TEXAS ARCHITECT

3 / 4
Religious Architecture
1997

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Who are we to judge?

Patricia Patkau

Patkau Architects
Vancouver, British Columbia
1997 TSA Design Awards Juror

David Rinehart

Anshen + Allen
Los Angeles, California
1997 TSA Design Awards Juror

That's who.

1997 TSA Design Awards

Step up to the plate.

Enter on page 17.

Jurors confirmed as of February 5, 1997.
Third juror to be announced.

TEXAS SOCIETY OF ARCHITECTS

1997 HONORS PROGRAM

Call for Nominations

Each year since 1971 the Texas Society of Architects has recognized individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification; wildlife conservation; open-space protection; passage of laws protecting the public's health, safety, and welfare; downtown revitalization; preservation of historic buildings and sites; public-school programs emphasizing environmental concerns; museum programs and exhibits about community architecture; and reporting, publications, and articles promoting the appreciation of the built and natural environment.

In addition, the TSA Honors Program recognizes TSA's exceptional members in several categories and distinguished Texas architectural educators and writers for leadership and achievement.

Award Categories

Honorary Membership

Awarded to an individual for long-term association with architects and architecture in providing a better quality of life in Texas.

Citation of Honor

Awarded to groups or organizations outside the profession whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

Llewelyn W. Pitts Award

Awarded to recognize a TSA member for a lifetime of distinguished leadership and dedication in architecture.

TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and dedicated AIA leader, recognizes a distinguished member for lifetime leadership and achievement in the profession of architecture and the community. Although no formal nominations are accepted, suggestions may be directed to the Honors Committee Chair.

Edward J. Romieniec Award

Awarded to recognize an individual architectural educator for outstanding educational contributions.

Awarded in honor of Edward J. Romieniec, FAIA, a former professor and dean of architecture at Texas A&M University and the first recipient of this award. Nominee must be a current or former member of the faculty of one of the seven accredited Texas schools or colleges of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great breadth; influencing a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media.

Awarded in memory of TSA's first executive vice president.

William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership.

Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and leadership and service to the organization and community. Must be an architect member in good standing and an active member of the local AIA chapter for a minimum of two years, not to exceed ten years (40 years of age is a recommended maximum for a nominee). The nominee should be a role model to the organization with these qualities: goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

Architecture Firm Award

Awarded to a TSA firm that has consistently produced distinguished architecture for a period of at least 10 years. This award is the highest honor the Society can bestow upon a firm.

Any TSA component may nominate one eligible firm. Firms practicing under the leadership of either a single principal or several principals are eligible for the award. In addition, firms that have been reorganized and whose name has been changed or modified are also eligible, as long as the firm has been in operation for a period of at least 10 years.

Nomination Procedures

Except for the Llewelyn W. Pitts Award, each nomination must be submitted through the local chapter and must be in an approved format. TSA will provide nomination forms and portfolio criteria to each local chapter. Additional copies may be obtained upon request.

Nominations for the Llewelyn W. Pitts Award may be made by any TSA member in the form of a letter addressed to the Chair of the TSA Honors Committee. No portfolio is to be submitted.

Selection and Notification

Recipients of all TSA Honors Awards are chosen by the members of the TSA Honors Committee in June of each year. Recipient names (with the exception of the Pitts Award) are ratified by a vote of the TSA Executive Committee at the summer meeting. Following the meeting, Honors Award recipients are notified of their selection and invited to the Awards Luncheon that takes place during TSA's Annual Meeting in the fall.

The names of Honors Award recipients are published in *Texas Architect*. Each local chapter is responsible for notifying local media; however, if a chapter needs assistance, the TSA staff will help prepare press releases.

Portfolios will be returned to the nominating chapters following the TSA summer board meeting.

Presentation

Awards will be presented during TSA's 58th Annual Meeting in Fort Worth, October 23-25, 1997.

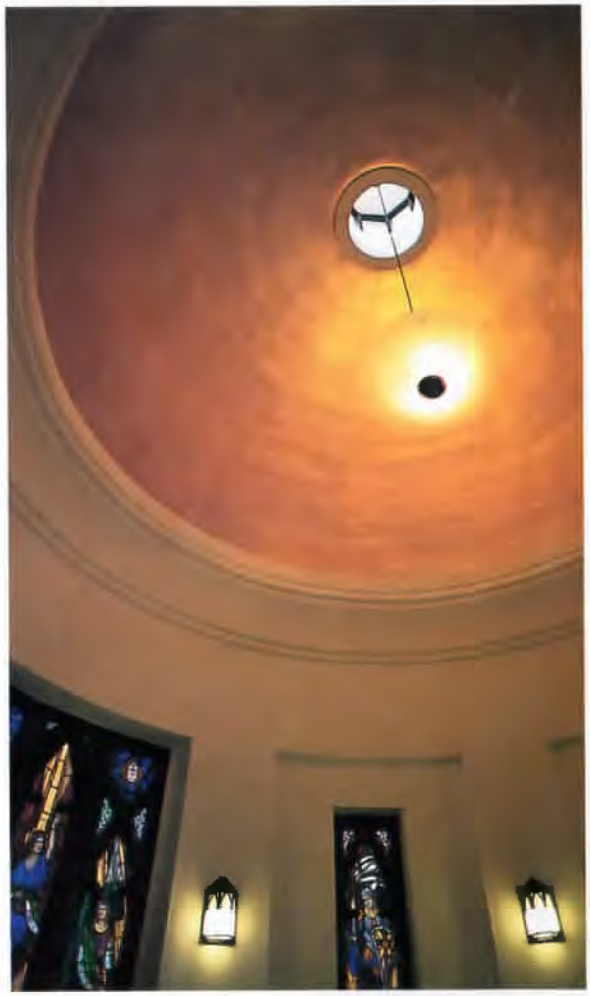
Submission Deadline

All nominations must be received in the TSA office no later than 5:00 p.m. on Friday, May 30, 1997. Please direct questions to Gay Patterson at TSA, 512/478-7386. Nominations shall be sent to:

TSA Honors Committee
c/o Texas Society of Architects
816 Congress Avenue, Suite 970
Austin, Texas 78701

TEXASARCHITECT

RELIGIOUS ARCHITECTURE



On the cover: Interior of eucharistic chapel at Prince of Peace Catholic Community. Photograph by James F. Wilson.

Right: Interior of 24-hour chapel, Alamo Heights United Methodist Church. Photograph by Lars Hundere.

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

DEPARTMENTS

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Upload at least once a month, whether it's a new project or an update to an existing project, throughout 1997, and you will not be required to pay supplemental dues on your TSA-member architects in 1998.

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For questions or comments about TSALink, please contact Andrew Hamlin at 512/478-7386.

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TEXASARCHITECT

March/April 1997 Volume 47, Number 2

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects, 816 Congress Ave., Suite 970, Austin, Texas 78701. TSA is the official Texas state organization of the American Institute of Architects (David Lancaster, Executive Vice President).

Periodical postage paid at Austin, Texas, and additional mailing offices. Postmaster: Send address changes to *Texas Architect*, 816 Congress Ave., Suite 970, Austin, Texas 78701-2443. Phone: (512) 478-7386. Printed in the U.S.A.

Subscription price is $16 per year for TSA members, $21 for nonmembers with addresses in the continental U.S. *Texas Architect* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

Coming Attractions

When we decided to dedicate an issue of *Texas Architect* to religious architecture, we had an idea that many of you who had designed churches would have interesting stories to tell. This turned out to be true. The response to our request for submissions was overwhelming, and we had many more noteworthy projects than we had room to publish. While it may not be readily apparent, the work we do not have room to include on the page does in fact become part of the presentation of the projects that we cover in detail. For example, the renewed interest in traditional liturgies and a more traditional architecture was so prevalent in the work submitted that we decided to include this work as a feature focus. Additionally, the quality of the detailing and workmanship led us to shift much of our color focus to interior spaces and details, and hope that you note the craftsmanship as well as the contractors responsible for this work. We could fill several issues with details alone from the work submitted for this issue. In the feature "Patient Planning," we focus on the issue of phasing design and construction as part of the master-planning process, in addition to presenting the architecture. Your written project descriptions illuminating this issue as an important dynamic brought these projects into focus. Thank you for sending your projects in.

UPCOMING ISSUES

We invite submissions to *Texas Architect* for our upcoming issues:

July/Aug '97 (deadline 7 Apr)
"Museums and Galleries"

Sept/Oct '97 (deadline 30 May)
"Annual Design Awards"

Please call 512/478-7386, e-mail vhaus@txarch.com, or fax at 512/478-0528 to discuss your story idea.

Even though the calendar year is still young, please consider sending in projects for the issues remaining this year, including submissions for the 43rd annual Design Awards competition. The deadline is May 30. This year's jury will include David Rinehart, principal-in-charge of design at Anshen + Allen of Los Angeles. As an associate of Louis Kahn, he was involved with the design of the Salk Institute, the Trenton Jewish Community Center, and Chandigarh. Also on the jury will be Patricia Patkau of Patkau Architects of Vancouver, British Columbia. The winner of numerous design awards, Patkau Architects has been selected through a competition to design a new nursing and biomedical sciences facility for the University of Texas, Houston, at the Texas Medical Center. We hope to present the competition in the May/June issue of *Texas Architect*.

The July/August issue will focus on museums and galleries, and we hope to include art incorporated into the office environment in some detail, as well as the role of art in neighborhood development. We will update plans for the new Modern in Fort Worth, as well as Moneo's addition to the Museum of Fine Arts, Houston. Closing the year, we will feature public buildings.

In addition to our feature focus, we are interested in adding to our presentation of management, marketing, legal, and specification issues important to your practice. Please call if you would like to discuss any of these areas. If you are a specification writer, we are making plans for next year's editorial calendar soon, so please call.

Finally, I would like to apologize for not crediting Art Roger as architect for the design of the original St. Alcuin Montessori School, whose addition designed by Frank Welch Associates was published in the January/February issue of *Texas Architect*. His architectural sensitivity to the site and to the school's mission contributes substantially to the success of the addition.

Vincent P. Hauser

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SBCCI Worldwide Web Site

The SBCCI recently introduced its worldwide web site. It is a great way to get the most recent SBCCI information on codes issues, publications and membership. The SBCCI home page subjects include: *What's New*, which contains SBCCI news releases and up-to-date issues and information; *Publications*, which contains a complete listing of available publications with a price list and on-line order form; *Services*, which provides SBCCI membership information and an on-line application as well as a download files area; and *Comments*, which offers an area to send comments to SBCCI staff. You can also send e-mail to the "webmaster" at SBCCI using the click on e-mail address provided on the web page. The SBCCI Internet address is http://www.sbcci.org.

Southern Building Code Congress International, Inc.,
900 Montclair Road, Birmingham, Alabama 35213-1206
SBCCI Southwest Regional Office, 9420 Research Boulevard, Echelon III, Suite 150, Austin, Texas 78759, 512-346-4150, fax 512-346-4227

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- a subscription to *Southern Building* magazine
- publication discounts and reduced prices on services, education courses, and seminars

SBCCI Professional Members are also eligible to request the annual *Bluebook* of proposed revisions to the Standard Codes™ and the annual *Redbook* of code revision committee recommendations. A new toll-free watts line will soon be available for professional members. The cost of a Professional Membership is on $50, a 42% savings on the nonmember cost of the items listed above. Call SBCCI Membership Services at

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Corrections

In "Reclaiming a Symbol" (*TA*, January/February 1997, pp. 66-69) the photos on pp. 66 and 68 were taken by Jud Haggard.

In "Coming next issue . . ." (*TA*, January/February 1997, p. 87), photo two is of the Alamo Heights United Methodist Church.

Correct credits for the projects in "Coming next issue . . ." should read: Alamo Heights United Methodist Church, Hesson Andrews Sotomayor/Sprinkle Robey Joint Venture; Prestonwood Baptist Church Relocation, HHArchitects, Architect of Record, JPJ Architects, Associate Architect; and Germantown Baptist Church, McGehee Nicholson Burke Architects, Architect of Record, HHArchitects, Design Architect.

Barley+Pfeiffer Architects, Austin, should have been listed as architects of the Coppertank Brewing Company, located in Dallas's Deep Ellum neighborhood and featured in an advertisement on page 18 of the January/February 1997 issue.

News

Dr Pepper: The Last Chapter

DALLAS Demolition began the first week in December on one of Dallas' favorite landmarks, the Dr Pepper Building on Mockingbird Lane. The demolition was an unfortunate result that could not be prevented, even after several years of preservation efforts by Preservation Dallas, the Dallas Landmark Commission, and the Dallas Chapter of the American Institute of Architects (D/AIA).

The Dr Pepper National Headquarters, constructed in 1948 for Dallas's most well-known product, was one of the most culturally and architecturally significant buildings in the city. The building, housing the oldest major soft drink company in the country, was the best example of the art moderne style in Dallas, exuding the confidence of the region following the explosive post-World War II growth. When the Dr Pepper building was constructed, Mockingbird Lane was a two-lane road, located far outside the developed areas of the city; now it is considered almost inner city as Dallas has encompassed it. The building's front lawn was the last open space on East Mockingbird, the only one that had not succumbed to development and parking lots.


Dennis Stacy
1


Marcel Quimby
2

Thomas, Jameson and Merrill designed the initial structure. Arthur Thomas, FAIA, was one of a group of local architects who designed the Hall of State and other Fair Park buildings in 1935-36. He was also the architect of Cedar Springs Place, Roseland Homes, and Dallas Little Theater, and was the principal architect of Baylor Medical Center and Children's Medical Center. W. Ralph Merrill, a graduate of the University of Illinois, Chicago Technical College, and the Arts Institute of Chicago, was published in numerous professional magazines, including *Pencil Points*, *Architectural Record*, and *Forum*.

In the early 1970s, with the growth of its markets nationally and internationally, Dr Pepper needed additional office space, and selected Ralph Kelman to design an expansion. Glass-block additions were made at the east and west ends of the third floor, providing a series of office suites. The addition received a D/AIA honor award and a Texas Society of Architects design award in 1974.

Dr Pepper sold the building to Harboard Development in 1985 with a five-year lease commitment. However, Dr Pepper vacated the building in 1988, and the 15-acre site was foreclosed on in 1990 by NationsBank. It was then placed in receivership to the Federal Depositor's Insurance Corporation (FDIC). DalMac Investment Corporation purchased the property in 1993 for $3.9 million, according to Preservation Dallas.

Federal agencies are required to submit an impact mitigation statement, known as Section 106, before taking any action that would adversely impact a building eligible for the National Register of Historic Places, a process not followed in this sale. In response, Preservation Dallas, the National Trust for Historic Preservation, and Preservation Texas sued the FDIC for statutory relief (see *TA*, July/August 1993, p. 16). The case went to the Supreme Court but a lower court's ruling, stating that the FDIC was not subject to regulation governing other federal agencies, was upheld.

During this time, in an effort to raise public awareness and explore creative redevelopment opportunities for the site while incorporating the re-use of the building, the D/AIA's Historic Resources Committee sponsored the Dr Pepper Design Competition in June 1993. Over 20 en-

tries with various schemes were submitted, including adaptive re-use, preservation, and redevelopment. During this process, DalMac, which purchased the property for retail development, sold a portion of the site to Kroger for $3.3 million. Kroger subsequently built a new store at this location.

In late 1993 the City of Dallas Landmark Commission held a public hearing on the Dr Pepper building. This action initiated the designation process for the building, and in Dallas, once the landmark nomination process is started, a nominated building is protected to some degree pending actual designation. A moratorium was established on any exterior changes, including demolition of part or all of the building.

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In 1994, DalMac filed an application to demolish the building, which was denied by the Landmark Commission. Concurrently, City of Dallas landmark designation was pursued, with DalMac supporting landmark designation but not strict demolition standards. Strict demolition standards, developed and supported by the Landmark Commission, dictate that financial hardship be proved prior to granting a demolition permit. In March 1995, the Dallas City Council passed the landmark ordinance with a looser demolition standard, requiring only a waiting six-month period for approval of a demolition permit.

During that time DalMac pursued adaptive re-use for retail and commercial developments, hiring Good, Fulton & Farrell Architects to develop several schemes that would maintain the historic building. Two schemes presented to the Landmark Commission, each with different program criteria, were well received. However, DalMac was unable to attract the retail tenants to make either scheme viable. In April 1996, they again applied for a demolition permit, and at the end of the mandatory six-month waiting period, immediately began demolition.

The demolition of the Dr Pepper building signifies a loss for several reasons. Dr Pepper is significant to Dallas for its history, culture, and architecture. It represents a unique and internationally known Dallas company; it is a wonderful example of the architectural style that embodied the "can do" attitude of Dallas following World War II; and the building is one that generations of city dwellers are familiar with and have fond memories of. Unfortunately, it also represents the first City of Dallas Landmark structure demolished by its owner (and after less than two years of designation) as well as a building that, although loved by everyone, was not able to garner the city and civic support needed to save it. Numerous organizations and people spent a great deal of time assisting the developer in an attempt to save the building, but in the end, without a vision and a commitment to the historic building by the owner, that proved to be inadequate.

DalMac's plans for the site following the demolition have not been released. Those involved with the rescue efforts on the Dr Pepper building hope the successor will be significant in its own right, a new landmark that Dallas can be proud of.

In the history of the landmark program, only one other landmarked building has been demolished—the Trinity Church, following a devastating fire that gutted the entire structure. Elizabeth Chapel, a 1890s church in the Tenth Street historic district, has been severely damaged by neglect and nature. Currently, only the exterior walls and church spires remain; the roof fell in during a severe storm last year. Elizabeth Chapel was Oak Cliff's first landmarked property, and without major restoration efforts soon, this building will require demolition or it will collapse. ***Marcel Quimby***

Marcel Quimby, an architect with Henningson, Durham & Richardson, Inc., in Dallas, was a member of the Landmark Commission and is currently a member of the Landmark Commission's Designation Task Force.

1, 2 Dr Pepper building 3, 4 during demolition

OF NOTE

Taniguchi honored for activism

Recognizing a career spanning five decades in education, practice, and community involvement, the American Institute of Architects (AIA) has awarded Alan Y. Taniguchi, FAIA, the 1997 Whitney M. Young Jr. Citation. Taniguchi, recipient of the 1996 Texas Society of Architects Llewlyn W. Pitts Award for Lifetime Achievement, was recognized for his distinguished career as a progressive Texas educator, committed social activist, and advocate of projects supporting the interests of the underprivileged.

