

TEXAS ARCHITECT

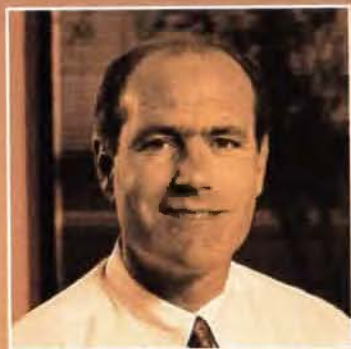


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TEXAS ARCHITECT

11 / 12 1993 NEW TEXAS CHURCHES

From Socorro to the Electronic Church 35

Texas Architect contributing editor Gerald Moorhead, FAIA, surveys the historical forces that shaped the forms of Texas churches from the earliest days of Spanish colonization up to today's post-urban world of shifting religious loyalties and declining religious participation.

A Congregation Builds 48

Houston writer Gabrielle Cosgriff describes the process undertaken by the Unitarian Fellowship of Houston when it decided to hire an architect to design its new building.

Editor's note	5	Special Section: ADA update	32
Letters	9	Survey	54
News	12	Products and Information	57
Of Note	13	Resources	58
Calendar	22	Marketplace	59
Laws, Regs, and Red Tape	12	ARCHIMOVIES	60
Special Section: New products for flooring	26	Yalita Schmidt opens THE CABINET OF DR. CALIGARI	



On the cover: Unitarian Fellowship of Houston, by G+A Architects, a joint venture of Val Glitsch, AIA, and Natalye Appel, AIA, Houston;

Top: Worship Center, First Baptist Church, Orlando, Fla., by Hatfield Halcomb Architects, Dallas

Above: Mission Nuestra Señora del Socorro, El Paso

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History and Continuity

HISTORY is a great cure for perplexity. After reading the feature story by Gerald Moorhead, FAIA, which begins on page 35, I have been able to make sense of a situation that has been puzzling me for years.

Each day, as I drive in to work from my home in Lockhart, I pass what has always struck me as an odd exurban development node. On a narrow triangular strip just north of town, a tavern—"The Liar's Inn"—was built about eight years ago. It is a simple rectangular volume in vertical wood siding with a low-pitched roof of brown composition shingles, one tiny window, and off-the-shelf doors. About a year later, a house trailer of approximately the same length as The Liar's Inn was set next door perpendicular to it. It has horizontal wood siding and a brown shingle roof with the same pitch as the beer joint. A year after that, a church was built on the other side of the house. Although it is covered in limestone veneer, the church has almost the same footprint as the bar, the same shingled roof at the same pitch, the same type of doors, and no windows at all.

Now, I don't expect every church to look like Chartres Cathedral, but I have always been shocked by how little difference there was in physical expression between the bar and the church that bracket the trailer house outside Lockhart.

It was only after reading Moorhead's story that I realized just how thoroughly in keeping with Texas history such a juxtaposition is.

* * *

A NUMBER of important changes are taking place with this issue of *Texas Architect*.

Bill Peel of Houston, who has ably headed the TSA Publications Committee for the last two years, will end his term of service in December. Bill has seen the magazine through some tough times, helping us on the staff to negotiate changes in personnel and in focus. His skill at negotiating ways to strengthen and improve the magazine will be missed.

TA Associate Editor Susan Williamson will be taking some personal leave as she celebrates the birth of her first child. Her organizational skills and high energy will be *solely* missed, but we look forward to her return later in 1994.

Finally, as we were preparing this issue, Ray Don Tilley changed job titles, from general manager to marketing consultant, and began working for the Texas Society of Architects on a part-time schedule. Ray Don's contributions to *Texas Architect*—as associate editor, as publications director, as general manager—are too numerous to mention. Indeed, it is no exaggeration to say that they have been the heart of the magazine since Ray Don arrived. He will continue to work on marketing the magazine, where his expertise has been making a significant impact. My thanks go to him.

Joel Warren Barna

UPCOMING ISSUES:

We invite submissions to **TEXAS ARCHITECT** for all our upcoming issues. Scheduled issue themes for 1994 include




- MAR/APR '94** (deadline 15 Dec)
"Design Trends in New Texas Housing"
- MAY/JUN '94** (deadline 15 Feb)
"Buildings for Higher Education"
- JUL/AUG '94** (deadline 15 Mar)
"Airports, Bus Stations, and other Transit Centers"

We also need stories about new architectural projects, interiors, historic preservation, urban design, zoning, mass transit and highway development, competitions, and education for our **NEWS** and **SURVEY** sections. In addition, we are looking for stories about innovations in technique and management for our **SMALL PRACTICE ISSUES** section.

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Letters

IN RESPONSE to the letter from Roy Lowey-Ball in the September/October issue of Texas Architect, I offer the following information:

Mr. Lowey-Ball presents a situation where an employee of an architectural firm—not the owner or the principal of the firm—signs and seals construction documents before the documents leave the firm. Under this scenario, liability will not be transferred from the firm which signed the contract with the owner to the employee who signed the contract documents. Such a scenario would expose the employee who signed the contract documents to liability for errors and omissions in the documents; and, assuming that the employee signed the documents while in the course and scope of his employment with the architecture firm, the employee would be entitled to indemnification from the architecture firm.

The best that could be gained from the practice of an employee architect signing contract documents is that such an employee, being exposed to individual liability for errors and omissions in the documents, might be impressed

with a greater sense of responsibility for the contents of the documents, which, hopefully, would cause him or her to give closer scrutiny and care to the preparation of the documents.

*R. Craig Williams, Assoc. AIA
Fisk & Fielder, Attorneys at Law
Dallas*

IT IS ALARMING and disappointing to see such a respected professional as Jack McGinty, FAIA, arguing in his article on performance specifications (*TA*, Sept/Oct '93, p. 26) that "the leading edge of technology is increasingly the province of product manufacturers and specialty subcontractors, with their vastly superior and more focused research capability" and that "much basic research is beyond the capacity of most design professionals."

Our schools of architecture must be encouraged to develop both the professional (design and construction practice) curricula and the "body of knowledge" degree programs—interdependent but interconnected, neither to the exclusion of the other. The body of knowledge is

developed through basic and applied research. Basic research, in particular, is developed through, and only through, Ph.D. programs.

The future of the profession, the discipline, is absolutely dependent on architecture developing its body of knowledge; expanding it, defining it, disseminating it, and claiming proprietary interest in it. More than ever, architecture is losing to other sciences its claim to many areas of practice and knowledge, in addition to losing design subject areas traditionally based on rather well developed individual perception, intuition, and educated imagination.

Architects and architecture can no longer rely on others to develop the body of knowledge about design and construction. Design alone is no longer sufficient: It must be buttressed by expanded, proprietary knowledge in technology, business, and process, as well as the health, safety, and welfare in the built environment.

*John Only Greer, FAIA
Wallie E. Scott Professor
and Director, CRSS Center
Texas A&M University*

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News

Responsible Leaders 12

COLLEGE STATION A conference at Texas A&M focused on the need for architects to take more responsibility for design and construction.

Laws, Regs, and Red Tape 12

Attorney Steve Stewart discusses possible liability problems for architects sued by contractors for purely economic losses.

Of Note 13

Chapter honors design 16

SAN ANTONIO Seven projects were chosen as winners at the chapter's annual design-award competition.

A Learning Experience 21

FORT WORTH A student-and-alumni team from Texas A&M University won the annual TSA/Herman Miller Student Design Charette.

Calendar 22

Celebration of Design 22

FORT WORTH Six projects were honored in the chapter's annual design-awards competition.

A Call for Responsibility

COLLEGE STATION The need for architects to take more responsibility for design and construction emerged as the dominant theme when architects, engineers, and construction managers from around the country met at Texas A&M University September 20-21. They met for the conference entitled "Leadership and Innovation: The Changing Roles of the Players in the Design and Construction Industry," sponsored by the CRSS Center for the Study of Leadership in the Design and Construction Industry.

Trends in the legal and liability-insurance systems have pushed architects and engineers to avoid responsibility for solving problems for several decades, speakers at the conference said. In spite of these trends, they argued, design professionals will have to take more, not less, responsibility in the future, if they hope to stem the erosion of professional authority over

project delivery that has plagued architecture in recent years.

Tom Bullock, FAIA, former chairman of CRSS, the Houston-based architecture firm, who is now serving as a visiting professor in the CRSS Center, introduced the guests and moderated the discussions.

Jack F. Hartray, FAIA, of Nagle, Hartray & Associates of Chicago, gave the keynote speech, presenting the development of architecture from the days of the ancient Greeks as a process of increasing industrialization, with architects acting more and more as managers of a rationalized, economically determined process.

Hartray was followed by architects Kevin Kelly, a senior vice-president with CRSS Architects in Houston, and Robert W. Carington, general manager of Ghafari Architects/Engineers in Dearborn, Mich., a former senior vice-

Laws, Regs, and Red Tape

"How can I be sued? We had no contract!"

SUPPOSE YOU RECEIVED in the day's mail a demand letter from a general contractor on a project completed some years ago. The lawyer for the contractor accuses you of negligence causing substantial delay in completion of the project and lost profit to the contractor. Your first reaction is: "How can I be sued by this contractor? We had no contract!"

Generally, a contractor makes these types of claims against the owners, seeking to hold them responsible for increased costs and lost profit. The owners may choose to bring the design professional into the lawsuit as a way of shielding themselves from the claim. But why would a contractor seek to assert delay damages directly against the design professional? First, including the design professional (who is presumably insured) may increase the likelihood of a quick settlement. More importantly, the contractor may gain significant tactical advantage by a direct action against the design professional. The owner/contractor agreement may contain various limitations on the contractor's ability to sue the owner. These might include notification requirements, a no-damage-for-delay clause, and an arbitration agreement. If the contractor sues the design professional directly, these limitations will not apply.

What are the contractor's chances on his negligence lawsuit? The answer depends on whether the state in which the design professional is sued adheres to what is known as the "economic loss" rule. This rule bars negligence claims for purely economic loss as opposed to personal injury or property damage. A design professional is, of course, responsible for personal injury or property damage

Courts in other states are increasingly allowing contractors to sue architects for economic losses, even when there is no contract.

incurred as a result of negligence. However, strictly economic loss may or may not be recoverable in the absence of privity of contract—that is, in the absence of an actual contractual agreement between the contractor and the design professional. The requirement of a contractual agreement was originally abandoned in cases involving property damage or personal injury, particularly in product liability cases. However, courts continued to require a contractual agreement when a



At the CRSS Leadership conference: (left to right) Joseph Scarano, Charles Thomsen, Tom Bullock, Carl Sapers, and Raymond Messer

president of CRSS. Kelly and Carington gave a joint presentation about the new billion-dollar Chrysler Technology Center, in which the role of architectural programming was combined with a reinvention of the relationships among the groups that collaborate to produce new cars at Chrysler.

Kirby Keahey, FAIA, a senior vice-president with 3D/International in Houston, presented a

similarly complex project, the expansion of the Texas State Capitol in Austin (see *TA*, Mar/Apr 1993). Like Carington and Kelly, Keahey emphasized project delivery as the most challenging aspect of architecture.

Presenters met the next morning, to hear Joseph Scarano, president of the construction

"CRSS Conference," continued on page 14

plaintiff sought recovery of purely economic losses. Without such a limitation, the fear was that a design professional or other individual would be exposed to too wide a universe of potential unknown claimants and that such liability would be, as a New York court ruled in 1931, "in an indeterminate amount for an indeterminate time to an indeterminate class."

Recent cases in several states, however, seem to indicate a growing trend to reject the economic loss rule where there is "foreseeability." For example, in a 1984 case in Arizona—*Donnelly Construction Company v. Oberg/Hunt/Gillelland*—an architectural firm was held liable for negligence to a general contractor because his faulty plans and specifications resulted in increased costs. The court based its decision, in part, upon Section 552 of the Restatement (Second) of Torts, which imposes liability on those who negligently supply false or incorrect information in favor of those who could foreseeably rely upon such information. Under this restatement section, lack of a contractual agreement is not a bar to recovery of economic losses.

On the other hand, the Ohio Supreme Court recently affirmed the economic loss rule and denied a general contractor's ability to sue a design professional for negligence. The court noted that the typical construction project does not present a direct contractual relationship between a contractor and a design professional.

The process includes owners, contractors, subcontractors, lenders, sureties, and design professionals, all with different roles and relationships. Any party may suffer some economic loss by the actions or inactions of any other. The parties should be allowed to allocate risks by and among themselves by contract, and in the absence of such a contract, purely economic losses are not recoverable, according to the Ohio court.

Where is Texas in this debate? There is no clear answer. The Austin Court of Appeals in 1982 considered the question in the case of *Bernard Johnson v. Continental Constructors*. In considering the contractor's argument that a general duty should be imposed upon architects because of the control they exert over contractors, the court pointed out that the Texas Supreme Court had not adopted such a rule of substantive law. Interestingly, however, the court did point out several instances in which Section 552 of the Restatement (Second) of Torts had been applied to other professionals. Therefore, until the Texas Supreme Court writes on this issue, the status of Texas law is in doubt and design professionals should be aware of their potential liability. *Steve Stewart*

Houston attorney Steve Stewart of the firm Jenkins & Gilchrist, P.C., is a member of the Texas State Bar Construction Law Section and a member of its subcommittee on architect-engineer liability.

OF NOTE

Houston architect named to board Philip Patrick Sun, managing principal of Llewellyn-Davies Management of Houston, has been named by Governor Ann Richards to the Board of Trustees of the new Texas Health Benefits Purchasing Cooperative. A bill passed during last spring's legislative session created the Cooperative, which will act on behalf of small businesses to procure reduced rates for health coverage through a process of bidding and negotiating with a variety of health carriers.

Texas Tech program accredited

The National Architectural Accrediting Board in July awarded a full five-year term of accreditation for Texas Tech University's Bachelor of Architecture and Master of Architecture professional degree programs. The undergraduate degree was reaccredited while the graduate degree received accreditation for the first time.

Dallas Plan moves forward

The broad outlines of a new 30-year urban-design and capital-improvement strategy for Dallas began to be filled in when Dallas Plan members made a detailed presentation of their approach to the Dallas City Council in late September (see "Of Note," *TA*, Sept/Oct 1993). Included were proposals aimed at connecting downtown to surrounding neighborhoods and equalizing services among neighborhoods, according to the DALLAS MORNING NEWS. Among the proposals were underground freeways around downtown; new development along the Trinity River; a sports and entertainment complex in Oak Cliff; maintenance of Love Field for 30 years; and transfer of the State Fair out of Fair Park (a suggestion immediately rejected by council members). Following approval by the council, Dallas Plan members will hold a series of public meetings prior to presenting the council with a completed plan early next year. Dallas Plan is a non-profit group commissioned by the council to develop a 30-year plan for the city; the group is funded not by the city, but through private grants.

