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Circle 18 on the reader inquiry card
Each year since 1971 the Texas Society of Architects has recognized individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification; wildlife conservation; open-space protection; passage of laws protecting the public’s health, safety, and welfare; downtown revitalization; preservation of historic buildings and sites; public-school programs emphasizing environmental concerns; museum programs and exhibits about community architecture; and reporting, publications, and articles promoting the appreciation of the built and natural environment.

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

Award Categories

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

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

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

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

Edward J. Romienie Award
Awarded to recognize an individual architectural educator for outstanding educational contributions.

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

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

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

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

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

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

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

Nomination Procedures

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

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

Selection and Notification

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

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

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

Presentation

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

Submission Deadline

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

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

St. Alcuin Montessori School, Dallas
Frank Welch & Associates, Dallas 62

Ball High School, Galveston
Bay Architects, Friendswood 66

Rice School/La Escuela Rice, Houston
Taft Architects, Houston 70

Claude Curtsinger Elementary School, Frisco
Corgan Associates, Inc., Dallas 74

Chisolm Trail Intermediate School, Keller
Hahnfeld Associates, Architects, Fort Worth 76

HOUSE

House for an Artist, Parker
Max Levy, Architect, Dallas 78

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Places 92
Recently, the Killeen Independent School District added four new schools to its growing district of 34 elementary, middle, 9th grade, and high schools. Each school features ground-face and split-face masonry units as primary exterior and some interior finishes. Not just any custom masonry units, though. Killeen ISD’s new schools feature only block from Jewell Concrete Products. Jewell’s state-of-the-art computer-controlled manufacturing plant in Waco is the winning choice for precise color selection and consistency. Build with confidence when you specify Jewell Concrete Products’ family of masonry products, including Deco-Face™ exposed-aggregate units, Keystone™ Retaining Wall Systems, and Aurora™ Masonry Fence System. Go with Jewell and go with a champ—products and service you can trust.

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— Rich Morgan, AIA, Principal-in-Charge, JPJ Architects
The brick walls are lighted by large grids of steel awning windows, lightened further by the subtle arches of the breezeway canopy. St. Rose is recognized as the first modern church in Houston, and received an award of merit from the AIA in 1949. Even as a child, the school was remarkable to me in the clarity, simplicity, and directness of its design; images of the school are among my most indelible memories. Almost 50 years after it was built, St. Rose wears its age well, and its qualities have not diminished.

Although it may not be entirely fair, St. Rose has for me become a yardstick of sorts by which to measure other schools. School design today is certainly far removed from the time when Donald Barthelme presented his sketches to the handful of people who had to approve his school plan, but I sense that a great deal has been lost since then, if by nothing else than the sheer scale of new school construction projects. Pressed by the quantitative demands of budget and schedule, school-age demographics, per-capita construction costs, and state-mandated educational specifications, architects can rarely afford to fully address many of the questions that directly affect the qualitative aspects of the school experience. Legislated fee caps, onerous certification and indemnification requirements, and a litigious working environment are enough to diminish the enthusiasm of the most dedicated professionals. In this context, who will ask the questions that will shape and give form to new memorable places?

Part of the answer to this question lies in the evolving role of the architect in program management and the increased involvement of parents and enthusiastic teachers in site-based management teams and campus improvement committees. Architects are learning from these groups how schools really work, and why the halls need to be just a little wider so as to avoid shoving matches between classes, even if the resulting design does exceed the standard specifications. As to questions of form, schools have been transformed from the knowledge dispensaries of the 1950s into today's crucibles in which social stresses are worked and shaped on a daily basis. The forms of schools today reflect the ambiguities and complexities of this reality. As definitively as school design was moved by architects such as William Caudill and Donald Barthelme from the iconography of the two-story schoolhouse of the late 19th and early 20th centuries, so today's school design move from the linear and open sensibility of those early modern schools toward a language of defensibility and security. A good window is hard to find.
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405/706-5003 405/235-5633 Attn: Gary Dawson

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Hyma Residence, Fallbrook, California
Fort Worth marks 50th

AIA Fort Worth presented its 1996 Excellence in Architecture Awards on November 9 during its annual Awards Banquet. The event capped a week of festivities, including an Architecture Week proclamation by the mayor’s office and an office open house; the events marked the fiftieth anniversary of the chapter.

A jury of three, including Gary Cunningham, FAIA, Cunningham Architects, Dallas; Lionel Morrison, FAIA, Morrison Seifert Murphy, Dallas; and Matt Morris, Lake/Plato Architects, San Antonio, awarded two merit awards and four citation awards to firms, and two merit awards and two citation awards to students. The two projects by local firms that were recognized with merit awards were Erath County Electric Cooperative Association, Hahnfeld Associates Architects/Planners, and Parish Center Good Shepherd Catholic Community, Jim Bransford, AIA.

The Library/Jesuit Residence, Montserrat Retreat House by Jim Bransford and the River Legacy Living Science Center by KVG Gideon Toal both received citations, as did the St. James Episcopal Church by Arthur Weinman, Architects, and The Modern at Sundance Square by Ames Fender, Architect. Loft Housing by Jay Cantrell and City Play by David Gappa received student merit awards. Invisible Territories—A Tectonic Study of the Garden and Graphics Submission—Lighthouse, both by Thomas Tenery, received student citation awards.

The Awards Banquet also featured presentation of the chapter honor awards. Couch Terrazzo received the Quality in Construction Award and the Fort Worth Chapter, Associated General Contractors, received the President's Award. Honorary membership went to Bob Bolen, and David Lee received the Young Professional Award. V. Aubrey Hallum was honored with the Fort Worth chapter’s James R. Wooten Service Award, and David R. Stanford received the Charles R. Adams Award for Design Excellence.

