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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
Morris Architects, Houston 46

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

Mary Washington Hospital, Fredericksburg, Virginia and Newington Children’s Hospital, Newington, Connecticut
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TEXAS ARCHITECT

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Julius Gribou on wooden churches in Poland
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.

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Circle 3 on the reader inquiry card
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 "TSAlink," 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 Texas 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 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, Bob Field, and others—along with TSA executives David 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

Editor's Note
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Circle 127 on the reader inquiry card
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 uncustomary 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 uncustomary 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; 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.

Circle 52 on the reader inquiry card
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, "Archifilms: 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 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 club 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

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.

Hymas Residence
Fallbrook, California

Circle 10 on the reader inquiry card
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
San ANtonio

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-
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.
News

Border Synergy

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

Houston winners named

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

Of Note

Calendar

Rewarding design

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

Back on Track

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

Border Synergy

GUERRERO VIEJO, TAMALIPAS The Mexican town of Guerrero Viejo, founded on the south bank of the Rio Grande 425 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 1570 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.

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 "Houston," continued on page 24

Above: 111 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.

Photographs left and opposite by Richard Perry, FAIA,

Don Bradley.
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.

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 7/11, 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
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 each 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. Projects must be submitted in the name of the firm that executed the commission. If that firm has dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the original firm. Projects 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 in 1965 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 Son McEwen, Duncanville, 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 Architecture, 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

<table>
<thead>
<tr>
<th>Owner</th>
<th>Architect (firm name, members)</th>
<th>Consultants (mechanical, structural, MEP, etc.)</th>
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<td>Architect (firm name, members)</td>
<td>Consultant (mechanical, structural, MEP, etc.)</td>
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</tbody>
</table>

Title/Position

Instructor's Name

Mail Address

City/State/Zip

Telephone

Fax

TSAE Registration Number

Photographer

Competition entry deadline: July 21, 1995. Use photocopies of this form if necessary.
41st Annual TSA Design Awards
Call for Entries

(RETURN OF ENTRIES)
Entries from firms in large cities will be returned to the local AIA chapter office and held for pickup. 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-slit 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 adaptive-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.
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.

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

Name:
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Firm/School:
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Business Address:
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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 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 Anastas/Associates, Inc.

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 $5,000, 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). Mexican Arte, 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
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“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 Natalie 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 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

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 1995 (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. Other award winners were Northern Trust Bank (center right); a private residence (above). The Albert Thomas Convention Center, vacant since 1988, is being redeveloped into a multi-venue downtown entertainment complex by a Baltimore company.

Four of the award winners were BMC Software, Inc., (top left); Jaral (top right); the Unitarian Fellowship of Houston (above); Balinskas House (center).
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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 multi-million-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 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 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 immunity 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.
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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 two products are equal? 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 two products are equal?

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?

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 submitted 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 delineate 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., FCIS

Weldon Nash, Jr., a former president of the Construction Specifications Institute, is a principal at HPJ Architects in Dallas.
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Circle 85 on the reader inquiry card
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.

Resources


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)
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– Jim Wiginton, Wiginton Fawcett Hooker Jeffry - Architects, Dallas

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Circle 7 on the reader inquiry card
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 “lookout 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.

Resources


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, Oney (structural engineering); LTS, Inc., Dallas (electrical engineering); Ron German, P.E., Dallas (mechanical engineering)
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

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)
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Henderson County Justice Center, Athens

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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 Falick/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 re-adjusting 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 space 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 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 level 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?
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 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 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
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 cómo 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 twobedroom 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 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 component—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.
RESOURCES

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.H. Paterson
CONSULTANTS: Walter P. Moore & Associates, Houston (structural and civil engineering); Burns, DeLatt & McCoy, Inc., Houston (mechanical and electrical engineering); Mulbauer/McClary Associates (food service consulting); Randoff & Associates (acoustical design); The SWA Group (landscape architecture)
PHOTOGRAPHER: Aker/Ziegler Photography, Houston

Meeting room—bress lamps: Rembrandt; green lamps: Tom Thumb; sela: Hickory Craft; solid and

*Resources* continued on page 64
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.

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
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.
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 Southertland 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.