"CRSS Conference," continued from page 13

management firm Lehrer McGovern Bovis; Charles B. Thomsen, FAIA, president of 3D/International; attorney Carl M. Sapers of Boston; and Raymond F. Messer, president of Walter P. Moore Engineers of Houston.

Messer introduced the theme of responsibility, arguing that if architects and engineers continued to evade it, they would inevitably be reduced to the role of poorly paid adjuncts to

construction managers and design-build contractors. Sapers added to the theme, citing the example of England, where the practice of architecture has been deregulated. Thomsen presented the "bridging" and "partnering" techniques of team-building as possible ways to help address problems raised by the other speakers.

The CRSS Center plans to publish the conference proceedings. *Joel Warren Barna*

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Chapter honors design

SAN ANTONIO Seven projects were honored in the 1993 AIA San Antonio chapter design-awards competition. Jurors David Castro-Blanco, FAIA, of Castro-Blanco Piscioneri & Associates, New York; Michael Underhill of Arizona State University; and Michael A. Jones of Texas Tech University chose the winners from among 31 entrants.

Three projects were given honor awards. In the general design category, Kell Muñoz Wigodsky received an award for its design of the Holocaust Memorial sponsored by the Jewish Federation of San Antonio; Kell Muñoz Wigodsky won a second honor award, this time in the interior architecture category, for its work on the corporate headquarters of Sunbelt Sportswear in San Antonio (see *TA*, Jan/Feb 1993). The third honor award, in the general design category, went to Lake/Flato Architects, Inc., for El Tule, a single-family house in Falfurrias (see *TA*, Nov/Dec 1993).

Merit awards were presented to Kell Muñoz Wigodsky for the Alice McDermott Building of the Cancer Therapy & Research



Left: Holocaust Memorial by Kell Muñoz Wigodsky

Opposite, clockwise from top left: Sunbelt Sportswear headquarters by Kell Muñoz Wigodsky; El Tule by Lake/Flato; Alice McDermott Building of the Cancer Therapy & Research Center by Kell Muñoz Wigodsky; Chandler Ranch House by Lake/Flato; and Institute of Biotechnology, UT Health Science Center by Kell Muñoz Wigodsky

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Lake/Flato Architects, Inc.

Center, and the Institute of Biotechnology, a branch of the University of Texas Health Science Center (see *TA*, May/June 1991), both in San Antonio and both in the general design category; and to Lake/Flato Architects, Inc., also in general design, for the Chandler Ranch House on the Llano River in Mason County.

An award of commendation in the interior architecture category was given to Ford Powell & Carson, Inc., for the Law Offices of Frank Herrera in San Antonio.

The winning architects and projects were recognized in October at the San Antonio chapter's annual banquet at the Tobin Estate.

Mark Forsyth

Mark Forsyth, a graduate student in the University of Texas School of Architecture, is a Texas Architect editorial intern.

Stephen D. Sprowls, CPCU
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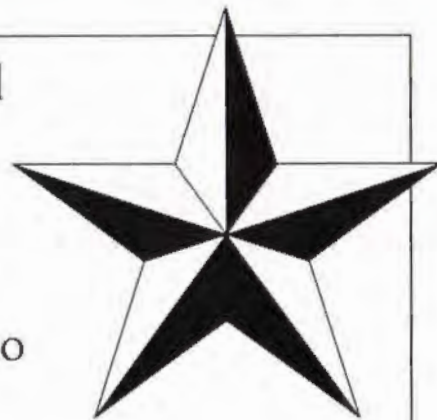
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A Learning Experience

FORT WORTH A team of students and alumni from Texas A&M was chosen as the winner of this year's TSA/Herman Miller Student Design Charette. The competition, held in conjunction with the TSA Annual Meeting Sept. 17 and 18, focused on the redevelopment of the Interstate 30 corridor south of downtown Fort Worth. Teams from Texas Tech, the University of Texas, the University of Texas at Arlington, and Prairie View A&M participated, as well as Texas A&M.

The teams were asked to develop and present ideas and concepts that addressed planning issues resulting from the freeway's scheduled demolition and dealt with the social and economic problems of the area. The students worked for eight hours on Friday, then on Saturday morning presented their completed proposals to a panel of jurors, in-

cluding architects, planners, and community members, who said that they found all the schemes "exciting and viable," but identified the Texas A&M scheme as "the most realistic." Student members of the A&M team were James Tripp, Jr.; Joseph Nochman; Daniel Bertrand; and Daphne Faulkner. Alumni members were Teresa Davis, Taama Forasioppi, Russell Buchanan, and Bill Mackey, all of Dallas.

The competition was sponsored again this year by Herman Miller and coordinated by TSA's Student Liaison Committee, chaired by David Zatopek. Model-making and art supplies were provided by Graphics D/FW of Dallas. In addition to prizes for the winning team, Herman Miller donated a copy of the book, *Emmes Design*, to each participating school's reference library. *Susan Williamson*



Texas A&M team members present their winning solution to jurors

for the 1993 TSA/Herman Miller Student Design Charette.

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"Two Lives: O'Keefe and Stieglitz"

An exhibition of 35 paintings and 60 photographs by Georgia O'Keefe and Alfred Stieglitz traces the artistic influence these pioneering artists exerted on each other during their 15-year love affair and their development of a new American modernist idiom. The Museum of Fine Arts, Houston (713/639-7300), through DEC. 5

Sub-Zero Kitchen-Design Contest

Competitors design and build a kitchen using any of the seven full-size Sub-Zero units. Local awards of \$500 and national prizes up to \$10,000 will be given. Sub-Zero Freezer Company (4717 Hammersley Road, Madison, Wisc. 53711, 800/222-7820), deadline: DEC. 31

"Off the Map"

A select group of 75 Texas artists and architects from 17 cities will display artwork based on the theme of "maps." The exhibition features painting, drawing, assemblage, and sculpture. Texas Fine Arts Association, Austin (512/453-5312), VIP preview party: NOV. 20; exhibition: NOV. 20-DEC. 4; auction: DEC. 4

"Art of the Persian Courts"

Featuring masterpieces of Persian painting, the exhibition will survey art from the 13th through 20th centuries. The selection of 125 works focuses mainly on the arts of the book: calligraphy, manuscript illumination, painting, and drawing. The Menil Collection, Houston (713/525-9400), through JAN. 4

Innovations in Housing

The competition will recognize outstanding residential design of a 2,800-square-foot home incorporating wood products. The grand-prize winner will receive \$10,000 and will be built and featured in BETTER HOMES AND GARDENS. The competition is sponsored by BETTER HOMES AND GARDENS, BUILDER, PROGRESSIVE ARCHITECTURE, the American Plywood Association, and the American Wood Council. Innovations in Housing (P.O. Box 11700, Tacoma, Wa. 98411, 206/565-6600 ext. 172), deadline: JAN. 4

Celebration of Design

FORT WORTH Two firms received four of the six awards presented in the 1993 AIA Fort Worth chapter design-award competition. The winners were selected by jurors William Cannady, FAIA, of Wm. T. Cannady and Associates, Houston; Carol Hermanovski of Carol Hermanovski Designs, Dallas; and Nestor Infanzón of RTKL Associates, Inc., Dallas.

Two projects were presented with merit awards: Grapevine Junior High School in Grapevine by Hahnfeld Associates Architects/Planners, Inc.; and Western Hills Methodist Church in Fort Worth by Jim Bransford, AIA.

Hahnfeld Associates also won an honor award for its work on the restoration of the First United Methodist Church Memorial Chapel in Fort Worth.

Jim Bransford, AIA, also received a citation award for St. Frances Cabrini Catholic Church in Granbury. Other citation awards were presented to the Ishida Aerospace Research Center at Alliance Airport in Fort Worth by Kirk Voich Gist, Inc.; and to Nichols Junior High in Arlington by Vestal*Loftis*Kalista/Architects, Inc. *SW*



BackrowWinners



Top to bottom:
Nichols Junior
High School;
Grapevine Junior

**High School; First
United Methodist
Memorial Chapel;
Western Hills**

**Methodist Church;
St. Francis Cabrini
Catholic Church
(bottom row, left);**

**and Ishida
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40th Annual

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ADA Alert!

Texas Architect's second ADA Alert! highlights companies that provide products specifically designed to meet the requirements of the Americans with Disabilities Act.

The struggle to meet ADA's wide-ranging guidelines continues to evolve. On July 26, the act itself turned three years old and, like most preschool children, ADA's general personality is established while its ability to get along in the world still awaits maturity.

The Texas Department of Licensing and Regulation's Architectural Barriers Office has worked through the State Legislature to amend the state's Elimination of Architectural Barriers provisions so that conflicts and ambiguities with the federal-mandated ADA are resolved. The barriers office also is empowering local-level inspection bodies to handle the deluge of plan reviews for ADA compliance.

Despite this progress, says James C. Harrington, an attorney for the ADA activist group Advocacy, Inc., "Texas businesses and government have yet to come anywhere near full compliance with the ADA. Indeed, the Equal Employment Opportunity Commission has received more complaints from Texas than any other state about discrimination against workers with

disabilities." Harrington asserts that still only 30 percent of businesses comply with ADA, even though, he says, 70 percent of the changes businesses need to make cost under \$500.

But as slowly as it has come, compliance is growing, witnessed by "work in progress" signs at businesses statewide.

The companies participating in this section feature products that make it easier to satisfy ADA requirements efficiently and with the maximum opportunity for creativity.

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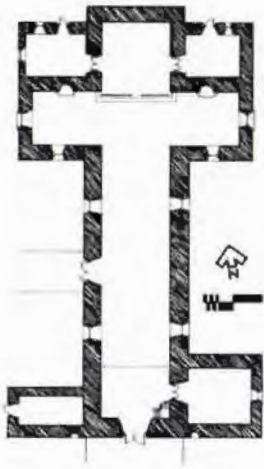
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Liturgy and Function: Socorro to the Electronic Church

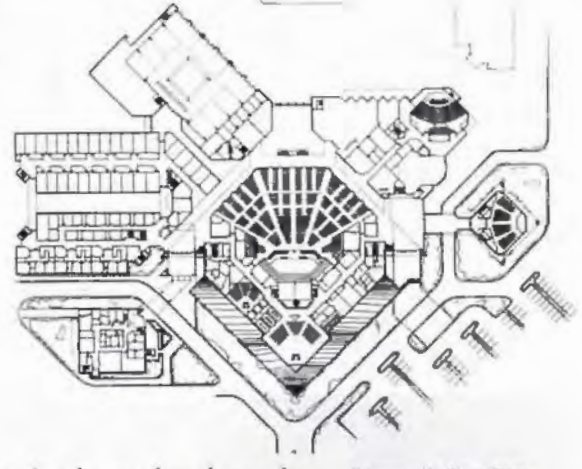
by Gerald Moorhead, FAIA

THE HISTORY of western civilization is written in the architecture of churches, and Texas is no exception. From the edifices constructed by the church builders, the hard necessities and spiritual aspirations of our past may be generalized and deduced. Different groups followed differing modes of worship, some emphasizing liturgical reenactment as the means of salvation while others emphasized salvation through preaching of the Word. These modes gave form to the church spaces, generation after generation. But equally important were the social, political, economic, and psychological shifts—from frontier to established city, from scarcity to abundance—affecting their communities in time.

For 300 years, the building of churches has marked the expansion of European culture across the Texas landscape. The Spanish claimed the territory, subjugated the Indians, and built the missions as self-contained com-



Styles of worship emphasizing either liturgy and hierarchy or preaching and communitarian spirit have shaped the forms of Texas churches since the 19th-century, when the cultural roots of contemporary society were created.



munities and instruments of conquest. The first Anglo settlers brought their less-liturgical Protestant style of worship, and built rude churches appropriate to their precarious hold on the frontier. Central European immigrants who followed ordered the land into farms and ranches and built houses of worship reminiscent of those in their homelands. Later, urban congregations built replicas of their faiths' high-art past, while today's Evangelical suburban ministries preach in self-contained mini-cities that blend seamlessly into their commercial surroundings.

Above left: plan, church, Mission Nuestra Señora del Socorro, El Paso

Above: plan, First Baptist Church, Orlando, Fla., by Hatfield Halcomb Architects

Churches Hold the Spanish Frontier

IN THE BEGINNING (of Texas history that is), the Spanish took 200 years to move into Texas. Explorers visited the coast and trekked inland in the first decades of the 16th century, but it wasn't until the threat of French expansion from Louisiana in the late 17th century that the first missions were established in what would become Texas. The eastern end of the royal road, El Camino Real, the important communication route through the provinces to the core of the Spanish domain in Mexico, was anchored with the

Below: Mission Nuestra Señora del Socorro; the original building from 1683 was destroyed in 1840, and the present building was completed in 1847. The stepped facade, with a single-bell campanario hints at the Pueblo origins of the local Indians.

establishment of San Francisco de los Tejas in 1690, near present-day Nacogdoches, and the central portion of the road was protected by the mission of San Antonio de Valero (later known as the Alamo), set up in 1718, with the town of San Antonio de Bejar (present-day San Antonio) nearby.

The missions in the far west, at El Paso del Norte, actually were the first permanent settlements in lands that would become Texas. Following an Indian revolt in Santa Fe (now New Mexico), in 1680, the Tigua tribe was resettled on the upper Rio Grande around Guadalupe mission (in Juarez, Mexico, founded 1659), and at Ysleta and Socorro missions, both founded in 1682.

The first missions in East and Central Texas were primarily buffers to protect Spanish Mexico from French expansion out of Louisiana. The mission system, which lasted barely 100 years in Texas, was an integrated extension of the combined policies of the Spanish crown and Catholic church. The church—with its housing, workshops, protective enclosure, agricultural lands, and irrigation works—controlled all facets of daily life. Salvation of heathen souls and exploitation of Indian labor were thus inextricable, part of a larger global political interaction.

Monastic colleges in Spain and Mexico provided the planning ideals for the mission system, with buildings for clergy and servants organized around a large walled court, the focus of daily activities. Only fragments of this prototype complex survive at each of the San Antonio missions.

