TexasArchitect

MAY/JUNE 2003

Growing Strong

The architect's influence, education, understanding, and desire to contribute to society grow stronger when the TSA Convention rolls around.

It's Texas' most comprehensive event for and about design. You'll stand tall ready to reach high, because this is where you'll find:

- five made-for-you early-bird workshops,
- ten lively tour combinations of local work,
- more than 30 professional development seminars,
- the Design Products & Ideas Expo with 200+ booths,
- keynoters John R. Silber and David Pearce Snyder,
- and AIA Fort Worth's unique Host Chapter Party!

You'll find a renewed sense of strength and collegiality. You'll learn something new–something you can put to use in your practice immediately. Growing strong…deepening our roots and stretching our branches skyward.

Growing Strong.

October 30 to November 1, 2003
Fort Worth Convention Center

IIDA

The Texas Society of Architects' 64th Annual Convention and Design Products & Ideas Expo
joined by the
International Interior Design Association Texas/Oklahoma Chapter

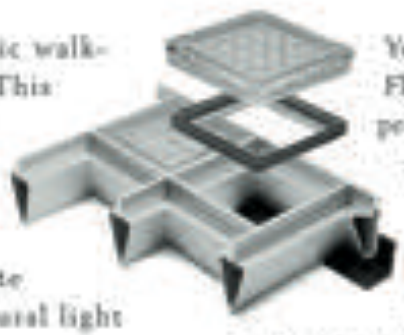
For more information, call 512.478.7386
or view www.texasarchitect.org/convention.

DEEP ROOTS
many branches

The IBP Floor System.
Clearly A Dramatic Choice For Floors.

* Lane/Kingston, Inc. Architects, Wichita, Kansas

The IBP floor system creates a dramatic walkway at the Provo Towne Center Mall.* This lightweight system weighs 17 lbs. per square foot compared to 40 to 60 lbs. per square foot for concrete glass paver systems. The total glass area of 87%, compared to 62% for most concrete glass paver systems, transmits more natural light to your structures' interiors.



You also have the convenience of installing the IBP Floor System at any stage of the construction process once support structures are in place. And, installation is much faster than competing systems. With all of the IBP floor system's advantages, it can often be more cost effective than concrete glass paver systems in installations of 50 square feet or larger. Please contact your Acme representative for information on free design assistance for IBP floors.

IBP
glass block and more

ACME BRICK

IBP • 2917 W. 7th St. • Fort Worth, TX 76107 • www.ibpglassblock.com • (800) 932-2263

Circle 16 on the reader service card

TexasArchitect

MAY/JUNE 2003

HEALTH AND HEALING

UPCOMING ISSUES

We invite submissions of project and story ideas for upcoming issues of *Texas Architect*.

November/December 2003 – Green
(deadline: June 16)

If you have ideas for "News" call us at (512) 478-7386, fax to (512) 478-0528, or e-mail *ssharpe@texasarchitect.org*.

On the cover: Cancer Therapy and Research Center, San Antonio; photo by Hester + Hardaway.

TexasArchitect

May/June 2003 **Volume 53, Number 3**

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

Stephen Sharpe
EDITOR
ssharpe@texasarchitect.org

Adam Fortner
ART DIRECTOR
adam@texasarchitect.org

Judey Dozeto
ASSOCIATE PUBLISHER
judey@texasarchitect.org

Carolyn Baker
ADVERTISING REPRESENTATIVE
512/249-7012

Lui Caleon
INTERN

David Lancaster, Hon. AIA
EXECUTIVE VICE PRESIDENT

Periodicals Postage Paid at Austin, TX, 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 $20 per year for TSA members, $25 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *TA* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

'Studies Show...'

Research is influencing health-care design, leading to more healthful environments.

THANKS TO RESEARCH focusing on the design of health-care facilities, we now know that hospital patients recover from surgery more quickly when they are able to observe nature – even a view of something as simple as a stand of trees – through a window in their hospital room. In comparison to patients with a view of a brick wall, evidence demonstrated that the average post-operative patient with a view of nature not only recovered sooner but also required fewer painkillers. That remarkable finding was published in 1984 by Roger S. Ulrich, Ph.D., in the journal *Science*. At that time Ulrich was helping to establish the Center for Health Systems and Design at Texas A&M University's College of Architecture where today he directs research used to develop evidence-based environmental design.

Results of evidence-based design are now showing up nationwide in hospitals where, for example, landscaped "healing gardens" offer patients a respite from the stress of medical treatment and expanded family-friendly rooms counteract the alienation so typical of a hospital stay. These innovative features, proponents of the research say, are the result of efforts by enlightened architects and hospital administrators who come to realize that designers of health-care environments traditionally have disregarded the psychological and social needs of patients. As Ulrich wrote in 2000: "In spite of traumatizing hospital experiences and major stress from illness, little priority has been given to creating surroundings that calm patients, or help to strengthen coping resources and healthful processes. Rather, the functional emphasis often produced environments now considered starkly institutional, stressful, and detrimental to care quality." Moreover, proponents add, the benefits of environmental design based on research extend beyond the patient. In fact, they point to research that demonstrates with measurable results an improved morale among nursing staffs, an increased market share for those facilities, and even a heightened interest in such facilities among philanthropic donors.

Of course, not everyone believes that the research is significant, and some doubt there's any validity to making design decisions based on the research findings. Architects who choose to ignore the research will go on designing projects based on intuition and experience, making their decisions based on assumptions gleaned from previous work. The problem with that approach, says Mardelle McCuskey Shepley, assistant director of the Center for Health Systems and Design, is that assumptions sometimes may be erroneous. Architects can avoid making—and often repeating – poor design decisions, she says, by following up once the project is completed with a post-occupancy evaluation. While a questionnaire may be helpful, Shepley says, more in-depth research can gather evidence that is either quantitative (i.e., statistical) or qualitative (based on interviews and/or observation). As for the somewhat less systematic nature of qualitative research, Shepley says, "There are not that many studies out there that meet the rigors of hard science," but researchers have become more disciplined over the last decade and thereby have improved the scientific value of qualitative evidence.

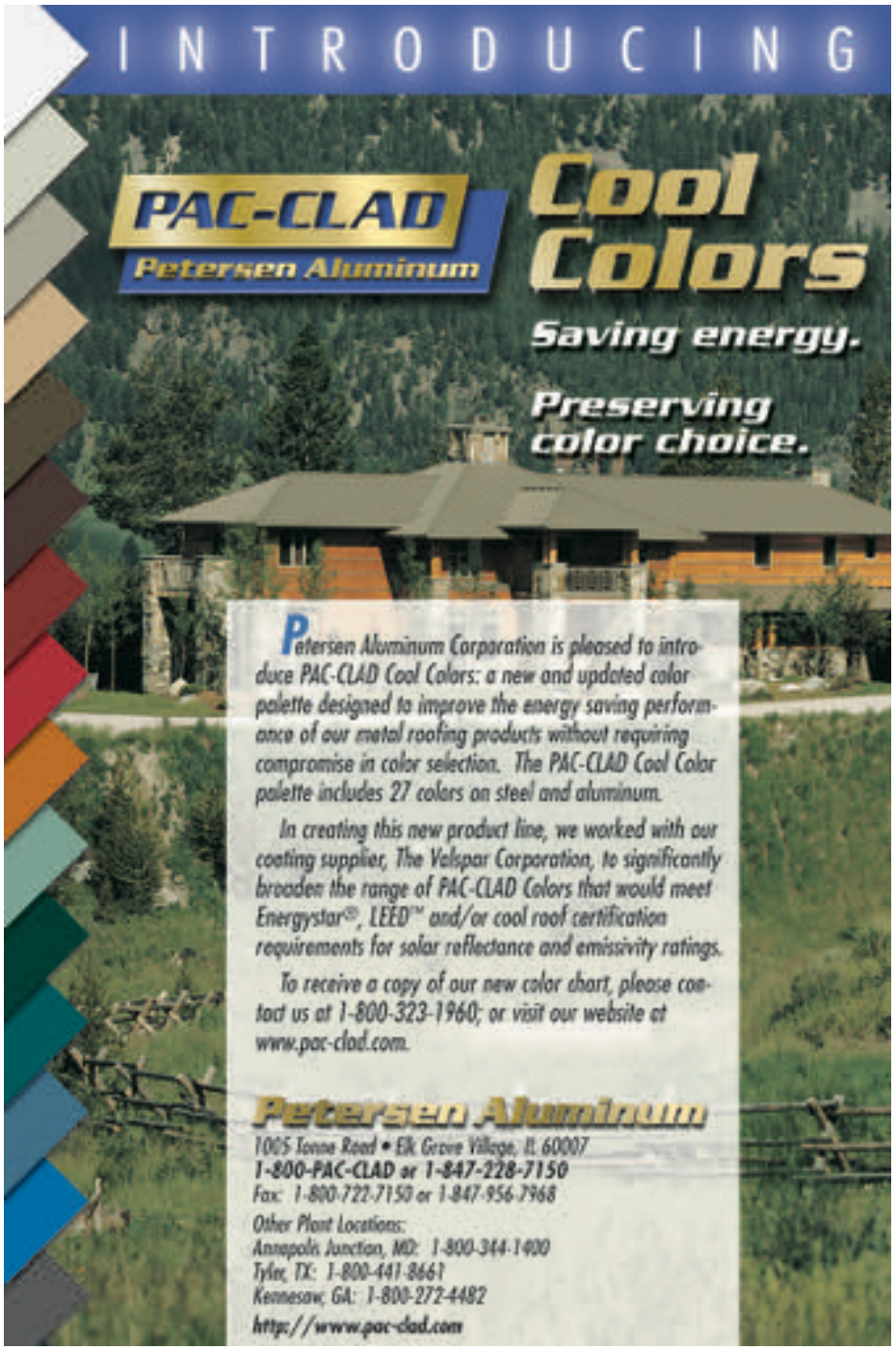
"Evidence, schmevidence," might say the naysayers, who probably don't care whether the research involves crunching numbers or asking questions—to them the mere notion of design decisions being based on "studies show..." is ludicrous. Still, who would argue that sunshine does not alleviate depression? Or that by reducing noise an environment is not made more pleasant? What some people consider as a matter of fact is considered to be conjecture by researchers, at least until evidence is gathered and analyzed.

Recently Ulrich has taken his work a step further, venturing beyond the evidence-based realm by presenting his Theory of Supportive Design which states "that the potential for environments to promote improved outcomes is linked to their effectiveness in facilitating stress coping and restoration." The theory, as he reported two years ago to colleagues at a health-care conference in Montreal, is an attempt to bridge gaps in research knowledge with indirectly relevant research in health psychology, environmental psychology, behavioral medicine, and other health-related fields. Based on his hypothesis, Ulrich suggested design guidelines meant to eliminate environmental factors that induce stress and negatively affect medical outcomes. He has defined design characteristics that he believes contribute to a therapeutic environment, including fostering a patient's sense of control and access to privacy (e.g., bedside dimmers that enable control over lighting); fostering access to social support (e.g., convenient access to food); and fostering access to nature and other positive distractions (e.g., calming nature art). Though broad and flexible, he told his colleagues, many of these design criteria probably cost less than poorly designed or unsupportive facilities.

"People are beginning to get the message," Ulrich stated in a recent *Health Forum Journal* article. "Design isn't just an aesthetic luxury in health care; it's a core, health-related area. We're learning that when you drive the design of health care environments and processes, you impact a wide variety of factors, from medical errors and nosocomial [or hospital-induced] infections to stress and staff turnover. Research into the impact of design is yielding results in economic and clinical indicators, market share, and satisfaction numbers—results that carry weight with decision makers in health care institutions."

STEPHEN SHARPE

Circle 50 on the reader service card



Circle 83 on the reader service card

Circle 13 on the reader service card

Reprints

Reprints of select articles are available in bulk orders of 500 or more copies. The price varies based on size of article. Reprints are only available for articles from the past year of *Texas Architect*. To order article reprints only, call Judey Dozeto at 512/478-7386 or email judey@texasarchitect.org.

TSA Design Awards 2003

Call for Entries

ELIGIBILITY

Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located in another state may enter any number of projects located in Texas. Categories have the following requirements:

General Design (including adaptive-re-use), Interior Architecture or Restoration: Construction must have been completed after January 1, 1996.

Urban Design/Planning: The project must at least have an active client and some portion under construction.

25-Year Award: Any project completed on or before December 31, 1978.

RULES

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 projects may be submitted by the original architect, original architecture firm, a successor to the original architecture firm, or by a component of the AIA.

AWARDS

Architects and clients of winning projects will be honored at the TSA Convention in Fort Worth, November 2003.

Winning projects will be featured in the September/October 2003 issue of *Texas Architect* magazine. (Winning entrants may be required to pay a fee to defray the cost of color publication.)

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 via FedEx ground or U.S. mail. Entries from Austin will be available for pick-up at the TSA offices. If you wish to have your carousel returned by other means, please attach instructions and an account number or check for additional cost.

QUESTIONS?

Call Judey Dozeto,
512.478.7386, or e-mail
judey@texasarchitect.org

See back for entry form and specifications.

Deadline: June 6, 2003

SPONSORED BY

ENTRY PACKAGE

Each entry package must contain the following items:

1. **SLIDES**
2. **DATA SHEETS (4 COPIES)**
3. **ENTRY FORM**
4. **REGISTRATION FEES**

1. Slides

Entrants must submit slides in a functional 80-slot slide carousel tray for each project, *in which the slides are in proper order and position*. **Your name or firm's name may not appear anywhere on any slide.** Each project is limited to 25 slides, presented in the following order:

The first slide of each entry must be a title slide that contains information about project type (see entry form); project size in gross square feet; and project location.

Following each title slide, each entry must include (in no particular order):

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: For restoration and adaptive re-use projects, at least one slide describing conditions before the current work started.

D: 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.

2. Data Sheet

Each entry must include four copies of a data sheet consisting of a single image and text describing the project **(300 word limit, minimum 10 point type)**, including program requirements and solution, on one side of a letter-sized sheet of white paper. The image —a representative photograph or drawing —must be no larger 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 data sheet**.

3. 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.

4. Entry Fee

TSA members: include a registration check for:
$125 for the first entry
$100 for the second and subsequent entries.

Non-Members: For projects submitted by TSA non-members include a registration check for:
$200 for the first entry
$180 for the second and subsequent entries.

Make checks or money orders payable to Texas Society of Architects. You may pay entry fees for multiple entries on one check. No entry fees will be refunded.

Mail to:
Texas Society of Architects
Attn: Judey Dozeto
816 Congress Ave., Suite 970
Austin, Texas 78701
Ph: 512.478.7386

SPONSORED BY Denson Construction Company, Inc.

TSA DESIGN AWARDS 2003

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

PROJECT CREDITS

Entrant's Name _____

Title/Position _____

Firm Name(s) _____

Mailing Address _____

City/State/ZIP _____

Telephone _____

Fax _____

Email Address* _____

TBAE Registration # _____

PROJECT INFORMATION

Owner (at completion) _____

Architect _____

Project Name _____

Project Location _____

Size (sq. ft) _____ Mo./yr. completed _____

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

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

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 the TBAE; that this submittal is a fair and correct representation of the project; 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 enclosed _____

TSA members:	$125 for first entry
	$100 for second and subsequent entries
Non-members:	$200 for first entry
	$180 for second and subsequent entries

SURVEY: My firm is ready to submit in PowerPoint format for 2004. ◯ Yes ◯ No

*All correspondence regarding your entry will be conducted by email.

DEADLINE: JUNE 6, 2003

5/6 2003

Reprints

Reprints of select articles are available in bulk orders of 500 or more copies. The price varies based on size of article. Reprints are only available for articles from the past year of *Texas Architect*. To order article reprints only, call Judey Dozeto at 512/478-7386 or email judey@texasarchitect.org.

LETTERS AND CORRECTIONS

CORRECTIONS In the article "After the Flood" (*TA* March/April, p. 35) the name of the Alley Theatre's managing director was misspelled. He is Paul Tetreault.

Also, we inadvertently omitted a production credit for "Of Mice and Men." Kevin Rigdon was the scenic and lighting designer for the Alley Theatre's staging of the play. A photograph of Rigdon's stage design illustrated the article about the renovation and expansion of the Alley's Neuhaus Stage.

We want to hear from you!

TA encourages feedback from its readers. Send your letters to Stephen Sharpe at *ssharpe@texasarchitect.org* or 816 Congress Avenue, Suite 970, Austin, Texas 78701. Letters may be edited for clarity and length. Include your name, address, and a daytime telephone number.

HOW TO REACH US

Letters to the Editor
Address letters to:
Stephen Sharpe
Editor
Texas Architect
816 Congress Avenue, Suite 970
Austin, Texas 78701
E-mail: ***ssharpe@texasarchitect.org***

Subscriptions and Back Issues
E-mail: ***circulation@texasarchitect.org***,
or call 512-478-7386

Reprints and Permissions
For custom reprints (minimum order 500), contact:
Judey Dozeto
Associate Publisher
Texas Architect
E-mail: ***judey@texasarchitect.org***

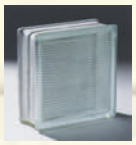
texasarchitect.org

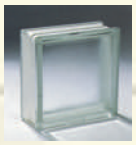
ADVANCED GLASS BLOCK

WECK

Patterns Available


Nubio


Spray

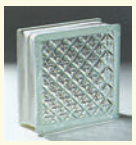

Arctic


Clarity


Welle


Regent


X-Rib


Aktis


Welle Blue


Nubio Grey


Nubio Green


Nubio Peach


Nubio Blue


Nubio Goldtone


Nubio Corner


Nubio End 8x8


Nubio Doublend


Nubio Allbend


Nubio Allbend Top


Nubio Top 8x4


Nubio End 4x8


Meteor


Perlwunder

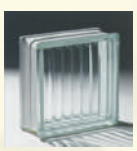

Helios


Perlmutt


Crossribbed


Broad Crossribbed


Paralled Ribbed


Broad Parallel Ribbed


Nobless


Inka


Maya


Metallic

For More Information Or To Place An Order, Call…

800-660-0427

AGB
ADVANCED GLASS BLOCK

Circle 61 on the reader service card

7250 Wynnpark • Houston, TX 77008 • Fax 713-880-2999

We Accept VISA, MasterCard and AmericanExpress

SPECIALTY GLASS BLOCK FOR THE NEW MILLENNIUM

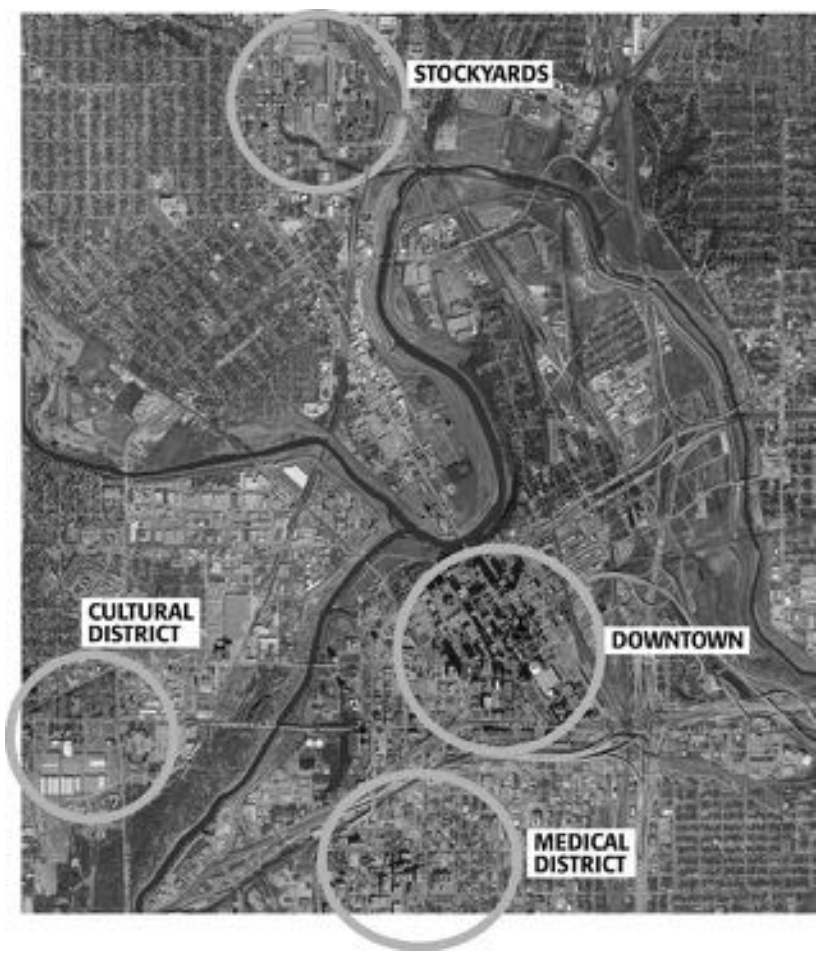
Tale of Two Trinity River Plans

FORT WORTH In May a proposal goes before the City Council that proponents say will transform downtown by eventually creating eight miles of waterfront property that is hoped to attract new mixed-use development to the city's core. Completed this spring, following two years of study and public hearings, the new master plan for Fort Worth's Trinity River and its nearby tributaries details $320 million in improvements and amenities in the downtown area to be undertaken over the next 15 to 20 years.