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

**CLIENT** Incarnate Word Health Services System

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

**CONTRACTOR** Fulton Construction Company, Corpus Christi

**CONSULTANTS** Urban Engineering (civil and surveying); Herzog Design Group (interior design); HELP International (medical equipment); Brother Steve Esparza & Brother Tony Sula (chapel interior design); Dearing & Associates (women’s health-services program planning)

**PHOTOGRAPHER** R. Greg Hursley, Austin
Ahead of the Curve

By Mark Forsyth

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
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 healthcare 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.
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.”

**Resources**
- Mary Washington Hospital
- Window curtainwall: Kawneer; brick: Glenn Gary; exterior paving: Dal-Tile; acoustic tile: Armstrong; roofing:
- Resources: Newington Children’s Hospital
- Structural steel: Gues 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
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.

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.
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 Olean; 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;
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

The Fountainheadache: The Politics of Architect-Client Relations
by Andy Pressman
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.
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 Salrones, 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, Cekic 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. Cekic says that elements of the park’s design, particularly the landscaping and the Salmons 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, Cekic 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 Salmons’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.
SURVEY

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 Butcher, Hugh L. McMath, Hugo Leipziger-Pierce, Robert Leon White, and R. Gomel Roessner as "limited in almost all areas of the curriculum. A pragmatic anti-intellectualism, a self-defense 'arenas' 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 explicans 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 explicans 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, FAIA, and Irving Phillips, FAIA

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 Preservation

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 Illinois 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 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 '50s-era toasters with the same zeal we had for 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.

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.?

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 35 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 cov-
ering: Silk Dynasty; sheer draperies: Armetex;
chairs, tables, and banquettes: Shelby-Willi-
ams; texture wall coating: Duroplex. Elevator
lobby—benches: William Switzer; planters:
Peck; plant stands: Stoneway, round table:
IPF; wall sconce torchers: M&M; fabric wall
material: Stoehrm & Romann; stone floor:
Acti-trading and Stone Marketing. Garden
Lobby—streetlights: Western; tree planters:
Stoneyard; love seat 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; bath and plaster: Hamilton Plaster-
ner; grounding loop: N.R. Johnston; miscella-
neous steel: Western Steel; expansion joint as-
semblies: MM Systems; hollow metal doors:
Pearland; metal louvers: Tex-Air; rails and cor-
ners: C/S Group; pneumatic tubing:
Transol; unistrut: Newport; won-door:
Cowert; coiling counter doors: Coastal Door;
metal lockers: General Specialties; dock
bumpers: T.H. Willis; radiation protection:
Lone Star Lead; flagpole: EMC; aluminum en-
trance 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; insula-
tion: USG, Owens Corning; gypsum: Gold
Bond; metal studs: Maringo/Wave; move-
able partitions: Won Door, Hufcor; paint:
Giddlen; hinges: McKinney; locksets:
Corbin/Russwin; panic exits: Von Duprin;
kitchen equipment: May; lockers: Republic;
casework: Universal; elevators: United Tech-
ologies; tubs, waterclosets, sinks: Ameri-
Can 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 con-
tral 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
stairs: 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; track boards: Clardige; re-
volving door: Consolidated International; vi-
vinyl wallcovering: Kurosael, RIF; elevator:
Esco; interior lighting: Edison Price,
Daybrite/Benjamin, Neoray, Capri; exterior
lighting: Emco, Bronzelite; electric distribu-
tion: 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 Car-
pet; work stations: Teknon; 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, Janestown
(metal and bronze); Nick Brunner, Brunner Studio,
George town (metal work); Materials Marketing
Corporation, San Antonio (stone)
PROJECT New Orleans Cancer Survivor Plaza
CONTRACTOR Gouter Construction, New Orleans, La.
ARTISANS John Zerline, Zerline Stud, New Or-
leans (metal work); Brian Borillo, New Orleans
(column design and execution, mosaic design, children's
workshops); Philippe Klinefelter, Austin (column de-
sign and execution)

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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

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.

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 169 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

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

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
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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.

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Texas Architect 5/6 1995 67
Wooden Jewels

DURING A RECENT TRIP to Poland, while retracing 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.

The gothic constructive 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 multiform and sumptuous baroque style was 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. 

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

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