Sturdily constructed of the local limestone, the San Antonio missions incorporated vestiges of Spanish baroque forms and Churrigueresque ornament, reflecting their economic success. Other elements of classical planning are evident in the mission churches: The front of the church usually faces west, most have a Latin-cross plan with or without a domed crossing, and bell towers bracket the facade. The East Texas missions, by contrast, began and ended as primitive log-and-thatch structures.

When the presence of the French in Louisiana diminished in the mid-1700s (prior to their defeat in the French and Indian War of the 1750s), the Spanish also pulled back from eastern Texas. The retreating priests and Indians settled a new mission in Goliad along with the three missions south of San Antonio de Bejar. Even the largely self-sufficient missions around San Antonio were difficult to maintain so far from Mexico City, however. As maintenance of a buffer zone became politically less important, the missions were closed. By the end of the 18th century, the last of the San Antonio missions were secularized. The buildings were used only sporadically for parish churches or for private businesses and fell to ruin in the course of the 19th century.

Reconstructed, the San Antonio missions have become icons of Texas culture. The shape of the Alamo facade, (though not part of the original structure), is as instantly recognizable as the Lone Star flag, and is treated as a proud symbol for all that is Texan, gaining its cultural strength by recalling a period of homogeneous, focused society (however much we may disagree in hindsight with the Spaniards' motives or methods). But as the Spanish influence was waning at the



photographs these pages by Gerald Moorhead, FAIA



turning of the 19th century, Texas was quickly filling with new people and new religious groups.

Anglo Texas

WHILE MEXICO STRUGGLED to free itself from Spain in the early 19th century, East Texas was infiltrated by Anglo settlers. Louisiana became U.S. territory in 1803, and the westward movement of settlers, primarily from the southern states—where the economics of slavery was driving out small-scale farmers—did not stop at the Sabine or Red rivers. Still desiring a buffer from American expansion, the new nation of Mexico also realized the economic need to develop Texas. American colonists were allowed into East Texas, while the zone between the Nueces and Rio Grande rivers, the “Nueces Strip,” was maintained as neutral ground. To permit controlled settlement, Mexico at first implemented the “*impresario*” system, under which land grants were made to contractors who were in turn responsible for bringing in a specific number of families and administering the civil affairs within their grants. In 1835, however, the Mexican government began to sell land directly to individual settlers.

The *impresario* agreements required that the settlers brought in to Texas had to convert to Catholicism. But few of the early Anglo pioneers—Baptists, Methodists, and Presbyterians from the southern states—complied. While under Mexican rule, they engaged in worship as a casual, if not clandestine, event, holding services under the trees or on a front porch. Hard economic times during the early republic years did not offer many resources for elaborate church structures. At the same time, these denominations tended to place a low priority on fancy facilities. Itinerant preachers gathered their congregations for sermons and songs, not formal ceremonies. Indeed, early Texas was notorious for its abundance of saloons and its shortage of churches, and, if a community even had a church, it was likely a simple, utilitarian building only distinguishable from the other buildings around it by a vestigial steeple mounted on the ridge. Today, many Protestant churches, although considerably more prosperous, continue the tradition set by these early churches, setting up in commercial spaces marked by small vestiges of religious symbolism.

Following the Texas Revolution in 1836, immigration steadily increased. The population, estimated to be about 30,000 in 1830, grew to over 600,000 by 1860. Many of these newcomers were



Above: Bethlehem Lutheran Church, Round Top, in stuccoed stone, built in 1866 by Carl Sigismund Bauer (buttresses added in 1882)



Left: St. Louis Catholic Church, Castroville, 1870

Facing page, bottom: Mission San Antonio de Valero (The Alamo); the walls are from an uncompleted church begun in 1744. The U.S. Army added the iconographic pediment (source unknown) in 1850. It was acquired by the state in 1906 and restored in 1921-22. Laid out on its site, San Antonio de Valero displays the basic elements of mission planning: church, adjacent convent, court surrounded with living quarters, workshops, and storerooms.

central Europeans—Germans, Czechs, and Poles—brought in when the Republic reinstated the *impresario* system with the colonization bill of 1842. Seeking relief from a depressed economy and political turmoil in the old country, the first large group of German families arrived in 1844, establishing towns and homesteads as far west as Fredericksburg, deep in Comanche territory.

This new group of immigrants brought new skills and new denominations into Texas. The



Above: Saint James Episcopal Church, LaGrange, 1885, Richard M. Upjohn; one of many styles imported from England, the Queen Anne made was characterized by medieval half-timbering, steep roofs, and elaborate carpentry. All-wood versions in the U.S. came to be known as the stick and shingle styles.

Top right: Church of the Annunciation, Houston, 1869-71, original architect unknown; in 1884 Nicholas J. Clayton repaired structural damage to the original stone building, added the buttresses and 175-foot tower, and new stucco with a Romanesque flavor.

Below right: Sacred Heart Catholic Church, Galveston, 1904, Brother Leo; dome, 1915, Nicholas J. Clayton

plentiful forests of East and Central Texas provided wood, first for log structures, quickly built using simple tools, and later for timber frames, milled siding, and carved ornament. The Central Texas hills offered soft stone that could be used in any form, from rocks gathered in the fields to quarried stone dressed with old-world art. Seldom were the forms or techniques utilized in the previous Spanish constructions, such as adobe and plastered stone, used by the Anglo and European colonists.

Religious diversity

SETTLERS WITH CATHOLIC backgrounds and those with more recent connections to Europe installed their traditional cultures in the wilderness. Catholic, Lutheran, and Episcopalian congregations, with ceremonial "high church" liturgies, favored church designs that placed an emphasis on the tower. The church building might have been a basic rectangle with a gabled roof, but its tower would stand boldly in front as an entrance and a dominant vertical to complement the long horizontal line of the nave roof. This vertical emphasis pointing heavenward is derived from medieval and Gothic parish churches, primarily those in England. Wall piers or buttresses, along with pointed lancet windows, were frequently added to continue the theme. It seems that only Catholic churches were built with double towers, a characteristic with Renaissance and Baroque sources. Spanish or mission-style churches were still built in the mid-19th century, but usually for Catholic churches in the southern part of the state.



The French-German Alsatians who founded Castroville in 1844 laid out a grid town plan with a central square. Of the three Gothic churches built on a site adjacent to the square, the last (St. Louis, 1870) has a basilican plan, a long nave with side aisles, pointed lancet windows, external buttresses, and a stoutly proportioned tower, forming a church with direct antecedents in the Alsatian homeland. German Lutherans, with a ceremonial liturgy not dissimilar to that of the Catholic mass, likewise built long naves well-crafted in wood or stone with prominent towers.

Urban Churches

WITH INCREASING economic stability and rising affluence, the next generation of Texas churches reflected a desire to keep pace with developments in the rest of the country. The Greek revival style had been in use, particularly in the southern states, since the 1820s for virtually all building types from city and country residences to civil and commercial buildings. The style pro-

photographs these pages by Gerald Moorhead, FAIA

vided taste and order using simple forms, so it was particularly suitable on the frontier, where resources were limited. The style came to the U.S. from England where baroque churches like James Gibbs's St. Martin-in-the-Fields (1721) and the city churches of Christopher Wren (1660s) established the format of a simple rectangle (without a transept crossing or dome) with a Greco-Roman temple front and a multistage spire applied to the roof. This prototype could be and was adapted to the humblest or the grandest of churches, and still is today.

Eclecticism

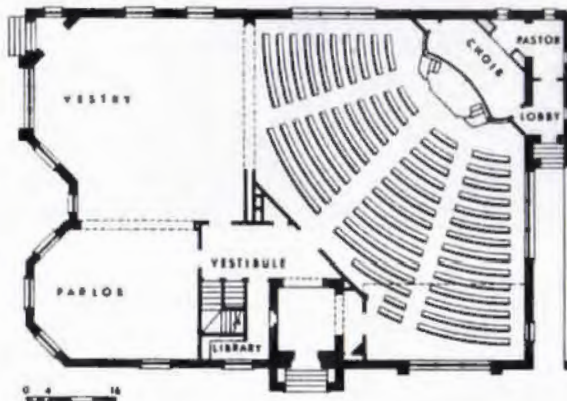
LIFE IMPROVED GREATLY in Texas in the late 19th century. Ranching, farming, industry, and businesses of all types flourished, creating a growing middle class and increased demand for cultural refinements. Towns grew into cities, while the expanding railroad system brought sawn lumber and manufactured goods to the most remote settlements. The elaborate eclectic architecture popular from England to New England came to Texas, too. A variety of styles—Romanesque (like Zion Lutheran Church, Fredericksburg, 1853) Gothic (First United Methodist Church, Weatherford, 1893), neoclassical, Beaux Arts, Queen Anne, Second Empire, Stick and Shingle styles (St. James Episcopal, LaGrange, 1885)—were adapted to all building types, as well as churches. Picturesque compositional values were applied to all styles, disregarding historic precedent. The corner tower entrance was treated as a common denominator, linking churches across stylistic and religious lines.

Aside from the missions, most of the historic churches in Texas today date from the prosperous years of the late 19th century. The skyline of every city and town was punctuated with church steeples of metal, stone, and wood. The simple, practical structures of the pioneer decades were usually replaced by their congregations with more ostentatious designs in keeping with popular taste throughout the nation. The architectural movements of the 19th century were, in fact, national and international in scope, with little regard or accommodation for regional differences and history. Only the missions remained distinctly Texan (and they too had been part of the international movements of an earlier day).

The grand Victorian churches of the late 19th century were built within the compact urban cores of the cities and towns. In later years, as cities grew and their earlier populations moved out to the growing suburbs, the churches became stranded.



Left: St. Mary's Catholic Church, High Hill; interiors painted in 1912 by Ferdinand Stockert and Hermann Kern with faux-marbre columns, vines entwining the wood vaulting, and a splendid array of catalog-order saints. The German and Czech communities around Schulenburg possess a number of these marvelous painted churches, mostly built in the early 20th century.



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Above: Plan, Immaculate Conception Catholic Church, Jefferson, 1869; the childlike simplicity of the church plan conceals elegant proportions and refined details.

Above left: Plan, First Presbyterian Church, Fort Worth, 1889-90; asymmetrical volumes wrapped around the entrance tower, obscuring the internal arrangement of the radial seating plan.

Many lost their constituents and others were forced out by rising land values and development pressure. As a result, few of the great urban churches from this period survive. Those that remain are in smaller towns where change has not been so destructive.

Catholic, Lutheran, and Episcopal churches in this period continued to use traditional basilican and Latin-cross plans, even when their exteriors fragmented into asymmetrical compositions of gables and towers. Presbyterians, Baptists, and Methodists began to develop freer interior spaces that responded to worship based on preaching from a central pulpit instead of a formalized liturgy focusing on an altar. Seating arrangements became curved and auditorium-like, to improve sound and sight lines.

Church building in rural areas sometimes maintained earlier traditions instead of following the fashions of the day. Away from the homogenizing change of the big cities, the state's ethnic heritage has thus been preserved.

Right: St. Luke's United Methodist Church, Houston, 1951-57, Mark Lemmon; the temple-front-and-steeple prototype taken to Texas-sized proportions. Historicism never died but continued in parallel with other contemporary styles.



photographs this page by Gerald Moorhead, FAIA

The eclectic use of historical styles, with some becoming strongly associated with particular denominations, continued through the early 20th century as it does to this day. The years between the world wars saw the construction of large urban churches in the new affluent neighborhoods beyond the older city cores, richly detailed with academic precision in keeping with their chosen historic fashion.

Briefly Modern to Post-Eclectic

FOLLOWING World War II, modernism became a palatable style, stripped of its European moralism and austere industrial imagery. Modernist churches of the 1950s tended to be restatements, in unornamented form, of traditional prototypes. Naves and towers and stained glass were still used, along with basilican or radial seating plans, depending on the denomination. Modernism became just another style without making any conceptual changes to the meaning or iconography of church form; vestiges of historicism were always present, and always controlling. Somehow, the psychological requirement, strong since the late 19th-century, that a church should be a tall space with a steeple remained all but impossible to ignore, despite the modernists' aversion to monumentality.

Following the first flush of modernism, stylistic trends have mixed with liturgical and dogmatic changes in several churches in recent decades, producing numerous effects on church design. Most dramatically, the Vatican II ecumenical council made significant revisions to Catholic liturgy. In architectural circles, postmodernism loosed a torrent of uncontrolled historicism. The third most important factor has been the dramatic increase in strength of the Evangelical and Fundamentalist movements.

Today, nearly 20 years after Vatican II, architects of Catholic churches are still struggling to find an appropriate formal response, a new tradition, to house the new Catholic liturgy. Many new Catholic churches are ambiguous at best, trying to combine a basilican processional nave with radial seating, and relegating the sacraments to odd niches and bumps. Few designs have been successful at integrating the new liturgy with a meaningful architecture.

Eclecticism has been the staple of church design since the mid-1800's, so postmodernism was really nothing new; it just gave the stamp of approval to plagiarism of historic models. The architectural legacy of the postmodern period will be one of insecurity and inadequacy. The



Above: Congregation Emanu El Temple, Houston, 1949, MacKie & Kamrath and Lenard Gabert; Karl Kamrath's commitment to the Wrightian vocabulary

shows strongly. The sanctuary is a large square with roof ridges running across the diagonals. The temple is located in one triangular half of this square.

populist appeal to contextualism served as an excuse to avoid the hard search for an architecture appropriate to our time, although, in fairness, it also mitigated modernism's frequent disregard for the surrounding environment. And, in fairness, postmodernism stimulated interest in regionalism, which has led to creation of some of the best churches in recent years, notably Notre Dame Catholic Church in Kerrville (1989) by Charles Tapley Associates of Houston. This church combines elements from the Spanish and German heritages of Central Texas, simply but strongly executed in local stone.

The greatest change in liturgical design in recent decades has come with the suburban superchurches—"worship centers"—shopping mall-like complexes with auditoriums to seat thousands and facilities to satisfy every daily need: schools, health clubs, bowling alleys, social services, stores, and restaurants. Like the church structures of the earliest Anglo pioneers of Texas, these compounds shun traditional church building imagery and are often hard to distinguish from their surroundings, in this case the suburban mix of office buildings and retail strips. With their multiplicity of services for their members, they also recall aspects of the Spanish missions, which were self-sufficient communities in a hostile wilderness. The difference, for most Fundamentalist churches, is that they posit secular American society as the wilderness from which the congregation needs to be protected. In most other traditions, church building has been treated as an outward symbol of faith to the community, but the new Evangelicals reject the need for this physical manifestation of belief. Where there might once have been soaring verticals and stained-glass windows, multimedia sound-and-light shows are used today to update the spreading of the Gospel message and the forming of a new kind of community.