The citation honors the late civil rights and urban leader Whitney M. Young, Jr., who challenged America's architects to assume professional responsibility toward social issues. Taniguchi served as the dean of the University of Texas at Austin School of Architecture and the director of the School of Architecture at Rice University. His initiatives to promote minority involvement and social responsibility led him to a position on the National Architectural Accreditation Board and a term as president of the Association of Collegiate Schools of Architecture. His firm has also garnered 15 design awards at the national, state, and local levels. The award will be presented during the AIA National Convention in New Orleans in May.

Texas project gets national attention

The Lasater House (see *TA*, November/December 1995, pp. 64-65) in Fort Worth, designed by Lake/Flato Architects of San Antonio, was awarded a 1997 American Institute of Architects (AIA) Architecture design award. The project was one of 13 chosen by a jury of F. Michael Ayles, Dana Cuff, Joan E. Goody, FAIA, Susan Jones, Aaron E. Johnson, Malcolm Holzman, FAIA, Robert L. Thompson, FAIA, Anne G. Tyng, FAIA, and Robert Yudell, FAIA; the awards were presented in Washington, D.C., on February 7 as part of the Celebration of Architecture festivities.

Spinning the Web

Utilize the resources of the Web the next time you're surfing with these sites. Adam, the Art, Design, Architecture, and Media Information Gateway (http://adam.ac.uk/) finds useful quality resources and areas on the Internet and creates a searchable online catalogue. The Public Domain, Inc., (http://noel.pd.org/) explores the intersection of art, theory, technology, and community while working to expand users' cultural proficiency through information access.

Foundation takes next steps

AUSTIN With the success of efforts to save the living and working compound of its namesake, the Charles Moore Foundation is taking the next step—planning a course for the future, guided by its mission to embody and celebrate the ideals of Charles W. Moore, FAIA. Working under Kevin Keim, director of the foundation, plans for fundraising, programming, and a continued discussion of Moore's legacy are in the works.

Moore died on December 16, 1993, while serving as the University of Texas at Austin's first O'Neil Ford Centennial Professor of Architecture. Nationwide efforts, including a task force organized by the Austin chapter of the American Institute of Architects (AIA), began soon after to preserve the one-acre compound, designed by Moore and Arthur Andersson (Moore's partner in Moore/Andersson Architects, his last firm), and home to the houses of Moore, Andersson, and the firm's offices.

Agreements were finalized September 10, 1996, that permanently preserved the site, donating it to the foundation with the help of the Weingarten family of California (Moore's heirs), Andersson, and Mr. and Mrs. Willard M. Hanzlik. The Weingarten family also donated the Charles W. Moore Archive, a collection of 100,000 slides, correspondence, drawings, watercolors, and manuscripts, to the University of Texas at Austin, where it will be housed in the Charles W. Moore Room in Battle Hall. The collection, according to Keim, is intended to attract scholars, students, and admirers of Moore. In addition, Moore's extensive library was donated to UT, but will remain in the house as an adjunct university collection.

Moore, winner of the 1991 AIA Gold Medal, was an architect, teacher, and writer. In each place where he taught—Utah, Princeton, the University of California at Berkeley, Yale, UCLA, and UT beginning in 1984—he established a practice, many of which still exist today. "Everywhere he went, Moore built a home and gathered around him a group of proteges. When he left, his proteges stayed," says Keim, who has also authored the life story of Moore, *An Architectural Life*, begun while Moore was still alive.

With its first goal accomplished, the next step, says Keim, is to permanently endow the foundation and begin programs that embody its mission. Tours are held of the compound, consisting of four buildings, but various uses are intended for each space. Moore's house, a structure that existed on the site when Moore and Andersson bought it and that was gutted and redesigned by Moore, now houses Moore's collection of international folk toys and art, and is home to the foundation's offices. Since Moore's death, Andersson has moved from his small house—a mere 900 square feet—located across from the Moore house; it now provides a living and working space for visiting professors at UT, says Keim. The firm of Moore/Andersson has moved, and the two buildings they once occupied are as yet unused; they will in some way support the foundation's programs, says Keim.

The foundation will conduct its first major program, an inaugural symposium, on April 11-13. Moore's colleagues, partners, students, and others interested in his life and work will gather at UT and the Moore complex, and there will be a presentation on the UT campus. This initial public outreach, says Keim, is a "celebration of what we've accomplished, and a celebration of the direction the attendees lives have taken."

The foundation is also creating the Charles Moore Guild, a group of designers, architects, academics, and others interested in Moore, to discuss the potential for the foundation. It is Keim's hope that they will serve as ambassadors and a support system.

Moore Foundation Complex photo by Tim Hursley

Most important, it is Moore's enthusiasm for writing, teaching, history, and architecture that the foundation looks to preserve. "Moore's houses were so important as expressions of what he believed in. Since the house is preserved, we can explore a rare opportunity to keep a legacy intact. But we can't freeze it. It is living and vital," says Keim. "We are past the point of transition, and eager to get a lot of people in the Texas architecture community involved. It is a wonderful thing for Texas and the international community." To contact the Moore Foundation, call 512/477-6660. ***Kelly Roberson***

Graphics skills honored

DALLAS The graphic communication talents of architects were the focus of the 22nd Annual Ken Roberts Memorial Delineation Competition (KRMDC), sponsored by the Dallas Chapter/American Insitute of Architects (D/AIA) on November 14. The KRMDC is the sole opportunity for all Dallas-area architects and students of architecture to receive recognition for their graphic talents. Each year, a jury selects 50 out of 150 entries for a representative show to introduce the public to the work of local architects, and awards a select group with honors for excellence in architectural graphic communication. The competition works to spark interest and creativity within the architectural community for inspired architectural delineation.

The KRMDC is named after Ken Roberts, a Dallas architect who organized the first competition in 1973. Roberts died the following year at the age of 34. The original works of art, representing a wide range of styles, techniques, and media, including watercolor, pen and ink, freehand sketch work, and computer-aided drawings, provide a glimpse of the creative process and promote a better understanding of the profession. Renderings must be of an architectural nature; drawings can be plans, elevations, sections, axonometrics, or perspectives, in any phase of presentation.

The 1996 jury of three included John Blood, Austin, Danze and Blood Architects and a professor at the University of Texas at Austin and Yale University; Jeffrey Hildner, Charlottesville, Va., a professor of architecture at the University of Virginia, and an architect, painter, graphic artist, and theorist; and David Sines, a Dallas-based artist/sculptor. The jury awarded honors in the professional and student categories.

In the professional category, the Wiley Award, the highest recognition, was given to Rick Del Monte, Urban Architecture. The honor award went to D. Bryan Webber, Urban Architecture, and merit awards were presented to Fred Ortiz, Brinkley Sargent Architects, and Rick Del Monte. Citation awards were also given to Fred Ortiz and George Gintole, a University of Texas at Arlington professor. John Blood chose Rick Del Monte for his juror's choice award; Jeffrey Hildner recognized Masako Fujinami, George Gintole, and Samantha Perkins with F/M Associates; and David Sines selected Fred Ortiz. Recognition in the student category went to Masako Fujinami, UT Arlington, best student award; John Humphries, UT Arlington, honor award; and Nikki Coyle, UT Arlington, merit award. ***KR***

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all photos courtesy of D/AIA

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1 Professional category, honor award, D. Bryan Webber

2 Juror's choice (Jeffrey Hildner), Samantha Perkins

3 Wiley Award and Juror's choice (John Blood), Rick Del Monte

4 Professional category, merit award, Fred Ortiz

5 Best student award, Masako Fujinami

CALENDAR

Graphic Lessons

The Austin Chapter of the American Institute of Architects (AIA Austin) will join with the American Society of Architectural Perspectivists (ASAP) during the week of April 20 for both the annual ASAP Architecture in Perspective international exhibition and competition and AIA Austin's annual graphics competition. Capitol Building Gallery Space, Austin (512/452-4332), APRIL 20 THROUGH 26

A French Collection

The Museum of Fine Arts, Houston, will exhibit another important aspect of one of the great collections of School of Paris modernist paintings, sculpture, and works of paper from the first half of the twentieth century. *Matisse, Picasso, and Friends: Masterworks on Paper from the Cone Collection* was drawn from the collection of Dr. Claribel and Miss Etta Cone, wealthy spinsters from Baltimore, who concentrated on the work of Picasso and Matisse in all media. The Museum of Fine Arts, Houston (713/639-7300), MAY 18 THROUGH JULY 13

Celebrating the Common Man

A show combining sculptures, maquettes, and drawings in both indoor and outdoor spaces will mark a mid-career milestone for Luis Jiménez. *Luis Jiménez: Working Class Heroes, Images from the Popular Culture* will reflect the El Paso native's interest in and connection with popular culture and his origins as the son of a signmaker. Jiménez has a passion for art and history, and uses the "working class hero" as an icon and a means for investigating popular cultural myths, attitudes, and beliefs. Dallas Museum of Art, Dallas (214/922-1256), MAY 18 THROUGH AUGUST 2

"Monet and the Mediterranean"

The effect of the opulent, wild vegetation and brilliant southern sun of the Mediterranean on Claude Monet will be shown in an exhibition initiated and organized by the Kimbell Art Museum, the first to focus on the artist's sojourns south. Uniting 65 paintings created during the course of three major trips, the exhibition, much of which has been gathered from private and public collections worldwide, will take place on the occasion of the twenty-fifth anniversary of the museum's opening. Kimbell Art Museum, Fort Worth (817/332-8451), JUNE 8 THROUGH SEPTEMBER 7

CALL for ENTRIES
43rd Annual TSA Design Awards

The TSA Design Awards Program seeks to recognize outstanding architectural projects by architects who practice in Texas and to promote public interest in architectural excellence. In addition, one architectural project completed in 1972 or before may be selected again this year for a TSA 25-Year Design Award. All architects who are registered in Texas are invited to submit one or more entries for consideration by this year's jury. Out-of-state architects must enter Texas projects. Judging will take place in June in Austin. Winners and their clients will be honored by a special awards luncheon at the TSA Annual Meeting, October 23-25,1997, in Fort Worth. Winning projects will be publicized statewide and featured in the September/October 1997 issue of *Texas Architect* magazine.

ELIGIBILITY

Any new project in General Design (including adaptive re-use), Interior Architecture, Restoration, or Urban Design/Planning may be entered. Construction must have been completed after January 1, 1990, to be eligible. Urban Design/Planning projects must have construction completed or must have an active client and some portion under construction or completed. Any project completed on or before December 31, 1972, may be entered in the 25-Year Award category. Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located out of state may enter any number of Texas projects.

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

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

25-Year Award One project may be selected to receive the TSA 25-Year Design Award. Architectural projects completed on or before December 31, 1972, are eligible. Projects may be submitted by the original architect, original architecture firm, or a successor to the original architect or firm; or by a component of the AIA.

JUDGING

The jury for the 43rd annual TSA Design Awards will be announced in February. Project authorship will remain concealed throughout jury deliberations. Awards may be given in these categories: General Design (including adaptive re-use), Interior Architecture, Restoration, and Urban Design/Planning. One award may be given in the 25-Year Award category. The list of project types on the entry form is for statistical purposes only and does not imply that a winner will be chosen from each project type. TSA reserves the right to disqualify entries not submitted in accordance with these rules.

DEADLINE

The fee, entry form, text, and slide submission must arrive at the Texas Society of Architects (Address: 816 Congress Ave., Suite 970, Austin, Texas 78701, 512/478-7386) in the same container, BY 5:00 P.M., FRIDAY, MAY 30, 1997. LATE ENTRIES WILL NOT BE ACCEPTED.

AWARDS

Architects and clients of winning projects will be honored at the TSA Annual Meeting in Fort Worth, October 23-25, 1997.

For publicity purposes, architects of winning projects must submit six 8"x10" black-and-white photographs of one view of the project.

For publication, *Texas Architect* magazine will require original images—not duplicates—of each winning project. The original slides and transparencies will be returned after the magazine has been printed. In addition, the entrant of each winning

43rd Annual TSA Design Awards Entry Form

Project Credits

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

Entrant's Name _____

Title/Position _____

Firm Name(s) _____

Mail Address _____

City/State/Zip _____

Telephone _____

Fax _____

TBAE Registration Number _____

Owner (at project completion) _____

Architect (list firm name, team members) _____

Consultants (landscape, structural, MEP, etc.) _____

Gen. Contractor _____

Photographer _____

Competition entry deadline: May 30, 1997. Use photocopies of this form if necessary.

CALL for ENTRIES
43rd Annual TSA Design Awards

(continued)

project may (depending on the total number of entries) be required to pay a $250 publication fee to defray the cost of four-color separations.

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

ENTRY PACKAGE
CHECKLIST Each entry package must contain the following items, which must all be mailed or delivered to the TSA office in the same container on or before May 31, 1997:
(1) a boxed slide carousel with slides,
(2) four copies of the one-page data sheet,
(3) a completed and signed entry form, in an envelope taped to the outside of the carousel box,
(4) the appropriate registration fee(s) in the envelope with the entry form or, for multiple entries, in any one of the envelopes.

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

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

Following the title slide, each entry must include:
(A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).
(B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans.
(C) One text slide containing a brief description of the project, including the program requirements and solution.
(D) For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.
(E) For the 25-Year Award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

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

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

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

MORE INFORMATION
For additional information on rules, fees, and other matters, call Canan Yetmen at 512-478-7386.

Project Information

Project Name _____

_____

_____

Project Location _____

_____

_____

Bldg. size in sq. ft. _____

_____

Mo./yr. completed _____

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

Project type ◯ Commercial ◯ Residential ◯ Institutional ◯ Other (specify below)

_____

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

Signature _____

Date _____

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

Check Number _____

This is entry # ___ of ___ total entries.

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March/April 1997

This card will not be processed after May 31, 1997

Please check the appropriate boxes below:

Job Function:

- ■ Owner/Principal
- ■ Manager/Dept. Head
- ■ Staff Architect
- ■ Project Manager
- ■ Intern Architect
- ■ Designer
- ■ Interior Designer
- ■ Engineer
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Sole Standout

BRENHAM Ben Boettcher and Associates, Architects, Inc., of Brenham, was the lone recipient of an AIA Brazos Chapter design award for historic restoration. The F.W. Schuerenberg House, one of the earliest examples of Victorian residential architecture in Brenham and a Texas Historic Landmark, earned honors from jurors Ronald L. Skaggs, FAIA, HKS Inc., Dallas, and J. Paul Bohn, Smith Hinchman, Grylls Associates, Inc., Washington, D.C., in the annual competition for oustanding architecture and an awareness of the need for quality architectural design. ***KR***

Ben Boettcher and Associates, Arch.

NEW PRODUCTS AND INFORMATION

Finyl Rail, by **Railing Dynamics, Inc.,** is a seamless structural vinyl railing composed of formulated rigid PVC, 5/16" thick. Its non-conductive, non-corrosive exterior combines form and function for use in any setting requiring low maintenance.
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A unique woodbark, woodgrain surface gives **Heartland's** "Autumnwood Collection" of vinyl siding the appearance and texture of painted wood, but with added durability.
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For high fidelity and low visibility, **Rockustics, Inc.,** offers from 50- to 150-watt speakers resembling bricks, rocks, or even plants, ideal for restaurants, malls, and patios.
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Nana Wall Systems, Inc., introduces its Solarux opening glass wall. Aluminum- or wood-framed, these folding exterior doors conveniently bring the outdoors indoors anywhere.
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Thybar Corporation has designed a steel, double-padlock equipment box featuring options of a side door, spring lid, interior shelving, wheels, and a compression-lid safety feature. Manufactured from galvanized steel, it safely stores job-site tools and belongings.
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Chelsea Decorative Metal Company created an alternative use for pressed-tin as a decorative backsplash for the kitchen. Easily installed without grout lines, the 2' by 4' sheets are available in several pattern sizes and styles ranging from classic Victorian to art deco.
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Painters Rest, a new product by **Intromark, Inc.,** is a plastic, easy-to-clean paint brush sheath that clips directly to all paint cans, providing clean breaks. It is also designed to hold turpentine or water with any size brush.
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The ancient art of sculptured brick has been revived by **Acme Brick Company.** Working with its client and an artist, Acme's clay brick sculptures are created, then glazed and fired in their kilns. This functional art provides a visual and "touchable" message while still serving as a durable exterior or interior wall structure.
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Franke Inc.'s award-winning Excel faucet works as a filtration system and single-lever operated faucet. It features a convenient pullout sprayer and replaceable filter cartridge that signals the need for a replacement, so this unit can provide clean water with each use.
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American Tactile Corp. has developed a new Turn Key system for the manufacture of ADA compliant signage called SignFlow. Using a tangential vinyl cutter with their machinary, a variety of frames and faces can be produced, as detailed on their new video cassette tape and color brochure.
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A color brochure from **Interfinish** highlights the latest designer Planar Macro aluminum ceiling panels with improved stress imposition capabilities.
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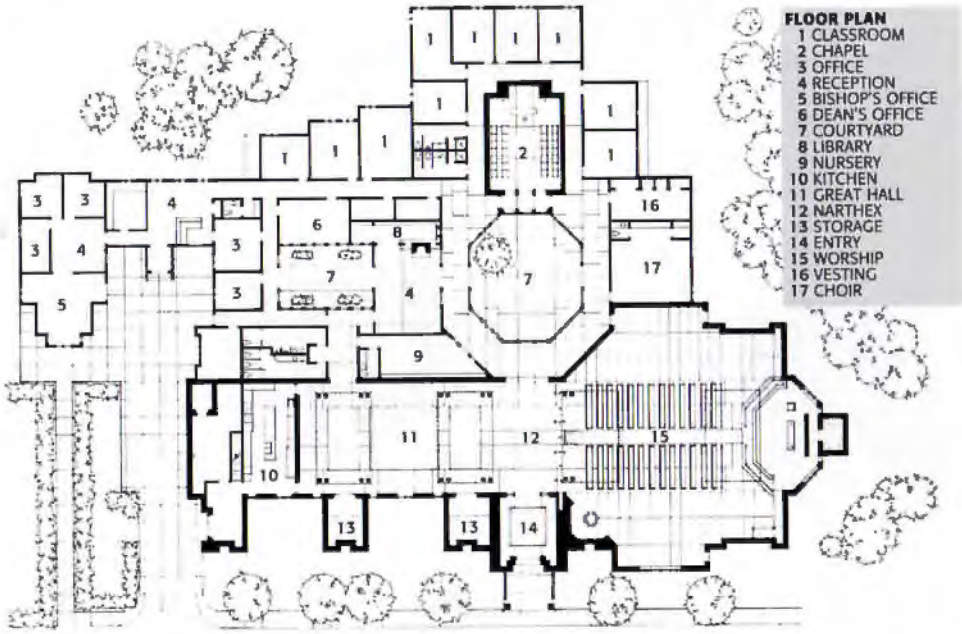
Venture Lighting's new Internet site provides interactive information on their metal halide lighting product line on a website located at http://www.adt.com/venture.
Circle 187 on reader inquiry card.