Kelly Roberson
San Antonio notes eight

San Antonio Eight projects, representing everything from a private residence to a new cable company headquarters, were recognized with 1996 design awards from the American Institute of Architects—San Antonio Chapter. The winners were honored on October 30 at the chapter's annual Design Awards Banquet at the Tobin Estate.

A jury of three—Robert E. Hull, FAIA, Miller/Hull Partnership, Seattle, Wash.; Natyle L. Appel, Natyle Appel Architect, Houston; and Jorge Barrera, President of the Colegio y Sociedad de Arquitectos de Nuevo Leon, Monterrey, Mexico—selected the honor, merit, and commendation awards from a pool of 39 entries from ten firms. Two projects by local firms were recognized with honor awards: the National Wildflower Research Center in Austin, Overland Partners, Inc. (see TA, November/December 1996, pp. 68-69), and Cotulla Ranch House, Lake/Flato Architects.

Jurors designated two additional projects for merit awards: Texas A&M International University, Ford, Powell & Carson and Kell Muñoz Wigodsky joint venture, and Santa Fe House, Lake/Flato Architects (see TA, September/October 1996, pp. 52-53). The re-

1 Strand Street Theatre
2 Paragon Cable
Corporate Headquarters
3 Presidio Plaza
4 Texas A&M
International University
5 San Antonio Main Library Interior
6 National Wildflower Research Center
7 Cotulla Ranch House
8 Santa Fe House

main four projects each received commendation awards: Presidio Plaza in San Antonio, Sprinkle Robey Architects; the San Antonio Library Interior, Ford Powell & Carson, Saldana & Associates, and Callins & Associates; Paragon Cable Corporate Headquarters in San Antonio, Kell Muñoz Wigodsky; and the Strand Street Theatre, Ford Powell & Carson. KR

OF NOTE

Record names new editor
Architectural Record has named Robert Adams Ivy, Jr., FAIA, as its new editor-in-chief. Ivy, author of the award-winning book Fay Jones, has two decades of experience in journalism, and is principal of an architectural firm. He has written and co-produced documentary films on architecture and is recognized as a national spokesperson for the profession.

Architectural Record became the official publication for the membership of the American Institute of Architects in January 1997.

DART opens light rail extensions
Two more links in the Dallas Area Rapid Transit (DART) light rail system (see TA, July/August 1996, pp. 12-14) have opened for service, according to the Dallas Morning News. Commuter service on the Trinity Express, a cooperative venture between DART and The T in Fort Worth, began December 10 between south Irving and Union Station in downtown Dallas. By 1999, the self-propelled diesel service will extend to downtown Fort Worth, and by 2005 to Dallas/Fort Worth International Airport. Light rail lines from Park Lane to and from downtown Dallas began running January 10. The Park Lane extension is expected to double the number of the light rail system's riders, which averages 15,800 people daily.

Campaign for hall tops $71 million
According to the Fort Worth Commercial Recorder, contributions and pledges in excess of $71 million have been received in the fundraising campaign for the Nancy Lee and Perry R. Bass Performance Hall (see TA, November/December 1996, pp. 60-65). The total, which exceeds the original goal of $60 million, will enable owners to upgrade several of the building's details.

Spinning the Web
Check out these sites of interest on the web. Detailed maps of cities across the globe can be found at http://www.virtualmap.com. The site will support street and landmark searches, zooming, and panning. The Smithsonian Institution's site at www.si.edu/ has resources, tours, and information on museums and organizations. Look for the Metropolis magazine site at www.metropolismag.com. The architecture and design magazine's page also has links to other top design sites.
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Circle 163 on the reader inquiry card
Stadium to Second Base

HOUSTON In early November 1996, Harris County voters accepted Proposition 1 by a narrow 51- to 49-percent margin, approving the concept of a $265-million baseball stadium and a $200-million renovation of the Astrodome to keep Houston in the major leagues. The next step will be for officials and team owners to get a financial package through the Texas Legislature this spring, including approval for using a rental-car tax and a portion of local sales taxes to pay for construction costs. The 42,000-seat, retractable roof, neo-traditional ball park will be located on the east side of downtown Houston adjacent to historic Union Station, which will serve as the formal entrance and possibly a museum.

The fate of the stadium referendum was doubtful until the final hours of voting, despite a well-financed campaign by supporters to convince the voters that property taxes would not be used for the project. Opponents of the package relied on the “distrust of government” issue, reinforced by current actions of the city council to annex the affluent Kingwood area and an unexpected rise in property taxes by the county. In the last days before the election, however, National League President Leonard Coleman said that the Houston Astros would leave Houston unless a new stadium was built, and Astros owner Drayton McLane, Jr., made major commitments to the minority community for a substantial piece of the construction and job pie. In the final tally, Hispanics strongly favored the proposition, along with lower-income blacks and upper-income whites. Dissenting votes came mostly from white suburban precincts.

Stadium proponents, including Mayor Bob Lanier and major downtown corporate CEOs, claimed the ball park is essential to the revitalization of downtown, citing examples like Denver, Baltimore, and Cleveland, where new sports facilities are part of vibrant downtowns. Critics feel that the trickle-down effect has been oversold, if not based on outright faulty economics.

Professor Barton Smith of the University of Houston Center for Public Policy believes the stadium will not create desirable jobs and will have no influence on the revitalization of downtown. The space required for parking alone will keep other businesses from congregating close to the stadium. Of the more than 20,000 spaces needed, the Downtown District estimates that 16,000 on-grade parking spaces are currently available in that quadrant of downtown, and shuttle buses may be used to connect to parking garages further away.

