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**Bushwhackers**

Through the good offices of Councilwoman Christin Hartung, the city of Houston recently adopted a Percent for Trees program to provide landscaping for all city-funded construction projects. Even so, no tree is safe from the Houston chainsaw massacre until the city reroutes its terminally unCiteley overhead utility lines.



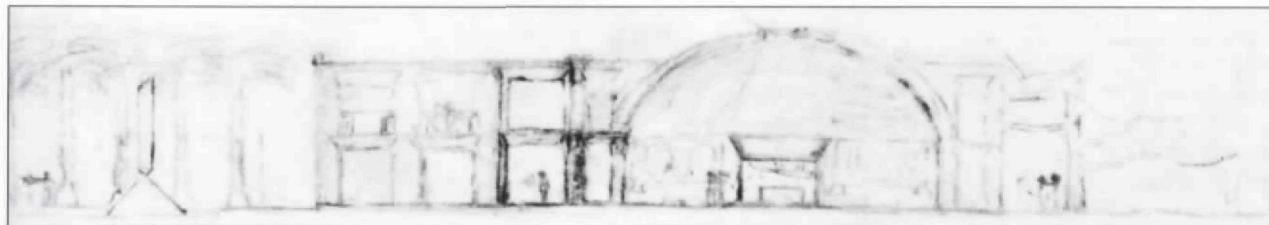
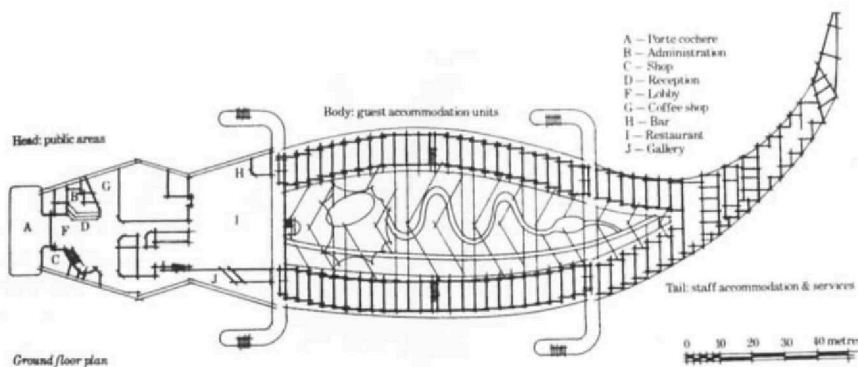
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**Little Egypt**

Sensibilities turned asp backwards when Houston's sole surviving contribution to the Nile Style, Magic Island, was viperized as an affront to civic grace by the Orange Show, the city's justly celebrated but evidently none too indulgent folk-art environment. Magic Island had always struck us as somewhat tame, even innocuously under-achieving, when compared to Gary Panter's conception for "Pee-wee's Playhouse" (visible each Saturday morning on CBS) or Red Grooms's reprise of Grauman's Egyptian Theater reincarnated as Tut's Fever, the screening room of the American Museum of the Moving Image in Astoria, Queens.



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Kahn Collection, University of Pennsylvania and Pennsylvania Historical and Museum Commission

**Kahn Do**

This sketch of the rotunda of Kahn's project for the Menil Collection, Houston (1973-74), is on view as part of the exhibition *The Art Museums of Louis I. Kahn*, at the Kimbell Art Museum, Fort Worth, through 17 June. The exhibition is documented with a catalogue by Patricia Loud (Duke University Press, 1989).

**Transit of Venus I**

Carlo Ciampaglia's murals for the Transportation Building at the state fairgrounds, long out of sight to Dallasites, were detected under multiple layers of paint several years ago. Efforts are now under way to pay for restoration of all 24 panels, beginning with the intergalactic streaking of *Future Transportation*. Those inclined to abet reexposure may contact Natalie H. Lee, Chairman, Murals Restoration Committee, Friends of Fair Park, P.O. Box 26248, Dallas 75226.



Dallas Historical Society

**Transit of Venus II**

TeamHou's scheme for the first phase of Houston's Sesquicentennial Park (profiled in *Architecture*, April 1990, pp. 56-57, and reviewed by David Dillon, 11 March 1990 in the *Dallas Morning News*) may have been designed Venutian blind, but its most prominent element, an octagonal pavilion overlooking Buffalo Bayou, bears a disarming resemblance to the so-called Temple of Venus at Baiae as engraved after Clérissieu by Cunega, by Jove.



Robert Eury



Fort Lauderdale Historical Society

**Shotgun Shells**

Property is turning over in the Fourth Ward as plans proceed for Founder's Park - which, as often is the case in real estate nomenclature, is not a park at all but a 600-acre mixed-use program of gentrification devised for the long-blighted neighborhood. For this year's Houston International Festival, Jack Massing and Michael Galbreth, d/b/a Art Guise, Inc., proposed to relocate three pre-1905 shotgun houses to nearby Buffalo Bayou's banks and stand them upside down. Even though the technics had been pioneered in Florida's Sunrise Golf Village (1960), the Houston Parks Department, caught off balance, turned thumbs down. An alternative site is now being negotiated with a private landowner. The title of the piece, a motto from John Ruskin inscribed in City Hall, remains the same: *As We Build Our City Let Us Think That We Are Building Forever*.



**Crocodile Done Deed**

While the general architectural press tests the waters with Michael Graves's Disney World dolphin and swan hotels, *Cite* offers snapshots of cinemarchitecture *más macho* from down under. The Four Seasons Hotel in Kakadu National Park, Jabiru Territory, Australia (Wilkins, Klemm & Morrison, architects), is actually a rescaled version (without tears) of Saul Steinberg's 1966 Florida epiphany, which shows the word M-O-T-E-L riding on the back of an alligator holding a flamingo in its mouth (Saul Steinberg, *Whitney Museum of American Art*, 1978, p. 244).