaceable jewels of Polish architecture, art, and culture. *Julius Gribou*

*Julius Gribou is head of the Department of Architecture at Texas A&M University.*

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



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

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

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

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

1 - 8 0 0 - 7 3 3 - 1 8 1 3

S P O N S O R E D B Y T H E S O U T H W E S T E R N B R I C K C O U N C I L

# BRICK

ALL IT'S STACKED UP TO BE

Circle 49 on the reader inquiry card

# When It's the Dream of a Lifetime, Protect It for a Lifetime.



A custom home conjures up an image of individual spirit. It's borne of someone's imagination, capturing a unique, personal taste in everything from the dining room to the driveway.

The dream of a lifetime – but vulnerable to the potential nightmare of the elements.

Like a torrent of hailstones, or ruinous windblown embers from an area fire.

That's when Lifetile concrete roof tiles really go to work. They're made to cope with the elements, like hail and fire that can be disastrous to wood shake or various asphalt shingle materials.

And through it all, they add an elegant warmth to the home's personality.

So call us at 1-800-LIFETILE for more information on the best homeowner value for roofing.

 **LIFETILE**<sup>®</sup>  
*The Concrete Roof Tile for Beauty, Protection and Longevity*

RIALTO, CALIFORNIA STOCKTON, CALIFORNIA DENVER, COLORADO CASA GRANDE, ARIZONA KATY, TEXAS LAKE WALES, FLORIDA

Circle 15 on the reader inquiry card

A BORAL COMPANY