Ignored by the supporters of revitalization is Houston’s long history of failed attempts to inject life into downtown. The Theater District, consisting of Jones Hall, the Alley Theater, and Wortham Theater, has not spawned a single restaurant, and the Convention Center cannot support a new hotel without major financial concessions by the city. And after 30 years, questions still linger regarding the impact of the Astrodome on South Main Street.

The issues in the stadium debate were complex and tangled. Emotional pleas to keep the city’s image as a “world-class” city and a “big league player,” were frequently heard during the campaign. City governments’ and taxpayers’ willingness to spend public money subsidizing professional sports businesses seems largely motivated by pride. The mechanics of funding, city planning ramifications of site selection, and the exaggerated economics of maintaining a competitive team are not the real issues. People want to feel good about their city, to feel that it is important and has value on a national scale. It’s unfortunate that professional sports, rather than education or the Johnson Space Center or the Medical Center or Houston’s diversity of culture, must fulfill this need for identity and civic worth.

Gerald Moorhead, FAIA

Gerald Moorhead, FAIA, is an architect in Houston and a contributing editor for Texas Architect.

A rendering of the proposed design for the Houston Astros’ Ballpark at Union Station. The architect for the project is HOK Sport of Kansas City, Mo.
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Circle 3 on the reader inquiry card
CALENDAR

"Georges de La Tour and His World"
The largest group of works by Georges de La Tour (1594-1652) assembled since 1972 will make the last of only two United States stops at the Kimbell Art Museum. De La Tour, now considered one of the greatest painters of 17th-century France, was forgotten and his work attributed to other artists until the early 20th century. The exhibition traces the artist's development from early, realistic daylight works to later nocturnal scenes to his final simple, sculptural forms. His religious paintings are considered among the most powerful expressions of the Counter-Reformation. Kimbell Art Museum, Fort Worth (817/332-8451), FEBRUARY 2 THROUGH MAY 11

Houston Talks
David Chipperfield, David Chipperfield Architects, London, and Will Bruder, Will Bruder Architect, Arizona, two internationally recognized architects, will each give a free public lecture in Houston as part of a program sponsored by the Rice Design Alliance and the architecture schools at Rice University and the University of Houston. Rice Design Alliance, Houston (713/527-4878), FEBRUARY 13

Couture and the French
Trend-setting names in French fashion and a selection of cutting-edge haute couture designs will be the focus of Fabulously French: Haute Couture 1897-1996 at the Museum of Fine Arts, Houston. The exhibit is the work of the Textiles and Costume Institute at the museum. Thirty mannequins representing masters from Jeanne Lanvin (1909) to Marc Bohan, and Yves Saint Laurent to Gabrielle (Coco) Chanel will showcase a range of styles and sensibilities. Museum of Fine Arts, Houston (713/639-7300), FEBRUARY 23 THROUGH APRIL 20

Dreyfuss Retrospective
The work of Henry Dreyfuss, the industrial designer who created many products still found in American homes today, will be the focus of Henry Dreyfuss Directing Design: The Industrial Designer and His Work, 1929-72, at the Cooper-Hewitt National Design Museum, Smithsonian Institution. More than 200 examples of his legacy, which includes the Princess telephone, the Honeywell Round thermostat, and the Model L tractor, will be featured. Cooper-Hewitt National Design Museum, New York City (212/840-6894), MARCH 18 THROUGH AUGUST 17

Processing Information

SAN ANTONIO Information was the focus of the Texas Society of Architects (TSA)/Herman Miller Student Design Charette, held in October during the TSA 56th Annual Meeting. A seven-member team from the University of Texas-San Antonio took first prize in the seventh annual event, organized by the TSA Student Liaison Committee to encourage interaction between students and alumni.

The 1996 program asked teams to provide innovative ideas for a San Antonio information center that would project the image of the city and provide comprehensive information its historical and cultural heritage, business and educational opportunities, accommodations, and entertainment. Clues were released on the Internet prior to the charette, but the full problem was not available until the morning of the charette. Herman Miller, Inc., provided funding for lodging, food, prizes, and materials.

Participating schools included Texas Tech, the University of Texas-Arlington, Texas A&M University, Prairie View A&M, the University of Texas-San Antonio, and the University of Houston. The local jury of Pat Hammond, an artist; George Cisneros, a composer/technology artist; and Maggie Flood Herdeg, an architect, all from San Antonio, chose the University of Texas-San Antonio team—students Jackson Huang, Rami Harb, Bill Lambert, and Russell Kenyon; alumni Sergio Bravo and Fernando Aguilar; and faculty sponsor Jon Thompson—as winner. Teams presented their ideas in graphic and three-dimensional formats, including CAD drawings and multi-media technology. KR
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**January/February 1997**
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NEW PRODUCTS AND INFORMATION

Absolute, a division of American Standard Inc., introduces the newest in its line of decorative lavatories. The 26-inch-wide earth-friendly basin, the "Rain Forest," is made of hand-painted china; each is a signed original. Circle 174 on reader inquiry card

The rainbow sconce is one of Lightolier's most recent halogen designs. It features dichroic spectral glass that reflects multi-colored light bands on walls and ceilings. Circle 172 on reader inquiry card

L.M. Scofield Company offers its line of colored, water-reducing, concrete admixtures called Chromix. Suitable for horizontal and vertical surfaces, this sealer is available for pre-cast, tilt-up, or cast-in-place building floors. Circle 173 on reader inquiry card

Acri-Add, U.S. Gypsum's latest 100-percent acrylic, add-mix fortifier, minimizes shrinkage and cracking of interior concrete repairs. It also enhances the durability of heavy traffic areas that undergo constant stress and impact. Circle 174 on reader inquiry card

Blue, green, and pink glass blocks have been added to the WECK Glass Block colored assortment, available in the 8-by-8-by-3-inch Nubio block design. Circle 175 on reader inquiry card