EFCO Corporation, has released a full-color brochure, detailing their regular and custom window and aluminum frame designs, including a variety of special-purpose finishing options. *Circle 188 on reader inquiry card*

Fargo Workshops

The role of the architect in the design of a church includes that of facilitator, mediator, and interpreter, even before the physical design can be developed in earnest. What may be termed programming for other building types can become a series of lengthy theological explorations that must be brought into focus. The congregation of the Gethsemane Episcopal Cathedral in Fargo, N.D., led by Moore/Andersson Architects of Austin, undertook this effort after the original church was destroyed in a fire. The following narrative is based on an interview with Arthur Andersson, who led a series of workshops as part of the design of the new cathedral.



The collaborative process, Andersson suggests, allows the congregation to determine the important images for their faith and for their particular congregation, even though the architect may be predisposed to certain forms or images. The key component of this collaboration is a neutral party. For Gethsemane Church, Jim Burns was the mediator for this part of the design. Beginning his career as a planner, Burns, now deceased, developed the workshop format while working on planning and redevelopment issues with communities in northern California, Mississippi, and Louisiana. He learned how to step aside and not to interject his own opinions, says Andersson, and in Fargo, gave the congregation the confidence that there was someone in charge who did not have an agenda.

"A big part of our work in Fargo was wrapped up in the healing process," says Andersson. "Since their church had burned, the congregation had considered disbanding—this was an important part of our work as well." As a result, portions of the church that survived the fire were particularly significant. They became important icons, and in the end, the layout of the church focused in many ways on these remnants. The center-aisle configuration took on added significance in this context, as it was part of the memory of the lost church and was particularly related to the surviving objects.

During the initial workshop, which involved perhaps 200 people, Andersson explored the potential of images, and presented a travelogue of sorts to the congregation. They looked at hundreds of slides, including churches, but also of other places, barns, and related images, and then picked their favorites and provided comments. This initial visual exercise was combined with a presentation of plan organizations and their historical precedents.

Reviewing churches from Norway to Rome, the congregation quickly suggested that the churches of southern Italy would not be appropriate for Fargo with ten feet of snow on the ground, and was able to suggest the relationship between structure and climate. "Nature defines the way our buildings evolve," Andersson continues, "and we talked about how buildings can be protective devices from the north winds, how buildings grab as much heat and light as they can, all discussed in very clear non-architectural language." Then, the group worked to define the important rooms, and to discuss the most important images presented.

During the second workshop, the group worked with a list of rooms and a site plan and began to organize the church, working in small groups. The designs of Richard Upjohn and the board-and-batten vocabulary of New England were especially popular. Armed with prepared site plans and paper sized for the rooms to be included, the group broke up into teams and produced rough designs, presenting the schemes that each team had produced. The architects limited their role intentionally to answering questions in order to avoid directing the design. This exercise produced two distinct schemes.

For the third workshop, Moore/Andersson brought distillations of the two types of schemes, along with blocks suggesting the mass of the components. They made ten different steeples, bell towers, a variety of shapes for the sanctuary, and forms for the rest of the buildings. The congregation agreed that a working bell tower, calling the members to worship, was important beyond its symbolic function and was appropriate for the agricultural tradition of the plains: It should be included in the final design.

Another important consideration was the need to provide an intimate service for a typical congregation of 300, but to allow for a diocesan convention of 800. They also desired a fellowship hall, but liked the idea of being able to open a large area connected to the sanctuary for large groups and services. So, as the relationship between the spaces became clearer, the model was developed, and the grand roof covering the aggregation of spaces evolved.

"When the model was completed, the congregation applauded," Andersson says. "They didn't say that we did a good job. They said, 'That's our church.'" They wanted a "Cathedral of the Plains," and that is what Moore/Andersson worked toward. Using board-and-batten as a finish material was an unpretentious choice, and the congregation liked the combination of liturgical and agricultural images. Since its completion, the surrounding acreage has been planted with wheat each spring as part of the landscape design, in keeping with the sense of austerity so frequently expressed by the congregation, and reflected particularly in the design of the chapel. ***Vincent Hauser***

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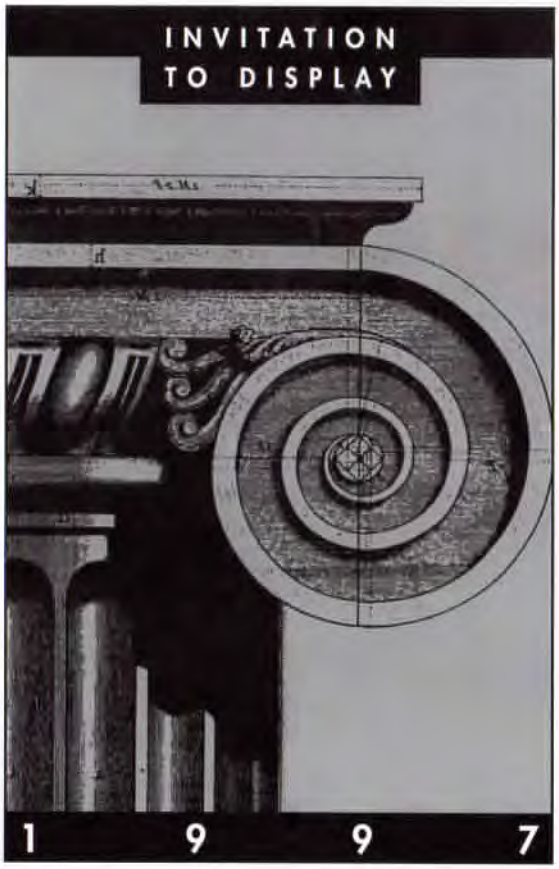

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Case Study: Christ Church

Prior to developing construction documents for the restoration of Christ Church Cathedral in Houston, Volz Associates of Austin began a series of site investigations in order to determine the source and scope of the deterioration of the masonry walls. The following narrative presents the nature of their investigations and the work completed to address the initial problems as well as those uncovered during the course of the restoration, and is based on interviews with project architect Sandy Stone and principal John Volz. This project was a joint venture of Clovis Heimsath Architects of Austin and Volz Associates of Austin. Volz was responsible for preservation and restoration aspects of the project.

Initial Investigations

THE INITIAL FIELDWORK at Christ Church identified the source of exterior masonry deterioration at grade and plaster deterioration in the sanctuary interior. Floor-leveling work depended on the completion of masonry repairs, the scope of which had yet to be determined. Extensive stained glass window repair and the restoration of the wood wainscoting depended on correcting leaks and making masonry as well as plaster repairs.

Wet exterior masonry, wet soils, and deteriorated rainwater conductors led to a series of perimeter test excavations that revealed blocked rainwater conductors. This is not an unusual problem for older structures with complex roof and flashing configurations, as leaves, debris, and pigeon and rodent droppings often block conductors and go undetected or are inaccessible during routine maintenance.

The real culprit was built-up street paving. The rainwater conductors were connected to drains that emptied through the curbs onto the street. Over the years, the city had resurfaced the adjacent streets several times. Typically, the street surface is cut down at the curb prior to resurfacing, but eventually, conductors set into the curbs were filled with asphalt, and the rain water had nowhere to go. During heavy rains, the conductors would fill up and overflow the gutters at the parapet, moving higher than the counterflashing and running through the wood roof structure and down the interior face of the walls.

As a result, the masonry was perpetually wet, leading to significant mortar as well as unit masonry deterioration. Image 1 shows the extent of the deterioration of the exterior masonry. In addition to the blocked downspouts, landscaping sprinklers proved to be an additional source of masonry saturation, complicated by poor site drainage.

After rerouting the rainwater conductors, the perimeter walls were excavated and treated with Bentonite™, a relatively flexible, clay-based waterproofing sheet applied to the stabilized wall (Image 2). The waterproofing was applied with a variety of terminations over a wide range of uneven and irregular surfaces. Partial foundations of previous structures were discovered and left in place for archeological reasons. The role of construction manager Jim Buescher was an important one in this process. Because of the importance of the schedule once the project was underway, the actual construction documents indicated the type of work to be completed with an estimate of the scope. The construction manager secured a guaranteed maximum price based on a specific scope estimate, with add and deduct unit prices that were applied to the actual work as the scope varied.

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all photos courtesy of Volz Assoc

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Architect as Spelunker

A CONCRETE TRENCH running the length of the nave along the perimeter walls provided partial access to determine the condition of the interior width of the brick wall, and also contained cork-lined air conditioning ductwork (Image 3). Exploring the trenches as access allowed revealed considerable water damage to the masonry as well as to the wood joists (Images 4 and 5). Joists had rotted at bearing points on the interior brick ledge, previous repairs had been compromised, and supporting knee walls had fallen over as the result of soil pumping caused by the blocked conductors. Chip Hurley of Matrix Structural Engineers provided designs to address the complex field conditions. These included protocols for replacing dry-rotted joists, block-outs for new mechanical work, floor-leveling, and detailing of typical structural conditions.

As rubble was cleared to support new foundations, investigations indicated that the church was built on the foundations of the 1859 structure. This complicated structural as well as duct repairs. The new oak floor was installed (Image 6) when the balance of the structural work was complete, allowing for eventual completion of the interior finishes. ***Vincent Hauser***

SPECIAL ADVERTISING SECTION

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NEW TRENDS IN HOUSING

SPECIAL SECTION

Jefferson at Gaston Yard

WHEN KAUFMAN MEEKS, INC., of Houston set about designing Jefferson at Gaston Yard, a high-density urban residential project for JPI Development, Inc., they took several steps to make this project fit into the existing community. The site, located in the Deep Ellum arts district east of downtown Dallas, was a transitional one, neither completely urban, nor suburban. Therefore the project did not call for the typical strong vertical lines of traditional urban residential projects. Rather the architects gave the design a sense of openess by using courtyards to create a changeable landscape and an abundance of green usually reserved for suburban projects.

The first step toward creating a changeable landscape along Gaston Avenue, which borders the property along the southeast, was to collaborate with the Deep Ellum Association, who commissioned local artists to create pieces specifically for display at Gaston Yard. The architectural theme of the buildings was drawn from the site's original use as a rail yard. Green roofs and red brick facades with large overhangs, combined with large windows, high ceilings, and special detailing evoke the style of old rail yards and warehouses as a tribute to the site's original function within this historic Dallas community.

The layout creates the feeling of a commercial resort with courtyards and groves of trees in a parklike setting, rather than following the typical doughnut-style apartment complex layout in which the swimming pool is at the center of all buildings. Kaufman Meeks planned Gaston Yard on a "finger" concept which incorporates 480 units on three floors wrapped around three parking garages that are connected by breezeways and create private courtyards in the transitional areas. All parking is concealed within these garages, and tenants are able to park on the level of their unit and access their apartment through a hallway without leaving the building or taking an elevator to their floor. None of the units has views of the parking garage.

The architects created strong pedestrian access from the complex to the downtown areas. A grand archway at the main entrance encourages pedestrian and bicycle traffic by tenants to nearby metro stations. This effort to rejuvenate the downtown area takes advantage of the lifestyles of the tenants, many of whom are "reverse commuters," people who work in the suburbs but choose to live in the city to take advantage of its many cultural offerings. According to Don Meeks, principal of Kaufman Meeks, Inc., many new high-density projects are catering to the sophisticated tastes of urban dwellers. As an example, Jefferson at Gaston Yard incoporates details such as track lighting, wooden floors, glass block walls, island kitchens, and dual phone lines for internet connections in all units. Meeks says other projects the firm is working on include amenities like computer stations in every unit, fold-down ironing boards, separate shower and tub facilities, sculpted fireplaces, and open kitchens with pot racks.

This particular trend in housing caters specifically to professionals with busy lifestyles. Meeks says the average income of

1

1
main entrance of Jefferson at Gaston Yard

2
Sculptures by local artists are displayed pool-side.

3
The clubhouse interior features soaring windows and bright contemporary furnishings that create a sense of warmth and fun.

a luxury community renter is approximately $70,000. These high-income renters who choose to return to an urban environment are demanding the luxuries of single-family housing in a multi-family setting, with a high level of services added on. Architects are not only including detailing in these projects such as custom moldings and fittings, but are creating facilities for the complex to provide a wide range of amenities for tenants — everything from picking up dry cleaning and providing free continental breakfast in the clubhouse to on-site teleconferencing facilities. The range of unit types and sizes also caters to varying needs. Gaston Yard apartments range from 560 square-foot one-bedroom, one-bath apartments to 1,500 square-foot three-bedroom, two-bath third floor "penthouse" units, which feature ten-foot ceilings (other units have nine-foot ceilings) and a loft-like layout with fewer defined spaces than other units. Tenants also have access to fitness rooms, sauna, meeting rooms, and a business center.

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3

JPI Development, Inc., a Dallas-based national apartment developer, is building luxury complexes like Gaston Yard around the country. This trend is based on extensive market research by JPI which indicates that a growing niche within the rental market is looking for properties that offer the types of luxuries that Gaston Yard offers. JPI also builds complexes catering specifically to college students with facilites somewhere between a dormitory and a traditional aprtment. Student complexes include computer rooms, a roommate selection service, separate leases for each roommate, basketball courts, and an in-house concierge with the latest information about campus events.

Don Meeks describes his firm's work with JPI as a developer-architect relationship that is mutually beneficial. The key to the success of these luxury development projects, according to Meeks, lies in understanding budget limitations and maximizing the design and detail within the budget to create a product that is both aesthetically pleasing and makes economic sense in today's building market.

In this mobile society, where people regularly change jobs and cities, this housing trend gives upscale renters the opportunity to have both luxury and convenience without the commitment of a mortage. The addition of hotel and resort-style amenities like business centers and continental breakfast responds to an evolving market that has little time and much disposable income to spend on comfort. It seems the "gated" community concept is expanding towards service-oriented and community-conscious housing, creating a whole new arena for competiton in the housing market. **CY**

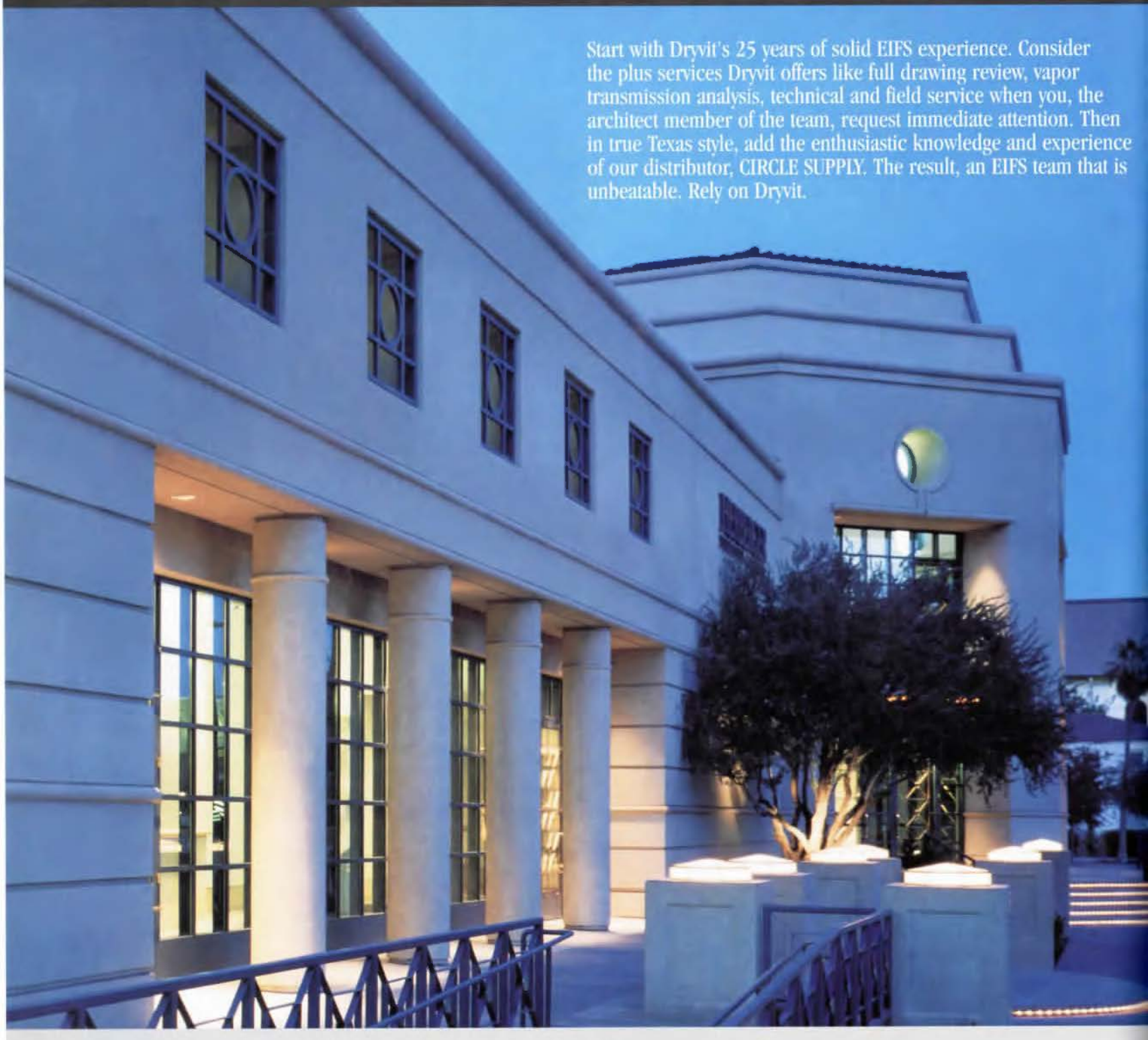
Project Credits

Client: JPI Development, Inc., Dallas
Architect: Kaufman Meeks, Inc., Houston
Contractor: JPI Contruction Co., Dallas
Consultants: Urban Resources (landscape architecture); SCA (structural engineering); Kimerly Horn (civil engineering); BFI (mechanical, electrical & plumbing engineering; Kaufman Meeks, Inc.; (land planning); Faulkner Design Group (interior design)
Photographer: Rob Muir Photography

Resources

Floors: *Gypcrete Corp.; prefab wood roof: Trussway; brick and siding: Acme Brick; aluminum single hung windows:Skotty; metal clad entrance doors: Ceco; interior doors: Steves & Son; ceramic tile floors: Dal-Tile Corp.; finished floors: Armstrong World Industries; gypsum board: USG Corp.; roofing shingles: Diamond Crest; paint: The Glidden Company; locksets: Kwikset Corp.; kitchen equipment: G.E. Corp.; plumbing fittings: Kohler; heating & aircondition system: The Trane Co.*

Team Dryvit



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Sacred Places

SYMBOL AND FORM in religious architecture have historically reflected the philosophical inheritance and traditions of the congregation served, as well as its aspirations. In short, the symbol is the story, and within the form lies the content.