While political momentum in Fort Worth has allowed plans for its section of the Trinity to move along relatively quickly, efforts 30 miles away in Dallas only recently have succeeded in the forging of a comprehensive river plan that appears acceptable by a majority of stakeholders. Early last year plans for the so-called Trinity River Corridor through Dallas were stymied by opposition to the proposed $1.2 billion project. The stalemate compelled Dallas Mayor Laura Miller to raise funds for a team of highly respected urban-design consultants to review the work to date and make recommendations to optimize the balance between the plan's flood-control, transportation, and recreational elements. Subsequent changes suggested by the consultants has received preliminary blessings from local leaders, thereby bringing Dallas' long-delayed Trinity River Plan closer to becoming a reality.

The Fort Worth plan, in contrast to its sister city's, has been met with general approval almost from its inception. The movement began in the early 1970s to convert the Trinity River from a dirty, almost lifeless ditch dividing downtown from adjacent industrial zones to an urban amenity featuring the best elements of San Antonio's Paseo del Rio and Austin's Town Lake. Since then the non-profit Streams and Valleys Committee has collaborated with the Tarrant Regional Water District (TRWD), the City of Fort Worth, and the U.S. Army Corps of Engineers to plan and construct retention dams, hike-and-bike trails, and other improvements along the city's rivers and creeks. The latest phase of that undertaking is the Trinity River Master Plan compiled by local architecture and planning firm Gideon Toal under the auspices of TRWD. In April Gideon Toal finalized its comprehensive report, titled Trinity River Vision, which has

The Trinity River's West Fork and Clear Fork converge near downtown Fort Worth, and the city's master plan for the river makes the confluence a focal point for bringing mixed-use development into the central city; illustration courtesy Gideon Toal.



so far been adopted by the boards of TRWD and Streams and Valleys. In May the master plan goes before the City Council.

Wendy Shabay, a project manager of planning/urban design for Gideon Toal, said in mid-April that the planners are confident the City Council will approve the master plan because city authorities have been involved all through the planning process. She said Gideon Toal, immediately after being hired in early 2001, began preparing to seek input from the general public. "The first thing that we did was we went to the public and asked, 'what does the river mean to you and what are your dreams for its future.'" Shabay said. Twenty public meetings later the firm had compiled a tremendous amount of information. The public consensus, she said, was in favor of keeping the river "natural" outside the downtown area but to develop a continuous urban waterfront within the central city. Gideon Toal then organized a three-day charette with assistance from Wellington "Duke" Reiter, AIA, of Urban Instruments, Dr. Larry Roesner of Colorado State University, and Bing Thom of Bing Thom Architects. Among the ideas that sprang from that charrette was the creation of a new floodway bypass channel (modeled after San Antonio's Paseo del Rio) which would require construction of two new bridges for automobile traffic.

According to the Gideon Toal report, amenities along the downtown Fort Worth waterfront would include attractive railings at the water's edge, benches, landscaping, and expanded public plazas. In addition, the removal of levees – built in the 1960s to prevent flooding such as one in May 1949 that killed 13 people – will allow the public a direct connection to the waterfront.

Although the two cities share the Trinity River, each city's section of the river is unique and requires a completely different approach to such critical issues as flood control and public access to the waterway. Those two issues, along with a major transportation component, are what drove Dallas city leaders last September to hire transportation planner TDA Inc. of Seattle, urban designer Chan Krieger & Associates of Cambridge, Massachusetts, and landscape architect Hargreaves Associates of San Francisco to suggest alternatives to the 1999 Master Implementation Plan decried by critics as too much highway and not enough river, resulting in an unclear "vision." The consultants presented their preliminary recommendations to the Dallas City Council on March 5 and, by most media accounts, criticism to the original plan has been assuaged by reconsideration of several facets that impact areas just south and west of downtown. In particular, the consultants suggest replacing a portion of the proposed eight-lane tollway with a four-lane parkway next to downtown, as well as a somewhat different reconfiguration to parts of the Trinity River floodway.

AIA Dallas, the non-profit Dallas Institute of Humanities and Culture, and The Dallas Plan – a privately funded city planning group – share a large portion of credit for ending the stalemate by shepherding the various political forces to take a "fresh look" at Trinity River. The real test of the consultants' concept – that being the operative term, for their work is generally conceptual and many of their recommendations are yet to be fleshed out – will take place over the next few months as city officials and community residents analyze its finer points. In particular, their traffic and water-quality solutions may ultimately prove to be two primary make-or-break aspects. "It's that level of detail that we're working on now," Karen Walz, executive director of The Dallas Plan, said in mid-April. She said community workshops will be held in early June prior to a final report being presented to the Dallas City Council possibly in late June.

STEPHEN SHARPE

In Dallas, the proposal by planning consultants recommends a different configuration for the Trinity River floodway from that of an earlier plan, which included an off-channel lake set between two flood channels. The current proposal, presented in March, is now being analyzed for feasibility; illustration courtesy The Dallas Plan.

Of Note: Buffalo Bayou

HOUSTON In fall of 2002 the Buffalo Bayou Partnership, the City of Houston, and the Harris County Flood Control District unveiled the 20-year master plan to redevelop Houston's historic Buffalo Bayou waterway into a pedestrian-oriented waterfront district. Focusing on a 10-square-mile district, Boston-based Thomson Design Group is leading planning efforts to create 850 acres of new parkland, establish several focal points for future development, and introduce a network of trails and public sites, while reclaiming former industrial sites and restoring damaged environmental resources. Among the master plan's objectives is to restore wildlife habitats and improve water quality in Buffalo Bayou which has sustained years of environmental degradation. In addition, the master plan's Environmental Plan Project seeks to reduce erosion by stabilizing bayou embankments and by creating "Green Fingers" to detain, filter, and cleanse storm water. The plan projects $5.6 billion of private investments in the Buffalo Bayou district over the next 20 years and public investment is estimated at $800 million, with the majority of funds targeted to flood management initiatives.

AIA Houston Awards Fifteen Projects

HOUSTON The jury in the local AIA chapter's annual design awards competition selected 15 projects from a pool of 125 entries, presenting six Honor Awards and nine Merit Awards. Clarity of plan, elegance of execution, and simplicity of materials characterized the winning designs.

Members of the jury were Gunny Harboe, AIA, of Chicago; Beverly Spears, FAIA, of Santa Fe; and Stephen Harby, of Santa Monica and New Haven.

Honor Awards went to:

• Emery/Weiner Center for Jewish Education by Kirksey Architecture—A private day school for grades 6–12, jurors commended the project for its integrity and timeless quality. "There is an interesting play between the massiveness of the stone and the lightness of the glass and steel," the jury said.

• Texas Children's Hospital Clinic Building by O'Neill Hill with FKP Architects—Jurors commended the work as "a well balanced project—playful and soothing at the same time." Occupying a site at the gateway to the Texas Medical Center, the facility needed to establish a unified institutional identity, but also be distinctive.

• Avance Head Start Center at Browning Elementary School by mArchitects in association with The Oliver Studio—Jurors described this daycare center as "simple and ingenious," adding that the architects "accomplished some impressive things with limited means."

• Price/Martinez Residence by MC2 Architects—The design for this house, intended to mediate the boundary between industrial and residential structures, is a simple shed roof structure. "The concept was absolutely clear; the interior spaces, very comfortable," said the jurors. "It's a really excellent house."

• 2337 Blue Bonnet by Glassman Shoemake Maldonado Architects—Struck by this renovation's refinement and elegance, the jurors commended the innovation in its construction method and styling. The house is one of Houston's few remaining 1930s-vintage structures. "The house was not only preserved and renovated but also given an expanded youth," jurors said.

• Baker Botts, LLP Conference Center by Gensler—"Modernism is being celebrated and restored in this fully functional and fully integrated office environment," commented the jurors. The architects optimized the existing perimeter office zone to accommodate an additional 42 attorneys in this prestigious law firm.

Merit Awards went to Home Studio by C. Edward Bullock, AIA; Rtron Corporate Headquarters by Powers Brown Architecture; St. John Vianney Catholic Church by Ray and Hollington Architects; Daniel House by Stern and Bucek Architects; Housing Prototypes, Texas Department of Mental Health and Mental Retardation by Taft Architects; Sutton-Nagar Residence by Wittenberg Partnership; Paul Hastings Janofsky & Walker Law Offices in New York by DMJM Rottet; Emmaus Catholic Church by Tackett Lodholz Architects with J. W. Wood, Architect; and Richmond Policy Headquarters by STOA/Golemon/Bolullo Architects.

In the On the Boards category, awards went to Brett Zamore for The Maxwell House (The Shottrot); Jay Baker Architects for Abib Residence; HOK for Smimao Sheshan Hotel & International Conference Center; HOK for St. Elizabeth Ambulatory Care Center.

Awards for Student Work went to the University of Houston Fifth Year Studio for Historic Survey of the Richmond Avenue Corridor; the Rice Building Workshop of Rice University's School of Architecture for xtra small house; Mark Schatz for A New School of Architecture for Oglethorpe University; and Johnny Harrison for Mass Customization.

JUDEY DOZETO

PHOTO BY AKER/ZVONKOVIC PHOTOGRAPHY

Emery/Weiner Center for Jewish Education

PHOTO COURTESY AIA HOUSTON

Avance Headstart Center

PHOTO BY CRAIG DUGAN/HEDRICK BLESSING

Texas Children's Hospital Clinic Building

PHOTO BY HESTER + HARDAWAY

Price/Martinez Residence

PHOTO COURTESY AIA HOUSTON

2337 Blue Bonnet Boulevard

PHOTO BY SHERMAN TAKATA

Baker Botts, LLP - Conference Center

Dreading Teardowns in Greenway Parks, Homeowners Seek Limits on House Size

DALLAS A majority of homeowners in Greenway Parks will go before the City Council in the coming weeks to argue in favor of limitations to house sizes in their architecturally significant neighborhood. The group says their proposed restrictions are necessary to protect their neighborhood from the recent teardown trend that has drastically changed nearby residential districts. In August their request to designate Greenway Parks a conservation district passed the Dallas Plan Commission.

Greenway Parks is a unique suburban enclave of 300 homes located just five miles north of downtown. Noted local architect David Williams designed the master plan in 1928 as a pedestrian-oriented neighborhood with residential sites connected by wide common greenbelts. The essential character of Greenway Parks endures today, largely due to deed restrictions and ordinance control that has encouraged neighborly interaction and maintained an orderly sense of scale among the houses. The combination of its leafy boulevard, graceful parks, and eclectic array of architectural styles earned the neighborhood ranking among the Texas Society of Architects' 25 "best places" in the state.

More than two years ago a group of homeowners began investigating ways to protect their neighborhood from the encroaching teardown trend. Teardowns – the replacement of older homes with larger residences – in nearby Highland Park and University Park already had altered the character of those established neighborhoods. Dreading that their enclave was next, the group decided to seek status as a conservation district. However, when they took their request to the Dallas Plan Commission on April 10, some of their neighbors argued against restrictions that would limit the size of houses within the conservation district.

At issue is the floor-area ratio, or more specifically, the limitations placed on how large a house can be in relation to the size of its lot. The neighborhood's average floor-area ratio is currently between .27 and .30, meaning that the square footage of a house is no greater than 30 percent of its lot size. At the April meeting, supporters of the conservation district sought a .50 floor area ratio while opponents argued against any new restrictions until the potential effect on property owners could be studied further. The planning commission agreed with the supporters, although some commissioners expressed concern that the restrictions were too lenient. "When I look at what has happened in the Park Cities, with the McMansions and things on steroids, I find that offensive," Commissioner Lawrence Wheat was quoted by the *Dallas Morning News*. "I was hoping Greenway Parks' conservation district would be more restrictive. I'll reluctantly support the motion."

STEPHEN SHARPE

Pedestrian-oriented Greenway Parks retains its unique character 70 years after development first began; photo courtesy R. Lawrence Good, FAIA.

Greenberg Talks Preservation

Celebrated architect and preservationist Allan Greenberg will be the keynote speaker for the Greater Houston Preservation Alliance's Preservation 2003 Luncheon and Preservation Fair at the Houston Club. Born in Johannesburg, Greenberg trained in classical and Gothic architecture at the University of Witwatersrand and completed his education at Yale University. His recent projects include the Humanities Building at Rice University. Call (713) 216-5000 for information. MAY 9

Wright 'Reincarnated' in Austin

Enjoy Frank Lloyd Wright as he is "reincarnated" by Lyman Shepard at the Dell Jewish Community Center. This dramatic presentation will explore Wright's long and stormy career, his controversial and often melodramatic personal life, and his challenging views on the Victorian milieu. Tickets are available online at *www.aiaaustin.org*. MAY 13

'Preserving Texas Heritage' in Austin

The Texas Historical Commission, in association with the Texas Historical Foundation, presents its annual Historic Preservation Conference at the Capitol Marriott in Austin. Celebrating the THC's fiftieth anniversary, the conference will feature seminars, workshops, and tours. MAY 15–17

Building Castles of Galveston Sand

Galveston's East Beach will be transformed into a magical land of sand structures and sand creatures when AIA Houston holds its seventeenth annual AIA Sandcastle Competition. More than 80 teams of local architects and architectural students are expected to participate. The event starts at 10 a.m. with judging set to begin at 3 p.m. and the awards ceremony scheduled at 4:30 p.m. Call AIA Houston at (713) 520-0155 for more information. JUNE 7

Study Models on Exhibit in Dallas

The Dallas Architectural Foundation presents "Starting Places/Architects' Study Models," a show of 20 exploratory artifacts by Dallas area architects at the McKinney Avenue Contemporary. Seldom seen outside the architects' studios, these works have more in common with the intimacy of artists' maquettes than with the gloss of promotional displays. Representing a spectrum of building types rendered in diverse materials, these models express the common pleasure and importance of thinking while creating. OPENS JUNE 13

NOW THAT'S A WALKIE–TALKIE

It's already starting. The built–in walkie–talkie that connects New York to New York or anywhere within 300 miles is now the walkie–talkie that you and a colleague can take with you to Boston and continue to use. Soon it will connect you between New York and Boston and before 2003 is over, this digital marvel, already built into your Nextel phone, will connect New York with Los Angeles. For the details and schedule of how soon the nationwide walkie–talkie is available in your market, visit **nextel.com.**

1-800-NEXTEL9

Demo Nextel at a Direct Sales Office

San Antonio, 210-403-7100 **Dallas,** 972-919-2143 **Austin,** 512-342-3800
Houston, 832-590-7700 **Ft. Worth,** 817-378-2000

Promo: NEXS03-041-089

TexasArchitect

HEALTH AND HEALING

IN THIS ISSUE *TA* takes a look at six very different projects that nonetheless share a common denominator—all are structures designed to promote good health and foster healing, whether of the physical or the spiritual variety.

Jeffrey Brown discusses modernism within a health-care context as a way to explain the significance of the new Cancer Therapy and Research Center (p. 20) in San Antonio by Marmon Mok. Brown takes us on an abridged tour of modernism's influence on this specialized field of architecture. Along the way Brown helps us to understand how the architect successfully harnessed the best of modernism's potential to express hope in an environment at the "intersection of technology and fear."

In his description of the new Denton A. Cooley Building (p. 24) in Houston, Greg Hughes finds many details that make the design stand out from its neighbors at Texas Medical Center. Hughes lauds the collaboration between Morris Architects and RTKL Associates—working under the hospital president's watchful eye and hands-on management style—as "creating a pleasant environment for healing while supporting some of the most complex systems present in the medical industry."

Another facet to health-care architecture responds to maintaining fitness, and the new Justin Athletic Center (p. 28) at Texas Christian University in Fort Worth provides the athletic department and students athletes with comfortable spaces and an inspiring view of Amon Carter Stadium. James Nader writes about the final phase of the Hahnfeld Hoffer Stanford project.

Current research on architecture for eldercare is the subject of Beth Lustig-Otto's article "Healing Environments for an Aging Population" (p. 32). Otto interviews Texas A&M University architecture professor George J. Mann about work underway at A&M's Center for Health Systems and Design. Mann's students are investigating innovative approaches to designing facilities for independent living and assisted living. One of the guiding themes to their studies is interaction, says Mann, whereby elderly residents can safely interact with young people rather than being sequestered from the rest of society.

