The molded forms enclosing the Sanctuary and Chapel identify the worship area. Walls of concrete were perforated with apertures for colored glass in the Sanctuary and great expanses of faceted glass are cast in the structural concrete walls of the Chapel.

The build-up of the masses of the structure as the Temple rises on the slope of rugged Mt. Franklin creates an image of the function of the architecture.
The International City

El Paso and Cuidad Juarez, situated on either side of the fabled Rio Grande, are two separate, distinct cities. But in a larger sense they combine to form the “International City”. Together they constitute the most populous gateway on the United States-Mexico border. Together they form one of the world’s largest bilingual cities.

Cradled in a fertile valley between the Franklin Mountain range and the Hueco Mountains, the International City is a homogenous blend of two nations, two cultures and two languages. While the special influences of Mexican social and philosophical attitudes make architecture south of the Rio Grande distinct from that north of the border, four centuries of near-common history, tradition and practices have made cross-fertilization natural and apparent.

Interesting among the obvious are materials considered most appropriate to the region. Both in Mexico and the United States, in Juarez and in El Paso, the use of concrete and masonry seems to be a common denominator. Long the traditional material for building in Mexico, it seems natural, given the same climatic conditions, the same topography, the same kind of craftsmen and labor force, and so often similar basic requirements, that certain materials should find a universal usage.

It is natural, too, that new ways to utilize old materials should be sought and that new forms should be found to give more meaningful expression of the two changing, neighbor-cultures.

New and unfamiliar shapes possible in thin-shell construction contrast with the old rectilinear city forms; old structural systems are articulated into bold shapes that harmonize with the familiar geometry of adobe buildings; structural components are modulated and repeated into strong rhythms; materials themselves develop into rich, integral ornament reminiscent of the cities’ mutual colonial heritage.

While differences seem obvious, the common inheritance of El Paso-Juarez is there—loved and used.
CHARRO RING  JUAREZ
ARCHITECTS: FRANCISCO ARTIGAS
AND LUIS ARTURO GIL
While the nature of the sport of the Charros dictates the shape of the ring, it is nevertheless subject to contemporary interpretation, utilizing new and better structural systems while reflecting the proud traditions of the Charros.
A character of elegance is established with utilitarian components. Concrete masonry units make a screen that provides privacy to office space and protects from the desert sun. Uncomplicated as it is, the building might have been plain and homely, but with care and concern it is simple and handsome.
SOUTHWEST NATIONAL BANK   EL PASO
ARCHITECTS: THOMAS E. STANLEY

Two multi-story towers, one housing offices, the other hotel facilities, rise from a common base structure. While obviously utilizing North American products and philosophy, this business complex still displays some influence from south of the Rio Grande.

MOREHEAD SCHOOL   EL PASO
ARCHITECTS: DUFFY B. STANLEY & ASSOCIATES

A hundred concrete hyperbolic paraboloids form the roof of this two-acre school. Pioneered in Mexico, this structural system, leaving the walls free from loading, appears on this side of the River applied to new uses and new interpretations.

SUNRISE BRANCH   EL PASO FEDERAL SAVINGS & LOAN   EL PASO
ARCHITECTS: NESMITH AND LANE & ASSOCIATES

Displaying the American urge to utilize non-traditional shapes and forms and find new uses for old material adapted to industrial processes, this small branch office is circular in plan with enclosing walls of precast concrete panels.
EL PASO - CUIDAD JUAREZ

JUAREZ RACE TRACK
ARCHITECTS: JAMES W. BIRD, FREELAND AND BIRD

Tourists expect a different environment when across the international border and Mexicans respect and cherish their heritage. Contemporary in form and system, the Juarez Race Track achieves a Mexican character through the use of familiar materials, masonry and concrete, glass tile, native woods and murals of Mexican artists.
THE INTERNATIONAL CITY

CORONADO STATE BANK    EL PASO
ARCHITECTS: GARLAND & HILLES

The oldest of structural systems—the simple post and beam—has been exploited in this small suburban bank to achieve an integral ornament. The establishment of a basic structural spacing, then sub-dividing that space, and articulating the structural components, has created a dignified, yet lively building.
HAMMOND RESIDENCE  EL PASO
ARCHITECTS: GARLAND & HILLES

Major living areas open out across a broad porch toward a view of the mountains. The horizontal planes of the masonry walls are defined by finials of specially cast decorative blocks.
LIBERAL ARTS BUILDING
TEXAS WESTERN COLLEGE    EL PASO
ARCHITECTS: CARROLL AND DAEBLE & ASSOCIATES

Battered concrete columns reflect the shape and character of earlier buildings on the campus. By straddling a large and active arroyo a difficult site has been utilized.
Great hyperbolic paraboloids form an immense column-free space. Boldly shaped columns ring the structure giving it scale and heightening the drama of the great roof. The marks of the forms, left showing in the concrete, seem to give a clarity to the plastic shapes.
THE INTERNATIONAL CITY

SUN TOWERS HOSPITAL  EL PASO
ARCHITECTS: CARROLL AND DAEUBLE & ASSOCIATES

A monolithic concrete frame is surrounded by glass and precast exposed aggregate horizontal and vertical louvers for control of the desert sun. In a climate that is cruel to most exterior materials, this enclosure will require little maintenance.

MUSEUM OF ART AND HISTORY  JUAREZ
ARCHITECTS: PEDRO RAMIREZ VASQUEZ
MARIO PANI & ASSOCIATES

Bold conical shapes of rough concrete hover over walls of volcanic stone and embrace the great translucent plastic dome of the Museum of Art and History. Inside the drama of the physical space and soft filtered light from the dome make an atmosphere that sharpens the awareness of the long history of a proud people.
TEXAS ARCHITECTURE 1965
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The large roof rests on tall rough-hewn cedar posts about the exterior and on the walls of the central core which houses utility areas. This core extends to a third floor attic to become an air-conditioned room for off-season clothing storage.
The large supporting posts reflect the tree-forms and establish the vertical nature of the house; the inset balcony and wide overhang recall early days in Texas.
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