Within the Christian tradition, the power of the catacomb and the early basilica lies in its formal simplicity and the relationship of this form to the unadorned liturgy. Small rooms with little natural light reflect in form and spirit the character of the religious communities they housed. It was an underground church in a literal and figurative sense. At a time when immersion in a nearby stream might subject the congregation to persecution, private homes and eventually small structures attached to the basilica served the ritual of baptism. These round structures, as well as apses of the early basilicas, became associated with important rituals.

continued on next page

continued from previous page

Synagogues of the same time period often employed the basilica form, occasionally incorporating a forecourt with a pool for ritual baths. Monastic communities of the 4th century through the Middle Ages reflect, through enclosure, the protection of the community, and the sense of order carved from the confusion of the time. While these historical patterns and forms can suggest meaning today, especially for congregations renewing traditional liturgies, they are being reinterpreted for modern liturgies as well, and are merely a starting point for the largest congregations.

James F. Wilson

1

page 33 Prince of Peace Catholic Community wall; photo by James F. Wilson

1 Epstein Chapel, Temple Beth Shalom, Dallas, by Cunningham Architects

2 Prestonwood Baptist Church, Dallas, by HHArchitects and JPJ Architects

3 Germantown Baptist Church, Germantown, by McGehee Nicholson Burke Architects and HHArchitects

4 Prince of Peace Catholic Community, Dallas, by Cunningham Architects

Town Square as Holy City

AT THE OPPOSITE END of the continuum from the small traditional church, the emergence of the so-called mega-church suggests that the need for community is a powerful one, as congregations lose their traditional association with a specific neighborhood, and demographic mobility engenders anonynymity. For both the new resident as well as the long-term member, the church is a city within the city. With services accomodating

HHArchitects

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5,000 people and more, they are anchored by a cavernous worship hall, and may include extensive sports facilities, food courts, educational buildings, and a host of other structures that support seven-day-a-week programs. At the scale of a regional shopping center, the mega-church is designed as a city unto itself. Familiar towers evocative of Christopher Wren and Richard Upjohn knitted to stadium and shopping-mall or office-building forms provide a recognizable image—the mix is at once practical, familiar, and comfortable. As a response to the rapidly contracting social safety net, these communities attempt to rebuild and re-energize what is seen as a fractured society.

Garden Metaphors

AT THE CENTER of many traditions, irrespective of the particular denomination or sect, stories of creation form the core of the symbolic vocabulary and shape the ritual. The garden—an important symbol of paradise—has become an essential visual and symbolic text. The tradition of decorating architecture, most notably beginning with the gothic period, to tell the creation story is a rich tradition. The absence of a prevalent written word during this time required that the architecture convey these stories through a rich and shared visual and symbolic vocabulary. What better way to convey the fate of the damned than through the gargoyles of Notre

Jeffrey Jacobs

3

Paul Hester and Lisa Carol Hardaway

4

Dame? Stories of the apostles and the saints encrusting the facade of the cathedral of Reims surround the entrance portals and suggest, through the symbolic importance of their location, the path to paradise. As the intimate communal rituals of the 4th and 5th centuries evolved into the more theatrical productions of the gothic period and the Renaissance, the configuration of the space became a powerful symbol of the hierarchical structure of the church: The simplicity and accessibility of the creation story was lost.

However, as the center-aisle and basilica forms became associated with specific denominational and cultural traditions and identity, they became less symbolic of the separation between the congre-

gation and the ritual, and became comfortable in their own right. As the pressure to change liturgical direction, and therefore the form of the sanctuary, evolves for some congregations, there has been an equal interest in other congregations in retaining these traditional forms. Within the context of a broader society perceived as having footings of clay,


Lyle Novinski

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these forms suggest a need for stability and a place of refuge. Missionary congregations and congregations that have developed significant outreach initiatives apparently have no such dominant need or fear, and the form of the structures they build reflects this.

A Modern Idiom

THE INTERPRETATION of the creation story and the garden metaphor in a modern idiom has a great deal of architectural potential and richness, as several recent structures suggest. The sanctuary of Prince of Peace Catholic Community interprets modern liturgical intentions with early Christian elements and simplicity—a garden rich in symbols and artifacts. The light, tree-like structures in the sanctuary suggest a clearing in the woods, anchored by a series of ritual stones that are arranged with a certain zen-like sensibility. Alluding to the symbolic flow of water, the metaphor is extended to the site planning as well. As unadorned materials, the elemental qualities of the stones are emphasized in a way that enhances their role as symbol.

It is this point of view that informs the entire design of Prince of Peace. A chapel adjacent to the sanctuary relies on this simplicity of form and the quality of light to suggest meaning, or at least a starting point for contemplation. Without the carefully considered arrangement and variety of light openings related to the liturgical year, the chapel would be claustrophobic and oppressive. The light and furnishings in the chapel become meditative objects directly connected to liturgical intent.

The tilt-up concrete walls of the classroom buildings at Prince of Peace, impressed with leaves that suggest the work of human hands, provide a counterpoint in material and texture to the brick of the sanctuary. The rectangular buildings suggest a cloister, and were intended to form small courtyards. This idea extends the notion of community to the rest of the complex, perhaps as a symbolic transition to the adjacent residential neighborhood.

Ritual Artifacts

THE CREATION STORY, as told through architecture, is not limited to the Christian tradition. The Epstein Chapel at Temple Beth Shalom in Dallas incorporates the circle as the symbol of creation, with its center as the point of origin. Bisected by a glass wall that opens to


Lyle Novinski

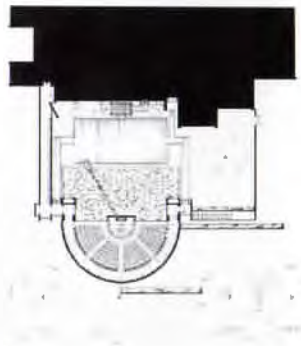
6


James F. Wilson

7

a yaupon grove, it is a metaphor for the creation story. Related closely to the theology of world-as-garden is the idea of the world-as-gift. Man's ethical response as curator and caretaker of this gift and of other people is central to the congregation.

The role of the ritual artifacts used at Temple Shalom are symbolically as important as the stones at Prince of Peace. They add density of meaning and connect the congregation directly to its religious and cultural history: The torah is from Romania and survived the Holocaust, the kiddush cup dates from the 1850s, and the menorah was made in Poland in 1860. In this way, the stones, the grove of yaupons, and food court have all been added to the symbolic language of religious architecture. ***Vincent P. Hauser***



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James F. Wilson

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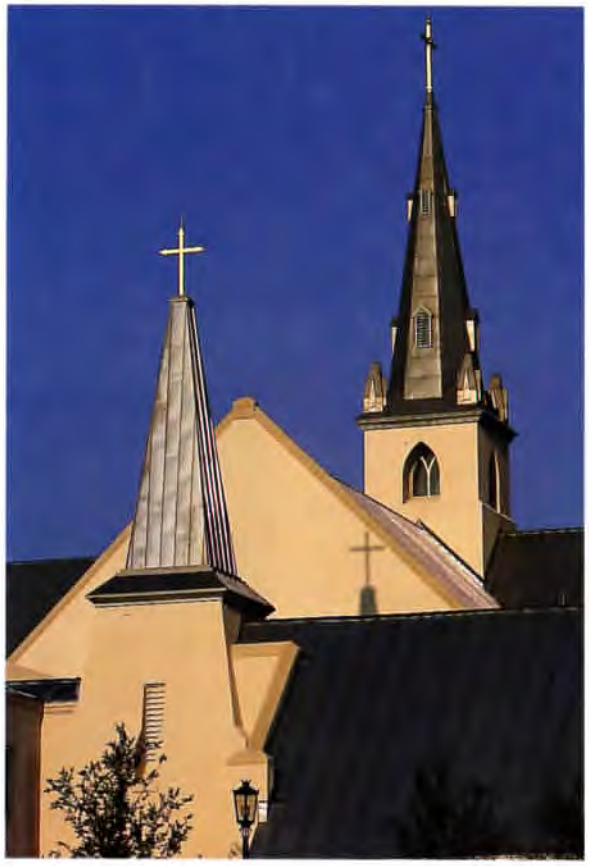
5 Baptism window, designed by Lyle Novinski, at St. Rita's Catholic Church, Dallas, by Tapley Associates Architects

6 Genesis window, St. Rita's Catholic Church, Dallas

7 Epstein Chapel

8 Epstein Chapel

9 Epstein Chapel



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La Iglesia Metodista Unida de Alamo Heights, de San Antonio, mudó su congregación del corazón de la ciudad a un área mas espaciosa llamada Cementville. Su local original era íntimo y atractivo pero no suficiente para los miles que suelen atender.

Las oficinas arquitectónicas de la nueva iglesia son Sprinkle Robey y Hesson Andrews Sotomayor. El enfoque principal del diseño fue mantener el ambiente original de la antigua facilidad, lo cual se logró por el uso de patios abiertos e interiores que crean una atmósfera residencial. El nuevo edificio no pretende estancarse en el pasado ni apresurar el futuro, sino adaptar ciertas tradiciones al presente.

Turning Point

By Kelly Roberson

If it hadn't been for the neighbors, the congregation of Alamo Heights United Methodist Church might tell you, none of this would have happened. In part, that may be true. But a host of factors, from an undersized lot in a residential neighborhood to changing ways of ministering, combined to move the congregation from a small block in the heart of San Antonio, its birthplace and home for 84 years, to a former quarry bed once known as Cementville.

With its sermons first preached from a tent in 1910, through growth, prosperity, and limited expansion, the church eventually boasted 3,000 members, all crowded into a sanctuary built for 650, a two-and-one-half acre lot, and 40 parking spaces. Expansion attempts in the late 1980s met with increasing resistance from residential neighbors, who, says Dr. Jack Hooper, senior pastor from 1980 to June 1995, believed that if the church expanded, the congregation would grow even more, adding to the congestion level.

The congregation began looking at land in Lincoln Heights, a planned development just north of the inner city and only one-and-one-half miles from its original home. A move by a cement plant left a 13-acre site, with Basse Road on one side, vacant, and financing for the original taker on the property—the largest apartment builder in San Antonio—fell through. It was, the congregation would probably add, perfect timing. They voted 95 percent in favor of the move, and with money raised from the initial expansion campaign, bought the land for $1.15 million.

The congregation, says both Davis Sprinkle of Sprinkle Robey Architects and Richard Garison of Hesson Andrews Sotomayor, architects for the project, began with a thoroughly researched background and preliminary program. A building committee and 12 cluster groups, each studying the needs of areas such as music, children's education, and worship, involved 500 people and organized final recommendations. Most important to the congregation, say the architects, was maintaining the intimacy, tradition, and scale of its old site.

The new church almost doubles the square footage—45,000 to 86,000—but takes inspiration from the much beloved original home. The residential quality of the old neighborhood was carried into the pedestrian nature of the plan, with courtyards, covered colonnades, and open gardens cloistered around a 1,200-seat sanctuary, a 150-seat garden chapel, a 24-hour chapel, and education and administration buildings. Circulation paths rotate off the heavily used, three-story glass lobby entrance; a more formal, symbolic entrance fronts a curb cut on Basse Road. The buildings also maintain a close relationship to the street, with no parking between the site and Basse Road.

The design, says Sprinkle, creates a modern church that embodies traditional concepts for a congregation in a unique position. Many longtime members are comfortably familiar with traditional formality in services. But with a new pastor, David McNitzky, and an influx of younger members, the established church is moving steadily towards nontraditional services. The site provides three main spaces—sanctuary, garden chapel, and fellowship hall—that allow the flexibility to provide different types of services. A Wednesday night service, attended by 80 to 100 people, is held in the garden chapel, with an electric guitar and keyboard for music. Within a year, says McNitzky, a multimedia service will be held in the fellowship hall.

The lobby acts as the central axis for buildings, windows, and walkways, and the semicircular plaza off the lobby takes overflow from the fellowship hall and provides a space for outdoor events. Buildings were stepped down the 30-foot fall of the site, say the architects, and a playground was neatly cut into the side of hill.

The cruciform plan of the sanctuary also shows the influence of some of the more recent developments in religious architecture. Fan-shaped seating in the front half of the church, wider transepts, and side aisles set behind pointed arches allow more people to be seated closer to the pulpit. The architects designed all the furnishings, including the carved chancelry furniture and chandeliers; although meticulously detailed, simplicity was the overriding factor.

The exterior stucco walls with marble accents and standing-seam metal roofs combine with stained glass windows are also a connection from old to new. These windows were transported from the original building (which has since been converted to office spaces), but there were not enough existing windows to fill the new openings. New designs, fabricated by the original company, filled any empty spaces. The arched window in the main facade—reminiscent of the original building—was created from five windows from the old church, with new windows filling any holes. The small stained-glass insets in the garden chapel's windows also came from the original chapel.

Inside the sanctuary, wood paneling, custom light fixtures, green marble, and wrought iron accent the natural palette. An oculus at the base of the bell tower floods the space with indirect light. Elements of gothic and romanesque architecture, including buttresses, pointed arches, parapet walls, and pitched roofs in a variety of heights, combined with bell towers of two different heights and the suggestion of towers at ends of the colonnades, add visual interest.


Paul Bardagjy

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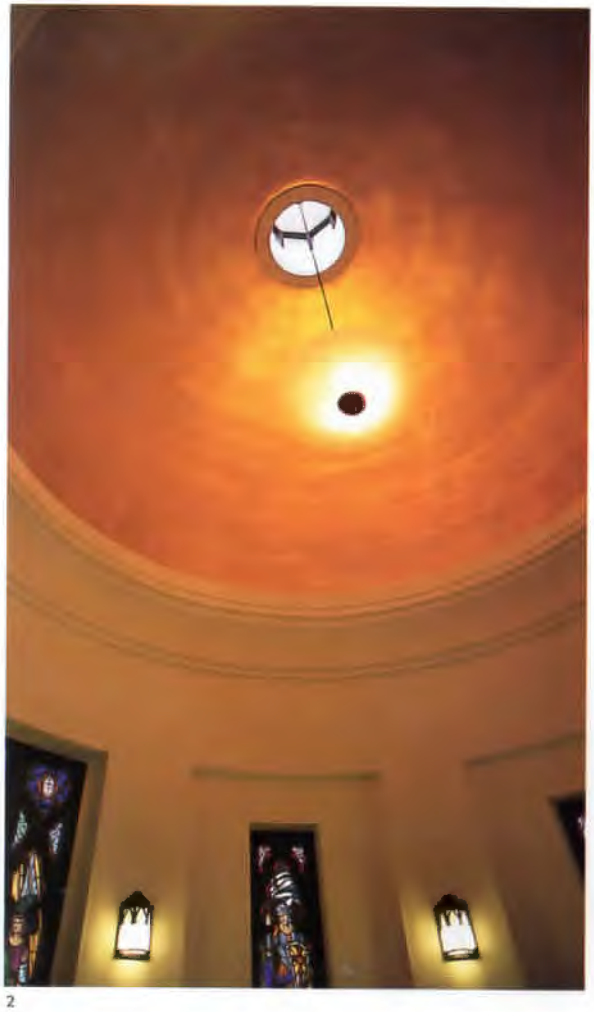

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Paul Bardagjy

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1 Bell towers of two heights—one on the sanctuary, one on the garden chapel—increase the visual interest of the plan from the exterior.

2 The 24-hour chapel, another connection to a building on the previous site, seats 20 people with a tiny chancel with kneeling rail.

3 Inside the sanctuary, fan-shaped seating in the front increases the number of people sitting closer to the pulpit.

4 Courtyards and colonnades (this one in front of the administration/education wing) give an intimate, cloistered feel to the site.

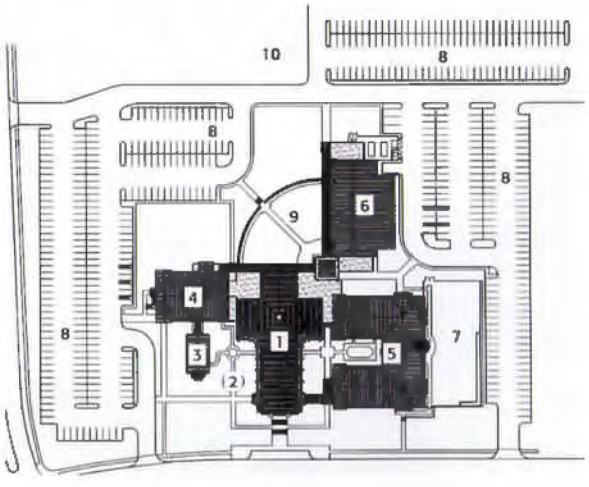
1

SITE PLAN
1 SANCTUARY
2 24-HOUR CHAPEL
3 GARDEN CHAPEL
4 YOUTH & ADULT WING
5 ADMINISTRATIVE, CHILDREN, & MUSIC WING
6 FELLOWSHIP HALL
7 CHILDREN'S PLAYGROUND
8 PARKING
9 ENTRY PLAZA
10 RECREATION FIELD

1 Basse Road fronts the more formal entrance to the church, with a curb cut allowing pull-ups.

2 The interior of the garden chapel is reminiscent of the original sanctuary in Alamo Heights; windows and gardens on both sides open the space with an air of informality.