The Here and Now

AMONG THE DOZENS of projects submitted for this issue, a few stood out as thoughtful works of architecture. If these projects showed no new trends, there were some well-considered solutions to the ongoing problems of liturgy, social responsiveness, and stringent budgets.

The real problems within religion today may well be beyond the influence of architecture. Barely 40 percent of Americans have a religious preference, and many fewer attend church even a couple of times a year. The mainstream Protestant denominations are facing a crisis of identity;



Left: a celebration at Our Lady of Guadalupe Church in Helotes, before construction of the new addition



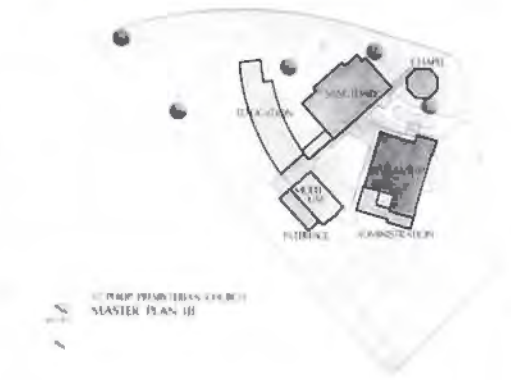
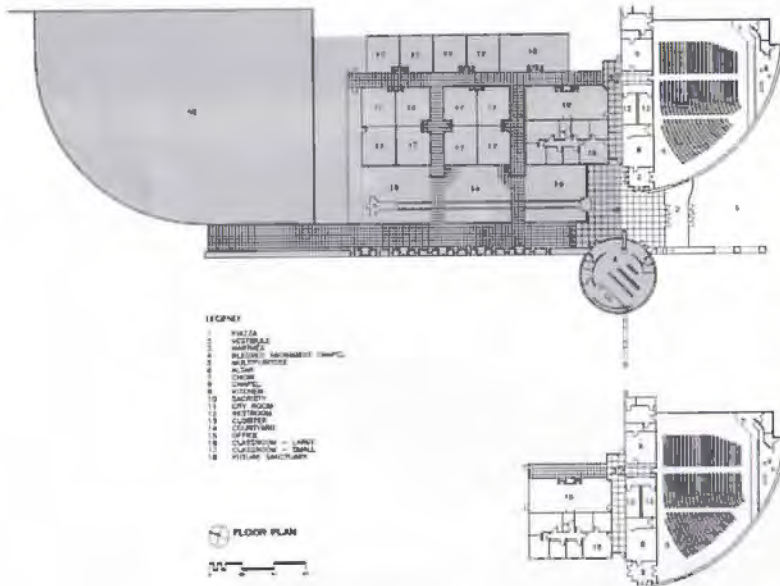
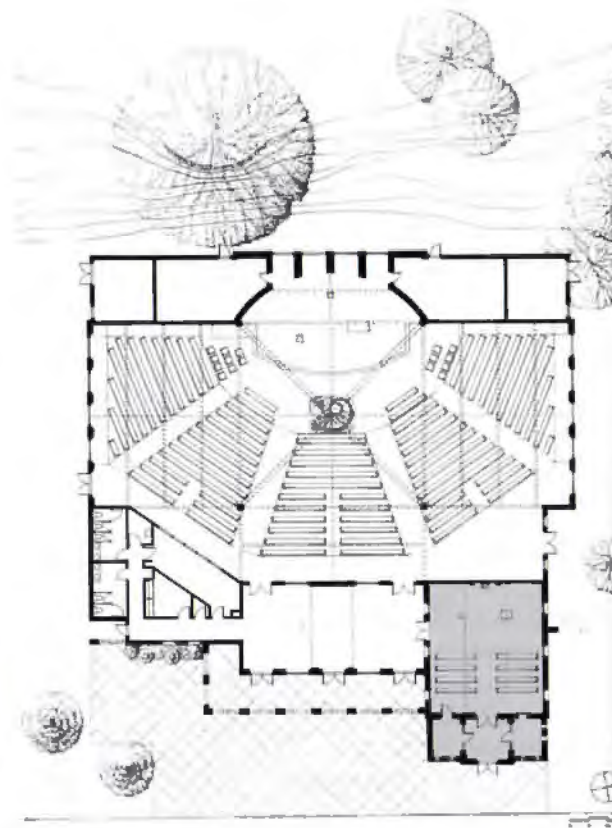
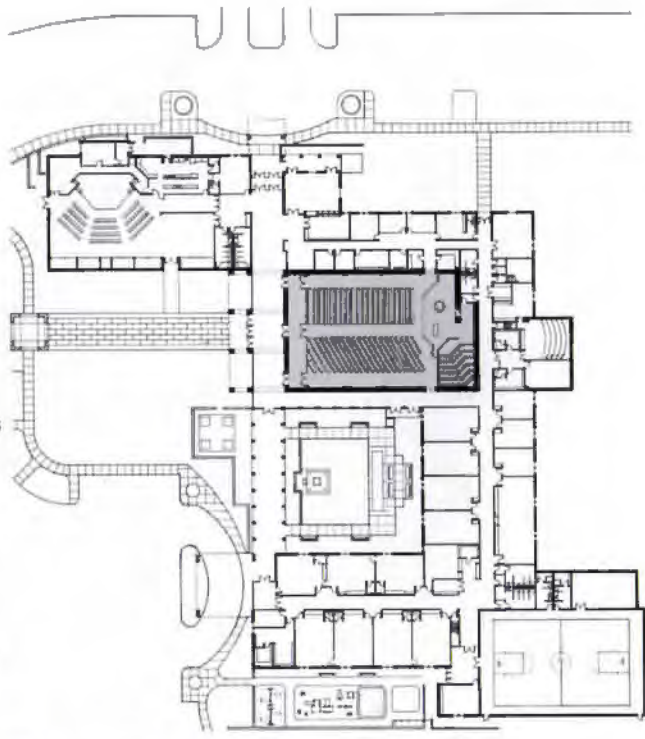
Above: new entry of expanded Our Lady of Guadalupe Church in Helotes, by Clovis Heimsath Associates



Left: sanctuary interior, NorthPark Presbyterian Church, Dallas, by The Oglesby Group

Right: Plan of North-Park Presbyterian Church, Dallas, by The Oglesby Group; the sanctuary (shaded) has a modified traditional nave.

Far right: Plan of Our Lady of Guadalupe, Helotes, by Clovis Heimsath Associates; the chapel (shaded) was enclosed to accommodate a growing congregation.



the distinction between being a Methodist and an Episcopalian, for example, is less important than it once was. Shrinking congregations are rejecting centralized control and are not supporting the national corporate bureaucracies that have developed in this century. Evangelical ministries are proliferating, searching for the words and the services to satisfy the yearnings of modern man for meaning and purpose in life.

What should a church be at the beginning of the third millennium? What is the role of religion in modern society? The declining influence of organized religion in life today makes these questions hard to discuss; the quality of architectural response is even harder, then, to evaluate.

Our Lady Of Guadalupe, Helotes, 1990

Clovis Heimsath Associates, Austin

THE MEMBERS of the congregation in Helotes, on the northwest edge of San Antonio, built their first church by hand in 1946, and added the tower a few years later. Even when the congregation had grown to needing seven services on Sunday, it didn't want to move out of the old church. The task given the architects included keeping the original building and providing a new worship space with the character of the old. Accordingly, the small church became a chapel for the tabernacle, which was removed from the main altar in accordance with Vatican II revisions to the Catholic liturgy. The axial orientation of the old church was repeated in the new, defined by the new tower, the roof crossing, and the apse, even though the seating layout was the required radial plan. The importance of the axis was emphasized by the use of stone on the facade and apse; other walls were plastered. The arrangement of the chancel furnishings indicates another change in the liturgy, however. Rather than focusing upon the altar, the congregation is meant to be aware of its own togetherness. Thus the altar is a small, open table; the crucifix stands off to the side. The focal point, instead, is the recessed baptismal font, in front of the pews and under the roof crossing, which functions as a symbol of joining the community of the faithful.

NorthPark Presbyterian Church, Dallas, 1991

The Oglesby Group, Dallas

PREVIOUSLY located adjacent to the NorthPark shopping center, the NorthPark Presbyterian Church was made an offer it couldn't refuse. A developer wanted the land and offered in exchange a new six-acre site and enough money to build a new facility. Most churches have to build

in phases, but NorthPark Presbyterian was able to construct a complete facility, including the church, fellowship hall, offices, classrooms, and a gymnasium. The new church design was intended to correct several problems in the old church as well as to reuse stained glass windows from two previous churches. While the earlier church had a fan-shaped seating arrangement that provided a good sense of community, it had no central aisle and the choir was placed to the rear, segregated from the congregation. The plan for the new church is a modified traditional nave with a central aisle. The pews on one side, however, are angled toward the chancel and the choir seating continues the wraparound effect. On the exterior, the linear volume recalls a classic church, at least in profile—a long, steeply pitched roof with a steeple. The bare simplicity of the stone planes contrasts with the complex involutions of the metal roof and spire. On the south side, the roof planes are recessed below the framing trusses to open clerestory windows beneath the ridge. Interior louvers are placed to allow direct light to strike only the cross and the stone end-wall of the nave.

St. Stephen Catholic Community, El Paso, 1992

Alvidrez Associates, El Paso

THE NEW CONGREGATION and its young priest wanted a contemporary image, which the architects have interpreted in a composition of vertical planes rather than traditional roofs, along with a set of subtle symbols. The master plan for St. Stephen is based on a cross formed with long walls laid on the diagonal of a triangular site in suburban east El Paso. The vertical staff of the cross shields the church from traffic on the adjacent thoroughfare and reserves a part of the site for the desert landscape. At the intersection of the arms of the cross will be a round chapel for the tabernacle and baptistry. The first phase of the project, contained behind a radiused wall, is a parish hall with a few classrooms and offices. More classrooms will be added later and the future sanctuary will also be held within a curved plane at the bottom end of the cross. Near the entry, a group of three windows refers to the Trinity; other sets of three openings recur around the building. Although not yet completed, the church plan, with its bright whitewashed walls of ashlar-face concrete block, makes a bold statement. Without mimicking the style of the missions, the architects have made a dramatic connection to that heritage with their use of simple walls reflecting the glaring West Texas sun.

Facing page, center:
plan (at left, with future phase shaded) and elevation of St. Stephen Catholic Community, El Paso, by Alvidrez Associates

Facing page, bottom:
three-phase master-plan scheme for St. Phillip Presbyterian Church, Houston, by Charles Tapley Associates and Spencer Herolz Architects

Below and right: Memorial Drive Presbyterian Church, Houston,

by Hall/Merriman Architects; a chapel addition in the Wrightian

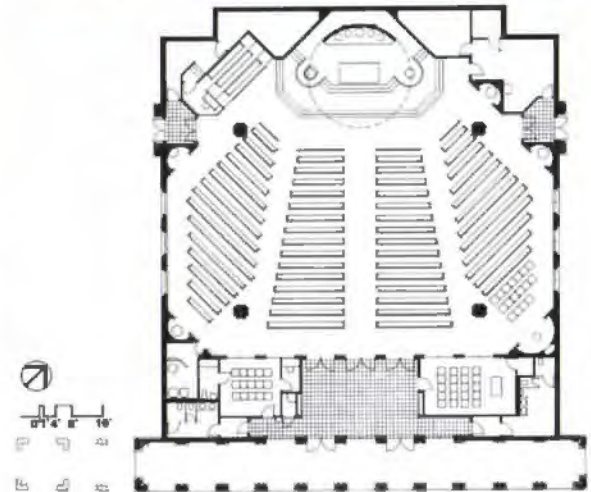
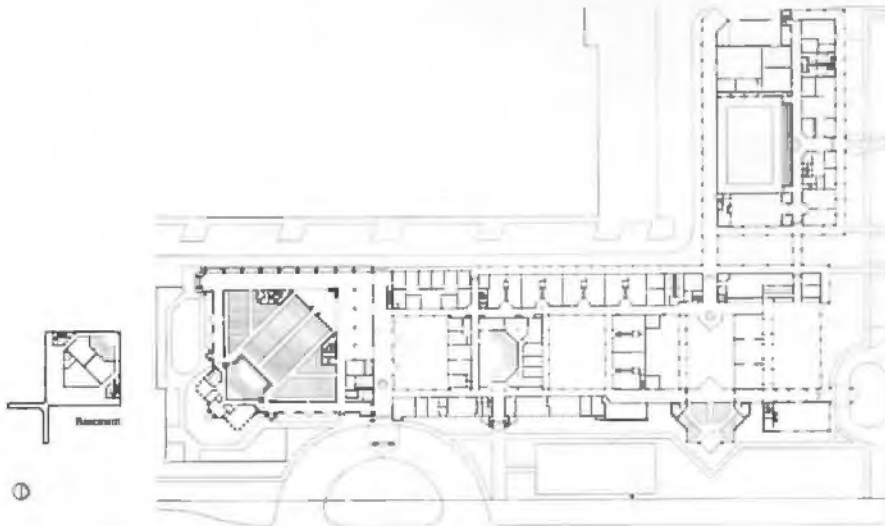
vocabulary of the McKie and Kamrath original



Right and far right: Entry facade and plan of Sacred Heart Catholic Church, Waco, by Dudley, Bailey, Jezek & Rose



Below: plan for Memorial Drive Presbyterian Church, Houston, by Hall/Merriman Architects



**Memorial Drive Presbyterian Church,
Chapel Addition, Houston, 1992
Hall/Merriman Architects, Houston**

MACKIE & KAMRATH's church of 1972 has received a sympathetic expansion by Hall/Merriman Architects. The Wrightian-styled church contained a large square sanctuary, with offices and classrooms laid out around two courtyards. The new master plan extends the logical geometry of Kamrath's scheme to a new chapel and fellowship hall; also added will be a gym and recreational facilities separated by courts. A grid of corridors and covered walks clearly connects all parts of the complex. Like the main church space, the roof of the new 220-seat chapel is



based on a square with its ridge on the diagonal. At the apex of the square, the random rectangular ashlar-face limestone walls are held apart by a stained-glass slot. Rich blues, greens, and reds fade from intense saturation at the bottom to paler hues laced with brilliant yellow at the peak. Colored light is reflected from the stone walls and plaster ceiling. Dramatic ceiling effects are continued into the new fellowship hall. Triangular dormers are cut into the beamed ceiling, evenly illuminating the 400-seat space.