Environ Accent flooring strips by Phenix Biocomposites, Inc. have the appearance of granite and the workability of wood, but are comprised entirely of recycled and renewable resources. Environ is an "earth-friendly" alternative to hardwood flooring, available in a variety of styles and patterns. Circle 176 on reader inquiry card

Fresh-X-Changer Heat Recovery Ventilators, produced by United Air Specialists, is an energy-conserving ventilator that maintains fresh air, while exhausting stale, contaminated fumes. This system allows for no cross-contamination from incoming and outgoing airstreams. Circle 177 on reader inquiry card

A new eight-page color brochure from Fiber Technologies highlights their FIPR fiber-reinforced glulam beams. Circle 183 on reader inquiry card

Kroy Sigma Systems has introduced a new product line called the ADA 300 Series, comprised of the virtually indestructible Micarta material. This composite is flame-resistant, non-toxic, and self-extinguishing. Circle 179 on reader inquiry card

Kroy Sigma Systems offers "Azurite glass: a world of solution," describing its azure-blue architectural glass, including color project photos. Circle 183 on reader inquiry card

A color brochure from Acme Brick highlights the brick shapes offered for architectural detailing. Examples of styles currently available and the handmade-to-order process are included. Circle 184 on reader inquiry card

Free Literature

Specifying products? Keep up-to-date with the latest materials and technologies and build your resource library with the free publications listed below. Just circle the appropriate number on the reader inquiry card on page 19, mail the card to us-postage free and we will forward your request immediately.

The Portland Cement Association has designed a new computer program called PCA Build. The program, written for a Microsoft Windows environment, includes a 3-D frame analysis, design geometry and materials quantities. Circle 180 on reader inquiry card

Literature detailing Sherwin-Williams new HealthSpec low-odor Eg-Shel enamel is available on two full color documents. Circle 181 on reader inquiry card

Keep up-to-date with the latest materials and technologies and build your resource library with the free publications listed below. Just circle the appropriate number on the reader inquiry card on page 19, mail the card to us-postage free and we will forward your request immediately.

PPG industries offers "Azurite glass: a world of solution," describing its azure-blue architectural glass, including color project photos. Circle 183 on reader inquiry card

A color brochure from Acme Brick highlights the brick shapes offered for architectural detailing. Examples of styles currently available and the handmade-to-order process are included. Circle 184 on reader inquiry card

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

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

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

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

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

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

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

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

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

For publication, Texas Architect magazine will require original images—not duplicates—of each winning project. The original slides and transparencies will be returned after the magazine has been printed. In addition, the entrant of each winning project is responsible for obtaining any necessary permission to use images in publications or presentations outside the state of Texas.

Competition entry deadline: May 30, 1997. Use photocopies of this form if necessary.
CALL for 43rd Annual

ENTRIES
TSA Design Awards

(project may be required to pay a $250 publication fee to defray the cost of four-color separations.

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

ENTRY PACKAGE
Each entry package must contain the following items, which must all be mailed or delivered to the TSA office in the same container on or before May 31, 1997:

(1) A boxed slide carousel with slides,
(2) four copies of the one-page data sheet,
(3) a completed and signed entry form, in an envelope taped to the outside of the carousel box,
(4) the appropriate registration fee(s) in the envelope with the entry form or, for multiple entries, in any one of the envelopes.

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

The first slide of each entry must be a title slide, with the following information: project title, type (see entry form); project site, city and state; project location.

Following the title slide, each entry must include:
(A) One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).
(B) At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans.
(C) One text slide containing a brief description of the project, including the program requirements and solution.

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 credits; that I am an architect registered with TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification.

Signature ____________________________

Date ____________________________

Fee ______ TSA Member: $100 for first project, $90 for second project, $80 for third and further projects
Non-TSA Member: $180 entry fee for first project, $160 for second project, $140 for third and further projects

Check Number ____________________________

This is entry # _________ of _________ total entries.

(F) For restorations and adaptive-use projects, at least one slide describing conditions before the current work started.

(E) For the 25-Year Award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

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

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

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

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

(continued)
School Boom

From the smallest rural district to the largest urban areas in the state, recent bond elections promise a robust future for school design and construction in Texas. School districts across the state are struggling to address the realities of an aging school infrastructure and crowded schools. In the past few years, they have been asking voters to approve bond packages to solve these problems; for the most part, the voters have been saying "yes."

The scale of the projected work is significant. According to the Texas Bond Review Board, the state agency assisting school boards in structuring debt, since 1993, the total of new school-related construction debt issued exceeds $5 billion. Adding to the complexity of the current school-construction effort are recent changes to the Texas Education Code, implemented as a result of Senate Bill 1 passed by the 74th Texas Legislature in 1995. The changes allow school districts to consider construction management and design/build as alternatives to traditional competitive bidding methods. In response to the opportunities presented by the volume of school construction and to these potential contracting changes, school districts are exploring a variety of approaches to purchasing professional services, as well as to managing the bond programs themselves.

Austin ISD

In 1996, voters in Austin approved over $350 million in bonds for the construction of eight new elementary schools; renovations and additions to the 67 existing elementary schools; the construction of two new middle schools; additions and renovations to 15 middle schools; the construction of one new high school; and renovations to the ten existing Austin high schools.

The scope of the work proposed by the district is comprehensive, and was well-defined prior to the successful bond election. The defeat of a previous bond election was generally attributed to a negative response to loosely defined projects and a lack of consensus on broader community planning issues. The district responded by forming a bond management team led by Sverdrup Facilities, Inc., of St. Louis, with Austin firms BLGY Architects, The Nyfeiler Organization, Duke Garwood, Architects, Inc., and the Barr Company.