3 Particular attention was paid to the chancelry furniture, designed by the architect and ornately carved.



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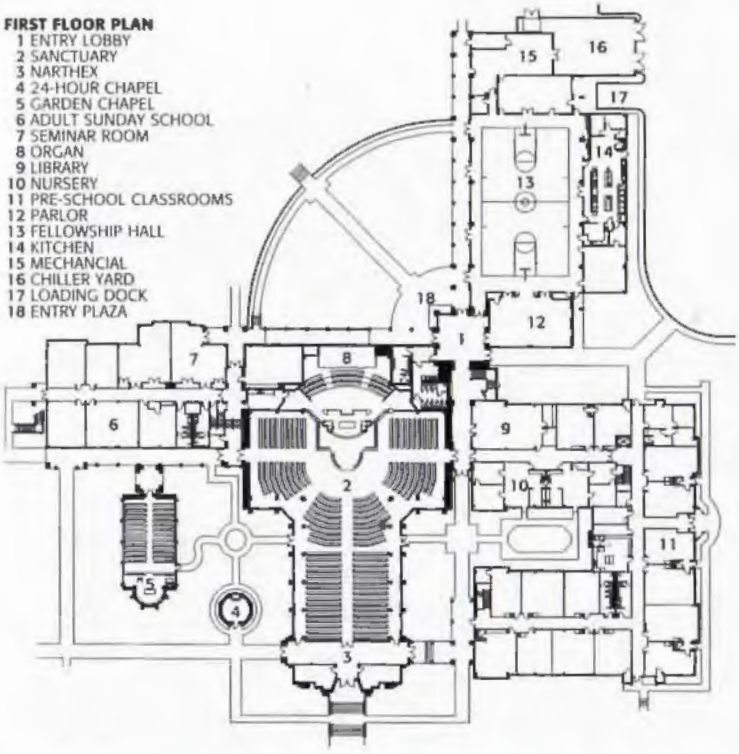
The church, McNitzky believes, will continue moving towards the nontraditional experience as it attracts more members. Since the move, the average Sunday attendance has gone up, and membership now numbers above 4,000; most of the growth has come in the 26-40 age group. "One of the reasons for the change is that we are able to service the needs of younger people. We now have adequate space for children," says McNitzky. The master plan calls for more educational space and a dedicated gymnasium, but, as McNitzky says, the "goal is not to build additional facilities, but to add additional services."

As for Sprinkle and Garison, their firms continue to work in partnership on more churches, filling a niche in the growing market. Says Sprinkle, "Not everyone wants this kind of church. It's not about one particular style; it's about town planning, and giving a pedestrian, human scale." Or, it is, in Garison's words, a "contemporary interpretation of traditional styles." Hooper, who preached the first sermon in the new building on September 18, 1994, believes the architects "shaped the new church on a grander, more beautiful scale."

For the Alamo Heights congregation, its time of transition is not just an attempt to cling to the past or rush headlong into the future. Theirs is a balancing act, an attempt to embrace a new building and the updated leanings of ministry, while holding dear its long-storied history and traditions. **TA**

FIRST FLOOR PLAN
1 ENTRY LOBBY
2 SANCTUARY
3 NARTHEX
4 24-HOUR CHAPEL
5 GARDEN CHAPEL
6 ADULT SUNDAY SCHOOL
7 SEMINAR ROOM
8 ORGAN
9 LIBRARY
10 NURSERY
11 PRE-SCHOOL CLASSROOMS
12 PARLOR
13 FELLOWSHIP HALL
14 KITCHEN
15 MECHANCIAL
16 CHILLER YARD
17 LOADING DOCK
18 ENTRY PLAZA



SECOND FLOOR PLAN
1 OPEN TO ENTRY LOBBY
2 OPEN TO SANCTUARY
3 BALCONY
4 YOUTH CLASSROOMS
5 MECHANICAL
6 ADMINISTRATIVE OFFICES
7 CHILDREN'S CLASSROOMS
8 CHILDREN'S CHAPEL
9 CHOIR REHEARSAL

Paul Bardagjy

3

RESOURCES

Concrete frame: Schoenfeld Materials; **foundation:** NWB Foundation Co.; **glue-laminated beams:** Unit Structures Systems, Inc.; **pre-engineered structure:** Varco-Pruden Buildings; **concrete unit masonry:** Featherlite Corp.; **concrete formwork:** Ceco Corporation; **concrete reinforcing:** Capitol City Steel; **structural steel:** Jackson Steel Company; **EIFS:** Dryvit Systems, Inc.; **drywall:** Standard Gypsum Co.; **plaster:** USG Corporation; **wood paneling, custom millwork, chancel furniture, custom sanctuary doors:** Dimension Millworks; **casework:** Plasclad; **stained glass windows:** Statesville Stained Glass, Inc.; **clad wood casement windows:** Pella Products of South Texas; **hollow metal doors and frames:** Pearland Industries, Inc.; **flush wood doors:** VT Industries, Inc.; **folding doors:** Modernfold; **stile and rail wood doors:** Woodtech, Inc.; **overhead doors:** Overhead Door Co.; **sanctuary carpet:** Bentley Mills, Inc.; **carpet, ceramic tile:** Graniti Fiandre; **bathroom tile:** Inter-Ceramic USA (Ceramic Tile International, distributor); **quarry tile:** Dal-Tile Corp.; **suspended acoustical:** USG Interiors, Inc.; **standing seam galvanized:** Mangold Roofing; **sealants:** Tremco, Inc.; **nailable deck insulation:** NRG Barriers, Inc.; **paint and stain:** Devoe & Raynolds Co. (ICI Paint Co.); **sanctuary fixtures:** N.L. Corporation; **recessed incandescent:** Kurt Versen Co.; **lay-in flourescent:** H.E. Williams, Inc.; **exterior floods:** Kim Lighting; **exterior pole lanterns:** Trimblehouse; **track lighting:** Litelab Corp.; **fixtures:** American Standard, Inc.; **flush valves:** Sloan Valve Co.; **pre-manufactured steeple:** Campbellsville Industries, Inc.; **pews:** Sauder Manufacturing Co.; **sound system:** Sound Distributors, Inc.; **sanctuary chandeliers and cross, entry door pulls:** Kurt Voss Metals, Inc.

PROJECT *Alamo Heights United Methodist Church, San Antonio*
CLIENT *Alamo Heights United Methodist Church, San Antonio*
ARCHITECT *Hesson Andrews Satomayor/Sprinkle Robey Architects Joint Venture, San Antonio (Davis Sprinkle, Paul Hesson: principals-in-charge; Davis Sprinkle: project designer; Richard Garison: project architect; Thom Robey, Bernard Murgnia, Dwayne Bohuslav, Chris Schultz, Catharine Tarvar: design team)*
CONTRACTOR *G.W. Mitchell & Sons, Inc.*
CONSULTANTS *Beicker Engineering, Inc. (structural engineering); Goetting & Associates (MEP engineering); Pape Dawson (civil engineering); Wrightson, Johnson Haddon & Williams (acoustical); Archillume Lighting Design, Inc. (lighting); Edens, Inc. (code consultant)*
PHOTOGRAPHER *Lars Hundere, unless noted*

1

Restoring a Landmark

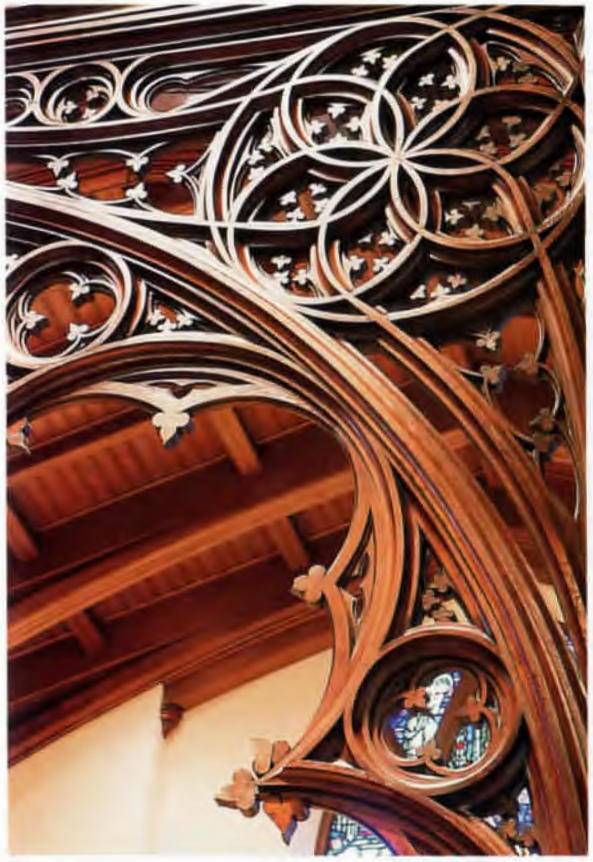
By Vincent P. Hauser

La Catedral de la Iglesia de Cristo, en el área central de Houston, fue restaurada durante el verano de 1993. El proyecto es un ejemplo de coordinación acelerada de construcción. Gracias a la obra colaborativa de Clovis Heimsath Arquitectos y Volz y Asociados, firmas de Austin, la renovación compleja se realizo, con recursos económicos limitados, en tan solo tres meses.

El edificio original es del siglo pasado, y sus componentes estructurales y mecánicos necesitaban arreglos sustanciales. Por tratarse de una pieza histórica se dio prioridad a reparaciones técnicas. Aunque el presupuesto alcanzó para casi toda la obra, algunos elementos decorativos se dejaron para el futuro.

The recent renovation and restoration of Christ Church Cathedral in downtown Houston is a case study in preservation and maintenance issues, and highlights the complexity of setting priorities within fixed budget and time constraints. The project design is the result of a collaboration between Clovis Heimsath Architects and Volz & Associates, Architects, both of Austin, beginning in earnest with a master-planning effort in 1993. The restoration work was completed during a three-month construction blitz during the summer of 1994, culminating with the installation of the new bishop in September.

A preliminary investigation in 1989 revealed a number of structural problems in the wall and roof system. Roof drains had been blocked during the course of several street-paving projects, causing rain water to back up the rain leaders and spill down the interior of the masonry walls. This in turn caused deterioration of the wall-to-roof structural connections, masonry parapets, and flashings. Soils adjacent to the masonry walls were saturated as well, causing deterioration of the mortar joints, a condition aggravated by the existing landscaping sprinkler system. Over time, the tower had separated slightly from the main structure as well, which complicated the intentions to complete interior work in this area. Acoustical problems aggravated by the installation of a new organ were identified, and aging mechanical systems required a great deal of work. Interior woodwork, including elaborate wood screens, wainscoting, and furniture required refinishing as well. With this varied scope, setting priorities became the primary concern for the congregation and the architects.



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In the fall of 1993, Heimsath Architects facilitated a workshop in a retreat format to balance the scope with the budget. Since the Episcopal congregation was committed to retaining the traditional center-aisle configuration for liturgical and architectural reasons, no significant changes were contemplated for the interior beyond renovation, allowing the team to focus on structural, mechanical, and preservation issues. In the words of the building committee, the architects were to "polish the jewel," recognizing the architectural value placed on the cathedral. By focusing on the structural and mechanical work that required immediate attention as the first priority, essential restoration work—the next priority—would not be compromised.

At this point, Volz & Associates proceeded with an extensive series of assessments of the masonry and related structural problems, as well as the interior preservation issues. During this phase, the scale of the stained-glass restoration work became more evident. Windows dating from the 1870s to the 1970s were identified, the oldest pieces of which required significant restoration. Included in the group of older windows is one documented window from the Tiffany studio that is currently being restored. The remaining window restoration work will be completed over the course of the next several years, as funds are available.

During this phase, work on the mechanical systems was outlined in detail, including HVAC, electrical, and fire sprinkler work, and great care was taken to incorporate new work within the historic fabric. It was discovered that make-up air ducts supplying fresh air to the air-conditioning systems had been blocked, contributing to some of the mechanical problems. New ductwork was generally run within the existing

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1 Sanctuary of Christ Church Cathedral, designed in 1893 by Silas McBee with J.A. Tempest; repairs and additions by Wm. Ward Watkin and Carl Mulvey in 1938

2 The sanctuary's ornate rood screen was refinished with sealer and lacquer after solvent cleaning.

3 In part due to its location in downtown Houston, Christ Church is an active secular citizen, involved in housing and homeless issues, and has developed extensive outreach programs.

4 Simply and completely rendered in brick, the load-bearing exterior of Christ Church incorporates a remarkable variety of patterns and forms.

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1 The pews were removed and refinished, revealing previously unrecognized construction in dark and light-colored woods. Wood trusses incorporate new fire sprinklers.

2 Rain leaders had deteriorated and become clogged over the years.

3 detail showing plaster and flashing repair locations

4 deterioration of the parapet wall masonry

crawl space. Proposed sprinkler pipe routings were explored and were eventually concealed within the decorative beams in the sanctuary. New electrical work was defined, including new lighting and control systems. The lighting scheme included reworking and relamping of existing pendant fixtures in the sanctuary, connected to the new control system.

With the assistance of Jim Buescher of Buescher Inc., who was the construction manager, a small group of contractors were interviewed, eventually leading to the selection of Tellepsen, Inc., of Houston as the general contractor. A guaranteed maximum price contract was negotiated, based on the construction documents with requisite allowances and unit prices. During the three-month construction period, the building was completely scaffolded to complete masonry repairs and other exterior work, and new gutters and downspouts were installed. Interior work included removal of the interior floor and decking, joist repair and replacement, and installation of a new oak strip floor. The oak floor was part of the acoustical treatment, which also included adding a layer of particle board in the attic to the existing layer of ceiling decking.

The interior wainscoting was removed for cleaning and restoration, and also to expose the interior of the masonry structure for repairs. The scope of the deterioration from ground moisture, sometimes described as rising damp, was not as extensive as feared, but still required a large amount of repair and repointing. At the outside face of the foundation walls, existing foundations from earlier buildings on the site were encountered, adding complexity to the exterior waterproofing work.

Completed at a cost of $1.7 million, the restoration of the cathedral was completed within an unusually short period of time. While atypical for preservation projects, this type of process has inherent advantages. While shiftwork and other complexities are introduced, the team can be much more focused during a project of short duration. This dynamic makes for a more decisive, and therefore less ambiguous, construction environment. From the client's perspective, the sooner the crews leave the jobsite, the sooner you can close the construction loan. **TA**

PROJECT *Christ Church Cathedral, Houston*
CLIENT *Christ Church Cathedral*
ARCHITECT *Clovis Heimsath Architects and Volz & Associates, a Joint Venture (Ben Heimsath, John Volz, Sandy Stone, Richard Calloway, Jody Brown)*
PROJECT MANAGER *Buescher, Inc. (Jim Buescher)*
CONTRACTOR *Tellepsen Corporation (Jim Peoples, Ben Cegelski, Robert Ferguson, Ken Redding, Sue Hooper)*
CONSULTANTS *Matrix (structural); Day Brown Rice, Inc. (mechanical, electrical, and plumbing);*
PHOTOGRAPHER *Paul Hester & Lisa Carol Hardaway*

RESOURCES

Protective glazing for stained glass: Gulf Coast Glass & Erection Co. Inc.; **red oak flooring:** NAH, Inc.; **built-up roofing:** MCT Sheet Metal; **waterproofing:** Bentonite; **custom copper roof:** MCT Sheet Metal; **custom handrails:** Tellepsen; **furniture refinishing:** Warwick Refinishers W.A.W.R., Inc.; **stained glass:** IHS Studios

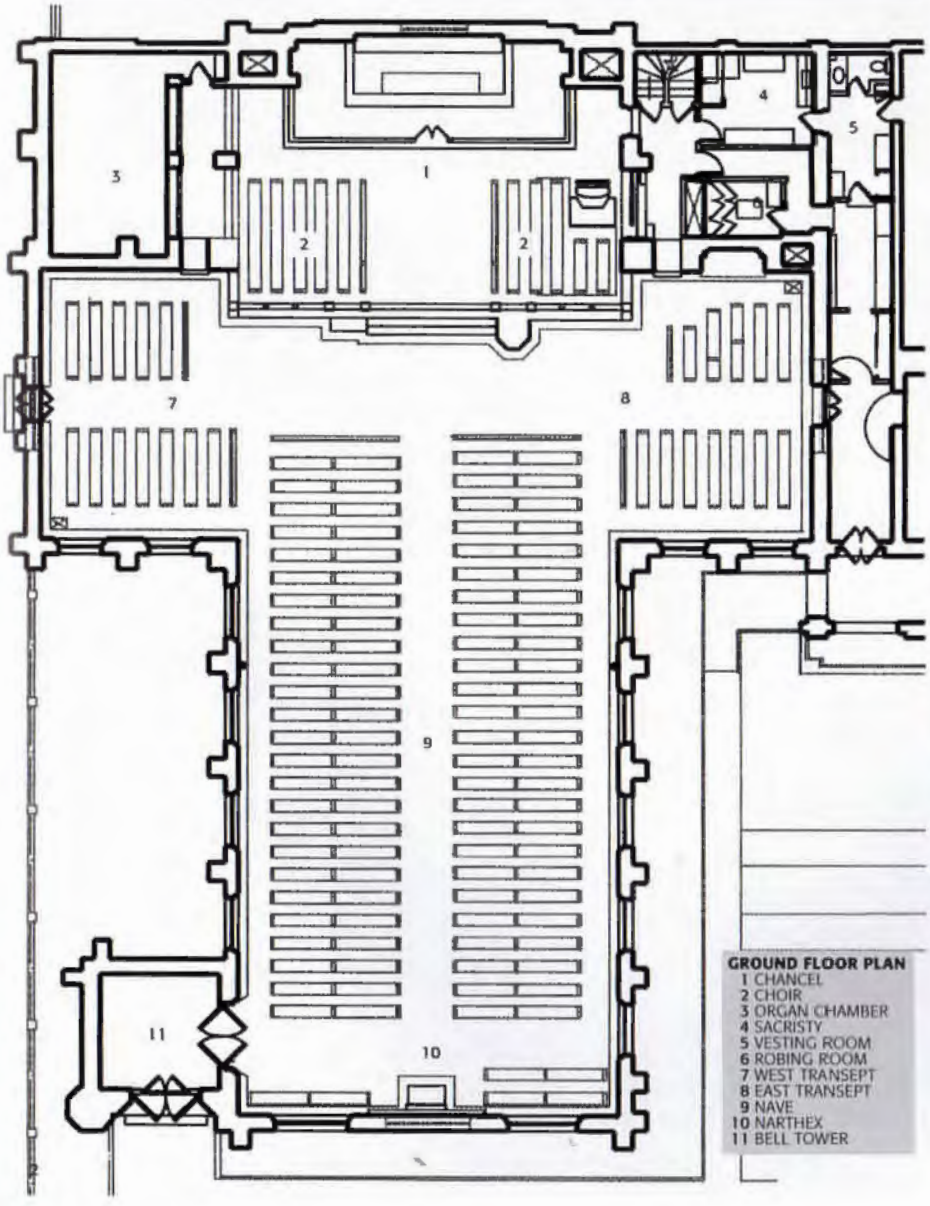
SPECNOTE: CHRIST CHURCH FLASHING AND MASONRY REPAIRS

The deterioration of the parapet wall masonry (image 4 at right) and the associated flashings was eventually traced, in part, to blocked rain leaders (image 2). In addition to the blocked leaders, scupper damage, deterioration of previous repairs, and plaster cap damage at the merlons (image 3) contributed to the wide range of repairs required.