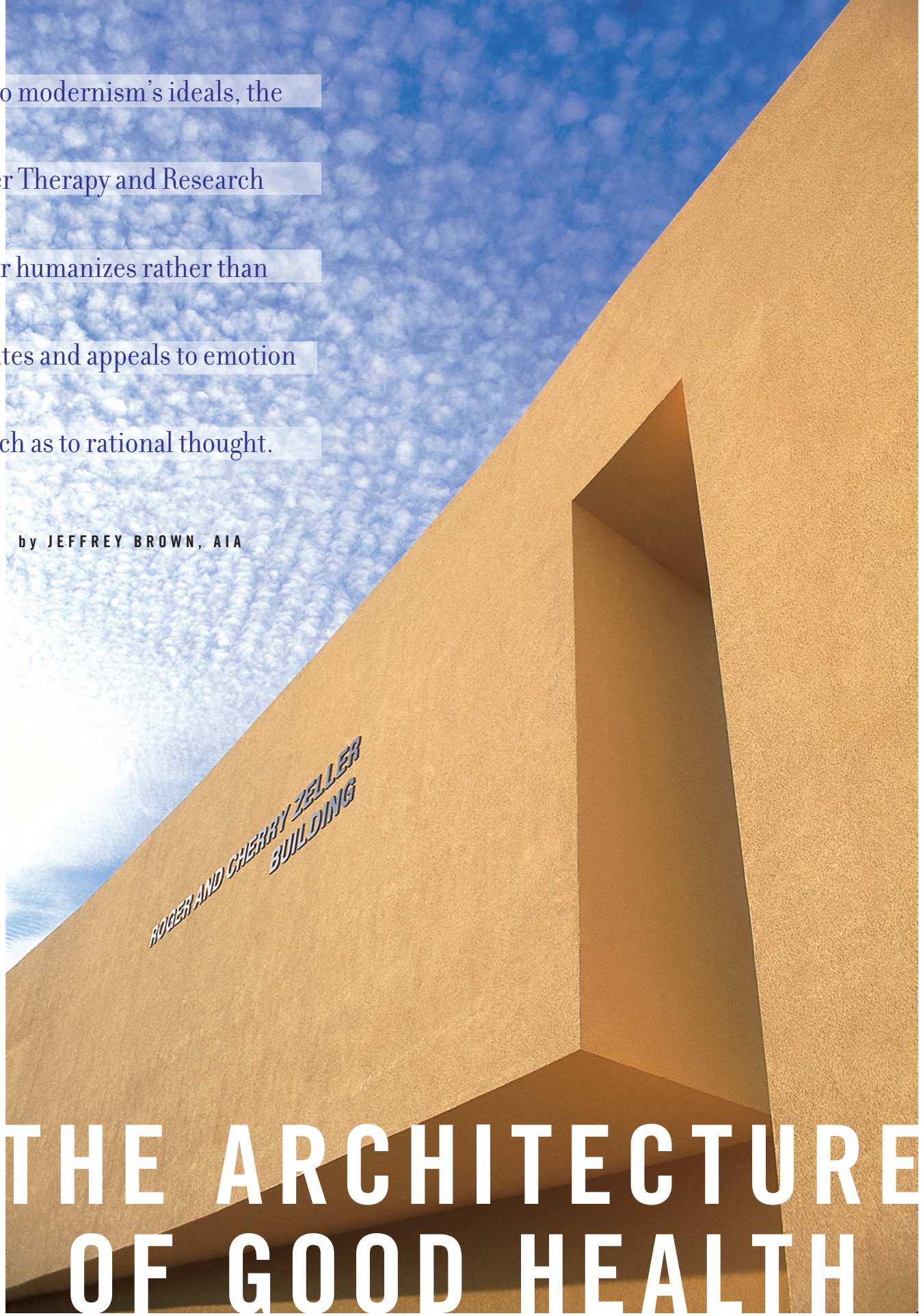
Rounding out this issue are three houses of worship that illustrate architecture designed to provide a spiritually healing embrace to a religious community. Steven Ross relates the settlement history of Wimberley in order to tell why members of the non-denominational Cypress Creek Church (p. 34) and Overland Partners Architects designed the facility that now has the congregation singing. Earl Swisher walks us through Lake/Flato Architects' Congregation Agudas Achim (p. 38) to illuminate the design traditions evident in this new Jewish synagogue in Austin. Judey Dozeto describes the mixture of Catholic architectural heritage and innovative design by Jackson & Ryan Architects in the firm's new St. Anthony of Padua Catholic Church (p. 42) in The Woodlands.

STEPHEN SHARPE

THE ARCHITECTURE OF GOOD HEALTH

True to modernism's ideals, the Cancer Therapy and Research Center humanizes rather than alienates and appeals to emotion as much as to rational thought.

by JEFFREY BROWN, AIA



PROJECT Cancer Therapy and Research Center, San Antonio
CLIENT Cancer Therapy and Research Center
ARCHITECT Marmon Mok
CONTRACTOR Spaw Glass
CONSULTANTS Danysh & Associates (structural); Marmon Mok (MEP); Pape-Dawson (civil); Place Collaborative (landscape architect)
PHOTOGRAPHERS Dror Baldinger, AIA; Hester + Hardaway (where noted); Joe Aker (where noted)

WHY MODERNISM for health-care architecture? Is modernism – with its development from the architecture of hope in the early twentieth century to the rationalized integration of function and construction of latter years – any longer capable of addressing such emotional territory as humanism? What makes it the inevitable design approach for the Cancer Therapy and Research Center (CTRC) located on the South Texas Medical Center in San Antonio? Is the cancer hospital – a subspecies of the hospital proper – perhaps more prone to notions of comfort than other medical building types?

In "The Architecture of Good Intentions," Colin Rowe's 1994 apologia for modernism, the author elucidates the never-fulfilled promise of the social program of modern architecture to create a better world. The success of the form of modernism was in many ways its undoing, he concludes, as " the physique and the morale of modern architecture could never be coincident." (In Rowe's lexicon "physique" refers to the formal strategy of building dating to the early 1920s and its attendant influences of synthetic cubism, relativity, and Freud, while "morale" implies a socially ethical architecture leading to the betterment of society.) The architect, at least in the minds of the true believers, properly committed to the tenets of modernism would cure society and provide its needs through form. But as history has proven, the road to cultural salvation was not to be accessed through form alone. If modernism's promise of cultural revolution was never delivered – due in large part to the inability of form to capture an essential expression of ephemeral cultural conditions, indeed to address its emotional dimension – can the same modernism make more successful accommodations at the scale of individual buildings?

The CTRC is assertively modern. While this is not extraordinary for a medical facility – when considered as a structure expressing the hope of a body regenerated, and in contrast to modern architecture's failure to embody such hope on a cultural scale – further scrutiny of its expression in an overtly heroic modern syntax reveals nonetheless a belief in modernism's emotive potential. Of the many ongoing manifestations of modernism – ranging from architectural works obsessed with the invention of new materials or refinement towards ultimate minimalism to works that

A light-filled circulation spine links the Zeller Building to the other structures at level two; photo by Hester + Hardaway.

MODERNISM IN MEDICINE

While there clearly are many references in the architecture of the CTRC, including Corbu at the Swiss Pavilion, a tour of Chandigarh, nods to Reagan-era Meier, and provocative winks to recent Siza, Aalto surely is the source of spiritual inspiration. To be clear, the strategy employed at the CTRC is no mere compilation of quotes, but rather the extension and exploration of what are believed to be relevant tendencies of modernism's humanistic possibilities located in its early heroic expression.

Modernism has also had a more dubious relationship to health care, and the history of medical buildings is intertwined closely to the rise and decline of modernism's hegemony. The hospital developed as a consolidated building type out of specialized facilities in the early thirteenth and fourteenth centuries and is now trending towards less centralized, more focused typologies. In early progenitors – such as the infirmary at St. Gall of the ninth century to Santo Spirito circa the late fifteenth century – medical buildings often took on architecture of religious overtones. The Enlightenment of the eighteenth century – with its emphasis on the separation of reason from faith – provides the earliest examples of more secularized rational planning for medical buildings. This process took form in pavilions for the separation of disease types, to the wings of Wren at the Royal Naval Hospital, and finally to the panopticon or radial building types such as those put forth by Petit and Poyet for the rebuilding of the infamous Hotel Dieu circa 1772.

This trend toward rationalization and secularization set the groundwork for the introduction of modernism as the logical design approach to medical buildings, culminating in the early twentieth century with one of the paradigmatic manifestations of heroic modernism—Aalto's Sanatorium at Paimio of 1933. It is in this structure that the social promise of modernism is most poetically expressed through the style of modernism in the medical building type. The functions of the facility are woven into the expressive construction logic of the building, with the double cantilevering of the suntraps allowing the patients to float above the forest floor. The free-form canopy, played against the rectilinearity of the main building block, also evokes a sense of emotion and drama appropriate to the program of curing tuberculosis.

JEFFREY BROWN, AIA

(left) The interplay and contrast of forms and materials highlights the Urschel Building's sculptural character. (right) Curvilinear balconies in the Grossman Building open to a spatially dramatic four-story lobby; photo by Joe Aker.

explore modernism's urban potential—the Cancer Center displays a deep conviction to modernism's ability to accommodate basic humanism. The use of modernism at the CTRC is meant to embody qualities of space and organization that engage the user in an experience rather than merely give form to cultural milieu and angst. Here the architect has realized modernism's potential to humanize architecture—to connect rather than isolate, and to appeal to emotion as much as to rational thought. As such, the CTRC negotiates the razor's edge between the all too familiar alienating effect claimed by protagonists of modernism and its potential to translate the architectural program into what critic Bernard Berenson defined as art—"the willing suspension of disbelief."

In its current configuration the CTRC is formally organized as an L-shaped fabric building with a series of program elements expressed as objectified pavilions inscribed and overlaid on the background building, producing a series of highly calculated layers. This formal strategy relates the whole to the site, while presenting and organizing the program in a sophisticated composition. The L-shaped background building is expressed as an extruded volume. The pavilions are attached to the main volume as well as interpenetrate it. This volume contains many of the more generalized clinical spaces that do not easily submit to architectural manipulation. It is materialized as an articulated curtain wall and exposed pre-cast panels of granite aggregate that together form a canvas of continuity weaving throughout the complex. The pavilions are not volumetric but rather are comprised of dramatically intersecting and interlocking planes. They contain key program elements, including the main entry hall, the radiation vaults, and vertical circulation. One pavilion is generated in response not to function but to the politics of benefactor recognition (i.e., an exterior donor wall). All of these elements are rendered in a buff stucco finish and contrast sharply with the base building. In a fugue-like dialogue, the building's organizational composition unfolds through the accommodation of core functions in the gridded logic of the volumetric base building

FLOOR PLAN
1 LOBBY
2 CIRCULATION SPINE
3 RADIATION THERAPY
4 RADIATION VAULTS
5 PHYSICS
6 ADMINISTRATION
7 UT HEALTH SCIENCE CENTER SATELLITE ONCOLOGY CLINIC
8 PHASE 1 CLINICAL RESEARCH
9 PHASE 1 CLINICAL INVESTIGATION
10 ROOF GARDEN
11 MABEE CONFERENCE CENTER
12 HEALTH INFORMATION SERVICES
13 UT HEALTH SCIENCE CENTER BREAST HEALTH CLINIC
14 SURGICAL ONCOLOGY
15 COLON LAB RESEARCH CENTER

with the curvilinear choreography of the pavilions constituting a dramatic counterpoint of emphasis and hierarchy. While there appear to be points of genesis for them, these forms ought not be subject to overrationalization. They are the result of a visceral, primitive compositional instinct, not to be deciphered so much as to be reacted to. This is what is unique about the modernism employed here. This is no mere execution of technique; the building does not index what it means to have cancer nor does it mimic a home-like environment. Instead, the intent of the interplay of these systems is to evoke an engagement of the senses, a displacement from the everyday to the poetic. Although potentially alienating, the building aspires to become an inhabitable sculpture, eschewing the institutional but respectful of the gravity of its purpose. Finally, the pavilions form a secondary spatial zone around the L-shape that is hierarchically differentiated to emphasize key facades and site conditions, including the formation of an entry plaza created by the implied extension of the main entry plane across to the rotated Urschel Tower pavilion, organizing access to the three individually expressed dropoff canopies.

There are also many rational decisions in the Cancer Center, including those that attempt to control the projected growth of the campus in a coherent manner. The formal strategy of background building and object pavilions easily facilitates the master plan by allowing an organized series of additions that must, at each stage, convey a sense of completion while need and fundraising continues. Thus parts of the building at times have been overscaled, only to be balanced by planned additions. Before the second phase was added, the building ended at the now centrally located entry plane, which prior to phase two seemed oversized and intimidating.

Still, struggles in the design are apparent and may be anticipated in future phases. The public spaces organized along the front faces of the complex are not expressed externally, giving the building a slightly homogeneous entry court. There is

"Good Health" continued on page 56

The building aspires to become an inhabitable sculpture, eschewing the institutional but respectful of the gravity of its purpose.

JUST WHAT THE DOCTOR ORDERED

The new component to the Texas Heart Institute gracefully packages the world's most advanced technology for cardiovascular medicine.

by GREG HUGHES, AIA

(opposite page) The Denton A. Cooley Building rises from a prominent site at the Texas Medical Center in Houston. (this page, left) On the fifth level, patients and visitors may enjoy the views and ample natural light. (below) Administrative suites are spacious and subtly appointed.

PROJECT Denton A. Cooley Building at St. Luke's Episcopal Hospital for The Texas Heart Institute, Houston

CLIENT St. Luke's Episcopal Hospital and The Texas Heart Institute

ARCHITECT Morris Architects (exterior) and RTKL Associates (medical interior)

CONTRACTOR Linbeck Construction

CONSULTANTS Smith Seckman Reid, Inc. (MEP); Walter P. Moore (structural and civil); EQ International (equipment planning); SWA Group (landscape architect); Morris Architects (environmental graphics); JEAcoustics (acoustics); Bos Lighting (lighting design); Houston Museum of Natural Science (museum consultant); Techknowledge (telecommunications)

PHOTOGRAPHER Hedrich Blessing

WHEN ASKED WHICH FEATURE of the Texas Heart Institute's newest facility was his favorite, Dr. Denton A. Cooley, the famed pioneer of advancements in cardiovascular medicine, responded without hesitation: "The operating suites." Spoken like a true master, his answer was precisely what one would expect from the Institute's president and surgeon-in-chief. After all, more open-heart operations are performed at the Institute than any other facility in the world. The new facility also happens to bear Cooley's name, an indication that he would be satisfied only if its 10 cardiovascular operating rooms represented the cutting edge of medical technology.

The Denton A. Cooley Building is a joint venture of the Texas Heart Institute (THI) and St. Luke's Episcopal Hospital (SLEH), which as a collaboration has been ranked by *U.S. News & World Report* among the top 10 heart centers in the nation for

The hospital's president rode a stretcher through the hallways to see the facility from a patient's point of view. Then he required the architect to do the same.

the past 11 years. The $64 million Cooley Building, opened in 2002, is dedicated to state-of-the-art procedures in treating cardiovascular disease, vascular cell biology, gene therapy, heart transplantation, heart assist devices, and total heart replacement. This new addition to the Texas Medical Center (TMC) is sited on the corner of Bertner Avenue and Bates Street, prominently positioned between the Texas Children's/St. Luke's complex and the massive University of Texas M.D. Anderson Cancer Center. While small compared to its neighbors, this new jewel establishes a key identity and sets an uplifting tone for this high-profile TMC intersection.

Working with the two owners on the project were two architecture firms, Morris Architects of Houston and RTKL Associates of Dallas. Morris provided building architecture focusing on the public spaces and THI administration while RTKL led the medical planning of clinical and laboratory spaces. Beyond these relationships, the project represents a true marriage of art and science. With its warm and inviting surroundings, the facility becomes a welcoming friend to patients, families, physicians, and staff, while housing some of world's most advanced technology for cardiovascular research and treatment.

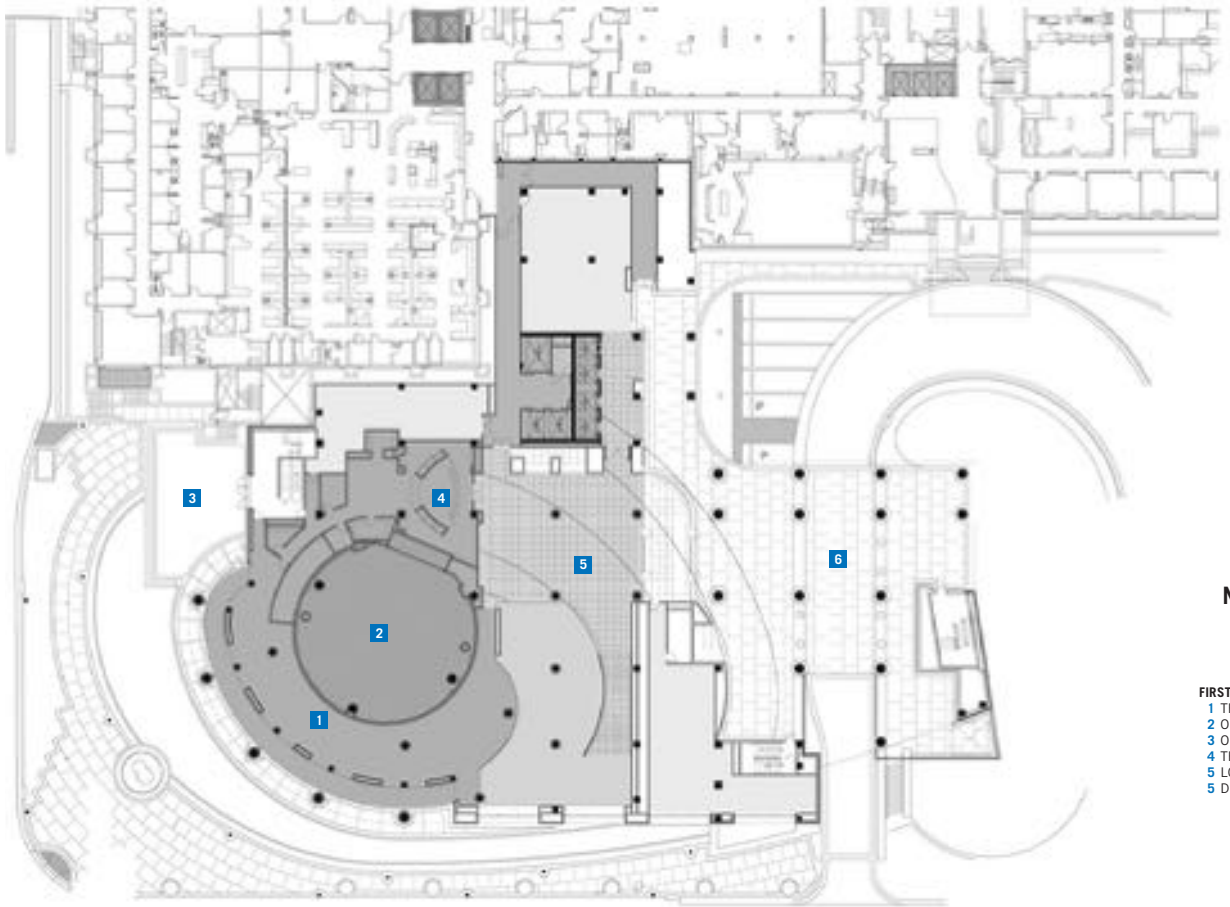
The facility comprises 275,000 square feet of space within 10 stories and houses four primary functions of clinical treatment, patient care, education, and research. Along with its 10 cardiovascular ORs, the Cooley Building provides 96 patient rooms, a 500-seat auditorium, a telemedicine center, a cardiovascular museum, a video studio, administrative offices, and research laboratories. In addition, there's an interior "healing garden" for patients, staff, and visitors, with access at the upper floors. This combination of functions presented a challenge to the designers in creating a healing environment, the stated focus of the design. Morris designer Pete Ed Garrett, AIA, noted "[St. Luke's President and CEO]Michael Jhin brought *feng shui* ideas to the table with Dr. Cooley's focus on the operational aspects of the center." Dealing with two institutions and two prominent personalities presented key challenges for the design team.

Upon arrival, a curved facade at the southeast corner leads to the canopied dropoff while also paying homage to the existing St. Luke's entrance to the north. The architects utilized warm terrazzo flooring in the entry lobby, as well as a generous application of interior wood-panel walls. Soft lighting creates a calm setting and the wide-open space allows a direct view toward the information center, public elevators, and the Wallace D. Wilson Museum which displays advancements in the field of CV medicine achieved at the Institute as well as personal mementos from Dr. Cooley's collection.

Beyond this spacious, tailored lobby, a grand stair with adjacent granite donor wall leads to the lower level and a large conference center with a circular-shaped auditorium. Designed to be flexible, this facility can accommodate 350 to 500 seats by expanding into four adjacent breakout rooms for larger groups. The auditorium required extensive study because the nature of a circular shape focuses sound to the center of the space, necessitating thoughtful consideration to redirect sound evenly throughout the cylindrical volume. The acoustic solution resulted in the creation of splayed wall panels on the room perimeter to disperse the sound. This approach resolved the acoustic concerns, and provided a warm and interesting wall finish for the room. Equal consideration was given to the ceiling slope and other materials in

"Ordered" continued on page 53

(top and center) The pre-function space outside the Denton A. Cooley Auditorium features a grand stair, while terraced ceilings and paneled walls address the acoustical challenges inside. (below) The soft curve gives the building a recognizable identity.