Sacred Heart Catholic Church, Waco, 1992
Dudley, Bailey, Jezek & Rose, Waco

THE STRONG MEDITERRANEAN FLAVOR of Sacred Heart reflects the heritage of the Hispanic congregation and its Mallorcan priest. A long shaded arcade provides the entrance to the church; in a future phase it will be extended to include a bell tower. The arched openings of the arcade are repeated at the entrance doors and again at the doors from the narthex into the church. The 600-seat worship space focuses on a faceted marble reredos, an altar backdrop that is carved to resemble a drape hanging from the dome above. The altar is supported by four golden winged angels sculpted in Spain. To one side is the pulpit and to the other side is the tabernacle, also supported by a sculpture composed of angels and a "Tree of Life" symbol. The unusual placement of the tabernacle was deter-



Above: Notre Dame Catholic Church in Kerrville, by Charles Tapley Associates; this church combines elements from the Spanish and German heritages of Central Texas, simply but strongly executed in local stone.

Top: Sanctuary, First Baptist Church, Orlando, Fla., by Hatfield Halcomb Architects; this Worship Center seating 6,200, measures 146,000 square feet.



Gerald Moorhead, FMA

Top: Second Baptist Church, Houston, by S.I. Morris Associates

Right and below: model of Forest Cove Baptist Church, Kingwood, by Hatfield Halcomb Architects, showing its late-modern forms and mission-like program of community services, joining a sanctuary to education and recreation spaces.



mined by the statuary, which the priest had commissioned before the building was designed.

**St. Philip Presbyterian Church, Houston, Master Plan and Phase One, 1993
Charles Tapley Associates
and Spencer Herolz Architects.**

THIS MASTER PLANNING PROJECT illustrates a preservationist approach to suburban church expansion; here the church is not withdrawing from secular society into its own enclave, but physically responding to changes in its surroundings. The widening of San Felipe Road just west of Houston's Loop 610 was the impetus for a new master plan for the campus, which contains modernist buildings from the 1950s and '60s by Wilson Morris Crain and Anderson. The new roadway drastically impinges on the site, forcing the removal of the existing church entrance canopy and obstructing access to the site. The three-phase master plan, starting with a new fellowship hall and administration spaces, will replace all the existing buildings and reorient the complex away from the busy streets. The fellowship hall, with its floating double curved roof, is an exciting new start for this established congregation.

**First Baptist Church, Orlando, Fla., 1985
and Forest Cove Baptist Church, Kingwood
Hatfield Halcomb Architects, Dallas**

TWO PROJECTS by the Dallas firm Hatfield Halcomb illustrate the social changes and iconographic experimentation that are the hallmarks of the fast-growing Fundamentalist and Evangelical Christian churches that are moving farther and farther out from their earlier postwar suburban roots.

First Baptist Church of Orlando relocated from an in-town site to 156 wooded acres in the mid-1980s. The new complex made possible by the move includes an 146,000-square-foot worship center, a 67,000-square-foot education building, and a 6,800-square-foot chapel, along with space for administration and other services. As the hub of the complex, the worship space is attached to the chapel and the education building by a multilevel concourse. In exterior and interior expression, it is clearly a product of modern design, with its lack of ornament and its impressive clear span. The auditorium-like quality, culminating nearly a century of planning in Protestant churches, comes from keeping pews as close to the pulpit as possible, and from the theater-like focus on the baptistry at the center of the congregation's services.

Forest Cove Baptist Church, north of Houston, now awaiting construction, will have a somewhat smaller seating area but a more ambitious overall program. Starting with a 4,000-seat worship center and educational facilities, it will come to include a chapel, a media center, administration, family-life center, a fellowship hall, and a parking garage. Located adjacent to a major freeway, it will be given strong visibility by its diagonal planning orientation and enormous white steeple. The project illustrates the requirements of the "mega-church," described by the architect: "As shopping malls have developed with advantages over individual retail stores, mega-churches are able to provide more ministries and meet more needs while doing a better job communicating the gospel through music, drama, and the spoken Word. With the continued improvement in quality of movies, compact discs, etc., people expect, appreciate, and respond to a standard of excellence that can best be accomplished with larger staff, programs, budgets, and facilities."

To which this architect adds, "Amen."

The Role of Architecture

THE RELATIONSHIP between religion and the human psyche has been debated for millennia and there is hardly space here to enter that discussion, but the question must be engaged at some level to understand architecture for the church. Is architecture a mere reflection of the society it serves, simply responding to economic, political, and social requirements, or can it play a positive, constructive role? The ambiguous message sent out by many of the churches built today indicates either that religion is not inspiring the best work of architects or that architects are reflecting the depressed state of religion in modern life.

One problem seems to be that some architects identify too closely with their clients, so that their objectivity and creativity are blocked by the clouds of rhetoric espoused as factual descriptions of their work. Another is that these buildings are too mundane. Buildings must serve useful purposes, no doubt, but churches must rise beyond firmness and commodity into the spiritual. No other building type has this calling.

Throughout human history, spirituality has been expressed in physical terms through aesthetics. The great buildings that we admire as architecture, like the Gothic cathedrals, have not endured in our minds solely because of their suitability to function or their elegant construction, but because on an intangible level they move us, they affect our feelings. Aesthetics, our

perception and experience of beauty, is the bridge between the physical and the spiritual. Church builders today need to relearn that lesson because so many churches (with a few exceptions that have been illustrated here) have no feeling, no spiritually elevating aesthetic force.

Build it and they will come.

TA

Gerald Moorhead, FALA, is an architect practicing in Houston and a TA contributing editor.

PROJECT *Our Lady of Guadalupe, Helotes*
CLIENT *Diocese of San Antonio*
ARCHITECT *Clovis Heimsath Associates, Austin*
CONTRACTOR *Keller, Martin Organization, San Antonio*
CONSULTANTS *Larry Fisher, Round Rock (structural); Charles Landry, San Antonio (mechanical, electrical, plumbing)*
PHOTOGRAPHER *Mary-Ann Heimsath*

PROJECT *NorthPark Presbyterian Church, Dallas*
CLIENT *NorthPark Presbyterian Church*
ARCHITECT *The Oglesby Group, Dallas (Jim Wiley, FALA, principal-in-charge)*
CONTRACTOR *Julian P. Barry, General Contractor, Inc., Dallas*
CONSULTANTS *Brockette-Davis-Drake, Inc., Dallas (structural and civil); James Johnston & Associates, Dallas (mechanical); Joiner-Rose Group, Inc., Dallas (acoustical); Mary Payton, Dallas (lighting); Casavant Freres, Inc., Quebec, Canada (organ); Kehrlé Stained Glass Studio, Inc., Dallas (stained-glass restoration); Newman Jackson Bieberstein, Inc., Dallas (landscape architects); Daniel Horan, Dallas (food service)*
PHOTOGRAPHER *BlackmonWinters, Irving*

PROJECT *Saint Stephen Catholic Community, El Paso*
CLIENT *Catholic Diocese of El Paso*
ARCHITECT *Alvidrez Associates Inc. (Project team: David A. Alvidrez, principal-in-charge; Salvador Garcia Jr., project architect; Maggie Alvidrez, Gerardo Gutierrez, Victor Gonzalez, Enrique Spencer, and Jose Luis Lopez)*
CONTRACTOR *D.J. Contractors*
CONSULTANTS *Faught & Associates Inc. (civil); Gerdin-Ponce Engineering (structural); Fluid Systems Inc. (mechanical); Morris Toothman & Associates (electrical)*
PHOTOGRAPHER *Marty Snortum*

PROJECT *Memorial Drive Presbyterian Church, Houston*
ARCHITECT *Hall/Merriman Architects, Inc. (Project team: Craig Hughes, AIA, project manager; William W. Hall, Jr.; Dan Holt; Phil Bologna; Sherri Brooks (interiors); Kamran Monzoon; Robert Thurmond)*
CONSULTANTS *Cagley Conti & Jumper, Inc. (structural); MAS & Associates, Inc. (mechanical, electrical, plumbing); McDonough Engineering Corporation (civil); Michael J. Smith, Lighting Consultant (lighting); Mulbauer/McCleary Associates, Inc. (kitchen); Kudela Designworks (landscape); Hoover & Keith, Inc. (acoustical); Steve Wilson, Baton Rouge (stained glass)*
PHOTOGRAPHER *William H. Merriman, AIA*

PROJECT *Sacred Heart Catholic Church, Waco*
ARCHITECT *Dudley, Bailey, Jesek & Rose, Inc., Waco (Project architect: George Jesek)*
CONTRACTOR *Billington Construction Co., Inc., Waco*
CONSULTANTS *Glenn L. Drennon, Waco (structural); Phoenix Engineering, Dallas (mechanical, electrical)*
PHOTOGRAPHER *Larry Pearlstone*

PROJECT *First Baptist Church, Orlando, Fla.*
CLIENT *First Baptist Church, Orlando, Fla (Dr. Jim Henry, pastor)*
ARCHITECT *Hatfield Hulcomb Architects, Dallas (Jerry L. Hulcomb, principal-in-charge; James E. Crandell, Jr., project manager)*
CONSULTANTS *Gee & Jensen (structural, mechanical, electrical, plumbing, and civil); Joiner Pelton Rose (acoustical, audio)*
PHOTOGRAPHER *James F. Wilson, Dallas*



A Congregation Builds

by Gabrielle Cosgriff

We chose our architects with care, gave them a detailed program, then trusted their execution, says Gabrielle Cosgriff.

Top: east elevation, with sanctuary to left, education wing to right

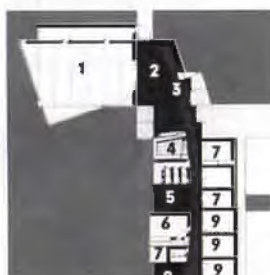
Facing page: Sanctuary opens to surrounding trees.

UNITARIANS ARE GENERALLY CONSIDERED to be skeptical and argumentative. Our congregation, the Unitarian Fellowship of Houston, reinforces that stereotype. Our 100-plus members have a hard time agreeing on a whole spectrum of concerns, from what kind of coffee we drink to whether or not we should call a minister. (We're currently lay-led. I'm not sure about the coffee.)

So it was with some trepidation that I agreed, in late 1991, to take on the job of chairing our newly formed building committee, whose charge was to research and hire an architect, find a contractor, and deliver a completed building. Within 18 months.

Our longtime tenant, a Montessori school, was bursting at the seams, and needed either to move to a larger facility or to buy us out. School officials eventually made us an attractive offer, so we decided to move. By November, we had bought a lovely, wooded, two-acre site just three blocks from our current home, and were ready to put our new committee to work.





KEY TO PLAN

- 1 SANCTUARY
- 2 GATHERING SPACE
- 3 FIREPLACE
- 4 KITCHEN
- 5 LIBRARY
- 6 NURSERY
- 7 OFFICE
- 8 ASSEMBLY
- 9 CLASSROOM

Facing page: Floating planes of different materials mark the Gathering Space, which centers on a fireplace.

Top: west elevation

Above: plan

Two factors persuaded me to take the job: First, I was recently unemployed, which I had not until then regarded as a plus, but it did give me considerable time to devote to the project; second, I was given a remarkably practical and reasonable charter to work with. Devised by Bill Boydston, our 1991 president, and David Dominey, who would take over that position for 1992, the document was a hybrid of several denominational guidelines, augmented by advice from our district representative and from other congregations.

In essence, it called for a nine-member committee. Six members were chairs of subcommittees, responsible for all our areas of concern: administration, sanctuary, adult program, children's program, arts, and grounds. Three others—myself, president-elect Dominey, and John Oertel—made up the executive committee, charged with conducting our affairs and executing policies. Everyone was encouraged to join a committee, and more than half our congregation did. In this way, everyone who wished had a voice, and all our concerns were aired, but we had an efficient and timely vehicle for moving things along. The charter also provided for a three-member subcommittee, to serve as our liaison with the contractor and architects at the site during the construction phase.

In December 1991, I began researching architects. Our budget was small: half-a-million dollars total, which meant \$400,000 or so for the actual building. But our aspirations were large.

I started at the top. I called Arkansas and spoke to E. Fay Jones, FAIA, creator of the exquisite Thorncrown Chapel, and the AIA's Architect of the Decade. He was most gracious and expressed enthusiasm for our project. But fame had filled his calendar for several years ahead, and we couldn't wait.

My next step was to call Stephen Fox, architectural historian at Rice University, whose knowledge of local architects and buildings is encyclopedic. He liked the sound of our project and offered several names. To these I added the suggestions of Gary McKay, a respected Houston design writer, and started spreading the word.

By December, I had amassed a list of 20 possibilities. Of these, I interviewed 12. David Dominey joined me for most of the interviews, and we soon developed a routine and a ratings system. Our third executive-committee member, John Oertel, whose gainful employment prevented his accompanying us, provided valuable objectivity.

The routine: We gave each architect some background on our group and our denomination—officially the Unitarian Universalist Association, since Unitarians and Universalists joined forces in the 1970s. We stressed that our religion is humanistic in focus, that our vision extends more outward than upward; that our grounds and building should be considered a single entity. We emphasized our concern for the environment, and our desire to use practical, honest, low-maintenance materials; that our children should be fully integrated into our overall plan; and that our congregation should be able to share in some facet of the building construction. We usually mentioned our budget last, in hopes that by then the architects' imagination would have been fired. Only one person laughed out loud at that point, telling us that he routinely spent more than that on finishes for a typical house.

The ratings: These came about because David and I quickly realized that whoever we had just spoken to was our favorite, so we decided that we needed some quantification, no matter how subjective. We assigned points for empathy with and respect for our values; reaction to our budget; interest in our children's needs and our congregational input; experience in supervising projects and coming in on-budget; design appeal of other projects; respect for the environment; sense of humor; and communication skills.

By January 2, 1992, we had narrowed our field to four finalists: Charles Tapley, a well-respected, experienced church architect, whom we particularly liked because he also had an extensive background in landscape architecture; Victor Lundy,

whose sculpture-like designs, particularly his other Unitarian churches, we found exciting and compelling; Patrick Peters and Rafael Longoria, whom we liked very much because of their empathy with our values, and because they are also deeply committed to teaching; and Val Glitsch and Natalye Appel, both of whom, in their individual practices, had shown great facility for working creatively with practical, unassuming materials.

Glitsch and Appel had not originally made our final cut. For some unreasonable reason, we had decided to interview three, and only three, finalists. Glitsch and Appel fell one point short (out of a total of several hundred) of third place. When I called to break the bad news to them, they were so persuasive, so insistent that they deserved to be included in our final list, that we decided to change the number of finalists. To be honest, we were also uncomfortably conscious of the arbitrariness of our rating system.