Sverdrup and BLGY have developed assessments of the individual campuses and prepared cost estimates and proposed construction phases based on the bond issuance schedule and need. Additionally, the team is advising the board about specific construction options based on the type of work to be done. For example, for a project including renovations and a new wing, the new wing might be bid using the traditional competitive bidding method, wherein the design is completed prior to bidding. For the renovation, on the other hand, the construction management-at-risk form of contract may be recommended. Using this method, a construction manager or contractor may be brought in early in the design stage to provide estimates and scheduling expertise, and to lock in a guaranteed maximum price (GMP). However, the real departure for the Austin bond program relates more to the management of the bond program itself than to the types of contracts used. Sverdrup has assumed the role traditionally undertaken by the AISD staff in previous bond issues.

Sherman ISD

Directing a $44-million bond program in Sherman, 3D/I/International of Houston is responsible for the renovation of six elementary schools, one intermediate school, one middle school, one high school, one special education school, and the construction of one new intermediate school. 3D/I is providing construction management services to Sherman Independent School District for the design and construction phases, and is coordinating multiple prime contractors for the construction work. The firm also assisted SISD in selecting architects and consultants for individual projects, according to Don McKibben, 3D/I program manager. Architects for the projects included SHW Group, Inc. of Dallas, JPJ Architects of Dallas, and Burleson Singleton Architects of Irving. Early in the project, 3D/I assisted the district in defining the scope of the work, reflecting community concerns for basic issues. Asbestos abatement, building-code upgrades, roofing, new HVAC required for ASHRAE requirements, and technology upgrades made up the bulk of the work. The construction of multipurpose rooms for six elementary schools and the construction of a new intermediate school were the largest individual projects. 3D/I developed a master construction schedule and budget, beginning literally hours after school closed in June 1996, for the renovations of seven campuses. A total of $22 million in construction was completed in seventy-five calendar days, with schools ready for students by the beginning of September. One benefit of the specific approach used in Sherman was the consolidation of much of the specific trade work. For example, JPJ provided roofing specifications for all the projects, allowing for standardization and consistency of materials across the district. To SISD, this made sense from a maintenance standpoint, as well as from a bidding standpoint, by allowing bigger roofing packages to be bid. Using the multiple-prime approach to contracting allows for more efficient trade bidding in this particular set of circumstances, as all of the work is being completed in a defined period of time, and all of the trades have relatively unrestricted access to the jobsite.

Dallas ISD

Midway through a six-year, $175-million bond program, the Dallas Independent School District has completed construction of nine new schools, eight of which opened this school year. Additions to ten schools have been completed, and work on a total of 145 schools has been undertaken so far in the program. Six new schools are scheduled to open in fall 1997, and the entire program is scheduled to be completed by spring 1998.

Working with a bond task force, DISD developed the bond program, undertaking school population analyses, growth projections, and site selection for new schools prior to the bond election. Subsequent to the approval of the bonds, DISD retained Heery International as
the program management consultant. Heery has been responsible for the selection of architects and consultant teams, making recommendations to DISD Division Executive David Patton, who then recommends projects to the school board. Heery is also responsible for the preparation of bids and construction contracts. DISD holds all of the consultant and construction contracts, and is ultimately responsible for the work of the program manager. DISD staff, housed as a team with the Heery staff, is responsible for all of the executive, accounting, and financial administration work. To date, all of the construction has been competitively bid.

Changes

The passage of Senate Bill 1 and the lack of specific guidelines for implementing alternative forms of construction contracting have placed school districts in a difficult position. On the one hand, the changes were meant to assist districts in completing construction projects in a timely and cost-effective manner. On the other hand, these alternative methods are untried in the school construction environment.

Construction management-at-risk is a known quantity in the construction industry as a whole, and the architect's role is at least as well-defined as in the traditional design/bid/build environment. More questions are raised by the design/build process. While design/build offers promises of a speedy design phase, how will design/build projects be treated during the team selection process? What will the role of qualifications-based selection be in the design/build environment? Is it appropriate for school construction?

Many school districts, especially in urban areas, have replaced traditional staffing structures with program management consultants. The advantages from the school board's perspective certainly include the ability of consultants to bring particular expertise to a problem-solving environment, as well as the ability to staff-up for peak periods of activity. Architects in program management roles are much closer to programming and educational-specification issues, and are closer to the traditional construction administration functions. Another view suggests that the program management-architect structure represents a continuing trend to unbundle architect's services. The emerging boom in school construction is likely to accelerate this trend.  

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Masonry Coatings

In recent years, the use of concrete masonry as an exterior and interior wall material in school construction has gained popularity among designers and owners for budget as well as design reasons. Since concrete masonry is generally considered a porous material, the subject of applied coatings to “protect” or “seal” the surfaces becomes an important issue.

Coatings for concrete masonry can be divided between those generically known as “clear water repellants” and those known as “opaque coatings.” One major premise should be made clear: Coatings of any type are no substitute for proper masonry design and construction. The masonry walls must be designed and constructed in such a manner as to control water penetration. Bonding, joint treatment, anchors, control joints, flashing, and construction methods all affect the performance of a masonry wall.

Clear coatings are usually considered for use on the integral color custom concrete masonry units (CMU) with split, ribbed, or fluted faces and the ground-face CMUs. The manufacturers of custom CMUs generally recommend that the completed wall receive an application of a clear water repellent coating. The CMU is manufactured with an integral water repellent agent; the manufacturers recommend adding the same integral water-repellent agent to the mortar mix. The reason for including the water repellent in the mortar is to ensure bonding between masonry unit and mortar. Without the water-repellent agent in the mortar mix, there is a chance that sufficient bonding will not take place, thus providing numerous opportunities for moisture penetration. So who is going to ensure that the mason on the job site includes the water-repellent agent in the mortar mix?