FIRST FLOOR
1 THI MUSUEM
2 OPEN TO AUDITORIUM
3 OUTDOOR TERRACE
4 THI INFORMATION SERVICES
5 LOBBY
5 DROP-OFF

At night the interior spaces reveal themselves to the surrounding medical institutions.

TCU capitalizes on recent gridiron success by upgrading its athletic facilities.

by JAMES R. NADER, AIA

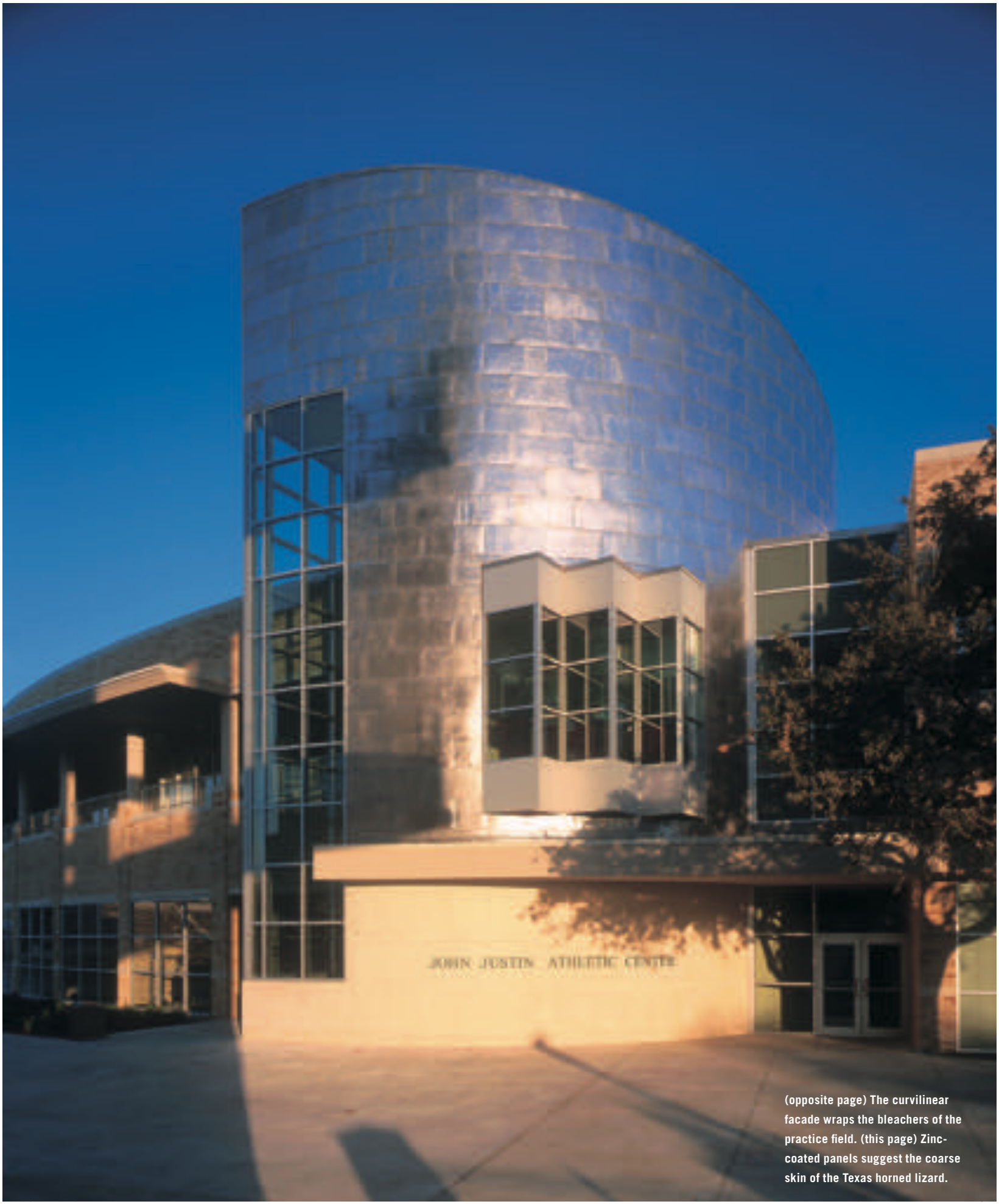
ATHLETIC ENHANCEMENT

PROJECT Justin Athletic Center, Fort Worth
CLIENT Texas Christian University
ARCHITECT Hahnfeld Hoffer Stanford
CONTRACTOR Austin Commercial
CONSULTANTS Leo A. Daly (finishes & furnishings); Metro Structural Consultants (structural); Baird, Hampton & Brown (MEP), Lockwood, Andrews & Newnam (civil); Schrickel, Rollins & Associates (landscape)
PHOTOGRAPHER Michael Lyons

EVERY SCHOOL'S PUBLIC FACE is its buildings and facilities. That's where the local community, potential student recruits, and alumni donors look for evidence of a school's commitment to certain programs. Recent improvements on the campus of Texas Christian University in Fort Worth have upgraded TCU's public face, thereby responding to a newly heightened interest in the school's athletic programs resulting from considerable successes on the football field by the TCU Horned Frogs.

With the completion in August 2000 of the 36,700-square-foot John Justin Athletic Center, TCU's leadership has again proved its commitment to sports training. (The athletic center is the second half of a two-phase project. The first phase added 14,618 sf to the school's existing sports training facility when the Walsh Complex – a combination training center and sports medicine clinic – opened eight years ago.) The Justin Athletic Center houses the athletic department's administrative offices and an academic center. The athletic center is named for the late John Justin Jr., who other than being a major TCU benefactor was also chairman of the board of Justin Industries, the former parent company of Acme Brick.

Because it is wedged between Amon Carter Stadium and TCU's practice field, the design is a conspicuous response to its site. The project is connected to the adjacent football stadium through



(opposite page) The curvilinear facade wraps the bleachers of the practice field. (this page) Zinc-coated panels suggest the coarse skin of the Texas horned lizard.

Interior finishes and lighting lend a "hall of fame" feel to the Heritage Center and adjacent spaces.

Wedged between the football stadium and the practice field, the new training facility is a conspicuous response to its site.

the use of a pavement system that contains bands of tile that visually link the structural elements of this facility to the stadium. In addition, the curvature of the facade and the bands of tile are all oriented to the field of play. The exterior materials tie this project to the campus through the use of brick masonry columns, which are highlighted by their separation from one another by aluminum-framed glazing oriented toward the football stadium. The designers were able to use an abundance of glass between these vertical elements without the need for shading due to the northerly orientation of the facade. The window bays between the brick masonry columns create semi-private alcoves on the interior of the weight-training facility. From these windows student athletes can look over Amon Carter Stadium as they exercise. Athletes are inspired to achieve their personal best by the view of the field and its scoreboard.

The horizontal projected porch cover of the project's first phase interrupts the rhythm of the facade as if to say, "enter here." The vertical communication/entrance tower of the second phase becomes the dominant element of the completed structure. With the curvilinear facade, the verticality of the structural elements piercing the horizontal roof system, and the use of zinc-coated lead cladding panels on the entrance tower, the overall image is one of strength and roughness, like the scales and ridges on the back and the raised head of TCU's mascot, the Texas horned lizard.

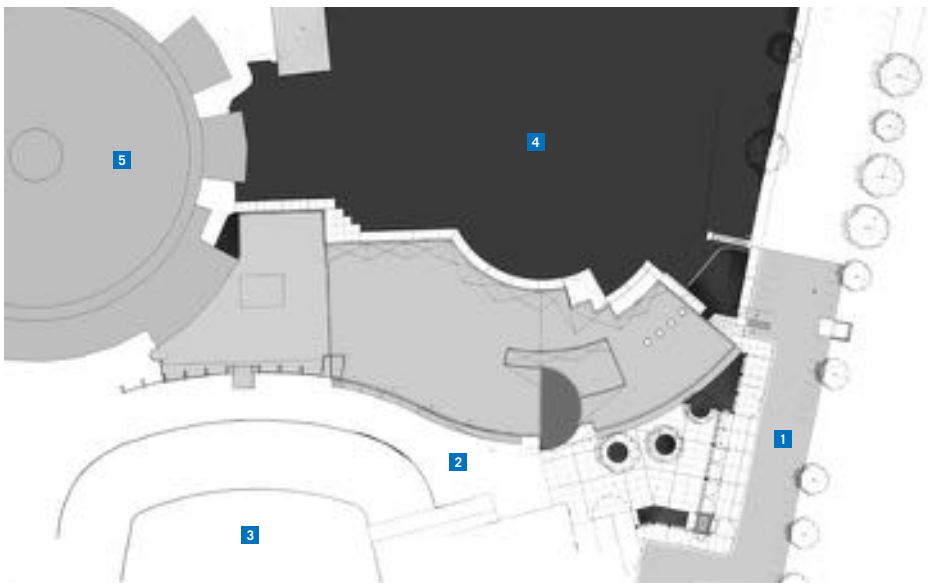
The interior spaces are broad and generous in volume, typical fare for contemporary administrative office functions. Inside the Heritage Center, located in the communication/entrance tower described above, there's a "hall of fame" feel to the space. Special attention to the finishes and lighting makes this an impressive museum of the history and successes of the Horned Frog football program. The interiors of the academic and video training labs are impressively arrayed with technological systems and capabilities.

While it is impossible to overestimate how much the site affected the architect's design– it would have taken a conscious effort to miss the mark from a schematic point – the project manifests a sense of strength, finesse, and dignity that easily translates as athletic.

James R. Nader, AIA, heads Nader Design Group in Fort Worth.

FLOOR PLAN
1 OFFICES
2 HERITAGE CENTER
3 PLAYER DEVELOPMENT
4 MULTI-PURPOSE
5 RESTROOMS
6 SHOWER
7 LOCKER ROOM
8 LAUNDRY
9 STORAGE
10 MEDIA
11 LOBBY
12 EQUIPMENT
13 COACHES' LOCKERS
14 WEIGHT ROOM
15 STUDY ROOMS

SITE PLAN
1 ENTRY COURT
2 EXISTING WALKS
3 AMON CARTER STADIUM
4 PRACTICE FIELDS
5 DANIEL MEYER COLISEUM



RESOURCES **UNIT PAVERS:** Acme Brick; **FENCES, GATES, AND HARDWARE:** Wheatland Tube Company, Metalrite; **CONCRETE MATERIALS:** Tarrant Concrete; **MASONRY UNITS:** Acme Brick; **LIMESTONE:** Texas Quarries; **CAST STONE:** Architectural Cast Stone; **MASONRY RESTORATION AND CLEANING:** ProSoCo; **GLASS UNIT MASONRY:** Pittsburgh Corning; **METAL DECKING:** Vulcraft; **RAILINGS AND HANDRAILS:** Metalrite; **STRUCTURAL STEEL:** North Texas Steel; **METAL STAIRS FRAMING:** Trinity Metal Products; **ARCHITECTURAL WOODWORK:** Lundy Services; **LAMINATES:** Wilsonart, Nevamar, Formica; **PLASTIC AND SOLID POLYMER FABRICATIONS:** Corian; **WATERPROOFING AND DAMPPROOFING:** Grace Construction Products; **ROOF AND WALL PANELS:** MBCI; **MEMBERANE ROOFING:** Johns Manville; **COMPOSITE METAL PANELS:** Alucobond; **TRANSLUCENT WALL PANEL SYSTEM:** Kalwall; **METAL DOORS AND FRAMES:** Atlas Architectural Metals (now Columbus Commercial Building Products); **WOOD AND PLASTIC DOORS AND FRAMES:** Oshkosh Architectural Door Company; **ENTRANCES AND STOREFRONTS:** Kawneer; **UNIT SKYLIGHTS:** Naturalite; **GLASS:** AFGD; **GLAZED CURTAINWALL:** Kawneer; **TILE:** Daltile, American Olean; **TERRAZZO:** American Terrazzo; **ACOUSTICAL CEILINGS:** USG; **RUBBER STAIR ACCESSORIES:** Roppe; **RUBBER WALL BASE:** Roppe, Burke; **ATHLETIC SURFACING-INDOOR:** Mondo; **WALL COVERINGS:** RJF International; **PAINTS:** Sherwin-Williams, Glidden, ICI Dulux; **HIGH-PERFORMANCE COATINGS:** STO; **RESILIENT TILE FLOORING:** Armstrong; **CARPET:** Collins & Aikman

HEALING ENVIRONMENTS FOR AN AGING POPULATION

by BETH LUSTIG-OTTO, ASSOC. AIA

Searching for signs of life and well-being in eldercare.

Landscaping is a strong design element in two proposals for an independent-living facility in Brenham, both developed by Texas A&M architecture students studying with Professor George J. Mann. Top image courtesy Summer Hodges and Kate Emshoff. Bottom image courtesy Shawn Gottschalk and Andrea Smith.

"THERE IS A GROWING recognition and understanding among health care professionals that the attitude of an aging population as well as the attitude of staff and their family members can play a profound role in care. The health care environment for an aging population must therefore support the healing of the human spirit, as well as the human body."

So begins the introduction to "Design of Healing Environments for the Elderly in the 21st Century," an article by Ronald L. Skaggs, FAIA, chairman of HKS Architects, and George J. Mann, AIA, a professor at Texas A&M University's College of Architecture. The article, a chapter from the 1997 book *Creating Healing Environments*, evolved from research compiled through the auspices of the A&M's Architecture for Health graduate program.

According to Skaggs and Mann, architects must begin to think more carefully about the design strategies implemented to create healing environments for an aging population. By understanding aging as a process, the authors assert, architects can respond successfully to the process through a continuum of care for the elderly if their architecture addresses the changes that occur during the process of aging.

In their research, Skaggs and Mann studied various housing scenarios that respond to the general needs of the elderly, including the intergenerational concept which closely conforms to the transcultural tradition of extended families living under one roof. "For thousands of years human beings lived with children and grandchildren," they state in the article. "In the twenty-first century there may be four or five generations alive in a family. One response is multi-generational habitats that would encourage inter-generational contact, cooperation and interaction."

Mann is also associated with the Center for Health Systems and Design, established in 1983 within Texas A&M's College of Architecture. Directed by Roger S. Ulrich, Ph.D., the center coordinates interdisciplinary research and educational programs that transfer technology developed by fields outside medicine into the health-care arena. Among the center's stated goals is improving long-term geriatric care by designing environments that enhance the physical and mental well-being of the disabled and elderly.

Mann, who is the Ronald L. Skaggs Endowed Professor of Health Facilities Design at A&M and the recipient of the 2003 Texas A&M University Bush Excellence Award for Faculty in Public Service, is currently directing numerous health-care research and design projects with A&M architecture students. Mann's students are working with several private health-care facilities to develop design-driven research into care for the aged.

One of these projects is the E.F. and Bertha Kruse Memorial Lutheran Village in Brenham near College Station. Another research and design project, in Dedham, Massachusetts, focuses on an intergenerational concept. Texas A&M was selected to develop concepts and designs from a real program provided by the Hebrew Rehabilitation Center for the Aged. This project is being undertaken in conjunction with – and parallel to the firms' actual work designing the new facility – Perkins Eastman Architects of New York City, Chan Krieger and Associates of Cambridge, and Geller DeVellis Landscape Architecture of Wellesley, Massachusetts. The A&M advisor for landscaping is Professor Jody Rosenblatt Naderi, also with the Center for Health Systems and Design.

Recently, Beth Lustig-Otto spoke to Professor Mann regarding his research on geriatric care. Excerpts from their conversation follow:

What is the focus of your research at the Center for Health Systems and Design?

Being an architect, my research focuses on the actual application of new knowledge and evidenced-based research into the design of health facilities. We have undertaken a number of projects over the years – well over 400, sponsored and unsponsored – in Texas, around the country, and in foreign countries since 1966. In the sphere of design for the elderly, I believe our first project was back in 1974, and I would estimate that we've probably done about 50 different projects related to the elderly.

At the moment, we are undertaking the master plan and design of a 157-acre site for the Hebrew Rehabilitation Center for the Aged in Boston. The [new] site is in Dedham, Massachusetts, and that will be an intergenerational campus with a K-8 school, early childhood education, playgrounds, playing fields, and independent living, assisted living, and skilled nursing care with healing gardens, picnic areas, walks, nature trails, and scenic areas. We have 16 students working on this project.

It is a fascinating project, and the main theme guiding this project is this idea of an intergenerational campus for the elderly so that they can interact with young people or see young people, and the young people can interact or see the older people.

Another class research and design project that we just completed last December is a proposed expansion for the E.F. & Bertha Kruse Lutheran Memorial Village Addition in Brenham, Texas, for independent living units on a five-acre site next to the existing facility. This is the second time we've undertaken class projects there. The first time we designed an Alzheimer's unit about 10 years ago.

Models by Mann's students for an intergenerational campus outside of Boston demonstrate easy access to nature. Top image courtesy Jae Young Choi. Bottom image courtesy Gabriel Guzman, Michael Schorer, and Kyle Day.

With the different ages that you are designing for in this intergenerational facility, how are you incorporating the criteria for the design of the elderly with different methodology or criteria for design of younger adults?

That is a very good question. Obviously, in some cases children should not be anywhere near some elderly people such as those who have dementia and who are no longer in control or behaving improperly. This is inappropriate and could be dangerous. In other cases, children and the elderly could be in sight of one another. Perhaps the elderly can watch a softball game among the children or watch them play or swing, or be in the library at the same time, or participate in story hours. These residents would have to be appropriately screened, and the idea here is not to build a ghetto for the elderly off in the country somewhere and ship them out there. There must be some life going on in this campus. One student proposed an enclosed winter-garden atrium with a skylight so that you can have a controlled climate and be outdoors

"Healing" continued on page 49

PROVIDING A SENSE OF 'HOME'

Among the most important aspects of geriatric care is creating a sense of "home," according to Ronald L. Skaggs, FAIA, who as chairman of HKS is actively involved in the design of health-care projects. Skaggs is also involved with research on eldercare through the Center for Health Systems and Design. In a recent interview, Skaggs shared his observations about innovative design for long-term care.

"The design for a long-term care facility should include the implementation of a warm, satisfying, friendly setting, a place where someone will be living for a long time. Ideally, it fits the social needs of its residents, as well as servicing their clinical needs. And it stresses pleasing aesthetics offering a comfortable, quality lifestyle in a center that affords them privacy and dignity. They can relax and be themselves in an environment that feels like home because, in reality, it is home.

"Interiors for health care require designing for a healing environment that is focused on human values and needs. The primary design criteria should provide a pleasing setting for the treatment and care of the patient which also greatly enhances the experiences of visitors and employees.

"A resident's room is particularly important in the design of a long-term care facility. Since much of an individual's daily routine occurs in his or her room, many newer designs provide an area for sitting, a desk for writing, and an operable window that allow natural light and ventilation into the room.

"For the elderly, environmental design can be as important as health care. It is always important to have visual stimulation and incentives to movement since the elderly are generally less mobile than most. Carefully considered traffic patterns and furnishings effectively counter a person's tendency to wander.

"An emerging trend in the continuing-care industry is to create a town center in the heart of long-term care complexes. The town center mirrors the resident's prior environment with social, dining, and retail activities. Businesses – including doctors' offices, pharmacy, banking, laundry, beauty salons, convenience stores, and post office facilities – are gathered along a Main Street-like corridor, which passes through the center of town. Centralized areas allow the community and residents of all care levels to interact with others, share a meal, and participate in community wellness activities."

In building a new worship space, church congregants stayed true to the historical and cultural context of their Hill Country community.

INSPIRED STEWARDSHIP

by STEPHEN ROSS

(opposite page) The chapel, always open for visitors, provides an intimate setting for prayer and contemplation. (this page) Similar to nearby dance halls, the large and open sanctuary sets an informal stage for Sunday worship.