Two weeks later, on a dark, rainy Saturday, each of the four firms gave us a one-and-a-half to two-hour presentation. We had grown fond of all of them, and did not look forward to having to tell three of them "no." Glitsch and Appel came out the winners. While we liked various aspects of all the others, the two women gave us the most thorough, elegant presentation, covering all our areas of concern, and—very importantly—their references, chosen at random from client lists, offered uniformly rave reviews.

We had decided to work towards a guaranteed-maximum-price building contract, so Glitsch and Appel worked with us to select a contractor. After interviewing several, we chose Brookstone Corporation. On June 28, 1992, our congregation approved a master plan and estimated building budget of \$419,000. Then, for the next several months—this was the most difficult period of all—we strove to reconcile our plans with our budget.

By October, we were faced with a dilemma: To stay within our budget, and to keep the total usable area we felt we needed, we would have to forego some of the features we had come to love in the plans—our fireplace, built-in benches, walkways, new chairs. . . .

We went to the congregation, and they voted overwhelmingly to direct our board to borrow up to \$50,000. We signed a contract with Brookstone in January of this year (for \$441,000), work began in February, and our building, complete with fireplace, was handed over to us Aug. 6. Our architects had delivered what we asked.

It has not been smooth sailing: Some of our beloved trees may not survive the rude experience; the occasional epithet of "chicken coop" or "industrial shed" still echoes; and the schoolhouse red of our children's wing has yet to win universal acceptance. But, all things considered, we have survived in remarkably good shape. Most of our members are happy—deliriously so in some cases—and we're all still talking to one another.

We did lose David Dominey, our dear friend and my closest collaborator in this two-year effort. He died from a long-term heart problem last April 15, the day our foundation was poured. He would be happy to know that the system he helped create and implement has worked. It worked because we put a great deal of our efforts into choosing our architects and giving them a detailed program, then stayed with our plan of trusting their execution.

As for those occasional howls of pain from our congregation, they're probably due to the fact that leaps of faith don't come naturally to Unitarians. **TA**

Writer and editor Gabrielle Cosgriff lives in Houston.

PROJECT Unitarian Fellowship of Houston

CLIENT Unitarian Fellowship of Houston (Gabrielle Cosgriff, David Dominey, and John Oertel, executive committee)

ARCHITECT G+A Architects, a joint venture of Val Glitsch, ALA, and Natalye Appel, ALA; Lee Olvera, project team and rendering

CONTRACTOR Brookstone Corporation, Houston

CONSULTANTS Matrix Structural Engineers, Peter J. Hurley, P.E., project engineer (structural); Karen Rose Engineering and Surveying, Karen Rose, project engineer (civil); MSE Associates, Monday Esicre, project engineer (mechanical, electrical, and plumbing); The Office of James Burnett, James Burnett, ASLA, project designer (landscape architects)

PHOTOGRAPHER R. Greg Hursley, Austin





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54th Annual Meeting

Texas Society of Architects

September 16-18,
1993

Fort Worth, Texas

For generous support through event sponsorship, the Texas Society of Architects would like to thank:

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Plan now...Join us next year at the 55th Annual Meeting, October 5-9, at the Stouffer Hotel in Austin!

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- Toward Architecture in the 21st Century - Part I**
- Who are Architects in the 1990's?** Jim Drebelbis, AIA, P.E.
- Office Productivity in the 21st Century** Apple Computer
- Responding to the RFP from Hell** Kay Lentz, MMA
- How to get Published** Panel
- Finding New Markets for Architectural Services** Kay Lentz, MMA
- Architectural Jeopardy - Practice Issues in Texas** Panel
- ADA: The Human Equation** Gayle Lacerda
- Toward Architecture in the 21st Century - Part II**
- Keynote Series** Joseph Esherick, FAIA
- Office Issues for Small Firms** W. Mark Gunderson, AIA
- Office Issues for Medium Firms**
- Office Issues for Large Firms** Bill D. Smith, FAIA
- Alternative Career Paths in Architecture** Panel
- Financing Historic Preservation Projects: Case Studies and Trends** Panel
- What to Expect in Continuing Education**

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1994 Editorial/Advertising Calendar

Month/Day	Year	Editorial Feature Themes	Special Advertising Sections	Bonus Distribution	Highlighted New Products
November/December	October 13	Free Trade and Its Implications Designing apartments in Estonia, preserving buildings in Russia, and planning hospitals in Mexico and Turkey. Texas architects are leading the export of service skills and spurring on the American economy. This issue presents a portfolio of projects by Texas architects worldwide, along with a discussion of the implications of free trade for the profession.	Case Study — Public and Civic Buildings <i>Texas Architect</i> will collect recent projects that exemplify the high standards that public and civic buildings must achieve. A great chance to reach government and other civic clients with your advertising message. Cladding — Bonus Space for Paid Ads in Section Reach a diverse group of design professionals in our annual special section on the cladding industry.	Texas Municipal League, Building Officials of Texas Bonus distribution to members of both professional organizations enhance your exposure in our public/civic section.	Doors & Windows, Glazing Systems, and Skylights CAD, Computers, and Software for Architects
November/December	September/October	Annual Review of Texas Architecture This issue will present the winners of the annual TSA Design Awards Competition and set the stage for the 55th TSA Annual Meeting, returning to Austin for the first time in three decades.	Double Bonus: TSA Trade Show + Joint TASA/TASB Show This, our highest readership issue each year, is distributed as a bonus to attendees of the TSA Annual Meeting. Show exhibitors get free product listings and a 15% discount on advertising in the issue. Plus, we present our annual focus on schools, which will be distributed to school officials at the TASA/TASB show and by mail to all superintendents.	TSA and TASA/TASB Attendees Bonus distribution at TSA's show in Austin and at TASA/TASB's show Texas School Superintendents Copies to Texas' 1054 school superintendents.	Exhibitors of the 55th Annual TSA Design Ideas & Products Exposition: Services and Products Listings Free to Exhibitors, New Products Gallery Participants, & Seminar Sponsors
July/August	May 30	Transportation Centers Deregulation has recast the forms and features of airports, just as new interest in mass transit has brought forth a new crop of urban transit centers in Texas cities. This issue will survey transportation centers, ranging from the bus stop to projected space stations, being designed by Texas architects.	Roofing — Bonus Space for Paid Ads in Section The one surface that concerns architects more than any other is the roof. This section will get Texas architects' attention for new solutions to an age-old problem: keeping the water out. Space-age single-ply membranes to nearly lost restoration specialties to time-honored tile, shingles, and shakes—all will be covered.	Roofing Contractors Association of Texas Professionals at the RCAT trade show get copies of <i>Texas Architect</i> , with its Roofing Section, at the group's annual convention.	Products and Services for the Health Care Industry Cladding: Interior and Exterior Finishes
May/June	April 14	Higher Education Buildings Buildings for colleges and universities have long been used for explorations of architectural form and theory. This issue will survey the best of recent buildings for higher education in Texas and by Texas architects around the world.	Kitchens & Baths — Bonus Space for Paid Ads in Section Surfaces and fixtures, cabinetry and accessories, fine custom millwork, even skylights and windows: this is the place to show off your kitchen or bath product. Flooring — Bonus Space for Paid Ads in Section Reach a diverse group of specifying professionals with your flooring products and innovations.	Nationwide Distribution Get national reach for a fraction of the national magazines' rates by reaching an additional 2,000 architects across the U.S. registered in Texas.	Roofing Materials Exterior Finishes
April Practice Annual	March 4	Directory of Texas Architects and Guide to TSA In one invaluable directory issue are names of all the members of the Texas Society of Architects and their firms, indexed and organized by chapter. Also included are TSA Bylaws, a guide to the Texas Legislature and profiles of TSA's three dozen committees, including committee charges and names of chairs and members.	Architect's Guide to Professional Consultants For only \$240 each, professionals who provide services to architects will be featured in a pullout directory. Buyer's Guide to Services & Products Manufacturers and suppliers can reach Texas architects in a business-card and product-listing section. Buy space for \$240 or get it free with a display ad in the same issue.	Clients, Owners, and other Building Professionals This \$45 directory and resource guide reaches clients, school officials, and more—all year long!	Kitchens & Baths Flooring and Paving
March/April	January 24	New Housing in Texas This issue will cover housing trends in Texas from the top of the market residential towers on Turtle Creek in Dallas by Haldeman Powell Johns to the bottom proposals from Texas A&M for housing and social services in South Texas' <i>colonias</i> , and from the latest suburban tracts to the boom in downtown housing.	Masonry & Concrete — Bonus Space for Paid Ads in Section Brick, structural tile, CMU, glass block, pavers, retaining wall systems are just the beginning. This section also explores architectural concrete and the spectrum of coatings, stains, and admixtures that enhance and protect these timeless building materials.	Texas Association of School Board Officials Trade Show Featured at the TASBO show in Fort Worth, March 10-11, and mailed, like every issue, to school superintendents in Texas.	ADA Enforcement Alert! Products and Services that respond to the Americans with Disabilities Act
January/February	November 24	The Way Things Ought to Be Jack McGinty, FAIA, writes about the friction inherent in the relationships among architects, engineers, interior designers, and others in the design professions, and proposes ways to optimize those relationships. Nestor Infanzón, AIA of Dallas write about the problems with minority recruitment and contracting in Texas.	Case Study — Public Schools Winners of the annual Texas Association of School Boards competition will be featured. Reach school officials with your advertisement in this section. Computers in Architecture From CAD to project management to presentations, architects have embraced computers in their practices.	Nationwide Distribution Get national reach for a fraction of the national magazines' rates by reaching an additional 2,000 architects across the U.S. registered in Texas.	Masonry Products and Systems Innovations in Concrete
CLOSING					

Survey

School for the Deaf 54

ARCHITECTURE The first phase has been completed on an ambitious new master plan by Barnes Architects of Austin for the Texas School for the Deaf.

Code Notes 55

BOOKS Austin architect Robert Jackson reviews *Building Code Quick Reference Guide*.

Calvert Calvinism 56

PRESERVATION Anat Geva, Emma Hocker, and Geoffrey Brune of Texas A&M University's Department of Architecture have unraveled the history of the First Presbyterian Church of Calvert.

Products and Information 57

Resources 58

Marketplace 59

Index to Advertisers 58

Dr. Calligari 60

ARCHIMOVIES Houston architect Yolita Schmidt continues the *TA* series, describing a 1919 German film in which architectural sets were used to represent a madman's visions.

A New Urban Presence

ARCHITECTURE Faced with antiquated and inefficient facilities on sites in East and South Austin, the Texas School for the Deaf is consolidating the elementary, middle, and high schools at its current South Austin location.

Large-scale demolition will make way for over 435,000 square feet of new construction, including academic and central support-services buildings, student-support services, and residential facilities. New football, baseball, and tennis facilities highlight the list of features. The project, which also renovates numerous existing buildings, is in two phases: the first was occupied in January, 1993; the second phase is scheduled for completion in May 1995.

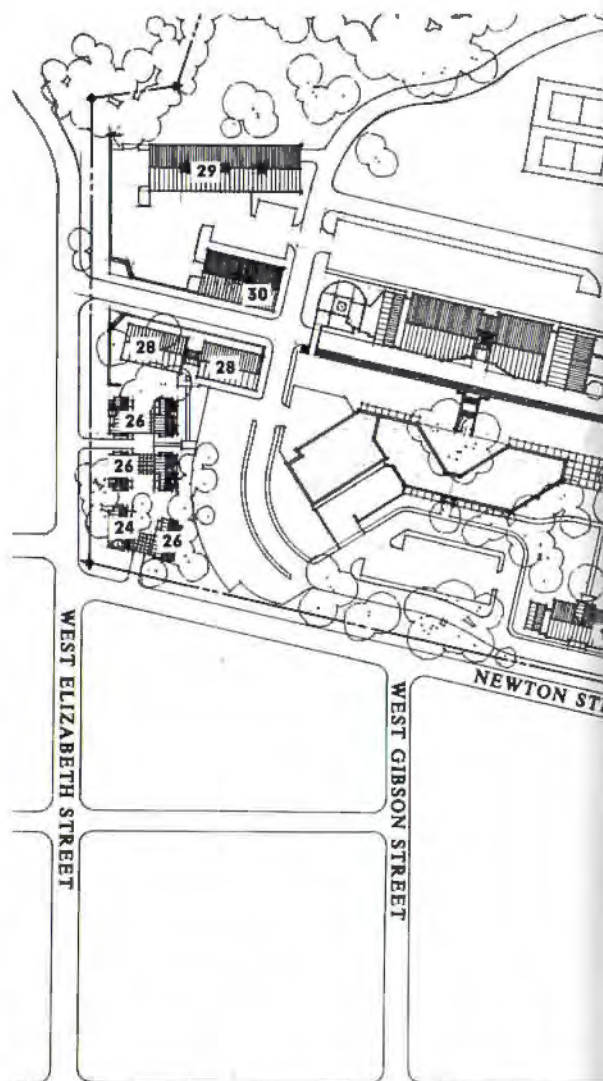
From its South Austin campus, the school has provided education for the hearing-impaired for 138 years, and last year the school served as a second home for 424 Texas students. Such long-standing tradition has produced deep emotional ties to the neighborhood for Austin's deaf community. This community support, coupled with the site's dynamic views and central location, led officials to consolidate on the existing south campus.

The consolidation of resources and facilities will improve efficiency, allowing new services to be provided. New facilities will accommodate up to 465 students, many of whom will be housed in newly built dormitories.

"We'll be able to run utilities and provides services more efficiently, and the facilities will be much more appropriate educationally," says Marvin Sallop of the Texas School for the Deaf.

Designed by Barnes Architects of Austin, the project produces an urban campus that complements the adjacent neighborhood. Uniform limestone bases, covered entries, and metal roofs connect the complex's buildings. The new roofs are either hipped or gabled, giving the campus a more comfortable, residential feel, instead of the institutional look of some earlier structures. Along busy Congress Avenue, low walls, landscaping, and a new entrance gate hold an identifiable edge.