At last count, over 100 companies produce and sell water-repellent coatings. How do we select the proper one for custom CMUs? There are four main types of water repellents: acrylics, silicones, silanes, and siloxanes. A clear water repellent on custom CMUs should not change the substrate’s appearance; therefore we can eliminate the film-forming acrylics from consideration. The original silicones are old technology and have been replaced by the silanes and siloxanes that are characterized as penetrants. They form a water-repellent barrier through a chemical reaction. Most technical articles recommend using silanes on CMUs.

This is because silane relies on a chemical reaction with moisture and substrate alkalis (abundant in CMUs) to form the molecular structure that creates the repellency. Silanes have a very low molecular weight and evaporate rapidly during application, especially on hot and windy days. To compensate for this, silanes generally have a solids content of 20 to 40 percent whereas the siloxanes are usually seven to ten percent solids.

The ground-face CMU will require a different approach. The CMU manufacturers factory-coat the face of the ground-face CMU with a clear acrylic coating. They also recommend an application of the acrylic coating after the wall is completed and cleaned. One manufacturer recommends a 15-percent solids acrylic and another recommends a 20-percent solids content. You should specify that the clear acrylic coating be compatible with the factory-applied coating and is a product specifically recommended by the CMU manufacturer.

A final caveat on water-repellent coatings: They will not stop efflorescence, bridge cracks, nor will they prevent leaks through improper joints or flashing. They will make the water permeability of the substrate and help protect it from external staining and absorption.

The other class of coatings to be considered is the opaque coatings that are used to decorate and protect the surface of plain CMUs or custom CMUs without integral color. The opaque coatings can be divided into two basic categories: paint and elastomeric coatings. With either type, proper surface preparation is important. Surfaces should be cleaned free of dirt and loose material, mildew and efflorescence. Afterwards, surfaces should be thoroughly rinsed with clean water to clear away residual particles and chemical contaminants.

Excessive efflorescence is a cause of failure for paint or coatings. If efflorescence continues after removal, the masonry wall has other problems that are manifested through moisture and salts trapped within the wall. Recurring efflorescence is usually a sign that excessive moisture is entering the wall through joints, cracks, or poor flashing and is coming to the surface in various migratory paths rather than through weep holes. The efflorescence problems must be solved before applying coatings.

A proper exterior paint system over CMUs should begin with a high-quality masonry sealer, primer, or latex block filler. Acrylic latex products are best at resisting the high alkaline content inherent in concrete masonry. Any coating that is unable to tolerate a high pH level will decompose in the high-alkaline environment of CMU. The primer or filler coat should be top coated with one or two coats of a high-quality acrylic latex paint that has alkali-resistant properties.

Elastomeric coatings are at the other end of the spectrum for opaque coatings. These are usually thick, flexible films that have some crack-bridging capability. Elastomeric coatings have a high solids content and are usually applied in two heavy coats to obtain a dry film thickness of 1.12-18 mm. The key characteristics of a good elastomeric coating include vapor-permeability; ultraviolet light resistance; tensile strength of minimum 150 psi; 300 percent minimum elongation; alkali-resistance; and successful completion of a 5,000-hour weather meter test.

The highest quality elastomeric coatings are based on acrylic polymers and are internally plasticized. Coatings identified as “terpolymers” contain polymers other than acrylic that may or may not provide the same performance as 100-percent acrylic.

There you have it: a quick dissertation on coatings applied to CMU. Remember, none of the water repellents or opaque coatings will overcome poor masonry design or construction. Also, do not be the first one to use any manufacturer’s “new and improved” coating. Owners, particularly school districts, are not interested in product failures on their buildings. Only specify coatings from manufacturers that have a proven track record with similar applications.

Weldon W. Nasb, Jr., FCSI

Weldon Nasb, Jr., a former president of the Construction Specifications Institute, is a principal of JFPJ Architects in Dallas.
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EACH YEAR, TEXAS ARCHITECT recognizes selected winners of the statewide Exhibit of School Architecture Design Competition, sponsored by the Texas Association of School Administrators, the Texas Association of School Boards and the Texas Society of Architects.

Entrants in the competition are juried each year by members of the education community — school superintendents, school board members, as well as educators and architects. This year’s jury included Dean Andrews, Superintendent, Mexia ISD; Robert Brezina, Superintendent, Victoria ISD; Lynn Allen, Hico ISD Board; Katie Reed, Northside ISD Board President; Otto Grove, AIA, Texas Education Agency; and Thomas McKittrick, FAIA, Texas A&M University.

The jury selected 19 projects to receive merit awards, seven projects to receive honor awards, and one project to receive the competition’s highest honor, the Caudill Award. The following pages feature the 1996 Caudill and honor award winning projects.
1996 Caudill Award
Franklin High School

THE 1996 CAUDILL AWARD recognizes a unique school in El Paso. The Franklin School, designed by Stanley + PSA, Inc., Joint Venture Architects fulfilled the program set by the school district requiring a 305,000-square-foot facility for more than 2,400 students, and a design scheme which would be non-institutional, integral to the community, indigenous to the Southwest, resource-conserving with natural light and ventilation, and would utilize the latest teaching tools and technology.

The architects created an east-west axis as an organizational element, aligning the school with mountains, a river, and arroyo surrounding the site. Site and plant design use xeriscaping and vernacular features to use less water and provide solar control. The sustainable design of the large-scale structure incorporates insulated masonry walls, smaller, shaded, operable windows, glass blocks, and clerestories to provide natural reflected and diffused light, provisions for rainwater harvesting and grey water usage, and shaded and vented HVAC equipment, as well as indigenous materials. (See TA Jan/Feb 1996, page 64.)