In order to address the repointing and flashing problems, the parapet flashing itself was removed in order to gain access to the brick to allow repairs to be completed. Much of the exterior required repointing as well, and the church was completely scaffolded in order to complete the repairs. An important field issue included the commitment to provide complete scaffolding to allow for more definitive scope definition during the critical three-month construction period, and to provide for inspections.

In the course of the repair procedure, the architects decided to widen the flashing along the horizontal walls (image 3): The narrow dimension of the existing flashing did not allow for the inevitable foot traffic occasioned by maintenance workers and had led to more damage as the flashing pulled away from the parapet with the weight of the foot traffic.

The copper roof, which was installed during the 1970s, was in good condition and did not require replacement. New rainwater conductors were installed after the drainage issues were resolved.



GROUND FLOOR PLAN
1 CHANCEL
2 CHOIR
3 ORGAN CHAMBER
4 SACRISTY
5 VESTING ROOM
6 ROBING ROOM
7 WEST TRANSEPT
8 EAST TRANSEPT
9 NAVE
10 NARTHEX
11 BELL TOWER

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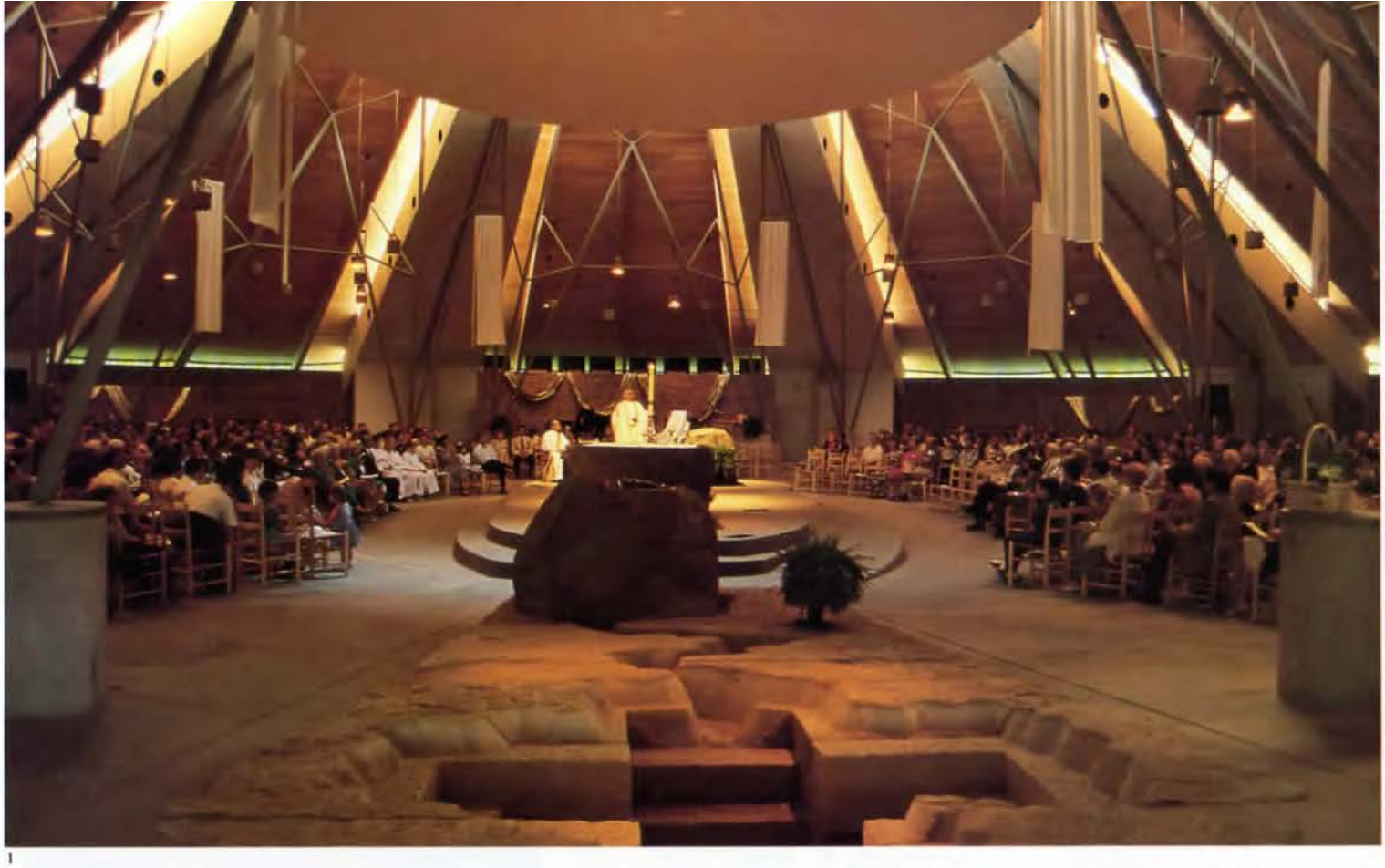

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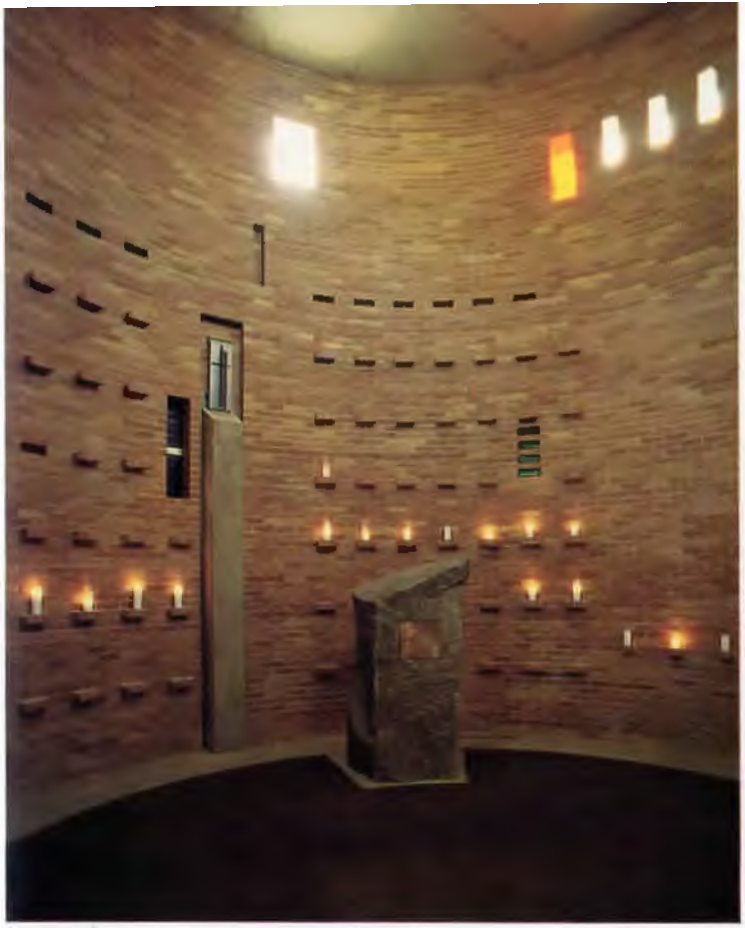

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A Simple Grace

By Susan Williamson

The history of Prince of Peace Catholic Community is short—the parish was only established in 1991—but the congregation's path toward its new home in far north Plano has been a long one. The congregation worshipped first in a movie theater and then in a middle school, hired one architect, worked on plans for months before abandoning that scheme, and then turned to Cunningham Architects of Dallas to design the first phase of its campus, including sanctuary and school. Since that first phase was completed in 1994, the church has hired yet another architect, Corgan Associates of Dallas, to design the second phase. Given this complicated, even messy, history, it is more than a pleasant surprise to walk into the completed sanctuary and view the results of Cunningham's work: a space both simple and majestic, stripped of the traditional layers of ornamentation yet rich with meaning and nuance.

The walk into the sanctuary starts outside, in a parklike courtyard. Moving through this courtyard, along the edge of a symbolic watercourse, the round forms of the sacred spaces—sanctuary, eucharistic chapel, and reconciliation chapel—become visible. The visitor enters an atrium, a glass-walled gathering space just outside the sanctuary that is used for weddings and other small services. The baptismal font and pool stand at the entry to the sanctuary. Water flows from the font, a huge boulder with a small carved hollow for infant baptism, into the pool, a naturalistic construction of blocks of Lueders limestone, that is used for immersion baptisms. Baptism by immersion is only one of the liturgical changes called for by the Second Vatican Council of the early 1960s; these changes guided many aspects of the design of Prince of Peace.

Aunque establecida en 1991, la Comunidad Católica Principe de Paz tiene una historia larga. Comenzó en un cine, luego pasó a una escuela intermedia, después contrató a Cunningham Arquitectos para su primera etapa de construcción y hoy se construye una segunda, diseñada por Corgan y Asociados. El santuario, obra de Cunningham, es un espacio simple y majestuoso, rico en simbolismo sin decoración excesiva. La experiencia arquitectónica comienza en un patio interior y continúa a traves de los espacios sagrados. El diseño obedece los escritos de Concilio Vaticano Segundo, que sugieren iglesias mas simples que las tradicionles. La combinación de bellos materiales, techos inclinados y una estructura elegante dan a esta iglesia un ambiente poderoso e íntimo.

1 Cunningham Architects' sanctuary at Prince of Peace is enclosing yet open, simple yet powerful.

2 Prince of Peace Catholic Community, viewed across the landscape

3 Bricks set into the wall of the eucharistic chapel mark the days and weeks of the liturgical calendar.

4 A sense of the church as part of nature begins in the outdoor courtyard.

Central to these liturgical changes was a call for a focus on the community—on the worshippers themselves—as the most important element in the church design. Cunningham Architects was directed to create a space for 1,000 people that was intimate as well as uplifting. The architects replied by designing a worship space in the round, where no member of the congregation is more than 48 feet from an elliptical center platform on which stands the altar and ambo, or lectern. Altar and ambo, like the baptismal font, are carved and partially polished sections of granite boulders from Llano. Surrounding the island are rows of simple, wooden chairs rather than pews.

The architects devised a complex, yet unintrusive, structural system for the sanctuary that involves wood and steel rafters that bear on a low brick wall edging the perimeter. These rafters are, in turn, supported by a system of relatively delicate steel struts. The treelike strutwork allows for unobstructed sight lines, while the sloping ceiling and brick wall provide a sense of enclosure, as does the canopy-like structure that floats above the central platform. This structure diffuses light from the skylight at the peak of the conical roof and, through an oculus, focuses light on the altar area. A band of blue cast glass—the horizon line—between wall and roofline brings in more light, as do vertical clerestory-like glass panels built into the multi-layered roof structure.

One of the central tenets of the Vatican's liturgical reforms is simplicity, with a goal of less decorated, more austere interiors: The focus is to be on the community of worshippers not the worship space. Despite protests from some members of the congregation, Cunningham held fast to this goal. The only explicitly decorative element at Prince of Peace is a series of terra cotta panels depicting biblical scenes that are mounted on the perimeter wall. But, at Prince of Peace, simple does not equal austere. The natural beauty of the materials and, in particular, the way they are assembled provides the space with a transcendent quality that is beyond decoration. Perhaps even more important, the organizing principles that inform and ground the design—the garden metaphor that extends from the courtyard to the treelike structures of the sanctuary with its low, enclosing wall, for example, or the carefully thought-out liturgical calendar built into the very walls of the eucharistic chapel—gives the whole a power that is more than the sum of its simple parts, that could only come from a deep immersion in symbol, process, and materials.

Although the sanctuary is an unqualified success—even most of the skeptical traditionalists in the congregation were won over—the first phase of the parochial school designed and built at the same time has been more controversial. Cunningham's design has been extensively modified—stairs removed and others awkwardly enclosed, drop ceilings installed. The second-phase school buildings designed by Corgan Associates are currently under construction and it is too soon to say what the final impact of those additions will be on Cunningham's carefully thought-out scheme. **TA**

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1 The architects selected granite boulders from Llano to be sculpted into baptismal font, altar, and ambo.

2 Blocks of Lueders limestone, in background, were quarried for use in the baptismal pool, while a cross-like shape was cut into the base of another huge chunk of Llano granite, foreground, that was used for the altar.

3 The circular shape of the three sacred spaces—sanctuary, eucharistic chapel, and reconciliation chapel—are closely grouped; the two chapels flank the entrance to the sanctuary.

PROJECT *Prince of Peace Catholic Community, Plano*
CLIENT *Prince of Peace Catholic Community (Norm Oliver, Bob Kilcullen, building committee chairs; Rev. James Balint, pastor)*
ARCHITECT *Cunningham Architects, Dallas (Gary Cunningham, FAIA; Sharon Odum; Bill Lutter; Frank Gomillion; Nirmal Mangal; Peter Goldstein; Lonny Burns; Russ Buchanan)*
CONTRACTOR *Austin Commercial (Bill Wallace, superintendent; Dana Swipe, project engeineer)*
CONSULTANTS *James F. Smith, P.E. (structural); MEP, Inc. (mechanical, electrical, and plumbing); JOM Civil (civil); Talley Dawson (landscape); Pamela Hull Wilson (lighting); Lyle Novinski (liturgical and terra cotta artist); Nottestad Design (graphics); WJHW (acoustics); Brad Goldberg (stone artist); David Sines (bronze/metal artist); Bob Kilcullen (processional cross/candle artist)*
PHOTOGRAPHER *James F. Wilson*

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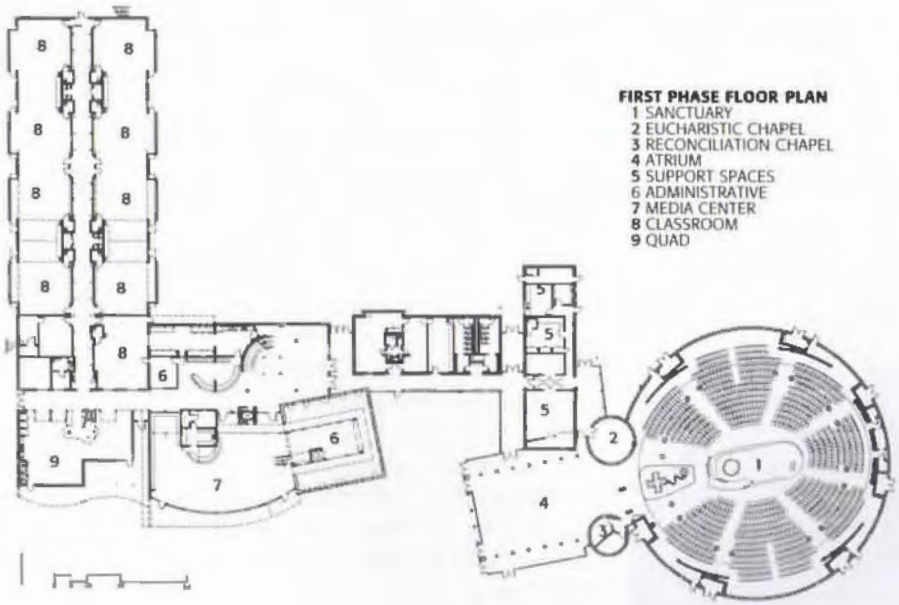

RESOURCES

Structural steel: Red Steel; **reinforced steel:** Lofland; **concrete and loadbearing brick:** Acme; **concrete:** TXI; **wood windows:** Pella Proline; **aluminum/Lexan skylights:** Naturalite; **wood doors:** Buell Door Co.; **vinyl composition tile:** Armstrong; **cement shingles:** Supradur (GAF Materials, Inc.; **water-proofing/sealants:** Sonneborn, Dow Corning; **insulation:** Dow Corning; **stationary drywall partitions:** U.S. Gypsum; **paint:** Glidden (ICI Paint Stores); **hinges:** Hager; **locksets:** Schlage; **pivot door closers:** Rixson; **panic exit:** Von Duprin; **cast concrete exterior signs:** Cunningham Architects; **elevators:** Dover; **stairs and handrails:** Red Steel; **lighting:** Cunningham Architects (sanctuary), Poulson, Lithonia, Lightolier; **water closets:** American Standard; **plumbing fittings:** Speakman; **toilet stalls:** Knickerbocker; **water fountains:** Oasis; **gas absorbtion heating system:** Yamasaki; **maple library tables and reception desk:** Lanford Millwork; **sanctuary seating:** F.W. Lombard; **maple bench, confessional screens:** Cunningham Architects

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El plan de desarrollo de edificios religiosos es más que una colaboración entre arquitecto y dueño. Es además una oportunidad para interpretar la identidad de una congregación. San Pio X, en El Paso, San Antonio de Padua, en San Antonio, y Presbiteriana Grace, en Corpus Christi, son iglesias que ilustran la complejidad envuelta en este tipo de planificación.

PROJECT *St. Pius X Catholic Church, El Paso*
CLIENT *Catholic Diocese of El Paso*
ARCHITECT *Perspectiva, Inc., El Paso (Lorenzo H. Aguilar, project architect and designer)*
CONTRACTOR *Banes General Contractor*
CONSULTANTS *Larry Zamora, P.E. (structural engineering); Fluid Systems Engineering (mechanical engineering); Borunda Engineering (electrical engineering); Ricardo Baca (estimating)*
PHOTOGRAPHER *Bruce Berman*

Patient Planning

By Vincent P. Hauser

For the design of religious structures, the architect does much more than shape a physical design and administer construction contracts. Master planning, appropriately termed, is the act of giving form to religious buildings; by its nature it is more than a collaboration, and invites the architect as well as the congregation to confront and interpret the fundamental aspects of the congregation's identity. Within this broad discussion however, the architect must eventually design what is affordable and buildable with the means available.