PROJECT Cypress Creek Church, Wimberley
CLIENT Cypress Creek Church
ARCHITECT Overland Partners Architects
CONTRACTOR South River Construction
CONSULTANTS L.H. Bell (landscape architects); A.A. Gonzalez Consulting Engineers (MEP); Lundy & Associates (structural); Protection Development (code, life, and safety)
PHOTOGRAPHER Woody Welch

A vision is seeing the invisible and making it visible.
—from Cypress Creek Church's Vision Statement

We believe that architecture is the art and science of bringing into the physical realm shared ideas and dreams.
—from Overland Partners' Process Statement

THE CREATION of a collection of buildings and spaces called Cypress Creek Church is the result of an intersection of the core values of the San Antonio-based architecture firm Overland Partners, the vision of the church's congregation, and the locus of the ongoing environmental, commercial, civic, and cultural history of the Texas Hill Country village of Wimberley.

Both Cypress Creek Church and Overland Partners operate according to a need to be part of their situated context as an integral component of these guiding principles: context valued in a more traditional sense—as woven together; context as the integration of particular environmental, commercial, civic, communal, and cultural locational attributes—attributes that, once addressed, do not result in a turning away from the rest of the world, but instead acknowledge and embrace an open connection to a greater whole.

Thus, to discover and articulate not only how these principles are manifest in this church but also a description of the buildings and spaces which house the church, one needs to look at the history of settlement in Wimberley. The program for Cypress Creek Church dwells in this history and it is to the credit of both the architects and body of this church that they were sensitive to this and allowed it to emerge.

"Welcome to Wimberley. A Little Piece of Heaven" and "Every day in Wimberley is Earth Day!" read signs at entrances to this picturesque small town northwest of San Marcos abundant with natural beauty. This is a town settled by hard-working, deeply spiritual people: entrepreneurs, artists, and craftspeople who by necessity and design "lived the land" in which they have chosen to inhabit. These are people who "built the hard way," according to local author Lewis Smith: people who preferred "built to last" over "cheap and fast"; people who realized buildings

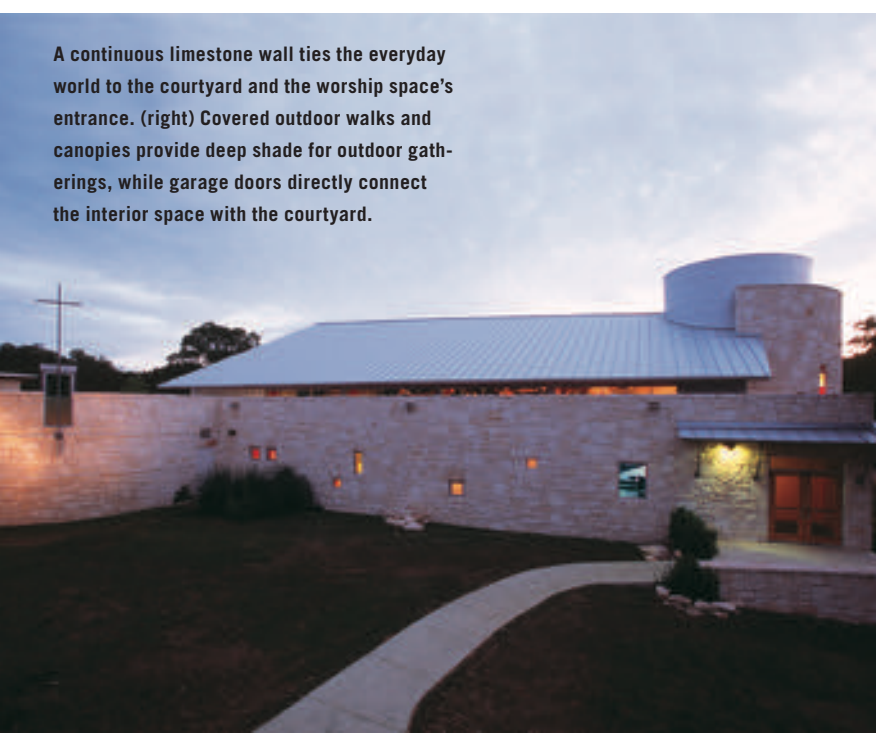
'As the church uses traditional liturgy in new and dynamic ways,' the architect says, 'traditional local materials are used as building blocks and foundations.'

flexible in use but not sterile in form—buildings which commonly functioned simultaneously as community post office, general store, bank, saloon, school, and meeting hall; people who knew "building" was both an act and an object; people who required their buildings to be life-enhancing; people who sculpted stairways to the top of nearby limestone hills to have dances in the evenings and church services on Sunday mornings; people who envisioned, designed, and then built straightforward, functional, and poetic community buildings—buildings we now know as dance halls (such as nearby Fischer Hall), originally and currently used for a myriad of community events. These are structures we now revere as beautiful instances of vernacular architecture. These people did not live "categorically," segregating the so-called spiritual life from the artful life, from commerce, from civic accountability—neither in their lives nor in their buildings. Instead, they lived "dialectically," intersecting all the dimensions of their lives into one coherent immanent whole. These things, once intersected, created their livelihood—livelihood in a more traditional sense, meaning how one went about creating a life, how one "made a living," how one consciously dwelled between earth and sky; livelihood not reduced to a more currently accepted meaning of merely how one goes about making enough money in order to live.

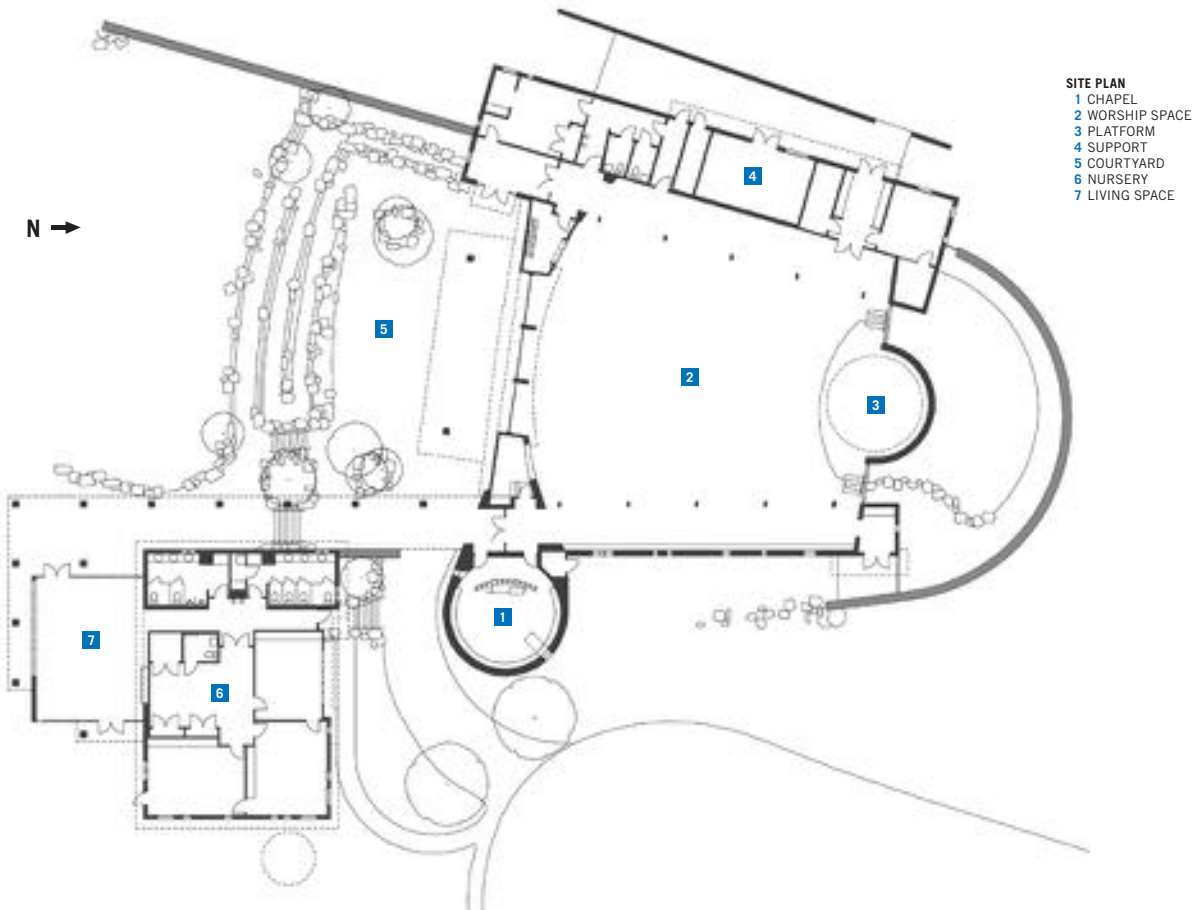
Prehistoric Wimberley was home to Native Americans, and evidence of their presence is found near now-extinct stream beds and along the Blanco River. Sixteenth century Spanish explorers came looking for gold and adventure, and by the seventeenth century representatives of the Catholic Church arrived from Spain to stake a claim on the population and the region's natural wealth. By the mid-1800s explorers and adventurers came here from Southern states seeking land along waterways and establishing trading posts near stream crossings. Soon came the mills, schools, and churches.

In the 1850s William Winters settled on 200 acres along Cypress Creek and the Blanco River. Winters built a two-room cut-limestone home on the north side of Cypress Creek and constructed the first grist mill on this creek. Winters died in 1864 and left his property to relatives. Pleasant Wimberley, a friend of Winters from the Battle of San Jacinto, discovered the home and mill for sale in 1874 and bought both for $8,000 in gold. Wimberley moved his family to the area and ran the mill to produce flour, grist, sorghum, as well as using it as a saw mill and a cotton gin. The area prospered and Pleasant Wimberley was responsible for building a school and a church. Thus a village was formed at Cypress Creek. This was Wimberley.

For decades the town remained a typical small Texas ranch community. By 1947, when civic vol-



A continuous limestone wall ties the everyday world to the courtyard and the worship space's entrance. (right) Covered outdoor walks and canopies provide deep shade for outdoor gatherings, while garage doors directly connect the interior space with the courtyard.

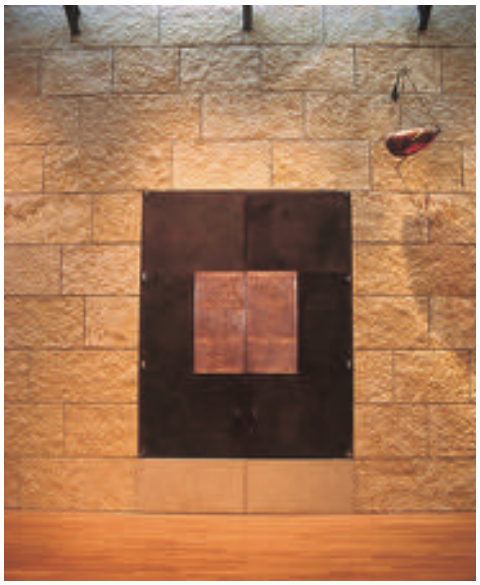


unteer M.F. Johnson moved there after marrying Bill Johnson, the population was only about 500, she remembers. [The Johnsons are members of Cypress Creek Church. Their home, commissioned by Bill's parents and designed by O' Neil Ford in 1941, is part of an old ranch compound bordering on a section of Cypress Creek including the famous Blue Hole swimming area near the creek's artesian source at Jacob's Well, where the church conducts old-fashioned "full-dunking" baptisms.] Wimberley also has a long history of being hospitable to artists. In the 1930s, painter and sculptor Buck Wynn, renowned for his murals, was one of several artists to move here. More artists began coming to the town in the '50s, lured partly by the dream of building an artists' colony. The formal colony never really happened, but artists and craftspeople continued to move in. Even as late as the 1980s and early '90s, the town became a refuge for a handful of people suffering from sick building syndrome who moved there to escape cities and city buildings emitting man-made chemicals that they suspected had made them ill.

Enter a group of people who would become known as Cypress Creek Church—a non-denominational Christian church originally meeting at various times in the high school gym, a shopping center, and a feed store. This group was disillusioned by their experience of "contemporary traditional" churches which, as one of their pastors admitted, "turn their backs on local communities, local culture, and nature. In essence only valuing those who are already members of the church." Alternatively, according to this pastor, the leaders of this new church desired a place which would be "friendly to the culture of Wimberley, expressing itself as if it were shaking hands with the community." Creating an openness, a "come as you are, everyone is welcome" community church consistent with and very much part of the historical, natural, and cultural context in which it was embedded.

When asked of precedents, no one, neither the architects nor the members of the church mention other churches. When asked why there is no steeple, they answer that it was a subject of much debate. When asked again, church leaders allow that they did not want anything remotely evocative of "steepled red-brick Georgian structures having little to do with this locale, looking more like they were *done to* than *done with* the community." These church leaders are also quick to admit that they are not "iconoclastic," that they actively resist the dogmatic overvaluing of reified forms at the expense of the content which these forms symbolize. When asked again about precedents they allow that the church held focus groups. Emerging from these groups was a realization that the church's community mission was very consistent with traditional vernacular forms in the area: for Fischer Hall, built in the late 1800s, the local community organized an Agricultural Society to oversee the effort and brought in Al Kloepper, a one-eyed master carpenter from New Braunfels, known for crafting the kind of wooden arches which soar under a deeply pitched, double-height barn roof, across the hall's open ceiling. Thus the church would employ wooden glulam arches under a flared and deeply pitched, double-height barn roof across the auditorium's open ceiling. Fischer

"Inspired" continued on page 54



by EARL SWISHER, AIA

RECLAIMED TRADITIONS

An intimately scaled synagogue filters out the surrounding city, providing its sacred spaces with a sense of serenity and permanence.

PROJECT Congregation Agudas Achim, Austin
CLIENT Congregation Agudas Achim
ARCHITECT Lake/Flato Architects
CONTRACTOR Browning Construction Company
CONSULTANTS Datum Engineering (structural); MEJ & Associates (MEP); Orpheus Acoustics, Dan Clayton Consultant (acoustical/sound); H.G. Rice and Company (food service); FMS (lighting design)
PHOTOGRAPHER Hester+Hardaway

THROUGH AN OPENING in the geometrically studied grove of yaupon trees, I walk upon large paver blocks of hand-chiseled Jerusalem stone that seem to float in a surrounding field of crushed granite and enter the east-facing entry courtyard of Congregation Agudas Achim, a synagogue in north Austin designed by Lake/Flato Architects of San Antonio. The complexities and distractions of the outside world quickly fade away, replaced by a sense of serenity and calm. An axial approach to the main entry is intentionally diverted by a lone olive tree placed in a mass planting of prickly pear—an abstract insertion into the court that despite its simplicity softens the hard surfaces of the surrounding buildings. The larger scale of the Dell Jewish Community Campus diminishes and the welcoming scale of the entry court wraps around me. On my right is the sanctuary element, its function easily deciphered due to its truncated, pyramid-like copper roof and Lake/Flato's signature massive limestone walls. The size and surface texture of the limestone provide an appropriate sense of place, permanence, and timelessness, as well as visual and acoustical privacy to the main sanctuary beyond. On my left is the chapel, a much smaller element of the courtyard composition, with flat-seam copper-clad walls and tightly grouped vertical slot windows. I learn later from Rabbi Martin Pasternak, the synagogue's spiritual leader, that the window openings were designed to accommodate salvaged stained-glass panels from the congregation's previous chapel. A copper-clad light monitor above the chapel roof forms a smaller compositional counterpoint to the larger copper roof form of the main sanctuary. Walking between these two sacred spaces, my thoughts are quieted. I begin to focus on the spiritual nature of my surroundings.

Unlike previous Lake/Flato projects, where courtyards are often used as outdoor extensions of interior spaces, the Congregation Agudas Achim entry court is complete unto itself. It does not extend into the flanking sacred spaces that by their nature require inward focus, and in doing so this court becomes an open-air, appropriately scaled transitional space that subtly prepares congregants for their entrance into the worship spaces.

Upon leaving the courtyard and entering the building, a small vestibule space has been designed as a bridging and circulation link between the

(opposite page) The synagogue's dry-stack limestone eastern wall holds the ark, a chest used to store the Torah. (this page) With the opened ark shown in the background, the central worship space blends materials reminiscent of Eastern Europe and Central Texas.

Complex geometries in the sanctuary are convincingly reconciled by the architect's design. Creating such harmony is not an easy task.

chapel and sanctuary, and opens through glass doors and windows to a rear courtyard beyond. Unlike the entry court to the east, this west-facing rear court works as an outdoor extension to the surrounding interior spaces that includes administrative offices and meeting rooms.

Proceeding down a wide but understated passageway, visitors and congregants are cued to the main sanctuary entrances by impeccably crafted canopy structures that cantilever at door head height into the circulation passage. These interior canopy elements, with metal structures and backlit wire-mesh infill panels, successfully scale, highlight, and honor the significance of the multiple interior sanctuary entrances which are entered not on axis with the approach as in more traditional spaces of worship, but at right angles to it.

Immediately inside the sanctuary, Lake/Flato has wisely created a transitional space, not visually separate from or completely open to the sanctuary but sensitively articulated from the larger volume beyond by a lowered wood-paneled ceiling and horizontal wood-slatted screen walls. Placed on axis with both sets of entry doors, these screens of 1 ½ × 1 ½-inch white oak horizontal slats mounted to deep and closely spaced vertical solid oak sections offer a gentle and semi-open buffer to the space. Oak veneer, flush detailed infill panels mounted from floor to wainscot height, offer additional privacy as well as a backdrop upon which to hang traditional tallit prayer shawls. The soft and decorative qualities of the cloth garments positioned artfully in repetitive fashion and silhouetted against the warm wood wall panels are a wonderful reminder of the building's occupants and their sacred traditions.

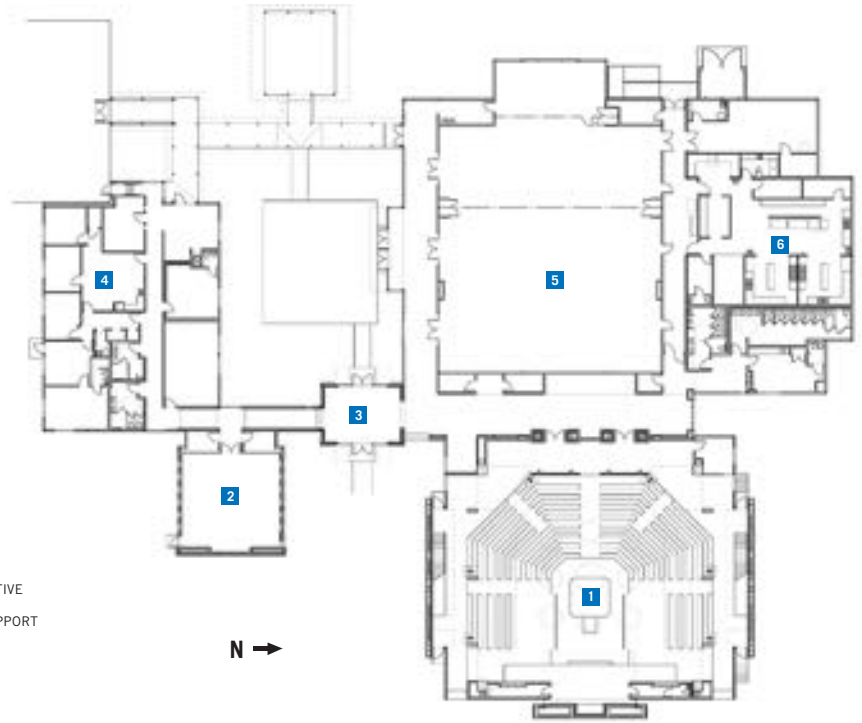
Proceeding into the sanctuary – either via side aisles or through a central opening between screen walls – the inspiring volume of the sanctuary rises to a height of 40 feet. It now becomes clear that the exterior roof form is a pure representation of the square-plan organization of the space it encloses. A gradually sloping floor with a U-shaped seating plan radiates around a central reader's platform known as the *amud*. From this raised platform, and upon a delicately detailed reader's table made of wood, brass trim, and fabric reading surface, the rabbi and cantor read from the Torah and address the congregation. Although the sanctuary space was programmed to seat 1,000 participants during the high holy days, it is also effective and intimate for more typical gatherings of 350 people.