Project Credits

Client: El Paso ISD
Architect: Stanley + PSA, Inc., Joint Venture Architects, El Paso
Contractor: Bradbury & Stamm Construction and Bradbury & Stamm of Texas, a Joint Venture
Consultants: Robert Navarro (structural engineer); Bridges & Paxton (mechanical engineer); Coupland Moran (electrical engineer); Kistenmacher (civil engineer); Rolf-Jensen (life safety); Crawford-Friend (theatre); Lewis & Associates (landscape); Boner Associates (sound systems); Irene Muller Stanley (colors/material selections)
Photographer: Paul Hester and Lisa Carol Hardaway (interior and entrance images), Atelier Wong (courtyard image)

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1996 Honor Award

Keller Harvel Elementary School

WHEN THE TOWN OF KELLER needed a new campus to replace the existing elementary school constructed in the 1950s, WRA Architects of Dallas designed a new school which won a 1996 honor award. The 71,000-square-foot building, which serves 650 students from kindergarten through fourth grade, is situated on a 15-acre site.

According to the program requirements, the design needed to enhance the psychological aspects for students and staff while incorporating a variety of functional issues. Circulation and traffic were studied carefully to provide the most efficient interface between building functions. Each instructional space would incorporate natural light, to cut down on energy usage and enhance the quality of the space.

The architects accommodated the program requirements with a wing-like design. This allowed for all spaces to be located on exterior walls for natural lighting, while being accessible from a central corridor. The cafeteria and gymnasium are accessible for public after-hours use while classrooms and administrative areas remain secure. All playing fields are located on one side of the building for monitoring by school staff, and administrative offices are arranged with clear views to the main entrance of the building to allow continuous monitoring during school hours.

Project Credits

Client: Keller ISD
Architect: WRA Architects, Inc., Dallas
Contractor: Pete Durant & Associates, Inc., Keller
Consultants: Randy L. Cooper Consulting Engineers, Inc. (structural engineer); Reed, Wells, Benson & Co., Inc. (mechanical, electrical, and plumbing engineer); Ayres Associates, Inc. (civil engineer)
Photographer: WRA Architects, Inc.

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1996 Honor Award

Arch H. McCulloch Middle School/ Highland Park Intermediate

The Arch H. McCulloch Middle School in Highland Park, designed by Corgan Associates, Inc., of Dallas, received a 1996 honor award. This project combines two “mini-schools” which share common facilities such as a media center, performing auditorium, dining room, kitchen, and service areas, while introducing a system of teaching pods. Each wing houses two grades and sixteen teaching pods. Each individual teaching pod contains four classrooms, a teacher work area, and a set of restrooms. This design helps to create a focused learning environment and allows a team approach to teaching for the instructors. In addition, the students are able to develop a more intimate relationship with both the faculty and the building.

The 218,000-square-foot building facilitates 1,600 middle school students on a 15.1-acre site and complements the surrounding neighborhood with its “Georgian” style. The Georgian massed facades reflect the general style of the older community and the traditional values of the school district.

Scott Horsak

Project Credits

Client: Highland Park ISD
Architect: Corgan Associates, Inc., Dallas
Contractor: Clark Morris Corp./Hyman Construction, Dallas
Consultants: Raymond L. Goodson, Jr., Inc. (structural and civil engineer); Reed, Wells, Benson, Inc. (mechanical, electrical, plumbing engineer); WJHW, Inc. (acoustical engineer)
Photographer: Craig Blackmon, BlackInk

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1996 Honor Award

Arizona Fleming Elementary School

MOLINA & ASSOCIATES, INC. Architects and Planners of Houston designed Arizona Fleming Elementary School for Fort Bend ISD. The design for the 79,900 square-foot school won a 1996 honor award. Housing 785 students in grades pre-kindergarten through fifth, the school guidelines included the "school within a school" concept, which the architects addressed by creating grade level "clusters" of classrooms with a central core of communal spaces, such as restrooms, a teacher workroom, and mechanical space for that cluster. The cluster also includes an "activity space" to be used by students outside of the classroom, encouraging group interaction.

The visual and geographical focal point of the building is the library. Each cluster has its own entrance to the library, which encourages students to identify with their own space and their school "family" within their cluster. The library is an expansive space, with a skylit ceiling highlighting the "story area" where students can sit on carpeted steps.

The campus also provides facilities for the school district's daycare program. The daycare facilities are designed for accessibility as well as operation when the rest of the school is closed.

Resources


Project Credits

Client: Fort Bend ISD
Contractor: E.E. Reed Construction
Consultants: Day Brown Rice, Inc. (mechanical, electrical, plumbing engineer); J.W. Zunker & Associates (civil engineer); Stanley Engineering Company (structural engineer)
Photographer: Richard Payne, FAIA
1996 Honor Award

Macario Garcia Middle School

Macario Garcia Middle School, designed by BAY Architects, Inc., of Houston is recipient of a 1996 honor award. The philosophy of this 1,200-student middle school located outside of Houston centers on the grouping of four classrooms and a science lab around a multi-purpose space. Each of these “pods” of 125 students and five teachers is also supported by an office and workroom and provides a common multi-purpose space while student circulation is designed to bypass the pods.

A circular courtyard, an expression of the natural environment, provides landscaped views for the cafeteria, library and administrative areas is the focal point of the campus. The major circulation area is also defined by the courtyard, providing plenty of natural light.

Other functional goals for the 200,000-square-foot building were to separate the noisy zones by placing the music and band classrooms, cafeteria, and gym are on the east side of the building, while regular classrooms and the library are on the west, locate the administrative office to monitor the main entrance as well as the circulation of students; to locate the library for visual openness to the students while also providing access for the community; and to plan for expansion of the “pods” and major areas.