More often than not, the result is a project that must be designed and built in phases, understanding that the needs of the congregation will evolve over time. Three churches—St. Pius X in El Paso; St. Anthony de Padua in San Antonio; and Grace Presbyterian in Corpus Christi—illustrate the range of master-planning issues faced by congregations and architects, and how the architects and clients resolved the unavoidable need to set priorities when faced with the inability to build the entirety of the design.

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St. Pius X

When Father Arturo Bañuelas came to St. Pius X, a small parish east of downtown El Paso, the congregation had been conducting services in a gymnasium for 42 years. These facilities were adequate for a once-struggling parish, but they no longer met the aspirations of a growing community in need of a neighborhood focus as well as a spiritual one. With a new energetic pastor and commitments from the archdiocese, the community began a five-year program to build a new church. After five years of fund-raising, design and construction, the complex is near completion, and includes a new sanctuary, fellowship hall, and school, surrounded by an arcaded walk and enclosing a central courtyard, the focus of the new facility.

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"When we were talking to architects for the project," Bañuelas says, "we were looking for someone who would understand our ideas of community and mission, who would be sensitive to our cultural traditions and the border reality. Our traditions here are focused on the religious experience of the Americas, especially Our Lady of Guadalupe. Our traditions are not Euro-centric." Despite the difficulties of the West Texas climate "we wanted a church that was not dark, that does not hide the world from you, but is light and inspiring, and sends you out into the world," Bañuelas says. Their search led them to the El Paso architectural firm Perspectiva and project architect Lorenzo Aguilar. This five-year collaboration created a church and campus that is very modern in liturgical concept, but interpreted in a traditional architectural vocabulary.

When the original buildings were constructed in the 1950s, the campus contained a small school with a gymnasium and kitchen. Adapting the liturgy and feast day celebrations to the gymnasium was a constant challenge, but as the parish contemplated a new worship space, it proved to be a valuable space for exploring liturgical issues having a potential impact on a new design. For example, large tubs were brought in and

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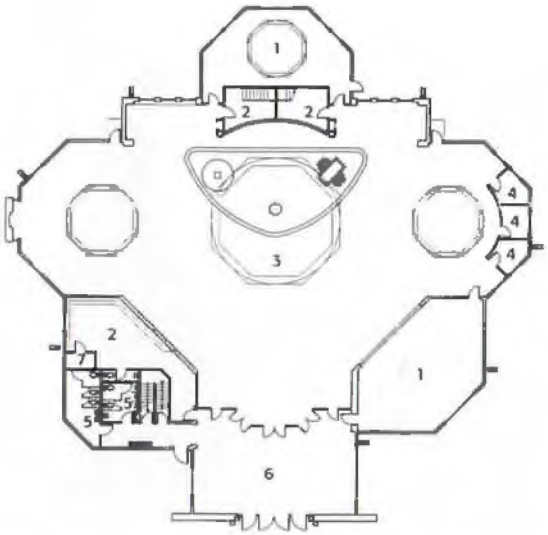

ST. PIUS SANCTUARY FLOOR PLAN
1 CHAPEL
2 STORAGE
3 WORSHIP HALL
4 RECONCILIATION
5 BATHROOM
6 HALL
7 SACRITY

decorated for full-immersion baptisms. Over a two-year period prior to the design and construction of the new sanctuary, feast days and seasonal celebrations became a means to introduce other new ideas and interpret them in a meaningful way for St. Pius. The arcade and the central courtyard are being completed now, with the total project budget estimated to be $1.8 million. Literally and symbolically, these final pieces of the original master plan connect all of the parts together to complete the whole, serving as a physical center of the parish as well as the neighborhood.

St. Anthony de Padua

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Designed in 1950 with a facade that incorporates the familiar form of the Alamo, the St. Anthony de Padua Church was once a landmark in the Cementville neighborhood in San Antonio. Located adjacent to the former Alamo Cement works on Basse Road, the neighborhood previously housed many of the plant workers. Now, the neighborhood is growing and changing as new residential and retail development take shape nearby. Additions to St. Anthony were designed by O'Neill Conrad Oppelt Architects of San Antonio and include a new fellowship hall and a remodeled parish hall and offices. In addition to adding new buildings, new landscaping and connecting courtyards have replaced areas formerly used for parking. This was made possible by the church's ability to secure an adjacent parcel of land for new parking.

The master plan, completed in 1995, calls for a future addition to the sanctuary, nearly doubling its size. The current sanctuary and planned additions are configured as a traditional center-aisle church, reflecting the liturgical desires of the congregation. By selecting the fellowship hall as the highest priority, St. Anthony is similar to many congregations that have found increased interest in social and educational activities. Providing for these activities builds the congregation, and provides a stronger base for the growth of the parish.

The central idea behind the master plan was to create a village, the architects say, similar in texture and color to the original church. Inflecting slightly toward the Alamo facade, the new

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fellowship hall is located to shape an informal plaza in front of this village, elevated above the parking area. The landscape design reinforces this theme, an effect that will work better as the trees mature. An important part of the architects' work, in addition to the master planning, was the use of the designs in the fund-raising efforts.

PROJECT *St. Anthony de Padua Fellowship Hall & Master Plan, San Antonio*
CLIENT *Catholic Archdiocese of San Antonio*
ARCHITECT *O'Neill Conrad Oppelt Architects, Inc., San Antonio (Mickey Conrad, Larry O'Neill, Mark Oppelt, Carlos Constantino, David Jaloma)*
CONTRACTOR *The Koehler Co.*
CONSULTANTS *Danysh & Associates (structural engineering); HMG & Associates (MEP engineering)*
PHOTOGRAPHER *O'Neill Conrad Oppelt Architects, Inc.*

1 detail of the new sanctuary of St. Pius X in El Paso

2 sanctuary of St. Pius X showing a traditional altar placement

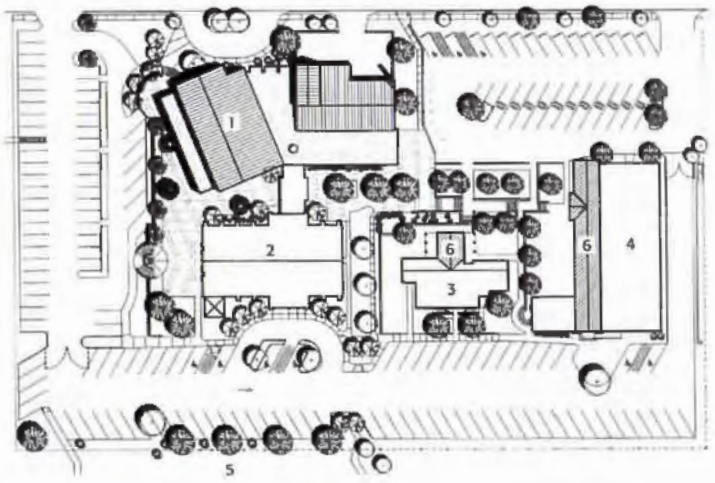
3 detail, St. Pius X

4 the completed sanctuary of St. Pius X

5 St. Anthony de Padua, San Antonio, exterior of new social center

6 St. Anthony de Padua, interior of fellowship hall

ST. ANTHONY DE PADUA SITE PLAN
1 NEW FELLOWSHIP HALL
2 EXISTING SANCTUARY
3 EXISTING CHURCH OFFICES
4 EXISTING EDUCATION BUILDING
5 EXISTING CONVENT
6 FUTURE ADDITION–PHASE 2

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PROJECT *Grace Presbyterian Church, Corpus Christi*
CLIENT *Grace Presbyterian Church*
ARCHITECT *Richter Associates Architects, Inc., Corpus Christi (David R. Richter, FAIA, Elizabeth Chu Richter, Sam Morris, Mark Whitmore, Charles Miliken)*
CONTRACTOR *Black Brothers Construction*
CONSULTANTS *Wilkerson Engineering (structural engineering); Callins, Haggard & Associates (MEP engineering)*
PHOTOGRAPHER *David Richter, FAIA*

Since the parish was not able to proceed with the construction until it had at least 50 percent of the construction costs in hand, fund-raising became a crucial part of the overall project. Design drawings and models helped the church's congregation to envision the design, and to communicate the vision to donors. The new fellowship hall and remodeling of the education building and offices was completed in 1996 at a cost of approximately $1.5 million.

Grace Presbyterian Church

Grace Presbyterian Church in Corpus Christi is the new home for an old downtown congregation that moved to be physically closer to the congregation it serves. Located on the south side of Corpus Christi near Kings Crossing, the first phase of Grace Presbyterian was completed in August of 1995, and includes a fellowship hall and multi-purpose building. Organized around a central plaza, the design grew from a series of workshops facilitated by architect David Richter, FAIA, and partner Elizabeth Chu Richter. Beginning in 1994 with several family night suppers, the architects led discussions focusing on the forms and images of religious architecture, emphasizing different historical styles and traditions, as well as discussing the liturgical implications of the different plan organizations. The congregation had a strong desire to move away from the traditional center-aisle configuration, and eventually the architect was directed to design a new sanctuary. After an initial design phase, the church decided to build the fellowship hall first, to be utilized as a temporary worship space. This would allow the congregation time to grow into what it envisioned as the eventual scale of the planned sanctuary. Despite the sale of its downtown facility and a donation of land for the new church, the funds were just not available to build the entire master plan. The fellowship hall was completed in 1995 at a cost of approximately $850,000.


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Describing the master-planning process, architect Richter placed a great deal of emphasis on the configuration of the site elements, and the physical relationship desired between the structures. By focusing on the arrangement of the structures around the plaza, and by allowing for potential growth in the scale of any one of the primary structures, Richter feels that the master plan will accommodate the inevitable changes in the goals or emphasis of the congregation. "Certainly the details of the master plan will change over time," he says, "but if we provide for it

properly, the church should be able to grow into the plan very comfortably."

As it is configured, the master plan is comprised of three elements: education, fellowship, and worship, organized around the open plaza. Rendered in dark red brick in the architect's interpretation of Italian and Mediterranean forms, the buildings seem to reflect the influences of the nearby suburban residential development, but in a much more substantial and abstracted manner. The block-like forms imply a scale larger than that of the individual buildings, clearly anticipating the future additions. In its current state of completion, the fellowship hall and site development comprises approximately 25 percent of the eventual build-out.

4

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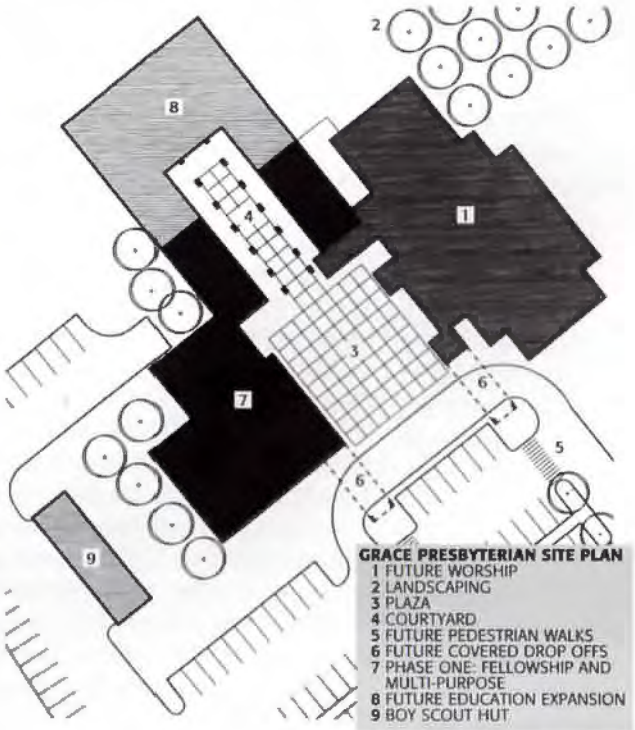
Planning Issues

While the challenge for the architects of these projects certainly includes the physical design issues, this work also relies on the ability of the congregation and design team to clearly focus on two disparate aspects of this building type: construction and budget diligence at one end of the spectrum, and complex liturgical issues at the other end. Donated materials complicate the specifications, and in-kind labor adds interest to the most sincere bid negotiations. The combination of clergy, staff, choir directors, maintenance staff, sincere congregation members, and potential donors most certainly rivals the most complex of client groups. **TA**



1 St. Anthony de Padua model showing the new fellowship hall adjacent to the existing sanctuary, with new landscaping

2 front view, St. Anthony de Padua

3 Grace Presbyterian, detail

4 Grace Presbyterian, a new facility for an existing church that moved to be near its suburban congregation

5 fellowship hall, Grace Presbyterian

RESOURCES

St. Pius X Catholic Church

Portland cement: Holnam, Inc.; **structure**: Dietrich, International Structural Products Corp., Verco Mfg.; **metal studs**: Dietrich; **drywall**: National Gypsum Co., Dietrich; **windows**: Peerless Products; **wood doors**: Buell Door Co.; **hollow metal doors**: Curries; **asphalt**: Jobe Concrete; **built-up system**: GAF; **lights**: Lithonia; **electric gear**: Square D; **plumbing and sanitary**: American Standard, Symmens Industries, Sloan Valve Co., Habey Taylor; **air handler**: McQuay; **air conditioning system**: Adobe Air; **insulation**: Owens Corning; **roof drains**: Wade; **paint and stain**: Thoro System Products, Hanley; **hardware**: McKinney Hinge Co., Falcon, Dorma, Von Duprin; **cast stone**: Stone Decor

St. Anthony de Padua Fellowship Hall & Master Plan

Concrete: Schoenfeld Materials; **structural steel**: American Welding and Fabrication; **steel studs**: Dietrich; **joists**: Vulcraft; **wall surfacing**: Featherlite, Sherwin Williams; **aluminum fixed frame**: Kawneer; **skylights**: Wasco Products; **doors**: Republic, Graham, Overhead Doors Corp; **floor surfacing**: Schoenfeld Materials, Mannington; **ceiling surfacing/system**: USG;

RESOURCES continued on page 55

Survey

Planning for Numbers

ARCHITECTURE From a planning perspective, the model for a 14,000-member church is more likely to be a regional shopping mall or a community college than another church, according to the designer of one such new project. HHArchitects of Dallas has designed a number of so-called "mega-churches" in the past several years, including First Baptist Church of Orlando, Fla., with its 6,200-seat sanctuary (see *TA*, Nov/Dec 1993, p. 46), and Germantown Baptist Church near Memphis, Tenn., a little smaller with seating for only 4,000.

Larger than both of these is a more recent undertaking by the firm: a new campus for Prestonwood Baptist Church in Dallas, which is relocating from a less than 20-acre site to a new 138-acre campus in far north Plano. The new campus will include a 7,000-seat sanctuary, bell tower and chapel, education buildings, a family-life center with basketball courts, workout rooms and indoor running track, a dining hall with seating for 1,000 and a food court, radio and television production studio, bookstore, outdoor amphitheater, and sports and play areas. If completely built out, the facility would enclose 670,000 square feet.

This wide variety of functions, not to mention the project's sheer size, complicated the planning and design process in many obvious and some less obvious ways, says David Shanks, HHArchitects director of design. One of the driving factors, he says, was parking and traffic flow. The plans call for parking for 5,000 cars and, as Shanks points out, on Sundays, most of those cars are coming and going within a very short period of time. From the site selection stage onwards, those traffic issues were a primary consideration.

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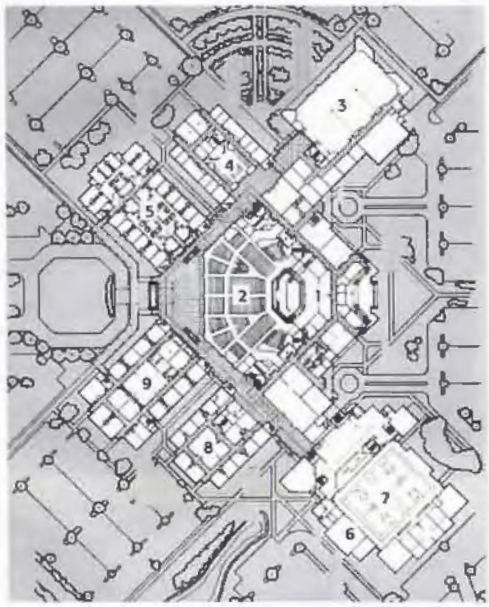
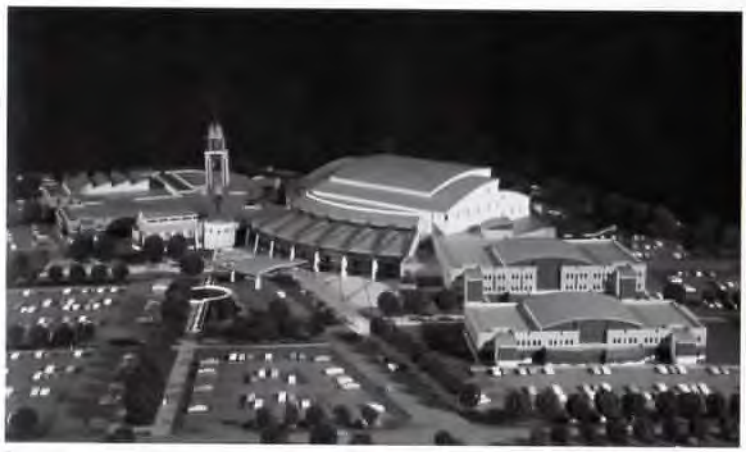


GERMANTOWN BAPTIST MASTER PLAN LEVEL ONE
1 WORSHIP CENTER
2 SANCTUARY
3 FELLOWSHIP/DINING HALL
4 EDUCATION–ADULT/ CHAPEL
5 EDUCATION–BIRTH TO ONE-YEAR-OLDS
6 CHRISTIAN FAMILY CENTER
7 GYMNASIUM
8 EDUCATION–FIRST TO FOURTH GRADE
9 EDUCATION–TWO TO FIVE YEAR-OLDS/SENIOR ADULTS