According to Rabbi Pasternak, ancient synagogues were often built in the square, but over time various congregations began utilizing the auditorium plan prevalent in Protestant churches. With

the design of this space, Rabbi Pasternak says, Congregation Agudas Achim has both recognized and returned to past traditions. The project's architect, David Lake, FAIA, says his design is derived from the earliest synagogues – simple nomadic tents that sheltered a light-filled sacred space – and the building's material palette was inspired by vernacular stone structures of Central Texas and wooden synagogues of Eastern Europe. The location of the reader's table in the center of the sanctuary follows Sephardic tradition and creates intimacy by placing spiritual ceremony at the focal point of the space.

Four concrete columns within the sanctuary form a 66-foot square, and support branchlike V-beams that diverge as they rise to create a hexagonal compression ring overhead. Within this ring, a skylight forms the center of the Star of David and illuminates the reader's table below with a soft glow. The roof framing members supported by the V-beams are left exposed and infilled with acoustically absorptive, stainless-steel fabric.

"Traditions" continued on page 55



FLOOR PLAN
1 SANCTUARY
2 CHAPEL
3 ENTRY
4 ADMINISTRATIVE
5 SOCIAL HALL
6 KITCHEN/SUPPORT

(opposite page) Views into the sanctuary demonstrate the intimacy of the space. (this page) The landscaped entry court forms an appropriately scaled exterior lobby.

Designed with a nave and transepts, the sanctuary reflects Catholic architectural tradition. (below) The statue of St. Anthony was rescued from the former St. Anthony Center in Houston, a men's home run by the Sisters of Charity.

INTIMATE GRANDEUR

by JUDEY DOZETO

A new parish's sanctuary resonates with history while revealing contemporary simplicity.

PROJECT St. Anthony of Padua Catholic Church, The Woodlands

CLIENT The Diocese of Galveston-Houston

ARCHITECT Jackson & Ryan Architects

CONTRACTOR Alliance Construction

CONSULTANTS Matrix Structural Engineers (structural); CHPA Consulting Engineers (MEP); Walter P. Moore (civil); HFP Acoustical Consultants (acoustical); Frank Clements & Associates (kitchen); Michael John Smith Lighting Company (lighting)

PHOTOGRAPHER Hester+Hardaway

AS THE CATHOLIC CHURCH begins its third millennium, a movement is rapidly emerging to recover the riches of tradition as the basis for ongoing renewal of its liturgical art and architecture. The members of a newly established parish in The Woodlands sought to embody this movement's ideals in the design of their new church. The result is St. Anthony of Padua Catholic Church, a house of worship that architecturally reflects the beauty and grandeur of the best of the Church's artistic heritage.

The new church, surrounded by 17-acres of towering forest north of Houston, respectfully co-exists with nature, fosters fellowship, and nurtures this fledgling ministry. Immediately evident upon entering the driveway are the traditions of the Catholic heritage. "It starts your mindset to leave the outside world and enter the spiritual world," says John C. Clements, AIA, principal of Jackson & Ryan Architects in Houston. "You begin the procession on a boulevard-like entrance which leads through to a courtyard encompassed by colonnaded arms slightly flared open – symbolic of an outstretched arm – to the indoor gathering area to the narthex and, finally, into the Eucharistic Chapel."

Parishioners, when initially planning their church's design, knew they wanted something traditional. But, says Joseph Weber, the building committee's chairman, "We didn't know what that necessarily meant. In one of the [programming] meetings, John brought about 50 copies of different churches from all over the world and said pick out the best ones. What was really interesting is that most of us picked the same church." That was a very simple Italian Romanesque church.

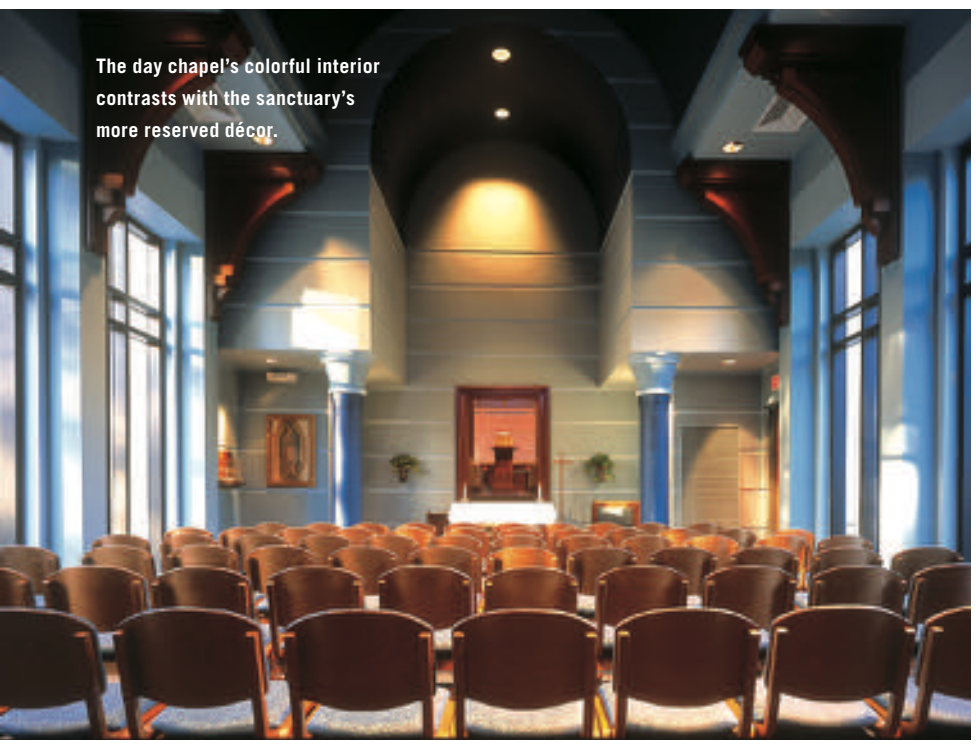
Though the design of St. Anthony of Padua may be simple, the new church resonates with the motifs of fourteenth-century cathedrals—soaring ceilings, cruciform architecture, and an abundant use of glass. The design of the church is an inspired blend of old and new: a melding of traditional architectural elements with the necessary accoutrements of modern-day worship. One aspect of traditional design was to return the tabernacle – the place where consecrated hosts are kept near the altar – to a place on axis with the nave. The architect created a colonnaded room where the tabernacle is visible to worshippers, but is not the focal point. A unique lighting system dims the lights on the tabernacle as the Mass begins, while also brightening the lights on the altar.

In keeping with the traditional cruciform design, the worship space is divided into three areas—the nave and the two arms of the transept. All three areas, each seating about 500 worshippers, intersect at the altar. "The difficulty is designing a space that seats 1,500 people when what the church wants is something intimate," says Clements. "We designed a rhythm of columns that recalls a traditional colonnaded basilica. Then we created a long nave where everybody sits along the middle, and we enlarged the transepts so they are actually equal. We opened up the corners so everybody can see all the way around. That's how you can all feel together. That was key in making it an intimate space."

Disguising the bulk of the church from the outside view further enhanced the feeling of intimacy. While the church seems enormous seen from the driveway, all that is visible from the courtyard is a one-story brick building. "Lots of times, you see churches with gigantic walls intended to make a big impression at the front door," Clements says. "But that can be overwhelming and lack that human scale feel. You don't realize how big this church is until you stand at one end of the transept."

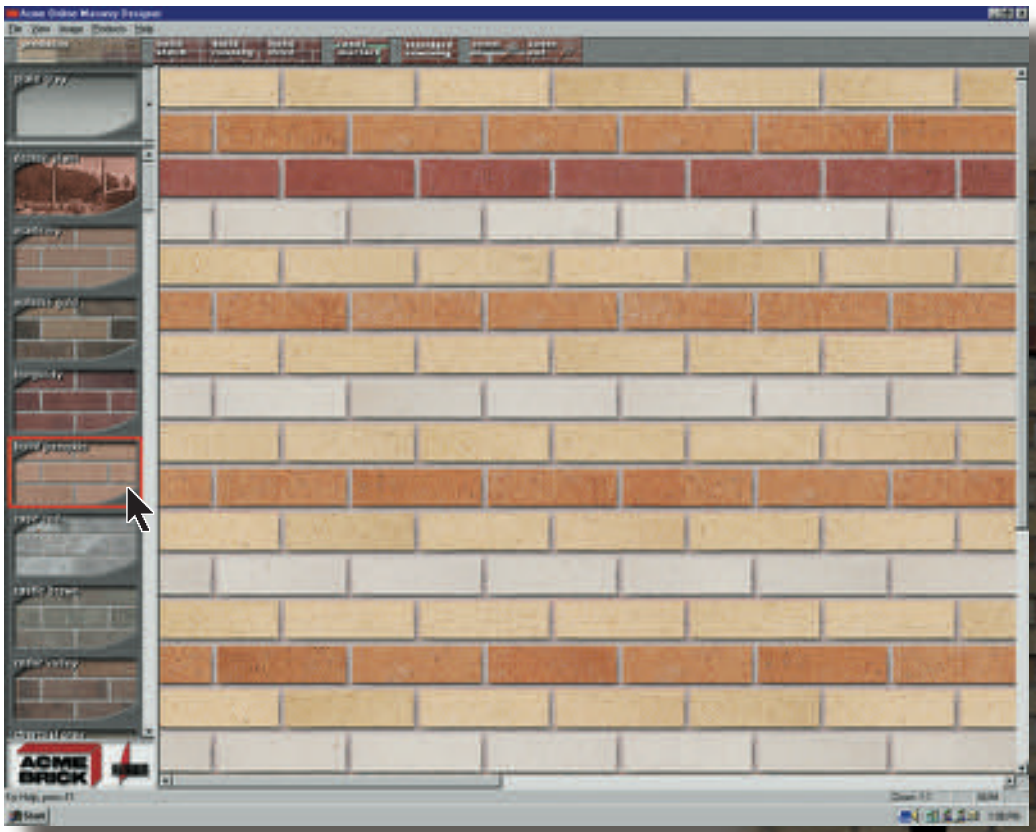
The greatest challenge, however, was how to create a beautiful sanctuary without spending a lot of money. [The parish budgeted $120/square foot for the church and $75/square foot for two other buildings.] The solution involved choosing elements to receive more expensive touches while cutting back on materials in other places. For example, the architect specified slate for the altar steps, giving a richer look to one of the church's most prominent features. In contrast, the floor is concrete foundation stained to be reminiscent of churches of old. In some areas, parishioners and

"Grandeur" continued on page 56



The day chapel's colorful interior contrasts with the sanctuary's more reserved décor.

Pick, click, design with brick



Acme Brick introduces Masonry Designer, a powerful new tool for designing with brick and block. Now you can render your concepts with lifelike clarity using only a few clicks of your mouse. You can create an endless variety of wall patterns, freely mixing from the Acme Brick collection, Featherlite Burnished and Custom concrete masonry units, and dozens of mortar colors. Your imaginative artwork can then be printed, or even exported to AutoCAD.

Click to download Masonry Designer at acmebrick.com

Getting Started.
After you launch Masonry Designer, please select the Help option for a quick guide to making the best use of this versatile program.

The release of Masonry Designer preceded this exciting building's design, but its façade exemplifies the almost infinite range of patterns that this easy-to-use program allows.

Fort Worth Convention Center Expansion
architect Carter & Burgess, Fort Worth
design architect HOK, Dallas
general contractor Walker General Contractors, Fort Worth
masonry contractor ROC, Dallas

ACME BRICK
Since 1891

Please visit us on the internet: www.acmebrick.com or check the phone directory to contact your local Acme Brick Company sales office. Or please call 1-800-792-1234.

Circle 16 on the reader service card

Park Cities Memorial Plaza

GROUND FLOOR

FLOOR PLAN
1 LOBBY
2 TEXAS SPORTS MEDICINE LOBBY
3 WAITING AREA
4 EXAM ROOM
5 CONFERENCE ROOM
6 WHIRL POOL
7 STORAGE

SECOND FLOOR

PROJECT Park Cities Medical Plaza, University Park
CLIENT The Cirrus Group
ARCHITECT GSR-Andrade Architects
CONTRACTOR C.F. Jordan, L.P.
CONSULTANTS Brockette Davis Drake (structural); DFW Consulting Group (MEP); R.L. Goodson (civil); Leeming Design Group (landscape)
PHOTOGRAPHERS Tammy Cromer Campbell (top); Mark Olson (middle)

Built in historic Snider Plaza in Dallas, the Park Cities Medical Plaza (top) is a strong statement of community consciousness. The building consists of 40,000 square feet of health-care tenant space on three floors above grade and two levels below grade. The street-level construction features 20-foot-wide partially covered sidewalks, mimicking the pedestrian-friendly character of the commercial development surrounding the project. Built to maximum capacity to provide parking for the tenants of the building, the parking area also provides off-street, below-grade parking for surrounding businesses. Much like a commercial storefront, the street-level of the building exterior and the ground-floor offices of the Sports Medicine Clinic (middle), have a strong visual appeal. Unlike many medical office buildings, Park Cities Medical Plaza was planned not only to respond to community requirements, but also to the specific, and often rigid space and volume requirements of the tenants and the equipment needed for their practices. The project was designed to house a group of medical practices and supporting medical services, brought together to provide a self-supporting community of like-minded and focused health-care practices. Other practices and services within the building include an ambulatory surgery center, a preventive-medicine center, an imaging center, and several private physicians' practices. The building's primary facade features Portland cement plaster as the main material, with GFRC and limestone as accents. The commitment to the appearance of the building was carried though to the name of the building, engraved into the facade, harking back to the days of cornerstones, but also in keeping with the eclectic nature of the materials and facades of Snider Plaza.

LUI CALEON

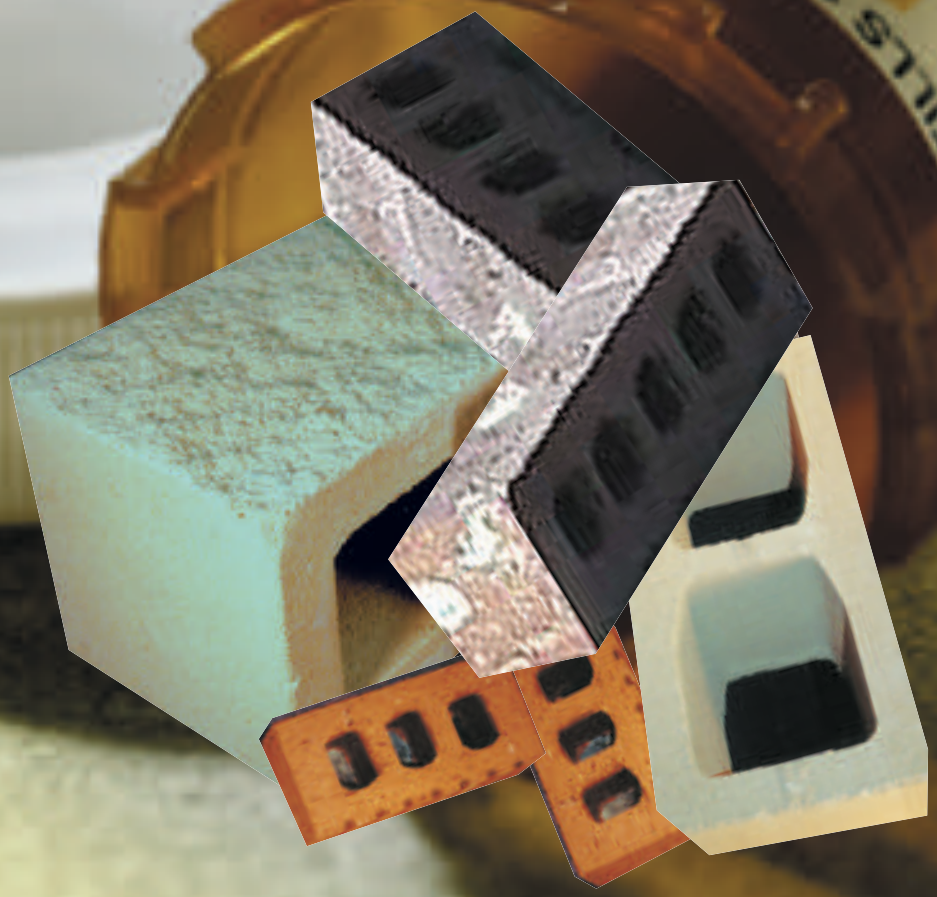
RESOURCES **COLORED CONCRETE PAVEMENT:** L.M. Scofield; **GLASS FIBER REINFORCED CONCRETE:** Casting Designs; **STONE:** IMC; **LIMESTONE:** Cordova Stone; **WATERPROOFING AND DAMPPROOFING:** Tremco; **WATER REPELLENTS:** Chemprobe Technologies; **MEMBRANE ROOFING:** Johns Manville; **TRAFFIC DECK COATING:** Sonneborn; **SEALANTS:** Sonneborn; **METAL DOORS AND FRAMES:** Curries; **WOOD AND PLASTIC DOORS AND FRAMES:** Algorma Hardwoods; **ENTRANCES AND STOREFRONTS:** YKK-AP America; **GLASS:** AFGD; **TILE:** American Tile Supply; **ACOUSTICAL CEILINGS:** Armstrong; **ATHLETIC SURFACING-INDOOR:** Mondo; **PAINTS:** Sherwin-Williams, STO; **HIGH-PERFORMANCE COATINGS:** Sherwin-Williams

MASONRY

that's (mā•sən•rē)

The only wall system approved by time for use both inside and out.

Total masonry construction . . .



. . . is your prescription to better building.

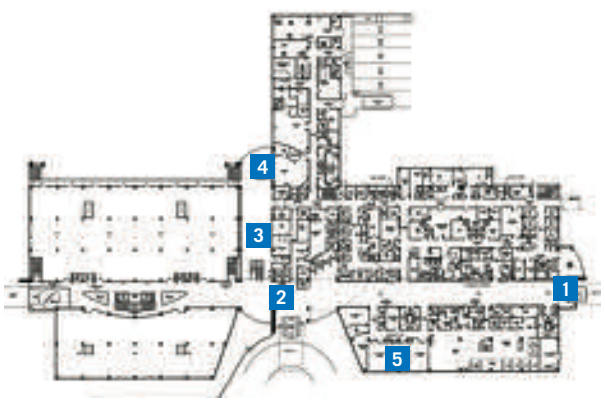
Demand quality . . . Specify TMC members.