Pedestrian traffic on the campus is gracefully controlled in the master plan through a barrier-free street system. Both the front and back of all



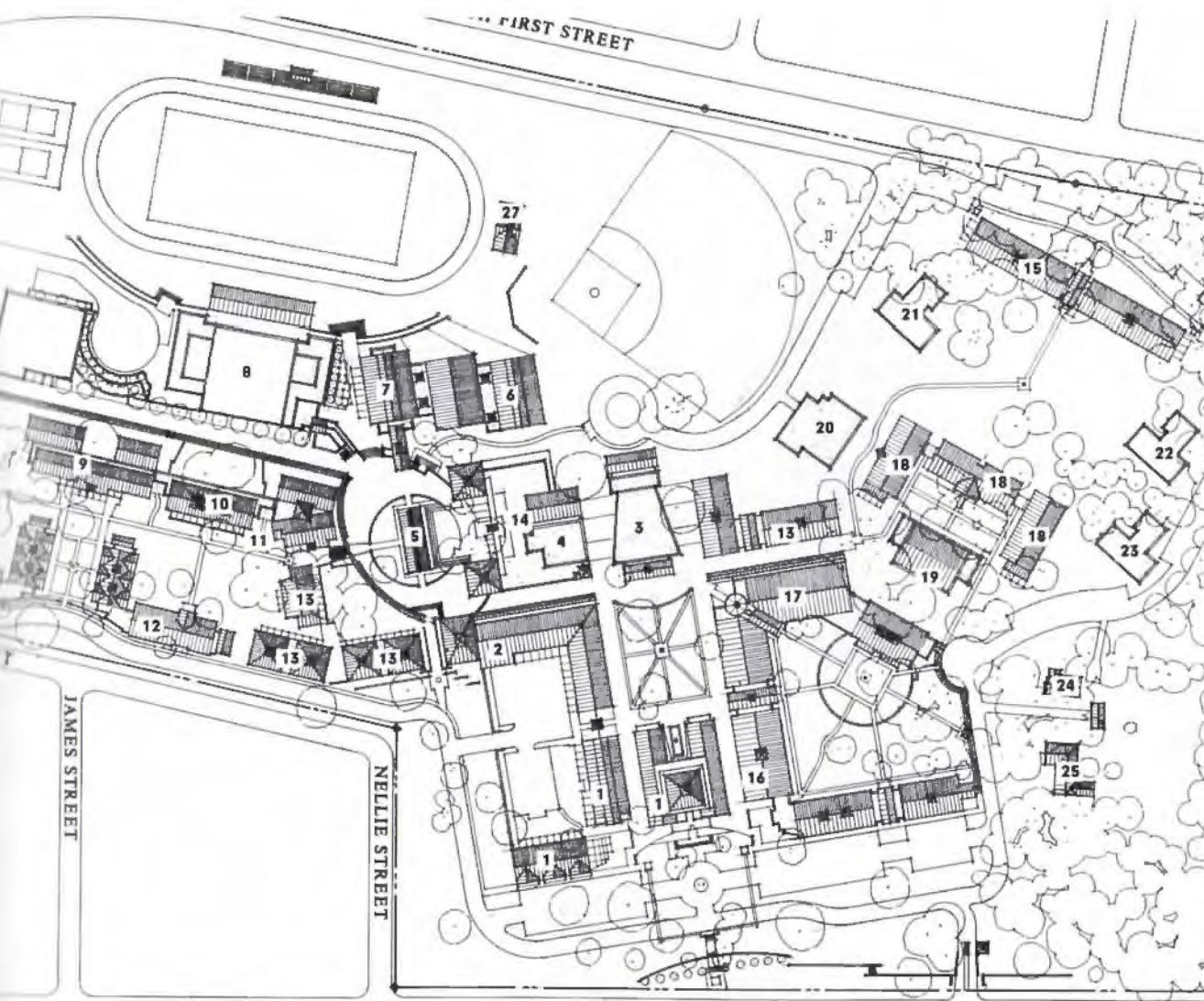
buildings open onto this system, which provides wide, continuous paths lined with trees, lights, and benches. The rearrangement of many buildings opens space for more communal courtyards, while a covered walkway along the east edge of campus shelters students from sun and rain.

Mark Forsyth

Mark Forsyth is a Texas Architect intern.

Above: elevation study for the central campus cluster of the Texas

School for the Deaf, designed by Barnes Architects of Austin



KEY TO PLAN

- 1 ADMINISTRATION
- 2 CAFETERIA
- 3 AUDITORIUM
- 4 MEDIA CENTER
- 5 VISITOR CENTER/
ARCHIVES
- 6 MIDDLE SCHOOL GYM
- 7 NATATORIUM
- 8 HIGH SCHOOL GYM
- 9 HIGH SCHOOL
- 10 ADMINISTRATIVE
COMMONS
- 11 MIDDLE SCHOOL
- 12 HIGH SCHOOL
RESIDENTIAL
- 13 M. H. D. RESIDENTIAL
- 14 STUDENT ACTIVITY
CENTER
- 15 MIDDLE SCHOOL
RESIDENTIAL
- 16 ELEMENTARY SCHOOL
- 17 M. H. D. SCHOOL
- 18 ELEMENTARY
RESIDENTIAL
- 19 ELEMENTARY/M. H. D.
GYM
- 20 WORK ADJUSTMENT
CENTER
- 21 STUDENT TEACHER,
INTERN CENTER
- 22 VISITOR
ACCOMMODATION
CENTER
- 23 ALTERNATIVE LIVING
CENTER
- 24 EMPLOYEE RESIDENCE
- 25 EXECUTIVE DIRECTOR'S
RESIDENCE
- 26 TRANSITIONAL
APARTMENTS
- 27 FIELD HOUSE
- 28 GREENHOUSES
- 29 MAINTENANCE/SHOP
- 30 LAUNDRY



Top: site plan of campus at the end of the multiphase project

Above: New apartments for students were built as phase one.

BUILDING CODE QUICK REFERENCE GUIDE
Professional Publications, Inc.
New York, 1993
118 pp., \$29.95 paperback

BOOKS In this complex, fast-paced world, the eye is helplessly drawn to the word-icons of advertising. Most of us have tried *Lite* beer, *Latin Made Simple*, *Diet* cheesecake, *Green* whatever, and the ubiquitous *Quick* anything.

Now comes the *Building Code Quick Reference Guide*, a kind of Code Lite, or the "Cliff Notes" to the Uniform Building Code.

How does it work? Billed by the authors as a "preliminary design guide only," the idea is to replace 1,050 pages of the Uniform Building Code with an outline of basic code requirements governing the initial floor-plan layout data for buildings. These basic requirements are organized into three parts: Building Occupancies, Exiting, and Barrier-Free Access. Within each part, information from the UBC and ADA has been gathered and reformatted for easy reference.

Do we need another code book? In architects' offices all over the country, code books are never closed. They "float" from desk to desk and never reaching the library shelf. Because no building ever fits perfectly within the generalized code language, architects return to their books again and again in search of clues for a new interpretation for some problem. Code books are filled with yellow sticky-back tabs, folded pages, and margin notes. Learning to navigate the code is also one of the last great hazing traditions for new office interns. In time, some become great code masters, learning its smallest nuances and mysteries. My advice is to start out with "the real thing," or you may overhear the visionary/genius/designer saying, "Good lord, Jeeves what *is* that thick blue binder on your desk?" "That, sir, is known in the industry as the *Code Classic*, the complete and unexpurgated source of regulations. May I pass it to you, sir?"

Robert Jackson

The author is principal of Robert Jackson Architects AIA, Austin.

Church of Change

PRESERVATION The First Presbyterian Church is one of the oldest surviving religious buildings in Calvert. The church's origins date to about 1850, when Judge Robert Calvert, a ruling elder in the Cumberland branch of the First Presbyterian Church, established a successful plantation near Sterling, and built a small timber church on his land. Through his leadership in the church—and, more particularly, his influence in the Texas legislature—Calvert located a railroad terminal outside Sterling. After his death in 1867, the town that sprang up around this terminal was named Calvert in his honor.

As the town of Calvert grew, the town of Sterling and its Presbyterian congregation dwindled. By 1868, Calvert had become a flourishing railroad town, and the congregation moved there from Sterling. It had been previously thought that the original wooden church was moved to Calvert, as it says on a historical marker in Sterling. But documentary sources made available for recent study by Reverend Jack Harrison, the current congregation's pastor, imply, instead, that a new building was constructed while the old church building was left behind.

The new church with its steeple, round vent, and triple facade windows, was built in the "folk Victorian" style, utilizing decorative Victorian detailing (considerably less elaborate than standard Victorian) that had become available in the area for the first time because the railroad made it possible to bring in heavy woodworking machinery. At the same time the church was built, the folk Victorian style spread across Calvert.

In 1913, the church was moved to its present location, and it underwent significant stylistic changes, reflecting the changes in the dominant fashion from Victorian to neoclassical. The steeple was removed, and a new entrance was added, with separate doors for men and women. Roman columns were added to a now temple-like facade, and windows were aligned to perfect symmetry.

Forty years later, a second renovation added air conditioning and a mechanical room, and once again changed the windows and doors. The neoclassical image was retained, however, and the church stands in good condition to this date.

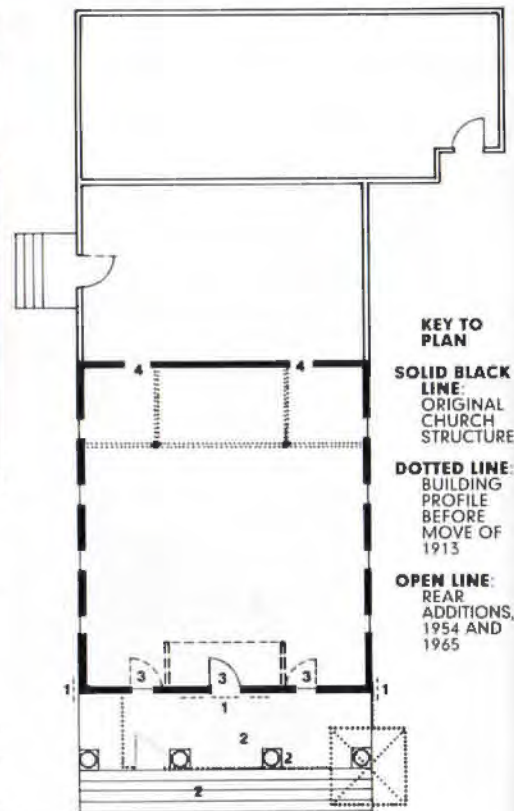
*Anat Geva, Emma Hocker,
and Geoffrey Brune*



Top: facade, First Presbyterian Church in Calvert, as it looks today

Above: The "folk Victorian" church, before the 1913 alterations

Architect Anat Geva is a Ph.D. student in the Department of Architecture at Texas A&M University, where Emma Hocker and architect Geoffrey Brune are working on Master of Science degrees. Their research was conducted in conjunction with the department's Historic Resources Imaging Laboratory, directed by Professor David Woodcock, FAIA.



- 1** WINDOWS RELOCATED FROM SIDES TO FRONT IN 1913, TO SIDES IN 1954
2 PORCH, COLUMNS, AND FRONT STEPS INSTALLED IN 1913
3 TWO DOORS, ONE TO EACH SIDE OF STAINED GLASS, REPLACED BY ONE DOOR AT CENTER IN 1954
4 TWO DOORS INSTALLED AT REAR OF SANCTUARY IN 1954

PRODUCTS AND INFORMATION



Builders CAD Release 4.0 by **Integrated Computer Graphics** offers two new major feature enhancements: the

Options Manager and Custom Panel Framing. The Options Manager merges pre-defined, standard plans with the unique features on a specific site. Custom Panel Framing conforms to any wall assembly, offering board-by-board placement and editing.

Circle 188 on reader inquiry card

A new binder from **Charleston Industries, Inc.**, guides architects through the typical signage requirements of a project. The binder includes sections describing specifications, colors, graphic options, and ADA-compliance applications.

Circle 189 on reader inquiry card



The Safety Guard from **LCN** protects fingers from being pinched in door openings. The lightweight, UL-listed product covers the opening between the door and the frame where most hand injuries occur. Safety Guard installs easily, comes with a one-year warranty, and complies with fire door and ADA requirements.

Circle 190 on reader inquiry card

Brocar Products Inc., introduces Trap Wrap™, a vinyl covering that protects exposed pipe surfaces on lavatories. Trap Wrap™, addresses ADA requirements,

conforms to any pipe configuration, installs quickly, and removes easily for service.

Circle 191 on reader inquiry card



A self-diagnostics system that constantly monitors emergency exit lights and batteries is the latest release from **Hubbell**

Lighting, Inc. The Factor™ System signals problems with emergency exit systems. In addition, the system allows random emergency tests and diagnostic testing.

Circle 192 on reader inquiry card

A new series of brick lights from **Intermatic, Inc.**, increases nighttime visibility and provides security. The PL900 Series Brick Lights are designed to be built into brick walls surrounding walkways, fountains, and pools, especially on stair risers and along patio railings.

Circle 193 on reader inquiry card



The Partnership for Carpet Reclamation, founded by **Du Pont Flooring Systems**, has collected more than 2 million pounds of old or "post-consumer" carpet. The partnership is a network of companies that collect and recycle old carpet. The Du Pont processing center is investigating new uses for old carpet.

Circle 194 on reader inquiry card

Parktec International Pty. Ltd., of Australia, has developed Auspark, a mechanical car-parking system. Fully automatic conveyor tracks collect, park, retrieve, and return cars from and to predetermined locations. Auspark reduces parking and recovery times and increases the personal safety of patrons and their cars.

Circle 33 reader inquiry card

Finishing Systems

KENDALL PRODUCTS is taking its Dri-Dek interlocking floor tiles to the home. For 15 years, the tiles

have been available only to businesses. Coated with an EPA-approved compound that controls the spread of bacteria, Dri-Dek is designed for places with moisture problems.

CIRCLE 174 ON READER INQUIRY CARD



Contour Table Tops, featuring a urethane edge profile, are now available from the Edgemold Division of **PREMOLD CORPORATION**.

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CIRCLE 175 ON READER INQUIRY CARD



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CIRCLE 176 ON READER INQUIRY CARD



ACME BRICK COMPANY introduces sculptured brick, a way of creating a work of art

in brick. Acme sales representatives can recommend artists who oversee the project from start to finish: creating the designs, carving the brick, and supervising installation.