PROJECT *Germantown Baptist Church, Germantown, Tenn.*
CLIENT *Germantown Baptist Church, Germantown, Tenn.*
ARCHITECT OF RECORD *McGehee Nicholson Burke Architects*
DESIGN ARCHITECT *HHArchitects, Dallas (James L. Burke, Jr., production principal-in-charge; Jerry L. Halcomb, design principal-in-charge; W. Philip Smiley, Curtiss Doss, project team)*
CONTRACTOR *Allen & O'Hara*
CONSULTANTS *Askew Richardson (civil engineering); Office of Griffith C. Burr, Inc. (mechanical/electrical engineering); Robert Green & Associates, Inc. (landscape architecture); Ford Audio-Video (acoustical/video/sound reinforcing and production lighting consultant); Wolf and Company (theatrical consultant); Glenn Consultants, Inc. (structural engineering); Tri-State Sprinkler Corporation (fire protection consultant); Unicorn International, Inc. (food service consultant); Omega Consultants, Inc. (video consultant); Haynie Associates (traffic consultant)*
PHOTOGRAPHY *Jeffrey Jacobs*



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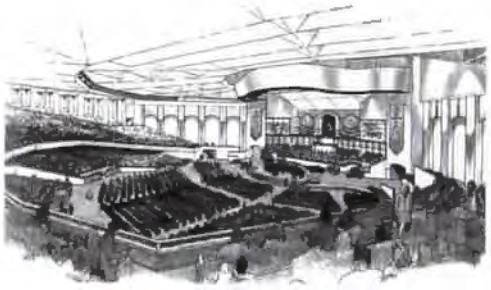


5

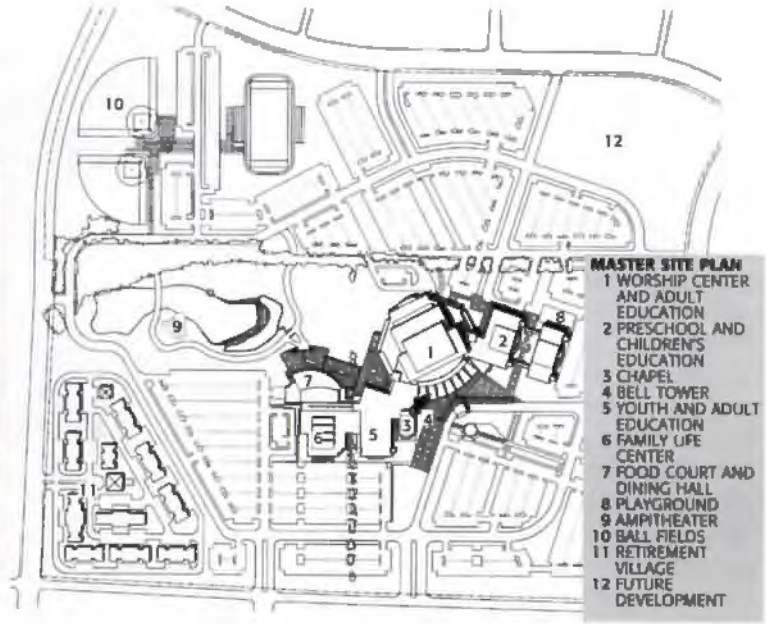
The site the church chose is surrounded by relatively undeveloped land, Shanks says, and lack of density was one reason for the choice. Residential areas to the north and northeast were included in the traffic analysis and neighborhood input was solicited regarding placement of buildings and parking. Those discussions led the architects to place the buildings at the center of the site, surrounded by parking. At the entrance to the worship center is a covered drop-off area, beyond which is a large atrium lobby where people who have been dropped off can gather while the car is parked. Because some of the parking is so distant from the worship center, Shanks says the church is considering using shuttle vans to move people from place to place.

Once automobile traffic and parking issues are defined at a project like Prestonwood, the architects can move toward dealing with other issues: How do you ensure that such a large space doesn't overwhelm its users? How do you help people find their way around?

Shanks says that an important factor is to provide the church with an image, with a visual identity. At Germantown Baptist in Memphis, the congregation wanted a traditional image and the architects provided it by developing a straightforward facade with a prominent, centrally placed steeple and large stained glass window. However, as Shanks points out, the window is not in the sanctuary itself but in the large lobby that is needed to accommodate the circulation requirements of the 4,000-seat sanctuary and adjacent education and support spaces.

Prestonwood Baptist asked for a more "cutting edge" image, Shanks says, and, in fact, in renderings the curved front of the worship center resembles the concourse side of a baseball stadium more than it does a church, although an adjacent cross-topped bell tower does provide a symbolic clue. The atrium lobby that lies behind the bowed front wall with its multiple banks of windows functions like a concourse, providing a gathering space and funneling people both to their seats and later to education rooms and dining hall.

The sanctuaries at Germantown and Prestonwood are fan-shaped, which is almost the only option when the program calls for so many seats, Shanks says. At Germantown, the balcony and ground-floor seating are connected with what Shanks calls "transitional wings" on the sides that allow congregants who are sitting in the balcony to come forward easily to participate in the very interactive services that are a hallmark of churches of this type. ***Susan Williamson***



PROJECT *Prestonwood Baptist Church Relocation, Dallas*
CLIENT *Prestonwood Baptist Church, Dallas*
ARCHITECT OF RECORD *HHArchitects, Dallas (Jerry Halcomb, principal-in-charge; Bill D. Smith, support principal; J. David Shanks, director of design; Bruce E. Woody, project manager; Tim Broyles, Paul Woodard, Clay Kinney, Weldon Nash, Achim C. Rupe, Barry Peterson, Jerry Flemoins, Ingrid Fiffick, Sherri E. Hill, Clint Picket, project team)*
ASSOCIATE ARCHITECT *JPJ Architects, Dallas*
CONTRACTOR *not yet selected*
PROJECT ADMINISTRATOR *Andres Construction Services*
CONSULTANTS *Graham Associates, Inc. (civil engineering); Blum Consulting Engineers (MEP engineering); Datum Engineering, Inc. (structural engineering); Newman, Jackson, Bieberstein, Inc. (landscape architecture); DeShazo Tang & Associates (traffic consultant); Acoustic Dimensions (acoustical consultant); Danny Franks, Inc. (theater/broadcast lighting); Ford Audio-Video (communications/broadcast consultant); Carmichael Architectural Models (architectural model); Bill Hendricks, Newton Fallis + Associates (architectural renderings)*
PHOTOGRAPHY *James R. Wilson*

1 The steeple at Germantown Baptist, the traditional symbol of American Protestant churches, marks the entry.

2 The 4,000-seat sanctuary at Germantown features pews arranged in a fan shape, and choir and orchestra seating behind the altar.

3 A model of Prestonwood Baptist shows the central worship center with its bowed front, education building to the right, and bell tower, chapel, family life/recreation center, and dining hall at left.

4 The double-height lobby at Prestonwood will serve as a gathering area before and after services.

5 The sanctuary at Prestonwood Baptist will seat 7,000; the fan shape will allow congregants to see each other during the very participatory services.

Curving Connection

UNDER CONSTRUCTION An Islamic community, Anjuman-E-Najmi, in Irving is building a new 12,300-square-foot worship facility that will include parsonage, dining hall and classrooms, and prayer hall; the project, by Oglesby Green of Dallas, is to be completed in May.

The community is a Shiite-based, Bohra sect that requires certain architectural elements in its worship space—stilted arches, crestings, mihrab and minaret details, and a precise orientation of the prayer room to Mecca. In addition, the architects had to accommodate automobiles on the 171-by-305-foot wooded site and deal with a limited budget.

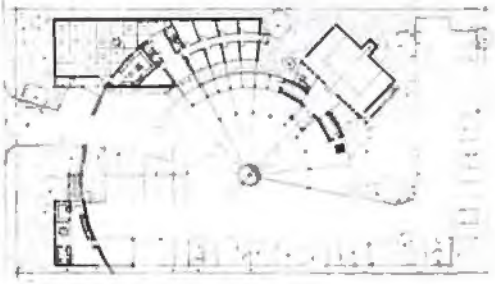
The three building elements are organized around a central court and fountain. Like the prayer room, the fountain is on axis with Mecca. A curved masonry wall, with traditional banding detail, connects the three structures, directs circulation, and provides a sense of enclosure. The buildings themselves are simple one- and two-story boxes; exterior surfaces are stucco, concrete masonry, and zinc flat-seam panels. *SW*

1

1 A curved wall encloses the elements of a new Islamic worship space.

2 plan of the mosque

3 The minaret stands next to the prayer room, on axis with Mecca.



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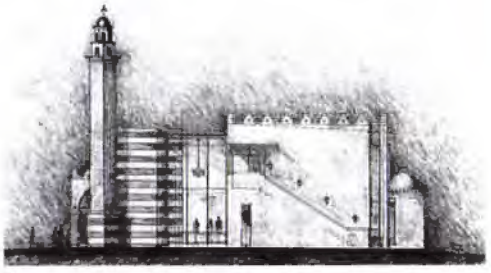

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PROJECT *Anjuman-E-Najmi, Dallas*
CLIENT *Anjuman-E-Najmi Dallas, Inc.*
ARCHITECT *Oglesby Greene, Dallas*
CONTRACTOR *Mycon General Contractors*
CONSULTANTS *Ellisor & Tanner, Inc. (structural engineering); MEP Systems Design, Inc. (MEP engineering); Talley Dawson (landscape architecture)*
PHOTOGRAPHY *Oglesby Greene*
COMPLETION DATE *May 1997*

Student Performance

UNDER CONSTRUCTION Hardy Holzman Pfeiffer Associates of New York, N.Y., in association with KVG Gideon Toal, Inc., of Fort Worth, has designed a new performing-arts center currently under construction on the campus of Texas Christian University in Fort Worth; the center is to be completed in May.

The 56,000-square-foot, $7.5 million Walsh Center for Performing Arts will include a 350-seat recital hall, a piano wing, and a studio theater. The recital hall will provide a more intimate setting for solo and small ensemble performances than the existing Ed Landreth Hall. The studio theater, which is asymmetrical in shape, can be arranged in a variety of ways and will be used for training in film and video performances as well as staging, directing, lighting, and design.

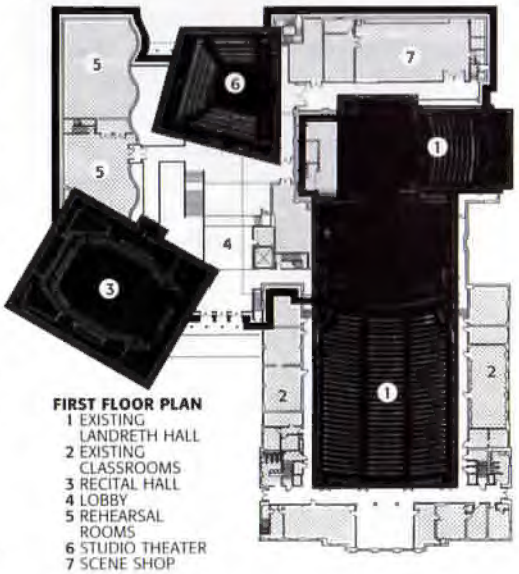
The piano wing will be home to TCU's new conservatory program and will feature teaching studios, practice rooms, piano laboratories, and a piano technician's workshop.

The new building is located on the northwest side of the 125-year-old campus. It wraps around and is connected to one end of Landreth Hall. *SW*

1

1 A new performing-arts center at TCU complements the campus's existing performance spaces.

2 A U-shaped balcony rings the upper level of the recital hall.



FIRST FLOOR PLAN
1 EXISTING LANDRETH HALL
2 EXISTING CLASSROOMS
3 RECITAL HALL
4 LOBBY
5 REHEARSAL ROOMS
6 STUDIO THEATER
7 SCENE SHOP

2

PROJECT *Walsh Center for Performing Arts, Fort Worth*
CLIENT *Texas Christian Universtiy*
ARCHITECT *Hardy Holzman Pfeiffer Associates, New York*
ASSOCIATE ARCHITECT *KVG Gideon Toal, Fort Worth*
CONTRACTOR *Thos. S. Byrne, Fort Worth*
CONSULTANTS *Walter P. Moore & Associates (structural engineering); Freese and Nichols, Inc. (MEP engineering); Jaffe Holden Scarbrough Acoustics (acoustical); Fisher Dachs Associates (theater)*
COMPLETION DATE *May 1997*

Coming next issue . . .

As ANYONE who has gone to the doctor in the past few years cannot help but be aware, the health-care system in this country is evolving rapidly, particularly in terms of how services are provided. As that evolution moves forward, the architecture of the facilities involved is changing as well: Outpatient services are replacing hospital beds and regional centers are consolidating services, while at the same time neighborhood wellness centers are becoming sources of new economic opportunity for hospitals.

The May/June issue of *Texas Architect* will focus on some of these changes, looking at the ways Texas architects are responding and presenting the buildings they have designed.

Phyllis Infanzón of HKS introduces the issue's features with a discussion of acute- and intermediate-care facilities as growing segments of the health-care business.

Resources

St. Anthony de Padua Fellowship Hall & Master Plan, continued from page 51
roofing: Firestone, GAF; **wall and paving joints**: Sonneborne; **partitions**: Dietrich, USG, Hufcore; **paint and stain**: Sherwin Williams; **hardware**: Hager, Schlage, Norton, Adams Rite; **kitchen**: Top of the Table; **communications**: Dukane; **security/detection/fire**: Cerberus Pyrotronics; **lighting**: Hubble, ALS; **plumbing and sanitary**: Crane, Moen, Sloan, Bobrick, Elkay; **air conditioning, environmental control systems**: York; **tables**: Virco; **stackable chairs**: Hon; **rolling blinds**: Draper; **projection screen**: Da-Lite Screen Co.

Grace Presbyterian Church, page 51
Reinforcing steel: Rande Steel; **ready mix concrete**: Alamo Concrete; **roof trusses**: Trussway, Inc.; **brick**: Reynosa Brick; **exterior wall tile**: D'Hannis; **clerestory lights**: Polygal USA, Inc.; **door and frames**: Curries; **wood oors**: Polygal Southwood Door Co.; **site pavers**: D'Hannis; **asphalt shingles**: Elk Premium Roofing; **modified bitumen roof**: Schuller Roofing Systems; **waterproofing**: Grace Waterproofing System; **insulation board**: Manville; **partitions**: Holcomb & Hoke; **concrete stain**: FLR Paints, Inc.; **paint**: Sherwin-Williams; **hardware**: Hager, Sargent; **fire extinguishers and cabinets**: Larson Manufacturing Co.; **lighting**: USI Columbia, Rudd Lighting, Prescolite; **pavers, switch boards**: Westinghouse; **safety switches**: Cutter-Hammer; **exterior wall fixtures**: GE Lighting Systems; **quartz halogen**: Insite Lighting; **interior wall fixtures**: Mercury Lighting Products Co., Inc.; **lavatories, water closets**: American Standard; **plumbing fittings**: Chicago Faucets; **flush valves**: Zom; **toilet stall partitions**: Ampco Products, Inc.; **washroom/bathroom accessories**: McKinney/Parker; **water fountains**: Elkay; **service sink**: Stern-Williams Co.; **water heater**: A.O. Smith; **air conditioning system**: Trane; **environmental controls**: Ince Distributing, Inc.; **casework**: Imperial Mill & Fixtures; **altar**: Hoffman Co.

Germantown Baptist Church, Germantown, Tenn. McGee Nicholson Burke Architects, Inc., and HHArchitects, Dallas
page 52
Structure: Vulcraft; **face brick**: Bickerstaff Clay Products Co., Inc.; **exterior insulation, finish system**: Dryvit System, Inc.; **skylights**: Kalwall Corp.; **storefront and doors**: VistaWall Architectural Products; **floor surfacing**: Armstrong World Industries, Connor AGA, Patcraft Comm. Carpets; **acoustical tile**: Armstrong World Industries; **roofing**: Schuller Int., Inc., Berridge Mfg. Co.; **partitions**: Hufcor, Inc., WonDoor Corp.; **paint and stain**: Sherwin-Williams; **hardware**: Hager, Best, Sargent; **baptistry**: Fiberglas Specialties, Inc.; **steeple**: Campbellsville Industries; **elevators**: Dover Elevator Co.; **lighting**: Day Britte, Omega; **plumbing and sanitary**: American Standard, Ruud; **air conditioning system**: Carrier; **pumps**: Armstrong; **fans**: Carnes; **boiler**: Ajax; **pews**: Sauter Mfg. Co.

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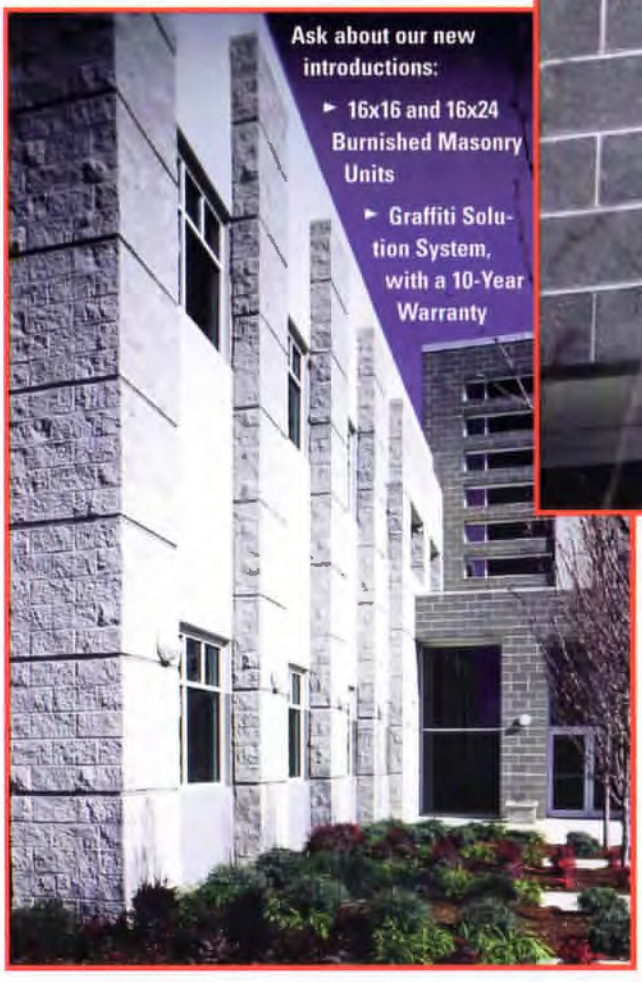

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— John S. Moman, AIA, RTG Partners, Austin

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