TMC

Texas Masonry Council

www.texasmasonrycouncil.com

Arlington Memorial South Medical Center



FIRST FLOOR

FLOOR PLAN
1 URGENT CARE ENTRANCE
2 MAIN LOBBY
3 MAIN ATRIUM/CONCOURSE
4 DINING ROOM
5 CLASS ROOMS

PROJECT Arlington Memorial South Medical Center, Arlington
CLIENT Arlington Memorial Hospital/Texas Health Resources System
ARCHITECT HKS, Inc.
CONTRACTOR Austin Commercial
CONSULTANTS HKS Design Care (interior design); HKS Structural (structural); CCRD Partners (MEP); Veselka Engineering (civil); David Baldwin (landscape); Systems Design International (food service); Wrightson, Johnson, Haddon & Williams (acoustical); Graphics Systems (graphics)
PHOTOGRAPHER Wes Thompson

The Arlington Memorial South Medical Center (top), designed by HKS, merges Harris Methodist and Arlington Memorial Hospital into one consolidated facility. Completed in 1999 the 100,000-square-foot complex integrates state-of-the-art services for ambulatory imaging, surgery, and diagnostic testing. Other services include a 24-hour urgent-care center, a surgery/intervention center, a rehabilitation/fitness center, and a short-term stay facility, all linked to a medical office building housing physicians' practices. The medical suites have been carefully designed for efficiency of physician movement and patient/staff interaction. Personalized physician entries are created with a retail-like appearance, using various colors, textures, and materials chosen by the physicians. The facility's open configuration is designed to make the entire layout visible from any vantage point within the atrium. The linear atrium (middle left and right) provides circulation between the medical office building and hospital functions, while also serving as the waiting area for diagnostic services. Arlington Memorial South also contains a 120-seat conference center designed for community education, health-maintenance classes, and support groups. The conference room and ancillary classrooms are located alongside a workout area for cardiac-rehabilitation patients. In addition, there's a sunlit dining area serving hot food from the grill as well as prepackaged meals.

LUI CALEON

RESOURCES CONCRETE PAVEMENT: Potter Concrete; MASONRY UNITS: Acme Brick; MASONRY RESTORATION AND CLEANING: ProSoCo; METAL MATERIALS: Alucobond; MEMBRANE ROOFING: Johns Manville; ENTRANCES AND STOREFRONTS: Vistawall; UNIT SKYLIGHTS: Vistawall; GLAZED CURTAINWALL: Vistawall; TERRAZZO: American Terrazzo Company; ACOUSTICAL CEILINGS: Armstrong

ONE CLICK . . .
AND YOU'RE COVERED!

The AIA Trust offers you many ways to protect yourself, your firm and your family.

Simply go to www.TheAIATrust.com and find out how

www.TheAIATrust.com

AIA Trust
for every risk you take

The AIA Trust programs include:

Term Life Insurance–including 10 -year level plans

AIA's Commended Professional Liability Insurance

Major Medical Insurance – including MSA's

Business Owner's Coverage – general, property, workers comp and others

Disability Insurance – for personal and business needs

Long Term Care Insurance – now offering competitive bids

Automobile and Homeowners – special member discounts

Short-Term & Student Medical Insurance

Retirement Plans – including 401 (k)s, SEPs and others

Dental Insurance

Medicare Supplement Insurance

Vision, Rx and Healthcare discounts

Legal Information Service – especially by and for architects

...and many others!

The AIA Trust programs are selected by AIA members to meet their needs. Find out TODAY how to protect yourself – while saving time and money!

Call 800-552-1093 or 202-626-7376 for more information. Visit our new website at www.TheAIATrust.com

"Healing" continued from page 33

and in a more tropical environment or pleasant environment during the cold months. Perhaps weddings may take place in this area, or concerts, and during the warm months it would open up to the sky. Interaction is one of the guiding themes proposed in this design project.

Do you feel that this type of facility will be a mechanism for keeping the highly knowledgeable elderly individuals connected and contributing to the communities in which they live?

It would help, but it can't overcome a serious aging question like Alzheimer's or other forms of dementia. We can create pleasant environments, however I think as architects we have to be careful not to think that a pleasant environment is going to change the progress of their medical or aging state. It can be supportive or pleasant as one ages. For example, if you exercise and walk, and bend down, it will help you stay fit, so we're designing walking paths, gardens, and outdoor areas.

'We can create pleasant environments, however I think as architects we have to be careful not to think that a pleasant environment is going to change the progress of their medical or aging state.'

When we talk about design helping the elderly to stay connected, whom are we talking about? Who would you consider to be elderly?

I've seen people who have had strokes or Alzheimer's and victims of car accidents in their 40s in nursing homes. Now some of these people have to go into nursing homes for a period of time, and they may not have anyone else at home to help care for them. So it's not necessarily an age factor. Normally, people are pretty independent now into their 60s and 70s, but they may be more secure living on a campus like the one we are proposing. Perhaps one of the spouses is deteriorating faster than the other one, or one spouse has already passed away. While the overall concept is to have a continuum of care, some of the designs provide for levels of care. Some have actual private homes as the independent living units. This concept permits people to be near a spouse who is deteriorating at a faster rate. For example, some people can't get dressed on their own and needs assistance. That's what an assisted living facility is for. Other elderly people require a skilled nursing facility which is a place where you have to have nurses or registered nurses seven days a week, 24 hours a day, 365 days a year. For example, some patients need constant and closely supervised medical attention. They have to be turned for bedsores or they need to have their blood pressure monitored constantly. So there is definite medical need. Nobody is in a skilled nursing facility unless they absolutely require skilled nursing care around the clock. At the Hebrew Rehabilitation Center our students are designing village greens or a New England village as the focal point for the entire site design. It is a very beautiful wooded site. The Charles River winds along the one side of this site.

At some point will a real project be developed from these design studies currently being developed by the students at Texas A&M?

It's very possible. The Dedham project was an opportunity of a lifetime for the students. We have been working closely with their architects, Perkins Eastman Architects. Chan Kreiger and Associates are the associated architects and Geller DeVellis are the landscape architects. We have received landscape information that we have never had before on a project. Geller DeVellis have been working on the landscape analysis of this for a year and shared the results with us. We are closely interacting with the design firms and the clients.

With these two projects, the Kruse Memorial and the Intergenerational Campus, what design discoveries or innovations do you feel you've found in the process of design with the student projects?

The independent living units for the Kruse Village project in Brenham called for human scale and interaction with nature through common healing gardens, gazebos, and covered walkways.

The Dedham project is a much larger facility, totaling over 500,000 square feet on a 157-acre site. The toughest challenge with 500,000 square feet between all these elements is to get a sense of place and a sense of human scale and an easy way-finding system both inside and outside. This

'The toughest challenge with 500,000 square feet is to get a sense of place and a sense of human scale and an easy way-finding system both inside and outside.'

is very difficult to achieve. You're warehousing people but we don't want it to look like a prison. We want to break up corridors and create some feeling of intimacy. I just visited a very nice unit called Sunrise [Assisted Living] in New Orleans located alongside a very picturesque bayou. I think that setting helps enormously. It's not just the building, but you have an environment that integrates landscape, walking paths, picnic areas, and access to the river. Appropriate design is the endless challenge in architecture. For example, if you design a building that ends up looking like a railroad station when it's really a bank?

What do you think are exemplary projects of eldercare design or designs that promote healing in an elderly care and health-care environment?

There is the USAA Tower and Nursing Center in San Antonio and Hearthstone Living Center in Sun City, Arizona. As I mentioned, I was very impressed with Sunrise in New Orleans. I think the existing Kruse Village is very nice. The Forum in Houston is an excellent example of high-rise living for the elderly.

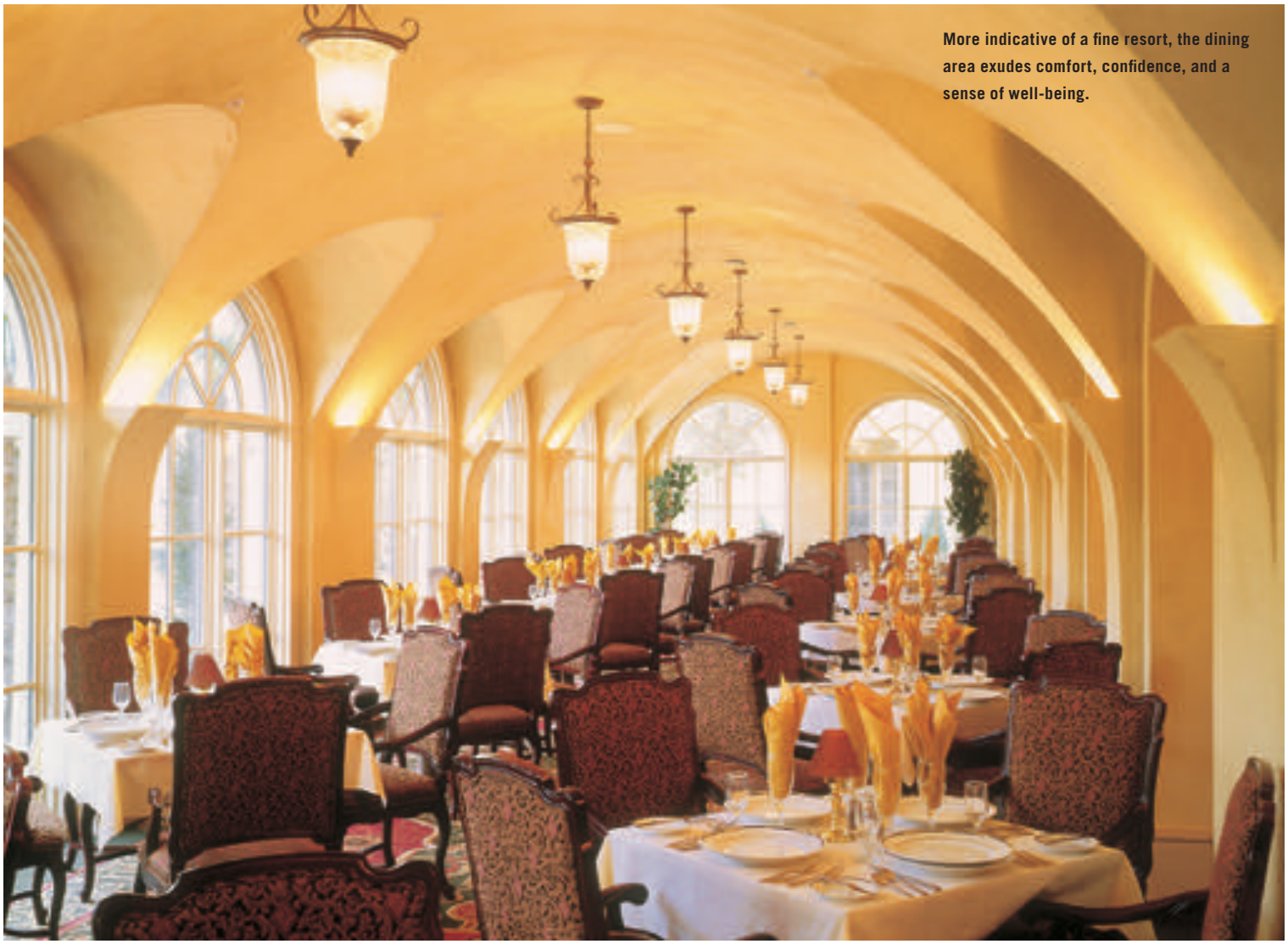
Beth Lustig-Otto, Assoc. AIA, specializes in health-care architecture and medical planning with Page Southerland Page in Houston.

by BRYCE WEIGAND, FAIA

Reminiscent of the Tuscan countryside, the buildings are enveloped by lushly landscaped courtyards; photo by Craig Blackmon, AIA. (above, left) The common areas are accented by antiques and fine artwork adding an instant history to the community.

More resort than retirement community, Edgemere offers the finest for retirees.

Lush Life



More indicative of a fine resort, the dining area exudes comfort, confidence, and a sense of well-being.

PROJECT Edgemere, Dallas
CLIENT Northwest Senior Housing Corporation and Greystone Communities
ARCHITECT Three Architecture
CONTRACTOR Andres Construction Services
CONSULTANTS L.A. Fuess Partners (structural); CCRD Partners (MEP); Huitt-Zollars (civil); Enviro Design (landscape); Bridget Bohacze & Associates (interiors)
PHOTOGRAPHERS Grant Warner and Craig Blackmon, AIA

AH, RETIREMENT! It should be as sweet for each of us. Edgemere is a five-star continuing-care, retirement community (CCRC) catering to retirees from the surrounding communities in near North Dallas. Perched on the edge of University Park and Highland Park on the south and the Preston Hollow area on the north, Edgemere's 16-acres of prime real estate faces Northwest Highway between Preston Road and Hillcrest Avenue.

Edgemere was created for the Northwest Senior Housing Corporation in conjunction with Greystone Communities of Irving. Three Architecture brought the vision of an Old World village to life in the multi-building complex of 696,000 square feet. Designed as a village reminiscent of the Tuscan countryside, 10 building blocks create lushly landscaped courtyards of intimate character. Building blocks were sited to save many existing trees on this mature infill site. The two- and three-story buildings provide variety in scale, form, and massing, and connect the ground with loggias, arcades, and shady spaces. Its Mediterranean Revivalist style would make Addison Mizner smile.

Taking cues also from Highland Park Village in texture, surface treatments, and proportions, Edgemere is intended to have an instant patina – an aged and overgrown look – as if it had developed over a long period of time. Overgrown, but certainly not unkempt, the effect is instant and easily recognized. More indicative of a fine resort than a retirement home, Edgemere exudes comfort, confidence, and a sense of well-being.

The instant history is achieved in a modern construction through thickened walls by the use of six-inch metal studs, deeply recessed windows, and an apparent lack of control joints in the three-step true stucco walls. Three Architecture worked closely with the contractor to create the mottled and handcrafted plaster finish. The light colors of the stucco vary slightly (buff tan, pale ochre, and off-white, with terracotta accents) and enhance the shade and shadow play on the walls as the day progresses. In fact, the control joints, so necessary for proper stucco construction, are skillfully placed in horizontal layers and only as required and are therefore minimized visually. Continuing the lath

SITE PLAN

1 ENTRANCE
2 AUTO COURT
3 INDEPENDENT LIVING
4 CENTRAL COMMONS
5 WEST COMMONS
6 EAST COMMONS
7 INDOOR POOL
8 DINING COURT
9 PUTTING GREEM
10 SCULPTURE COURT
11 ALZHEIMERS COURT
12 MEDITATION COURT
13 GARAGE ENTRANCE
14 FUTURE EXPANSION

around corners also softened the edges and amplified the worn look. Milsap stone bases help transition the walls to ground with earthy texture.

In addition to stucco, the dominate building material, limestone is introduced at the entry tower, loggia columns, and garden features. Placing the stone in approachable areas provides an additional sense of permanence and texture, further enhancing the tactile quality of this fine development. Low-sloping clay tile roofs amplify the Tuscan stylistic treatment and appropriately unify the varying forms.

As a continuous care facility, Edgemere's 423-unit capacity is predominately independent living (259 units), assisted living (60 units) with skilled nursing care and an Alzheimer's wing of 52 units each. The units are linked through common areas organized along a major spine artfully housing three dining rooms, a library, a coffee shop, fitness and spa area, a business center, and a cigar lounge. A stroll through the commons, decorated with antiques and wall hangings accented by fine artwork, gives community living a real sense of living. Asymmetry in the design promotes the concept of the facility's having evolved as buildings were added, and lends charm and excitement to the most casual stroll to dinner. Along with deeply arched ceiling and alcove dining, sections of clay tile roof emerge inside, enhancing the effect of an assemblage created over time.

Of particular note in the development is the apparent absence of automobiles. An auto court welcomes guests in a well-landscaped, firm-edged entrance, but the bulk of the parking (240 underground spaces) is gracefully tucked under the complex. This deft move obviously left several acres available for exquisitely landscaped grounds. In addition to the courtyard and gardens previously mentioned, a putting green was inaugurated by Dallas' own PGA golfer, Justin Leonard.

Ah, retirement—putting outside the billards room with brandy in hand! T

Bryce Weigand, FAIA, is a principal of Good Fulton Farrell in Dallas.

RESOURCES **INSULATED METAL ROOF DECK:** Loadmaster Metal Deck; **PEDESTAL MOUNTED PAVER SYSTEM:** Arlington Pavers; **CUSTOM MILLWORK:** BMCO; **ROOF TILES:** Monier Lifetile; **CARPET:** Durkin Carpet; **WINDOWS:** Peerless Windows, Vetter Windows; **ROOFING SYSTEMS:** Johns Manville; **METAL DECKING:** ITEC (Nuconsteel); **SKYLIGHTS:** Naturalite

"Ordered" continued from page 26

the auditorium to either direct or deaden the sound as necessary. The result is an outstanding conference facility, which exceeds the original acoustic goals and provides a pleasant environment for a large meeting.

Adjacent to this auditorium is a comprehensive telemedicine facility that includes a large consultation room with studio lighting, data ports, and camera space. This facility allows audio/video connection to sister sites worldwide for the purpose of providing collaboration on cardiac cases across the globe. With its proximity to the auditorium, this center can be utilized as a teaching tool with auditorium participants able to view the medical consultation on a large screen, or with a more local group within the telemedicine center.

At the lobby level a Heart Information Center and Library provides medical data to all. At the terminus of the Wallace D. Wilson Museum is access to an outdoor "Garden of Trees," the first of several respite spaces for patients, family, and staff.

Level two is the heart of Dr. Cooley's activities. The 10 generous ORs (expandable to 12) are organized to utilize the existing St. Luke's pre-op and recovery services for patient flow. This required a level connection from the new building to the existing St. Luke's facility, necessitating links at the basement of the existing structure and at levels one, two, five, and seven. That strong connection allows the surgical waiting room to be housed in the existing St. Luke's space, as well as the surgical suite's sterile core being served from the existing St. Luke's Sterile Processing Department.

The OR1 system, developed by Karl Storz Endoscopy America Inc., provided the technology driving the operating suites. With electronic guidance systems for every component of the surgical suite – including overhead mounting, surgical lights, tables, endoscopic equipment, cameras, video, and procedure documentation – the operating rooms are fully automated. Working with DaVinci robotic systems, surgeons are able to provide investigative breakthrough procedures such as fully thoracoscopic, robotically assisted coronary surgery. These minimally invasive alternatives will shorten hospital stays and recovery time, therefore reducing costs.

On the outside of the operating rooms, but within the surgical corridor, special windows provide a view to the outside for surgeons wishing to take a visual break from their procedures.

Level three functions as a support floor housing numerous mechanical and electrical equipment, with expansion space for future office/labs. It also contains two generous observation domes for operating rooms two and three. Dr. Cooley utilizes these well-equipped rooms to observe, comment, and teach physicians while viewing procedures on the room's plasma screens and maintaining full voice contact with the procedure rooms below.

To facilitate floor alignment with the existing St. Luke's floors, Level four does not exist in the new structure.

Level five provides a base for the nursing floors above. This level includes Visual Communication Services, a medical research library, THI administrative offices with board room, and is the base of the four-level sky lobby/atrium. This floor also provides a convenient link to the former THI administrative offices in the existing SLEH, giving the new space a direct connection to the existing space. The upper-level atrium lobby is a truly magnificent space for the TMC. Providing a haven from the intensity of the medical situations, the lobby includes a waterfall meditation garden as well as an expanse of natural light and spectacular views across the medical center. In this congested medical center long-distance views are rare, and the architects took advantage of the available vista. Interior materials again use granite and wood-grain laminate to create a rich, outdoor ambiance for this garden space. (The original design included filling the space with live plants, but infection-control issues prevailed and the designers were forced to use durable finish materials that could be cleaned.)

Levels six through eight house nursing units with approximately 32 beds per floor. Each floor includes a 12-bed critical-care unit with 20 general nursing beds consisting of a combination of private and semi-private patient rooms that share nursing support zones. The sixth floor is for interventional care, with floors seven and eight for progressive care and transplant patients respectively. Each floor provides a well-lit and welcoming family lounge with full amenities for visiting relatives. The nursing unit provides indirect lighting throughout, responding to one of the key desires of St. Luke's Michael Jhin who actually rode a stretcher through his facility to better study the perspective of the patient and the impact of the ceiling materials and lighting. He required the architect to do the same, which resulted in a patient-friendly solution in all public and patient traveled spaces—colorful arches cross the hall every 15 feet and the indirect lighting from wall sconces is pleasing to the eye, making a patient's traverse on a stretcher less traumatic and less disorienting.