CIRCLE 195 ON READER INQUIRY CARD

Resources

Our Lady of Guadalupe, Helotes p. 41

Windows: Beila's; Interior doors: Roddis; Metal roofing: Bentley; Insulation: Bexal; Paint: Color Tech; Hardware: Allen & Allen; Electric distribution: Francis; Heating system: Overlay; Cabinet: Classic Millwork

Northpark Presbyterian Church, Dallas p. 41

Gym walls: Dayton-Superior Corporation; Stucco: STO Industries; Storefront windows: Vistawall; Wood windows: Marvin Windows; Doors: Toppo's Arch Millwork; Fire door: Openings; Shingles: GAF; Single-ply roofing: Carlisle; Metal roofing: MBCI; Movable partitions: Modernfold; Interior paint: Devoe & Raynolds; Hinges: Stanley; Locksets: Yale; Door closers: Yale; Floor closers: Glynn-Johnson; Kitchen: Modern Equipment and Materials; Dishwasher: Jackson Products; Refrigerators: Glenco; Fire alarm: Notifier; Chalk board: Claridge; Signage: ASI; Exterior: McGraw-Edison; Interior: Rambusch, Darklite; Lighting controls: Prescolite; Lavatories, water closets, fittings: American Standard; Flush valves: Sloan; Toilet stalls: Ampco; Bathroom accessories: McKinney/Parker; Water fountains: Oasis Ebeo; Sprinklers: Reliable; Air-conditioning chiller: Trane; Ice-storage tank: Calmac; Furniture: Chancel; Mini-blinds: Cary-McFall; Ceiling panels: Conwed Designscape; Pews: Hall; Steeple: Campbellsville; Cross: United Metal Fabricators; Wood grilles: Howard

St. Stephen Catholic Community, El Paso pp. 42-43

Steel: Area Iron and Steelworks; CMU walls (split face): Del Norte; Flooring: Tarkett; Roofing system: Firestone Adhered RubberGard; Interior walls: U.S. Gypsum; Windows and entrance door: S.W. Aluminum; Glazing: LabGlas, Inc.; Overhead door: Cookson; Base asphalt: Sun City Redi-Mix; Lay-in ceiling: Armstrong; Steel joists: Vulcraft; Sealants: SI Kaflex; Insulation: CertainTeed; Metal decking: Area Iron and Steelworks; Folding panel partitions: Panelfold; Paint: Hanley; P.A. Systems: Olaum-Nichols; Fire Alarm: Edwards; Exterior lighting: Rudd; Interior lighting: Metalux; Lavatories and water closets: Kohler; Toilet stalls: Aamco; Restroom accessories: Bobrick; Water fountains: Halsey-Taylor; Fire extinguishers: J.L. Industries; Furnace: York; Evaporative cooler: Mastereool

Memorial Drive Presbyterian Church, Houston pp. 43-44

Carpet: Prince Street Technologies, Shaw Industries; Unglazed porcelain tile: Graniti Fiandre; Slate: American Olean; Standing-seam copper roofing: W.H. Branson; Texas limestone, ashlar finish: W.W. Bartlett; Painted drywall: U.S. Gypsum; Wood-frame windows: Bison; Aluminum-frame windows: J. Sussman; Entrance doors: Eggers; Interior doors: Eggers; Overhead door: Cookson; Gypsum board: U.S. Gypsum; Acoustical ceiling panels: Armstrong with Donn Suspension; Wood slats: Ceilings Plus; Ice and Water shield: W.R. Grace; Joint sealers: Tremco; Insulation: Owens-Corning; Folding panel partitions: Modernfold; Painted plywood: Devoe; Full-mortise hinges: Hager; Locksets, door closers, exit devices: Sargent; Signage: St. George Sign; Elevator: Otis; Stair lift: Garaventa; Crown disc stairs: Armstrong; Handrails: U.S.A. Steel; Exterior lighting: Halo; Interior lighting: Halo, Prescolite, Metalux; Lavatories and water closets: American Standard; Flush valves: Sloan; Toilet stalls: Accurate; Water fountains: Halsey-Taylor; Air-conditioning chillers: York; Cooling towers: Marley; Environmental control systems: Barber Colman; Electric shades: Mecho Shade System; Acoustical wall panels: Decoustic; Pews: L.L. Sams

Sacred Heart Catholic Church, Waco pp. 43-44

Plumbing: Kohler; Fans: Penn, Collins Walker (ceiling exhaust); Compressor: Trane; Masonry: Jewell Concrete Corp.; Lighting: Mid-West; Washroom: General; Roof hatch: Milcor; HVAC - Roof curb: Carrier-Block; Fire extension-cabs: J.L. Industries; Signage: Palmer; Cupola: Contemporary; Glass: Lane; Stucco: Tex Star; Acoustical panels: Decoustics; Nave lights: R.A. Manning; Roof tiles: LIFE-TILE; Lighting projection: Banded; Insulation: Thermo Con; Toilet partitions: Ampco; Paint: Sherwin-Williams; Pews: Imperial; Marble: Dal-Tile

Unitarian Fellowship of Houston pp. 48-51

Composition shingles: Celotex; Galvalume composition panels, Buranar panels: MBCI; EIFS: Dryvit (Circle Supply); Windows: Alenco; Acoustical ceiling panels: Armstrong; Paint: Pratt & Lambert, Devoe & Raynolds; Locksets: Schlage; Lighting: Lightolier, Prescolite, Red-Dot; Lavatories and water closets: Kohler, Polar; Water fountains: Elkey; Air conditioning: Rheem

Advertisers' Index

Pg	Advertiser	Circle No.
21	AIA Trust	14
18	Aluminum Roofing Specialists	88
34	Anne Moore, Ltd.	94
6	Apple Computer, Inc.	27
14	Association Administrators & Consultants	11
59	Capitol Rubber Stamp	
32	CCSW Graphics	111
33	CCSW Graphics	111
59	Circle Supply	103
59	Color Advantage	
26	Condor Architectural Stone	2
29	Condor Architectural Stone	2
31	Crane Plumbing	92
59	Crawford Friend Consultants	96
11	Featherlite Building Products	6
15	Fisher Home Design Center	4
59	Glass Block Shop	104
33	Home Elevator of Texas	149
2	James Hardie Building Products	47
61	Jewell Concrete Products	7
15	Lone Star Plywood & Door Corp.	4
15	Marvin Windows	4
15	Marvin Windows Planning Center	4
4	Masonry & Glass Systems, Inc.	10
23	Masonry Institute	3
4	McCoy, Inc.	51
16	Miller Blueprint	13
25	Monier Roof Tile Inc.	85
9	OMC Industries	22
10	Premium Polymers	40
17	Professional Lines Underwriting Specialists	12
8	Southern Building Code Congress	29
16	Southwest Graphic Systems	15
32	Southwest Graphic Systems	15
26	Southwest Terrazzo Association	99
27	Southwest Terrazzo Association	99
27	Texas Kiln Products	106
62	Texas Kiln Products	106
9	Transit Mix Materials	30
59	What Its Worth	54

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ArchiMovies

THE CABINET OF DR. CALIGARI,
Germany, 1919

Directed by Robert Wiene
Art direction by Herman Warm,
Walter Reimann, and
Walter Rohrig

ARCHITECTURE IS IMPORTANT in many films, but in no film has it been more important than in the 1919 German expressionist masterpiece *The Cabinet of Dr. Caligari*.

Expressionism in the arts emerged in Germany around 1910 and lasted until the mid-1920s, paralleling the start of the first World War and the early years of the Weimar Republic. The social changes during these years were immense: Germany entered the world war and suffered a humiliating defeat, partial occupation, loss of territory, and hyperinflation. The old order was in shambles. National despair was expressed in an artistic style that embraced images of chaos and desperation. Not concerned with objective reality, expressionism is the vision of subjective emotions and the responses that objects and events arouse in the artist. It is a highly abstract, mystical style that is concerned with the supernatural—that which is beyond or beneath the visible, observable world. It is characterized by use of chaotic angular compositions, fractured, irregular shapes, high contrast between light and dark, and shadowy forms. In architecture it was expressed in the fantasy of a crystalline futurism united with Gothic handicrafts. Expressionist art and architecture flourished in film and on paper as practiced by artists such as Wassily Kandinsky and Oskar Kokoscha and in the correspondence of architect Bruno Taut with the Crystal Chain group. Due to the economic constraints of the times, few architectural examples were constructed; some that were were by Erich Mendelsohn and Hans Poelzig. The influence of this style ended when inflation was brought under control and real building could begin again. Rational, functional technology asserted its dominance over subjective approaches.

In *The Cabinet of Dr. Caligari*, a total stylistic environment is created to express the ravings of a madman. Instead of using optics to portray his twisted vision, the distortions are in the film's basic graphic idea: The whole physical world, except for its human inhabitants, follows the twists of the madman's mind.



His psychic visions become the external reality. It is these representational distortions that make this film expressionist.

The film opens with a conversation between two patients sitting in an asylum garden. One patient tells the other that the director of the asylum is, in fact, a fairground showman who has trained a somnambulist to commit a series of murders. Apparently, however, the story exists only in the storyteller's own fantasy.

The film is shot on a series of sets—clearly a painted environment—portraying hallucinations with distorted forms, jutting angles, spinning circles, and twisted shapes. Light and dark are emphasized by shafts of painted rays. All objects are not distorted in the same way, as they would be if distorting optics were employed. Indeed, the people, the bourgeois furniture, and the asylum itself are the only objects that are not distorted. This selective distortion plays an important role in shaping our reading of the narrative.

The village of Holstenwall, created for the film, with its angular shapes, resembles the paintings of Lyonel Feininger. Walls of rooms are skewed; the windows and doors are trapezoid shapes. The village is shown in forced perspective. The bars of a jail cell are painted shadows that converge at the point where the prisoner sits chained to the floor. Stairs, a particular obsession in the expressionist mode, are shown leading steeply up to the police station and down to the carnival.

Other haunting examples of expressionism from this period are *Nosferatu* (1922, F.W. Murnau) and *Metropolis* (1926, Fritz Lang). Many of the techniques and stylistic devices of these early films were adopted in *film noir*, a darkly psychological style that emerged in the United States in the early 1940s in films like *The Maltese Falcon* (1941, John Huston), *Double Indemnity* (1944, Billy Wilder), and *Scarlet Street* (1945, Fritz Lang).

Although film sets today are seldom constructed to the stylistic extremes of the silent expressionist movies, elements of the style are evident in numerous contemporary films. In *Blade Runner* (1982, Ridley Scott), the use of dark scenes with glowing shafts of light repeats the atmospheric harshness of the earlier films. Distorted perspectives and light and dark effects were used recently in thrillers like *Batman* (1989, Tim Burton) and *Dick Tracy* (1990, Warren Beatty).

Perhaps today our psychoses are more complex and more difficult to express visually, but seldom has such a unity of intent between the message of the film and its graphic expression been as successfully achieved as in films like *The Cabinet of Dr. Caligari*.

Architect Yolita Schmidt of Houston is collaborating with Gerald Moorhead, FALA, on ArchiMovies, which will appear every other issue on this page. The series will examine the ways in which architecture is used in film to convey themes, define characters, and set moods.

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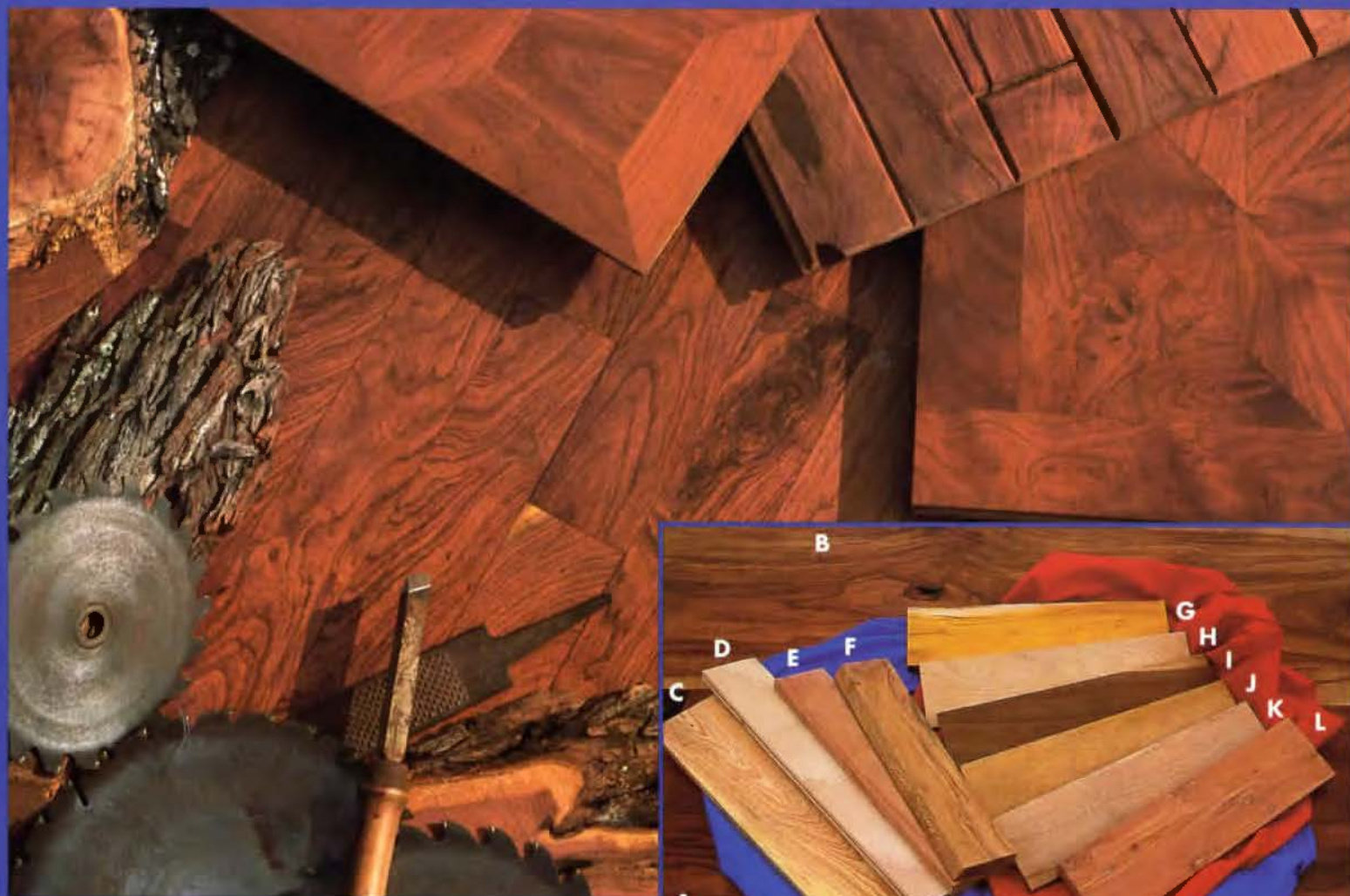
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