An original goal was to give patients the ability to look outside the window from their beds. While this desire resulted in the development of the atrium, the length of the patient room – due to their being semi-private room sizes – kept that design goal from being achieved. Outboard toilets also restricted the size of and access to the windows. While this design goal was not realized, the room amenities and finishes help make up for the lack of access to the view. Warm wood tones and colorful fabrics on benches provide a bright environment for each patient room. The feeling is more consistent with a hotel, including a directory of services in each room and soft fluffy towels. Patients may choose their own artwork, and even a ceiling mobile, to enliven the room. To accommodate the increasing number of families who spend time in the patient rooms, the facility provides sleep chairs, data ports, and residential amenities within the room. Colors are drawn from nature, with rich patterns and wood tones providing visual and physical connections to home familiarities.

Basic research laboratories, which focus on promoting collaboration between the physicians and scientists, are housed on the ninth and tenth floors. Their proximity to the procedure spaces allows knowledge exchange from bench to bedside. Level nine contains labs for cardiovascular research for the University of Texas as well as for their Institute for Molecular Medicine. Level ten is dedicated to the Texas Heart Institute research programs focusing on gene therapy, plaque studies, and heart failure. The roof accommodates a new helipad for use by both THI and SLEH.

What makes the Denton A. Cooley Building notable in the medical field is its ability to contain such a high degree of technology in such a graceful package. From the moment one enters the building, way-finding is clear and travel paths are pleasant. With the use of color, art, and warm materials, patient and staff areas promote a positive response to the challenging clinical issues facing the occupants. All in all, this facility does a wonderful job of creating a pleasant environment for healing while supporting some of the most complex systems present in the medical industry.

Greg Hughes, AIA, is a vice president of Page Southerland Page in Houston and is the director of the firm's health-care projects group.

RESOURCES **MASONRY UNITS:** Eagle-Cordell, Arriscraft; **GLASS BLOCK:** Advanced Glass Block; **ORNAMENTAL HANDRAILS:** Berger Iron Works; **ORNAMENTAL METAL WORK:** Architectural Metal Craft; **WATERPROOFING AND DAMPPROOFING:** Cetco; **EXTERIOR INSULATION AND FINISH SYSTEMS:** USG; **MEMBRANE ROOFING:** Performance Roof Systems; **ROOF PAVERS:** Westile; **SEALANTS:** Dow Corning, Sonneborn; **GLAZED CURTAINWALL:** Texas Wall Systems; **STRUCTURAL GLASS CURTAINWALL:** Texas Wall Systems; **OVERHEAD DOORS:** Cookson Company; **TILE:** Ceramic Tile International; **TERRAZZO:** Cangelosi; **ACOUSTICAL CEILINGS:** Armstrong; **STONE:** Stone Marketing International; **WOOD FLOORING:** Prime Productions; **ACOUSTICAL WALL TREATMENTS:** Pyrok

Pyrok

Pyrok Acoustement acoustical plasters are unique and are widely utilized by designers for their beauty, design flexibility, sound absorption and value. Available in custom colors or paintable. For our general uses, schools, interiors or justice brochures and samples, call Pyrok, Inc at (914) 777-7070.

Pyrok, Inc. • (914) 777-7070

Circle 54 on the reader service card

"Inspired" continued from page 37

Hall has covered openings along its walls, which can be opened via draw-string pulls; merging the inside with the outside and allowing in much-needed breezes. Thus the church utilizes off-the-shelf fire-house doors along the back wall of its auditorium, opening into its outdoor limestone amphitheater and courtyard. Fischer Hall has always offered dance and music to celebrate life. So too, this church built a stage for live music and dance instead of a more typical altar. Fischer Hall is just one example of these native influences. The inspiration of Hill Country pavilions and summer church camps is also amply evident.

It's instructive to close with the architects' own supportive words: "The expression of the architecture is a reflection of the church's faith approach, exhibiting service to God through wise stewardship of resources. As the church uses traditional liturgy in new and dynamic ways, traditional local materials are used as building blocks and foundations. With a creative freedom and expression of inner spirit, they are transformed in new and exciting relationships."

All of this results in a healing alternative to more typically destructive, patronizing regionalism and lifeless, knee-jerk canonical church kitsch. This collaboration between architects, church members, and the local natural and cultural geography has created a collection of strong, humble, graceful, and vivifying buildings simultaneously poetic and practically functional—renewing the spirit of livelihood by ironically becoming more traditional than currently accepted traditions.

Stephen Ross teaches critical and cultural theory at the University of Texas at Austin's School of Architecture.

RESOURCES **RETAINING WALLS:** Texas Masonry; **CONCRETE MATERIALS:** Ingram Redymix; **PRE-CAST ARCHITECTURAL CONCRETE:** Ingram Redymix; **STONE:** Texas Masonry; **LIMESTONE:** Texas Masonry; **METAL DECKING:** Berridge Manufacturing; **GLUE-LAMINATED TIMBER:** Unit Structures; **LAMINATES:** Wilsonart; **WATERPROOFING AND DAMPPROOFING:** Kopper Industries; **ROOF AND WALL PANELS:** Architectural Building Components; **MEMBRANE ROOFING:** Siplast; **METAL ROOFING:** Architectural Building Components; **METAL DOORS AND FRAMES:** Dean Steel; **WOOD DOORS AND FRAMES:** Buell Doors; **SPECIALTY DOORS:** Buell Doors; **ALUMINUM STOREFRONT WINDOWS:** Alenco (All Seasons Commercial); **DECORATIVE GLAZING:** Pulp Studio; **TILE:** Daltile; **ATHLETIC WOOD FLOORING:** Mannington; **CARPET:** Bentley

Index to Advertisers

"Traditions" continued from page 41

Rather than install the fabric in a taught planar manner, the architects have detailed the infill material to appear, to use their word, "wrinkled." The gray-on-gray tones of the fabric and exposed bottom flanges of the steel roof framing further reinforces the tent metaphor for the enclosure.

The sanctuary's dry-stacked limestone eastern wall contains the ark, a chest traditionally used to store the Torah. As a backdrop to the raised stage, or *bimah*, the east wall recalls the Wailing Wall in Jerusalem. Revealed from the central structure by means of full-height side windows and overhead skylights, light is allowed to simultaneously enter and animate the wall yet the design still provides privacy and a sense of containment. Hanging from the east wall is the *ner tamid*, or "eternal light." Rabbi Pasternak informs me that both the synagogue's ark and its ner tamid were designed and fabricated by local artists and that members of the congregation transferred on foot from the previous sanctuary the flame that lights the new ner tamid.

The sanctuary's north and south walls are made of massive blocks of the same limestone as used for the east wall. Clerestory windows above the mezzanine provide natural light that permeates the sanctuary. Smooth concrete stairs to the mezzanine float away and ascend in straight-run fashion against the limestone walls.

Although the sky is overcast the day I visit the sanctuary, the entire space is adequately lit by natural means. For fear that I interrupt the special qualities of the ever-shifting light, I do not turn on the lights. Standing in the center of the sanctuary, upon the central reader's platform, the U-shaped seating plan is seen in its entirety, along with a similarly shaped balcony constructed of cast-in-place concrete and designed to float within the volume of the roof form above. Only upon close inspection does the play of geometries become apparent. The square plan of the ground plane converts to a hexagonal plan of the ceiling plane, both enclosing a seating arrangement and balcony that approximate octagonal geometries. The design convincingly reconciles these disparate geometries, forging a unified space that integrates plan, elevation, section, and reflected ceiling. Creating harmony from such complexity is not an easy task.

Upon completing my notes from the building tour, I leave through the same courtyard that I entered a couple of hours earlier. While stopping to read and contemplate the passage from Exodus inscribed on the synagogue's 2001 dedication plaque, I could connect on many levels the sacred text to the construction of Congregation Agudas Achim: *And let them make me a sanctuary that I may dwell among them.*

Earl Swisher, AIA, is the principal of the Austin office of The Lawrence Group Architects.

RESOURCES **CONCRETE MATERIALS:** Centex Materials; **LIMESTONE:** San Jacinto Materials; **METAL MATERIALS:** Construction Metal Products; **METAL DECKING:** Vulcraft; **ARCHITECTURAL METAL WORK:** American Roofing & Metal Company; **RAILINGS AND HANDRAILS:** Construction Metal Products; **WATERPROOFING AND DAMPPROOFING:** Miradri; **MEMBRANE ROOFING:** Soprema; **METAL DOORS AND FRAMES:** American Door Products; **ENTRANCES AND STOREFRONTS:** Arch Aluminum Glass; **WOOD AND PLASTIC DOORS AND FRAMES:** Graham; **METAL WINDOWS:** Arch Aluminum Glass; **UNIT SKYLIGHTS:** United Skys; **GLASS:** Viracon; **GLAZED CURTAINWALL:** Arch Aluminum Glass; **TRANSLUCENT PANEL SYSTEMS:** Kalwall; **TILE:** Daltile; **PAINTS:** ICI Dulux; **HIGH-PERFORMANCE COATINGS:** Tnemec; **OPERABLE PARTITIONS:** Modernfold; **GLASS FIBER REINFORCE PLASTIC ACOUSTICAL DOMES:** Anything Fiberglass; **METAL ROOFING:** American Roofing & Metal; **METAL SIDING:** American Roofing & Metal

"Good Health" continued from page 23

also limited success in integrating the thin band of public spaces created inside the amorphous overlay of the pavilions deeper into the clinical spaces and thus a certain antiseptic quality perseveres behind the scenes. However, there is much to be said of the positive results of this struggle as well. There is a sophisticated network of spaces and warm materials that accommodates the waiting public and, just as importantly, the staff. Areas such as an ad hoc café formed on the lower level enjoy an integration of architecture and landscape/topography just through the transparent plane of the front facade.

At the CTRC we are confronted with a design openly romantic about the hope that once was the backbone of modernism's promise. We are also confronted with the issue of how to design an appropriate environment for the intersection of technology and fear. But what can be said of the result? That in academic circles the building might be considered a little *retardataire*? That it's not quite a manifesto piece because it doesn't overtly obtain to avant-garde issues? And in San Antonio – the epicenter of so much that has come to be perpetrated as "authentic" vernacular Texas architecture with homage to German settler stone craft, obligatory corrugated flaps, and nods to regional climate such as the ubiquitous deep porch – perhaps the building relies too little on the familiar? That perhaps it uncomfortably challenges notions of how to make use of precedent, and just what precedents are actually valid? Yes to all, and yet, the unique utilization of modernism in this building truly facilitates the exploration of the role of architecture in giving form to the program of needs including those of hope. Does architecture tell a story, or does it provide an experience? In this case, both. T

Jeffrey Brown, AIA, is a principal of Powers Brown Architecture in Houston and adjunct professor of design at the University of Houston.

RESOURCES **RAILINGS AND HANDRAILS:** Hewi; **ARCHITECTURAL WOODWORK:** Formica; **SEALANTS:** Dow Corning; **OVERHEAD COILING DOOR:** Alamo Door Systems; **TILE:** Crossville Porcelain; **ACOUSTICAL CEILINGS:** Armstrong; **PAINTS:** ICI Dulux; **EXTERIOR INSULTAIONS AND FINISH SYSTEMS:** Senergy; **GLAZED CURTAINWALL:** Vistawall; **FIRE-RATED DOORS:** Total Door; **PRE-CAST ARCHITECTURAL CONCRETE:** Redondo

"Grandeur" continued from page 43

most prominent features. In contrast, the floor is concrete foundation stained to be reminiscent of churches of old. In some areas, parishioners and the architect collaborated on innovative techniques to solve design problems while keeping within the budget. One instance was the lighting system for the interior space. "We created huge, custom chandeliers. That way you can use 12 fixtures instead of using 100," says Clements.

At the far end of the large main worship space, the feeling is very different in the narthex of the day chapel—more feminine, highly decorative, and colorful. The narthex, which seats only 50, serves a dual function as a private devotional space and as the church's library. Parishioners may come in, borrow a book, and reflect in the day chapel, or in the prayer gardens just outside.

The design of St. Anthony of Padua is firmly rooted in Catholic tradition, the outcome of two thousand years' worth of history over which a complex and oftentimes subtle language of liturgical and architectural symbolism has evolved. Though constructed only recently, St. Anthony expresses the Catholic Church's long-standing theological ideas through its architecture and its artful use of materials. As St. Anthony's parish grows and matures, its parishioners will continue to benefit from the thoughtful blending of traditional and contemporary design elements that have been merged to create gathering spaces that uphold community and fellowship, and the joyous and inviting home where all are welcome. T

Judey Dozeto is associate publisher of *Texas Architect*.

RESOURCES **UNIT PAVERS:** Pavestone Company; **RETAINING WALLS:** Pavestone Company; **CONCRETE MATERIALS:** Campbell Concrete & Materials; **CONCRETE STAIN:** L.M. Scofield; **MASONRY UNITS:** Acme Brick; **LIMESTONE:** Thorntree Slate & Marble; **CAST STONE:** Architectural Cast Stone; **METAL MATERIALS:** JARCO Steel; **GLUED-LAMINATED TIMBER:** Structural Wood Systems; **ARCHITECTURAL WOODWORK:** Roomi International; **WATERPROOFING AND DAMPPROOFING:** Henry Company, Protecto Wrap, Sonneborn; **MEMBRANE ROOFING:** G.S. Roofing Products; **METAL ROOFING:** MBCI; **METAL DOORS AND FRAMES:** YKK AP America, CECO; **METAL WINDOWS:** YKK AP America, CECO; **ACOUSTICAL CEILINGS:** Armstrong; **PREFABRICAED GYPSUM PLASTER:** Casting Designs; **ACOUSTICAL WALL TREATMENTS:** Decoustics; **ECCLESIASTICAL EQUIPMENT:** Sauder

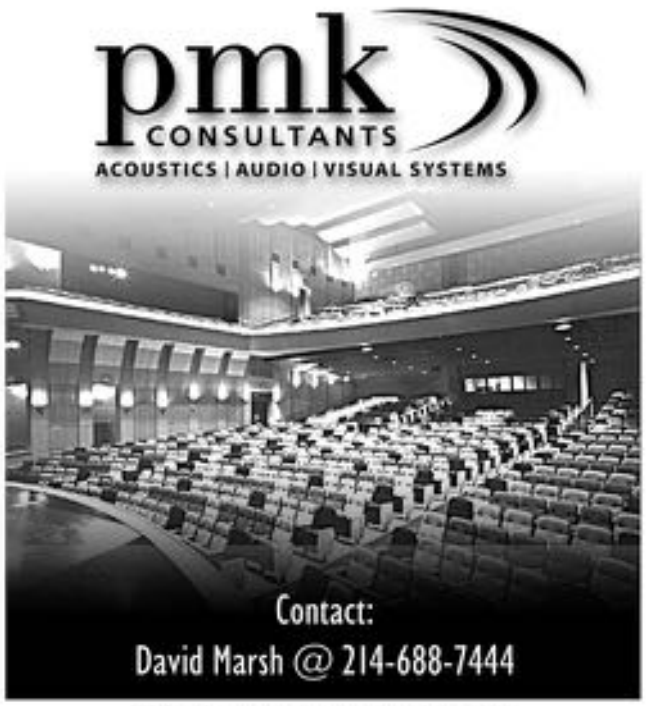
Marketplace

Marketplace

Circle 59 on the reader service card

Circle 1 on the reader service card

Circle 23 on the reader service card



Circle 81 on the reader service card

Circle 32 on the reader service card

Marketplace

Circle 212 on the reader service card

Circle 68 on the reader service card

Circle 26 on the reader service card

Circle 97 on the reader service card

Circle 72 on the reader service card

The Way of Harmony

Ancient lessons for modern architects.

FENG SHUI is an evaluation system that allows us to create the best living environment. Through 5,000 years of life experience the Chinese formulated feng shui theory to help mankind achieve a stable, balanced, peaceful, harmonious, and prosperous life.

Ancient Chinese thought teaches that there are five factors that control our lives: fate, luck, good deeds, education, and feng shui. Fate and luck are Heaven factors that are beyond our control. Good deeds and education are Human factors that are under our own control. Feng shui is an Earth factor, which can be acquired by learning. If we can possess the knowledge of feng shui we can control three out of five factors; therefore, the chance to be successful in our life is greatly enhanced.

The purpose of feng shui is to obtain luck, avoid harm, and enhance *chi*, or life energy, so that we may live happier and more fulfilled lives. The basis of feng shui theory is *yin* and *yang*, two opposite but also complementary forces that maintain a dynamic balance.

The Chinese believe that five elements or energies compose everything we know: metal, water, wood, fire, and earth. These five energies have to maintain a harmonious relationship in order to achieve a balanced and harmonious living environment. For example, in the kitchen the water (sink) should not face the fire (stove); the correct relationship is a 90-degree angle. In order to bring chi into the building, the front door should be prominent, bright, and inviting. To retain chi, avoid direct visual penetration from the front door to the back door.

Feng shui encompasses architecture, but it offers more than architecture's tangible aspects and results. Feng shui is the total knowledge about living. It takes into account the issues of architecture, environment, psychology, and functionality.

C.C. LEE, AIA

C.C. Lee, AIA, is the president of STOA/Goleman/Bullulo and founder of the Feng Shui Institute of Houston.

The Ba-Gua pattern is, in essence, a feng shui compass representing a nine-grid square into which spaces can be divided. Each area represents a different essential aspect of one's life, such as health, wealth, and career.

the NU frame of mind.

NU SOLUTIONS℠
THE NU WAY TO BUILD

From NUCOR, America's largest steel producer, comes NUCONSTEEL™ – America's newest and fastest growing light gauge steel framing company. NUCONSTEEL™ offers complete light gauge steel roof, wall and floor systems.

NUTRUSS™ – THE FIRST AND STILL THE BEST LIGHT GAUGE STEEL TRUSS FOR FLOORS AND ROOFS, AND;

NUWALL – OUR NEXT GENERATION WALL FRAMING SYSTEM

NUTRUSS™ and NUWALL are both part of the growing family of smart, non-combustible, termite-proof, mold-resistant, installer-friendly and very cost-effective NUSOLUTIONS℠ from NUCONSTEEL™, a NUCOR company.

NUCOR knows construction – from our market-leading Vulcraft joists and deck to NUCOR Building Systems metal buildings, NUCOR Fastening Systems, and now NUCONSTEEL™ light gauge steel framing systems.

Call us on your next project. We can help.

Truss fabricator inquiries welcome.

NUCONSTEEL™
A NUCOR COMPANY

For a quote on your next project or to request more information on NUSOLUTIONS℠ call **1.866.687.8335** or visit us online at **nuconsteel.com/info**

NUCONSTEEL.COM — NUCONSTEEL™ IS A NUCOR COMPANY

Circle 46 on the reader service card

heavenly appeal

No other material matches the smooth elegance and rugged intensity of Arriscraft stone. Its design flexibility and material consistency are the envy of Nature itself.

Photographer: Ray Don Tilley, Bastrop, Texas

MacArthur Boulevard Baptist Church, Irving ARCHITECT HH Architects, Dallas
GENERAL CONTRACTOR Scott & Reid General Contractors, Addison MASONRY CONTRACTOR MBC Construction, Richland Hills

Discover Arriscraft stone:

twenty standard colors
four textures
installs like brick
no sealing required
guaranteed for life of building
custom colors available

BLACKSON BRICK CO.

Blackson Brick Co.

214-855-5051
www.blacksonbrick.com
marc@blacksonbrick.com

Circle 6 on the reader service card