Resources

Foundation: Houston Shell & Concrete; structural steel: Searcy Steel; roof structure: Manville; brick: Upchurch/Kimbrough; wall surfacing: USG Interiors; windows: PC Glass Block; doors: Vista Wall; floor surfacing: Houston Shell & Concrete, Action Floor Systems; ceiling surfacing: USG Interiors; roofing: GAF; waterproofing/sealants: Gulf Seal; insulation: Olympic Fasteners; wire mesh partitions: Standard Wire and Steel Works; folding partitions: Parafold; paint: Sherwin Williams; hardware: McKimney, Sargent, Norton; storage system: Metro; intercom: Dukane; fire alarm: Notifier; lockers: Lyon Metal Products; bleachers: Southern Bleacher Co.; signage: Spectrum Corp., Main Street; elevators: Dover; lighting: Day Brite; electrical distribution: Siemens; air-conditioning system: Marley Cooling Tower; environmental control systems: Johnson Controls; carpet: Shaw; furniture: Lyon Metal, Campbellmau; blinds: Bali

Project Credits

Client: Fort Bend ISD
Architect: BAY Architects, Inc., Houston
Contractor: The Cadence Group
Consultants: CMB Engineers (structural engineer); R.H. George & Associates, Inc. (mechanical, electrical, plumbing engineer);
Klitz & Associates (civil engineer)
Photographer: Judd Haggard
1996 Honor Award

Palo Alto Middle School

DESIGNED BY JPJ ARCHITECTS, INC., of Dallas, Palo Alto Middle School in Killeen won a 1996 honor award. Due to the highly transient nature of the population of Fort Hood based near Killeen, the district has established an ongoing dialogue of educators, board members, architects and the community to point the way to educational restructuring from early childhood to secondary and beyond. While the dialogue continues, key fundamental tenets became the basis for the planning and design of this campus, including creating smaller communities for learning within the school; fostering a team environment for instruction; responding to the social needs of young adolescents; and facilitating the changing role of the teacher.

The basic unit within the school structure is a cluster of four classrooms designed to foster communication and teamwork. Larger “house” units are created by pairing two clusters around their shared spaces with a central “commons” area containing display space, student lockers, and a unique color scheme. Each house also has its own “front door” for students and a work/conference center for teachers.

The dominant interior and exterior feature of the building is the central corridor, which marks the dividing line between the “houses” and shared or public facilities.

Project Credits

Client: Killeen ISD
Architect: JPJ Architects, Dallas
Contractor: Emerson Construction Co., Inc., Temple
Consultants: Ten Eyck-Merritt-Barnett-Pitt (structural engineer); Reed, Wells, Benson & Company (mechanical, electrical, plumbing engineer); Halff Associates, Inc. (civil engineer)
Photographer: Craig Blackmon

Resources

1996 Honor Award

Frisco High School

FRISCO HIGH SCHOOL in Frisco, designed by Corgan Associates, Inc., of Dallas, received a 1996 honor award. This 127,053-square-foot building is designed to accommodate the growing needs of the Frisco area today and well into the future. The common areas will accommodate 2,000 students, while all other facilities are built for the current 900 students. Two main axes radiate out of a central "rotunda" and cafeteria space, making future classroom additions possible without adversely affecting the operations within the existing building.

A primary educational concept represented within the design is flexibility. A large, single workroom houses all teacher offices; therefore, teachers are not limited to a single classroom, allowing for ultimate flexibility with both students and space. In addition, state-of-the-art technology is integrated throughout the building to keep up with the growing demand within the school.

Resources

Foundation: TXI Concrete, Dallas Design Concrete; structure: Loftland Co., Pioneer, Basden Steel, Richmond Screw & Anchor; wall surfacing: Smith Steelite, Southwest Glass of Houston, Blackson Brick; windows: Alenco; skylights: CPI International; doors: Southwest Glass of Houston, PW Metal Products, Overhead Door Co. of Dallas; floor surfacing: Mohawk, Conner AGA; ceiling system: GAF Materials; roofing: Berridge; insulation: Owens Corning; partitions: EMCO; paint: Sherwin Williams; hardware: McKinney; elevators: Dover; lighting: Elliptipor, Dual Lite, Celestol, Abolatile, PAS; plumbing: Crane, Oasis, J.D. Specialties, Peerless; air-conditioning system: York; furniture: Unique Design; blinds: Bali

Project Credits

Client: Frisco ISD
Architect: Corgan Associates, Inc., Dallas
Contractor: The Cadence Group, Dallas
Consultants: L.A. Fues Partners, Inc. (structural engineer); S. Toug and Associates (mechanical, electrical, plumbing engineer); Brockett/Davis/Drake (civil engineer); WJHW (acoustical engineer)
Photographer: Craig Blackmon, Black Ink
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1996 Honor Award

Montgomery College

MONTGOMERY COLLEGE, a community college designed by RWS Architects, Incorporated, won a 1996 honor award. The project is located next to a planned community—The Woodlands—as well as Conroe, an older town. The college provides college courses at the freshman and sophomore levels, technical training for adults in the workforce, and community education courses in the arts and other fields.

The goal of the college was to make it competitive with other four-year schools and to provide facilities that would demonstrate the quality of the education it provides. To accomplish this, the architects planned the campus as a series of modestly sized two-story buildings. Each building is connected by two-level walkways, with the ground level covered to provide protection from the elements. The central building houses resource and technology centers and, along with the administration building, opens onto a central plaza. The plaza is on axis with the entrance drive into the complex and provides a clear location from which visitors can access the facilities they use most.

Project Credits

Client: North Harris Montgomery Community College District
Architect: RWS Architects, Incorporated, Houston
Contractor: Dal-Mac Construction Company
Consultants: CHP & Associates, Inc. (mechanical, electrical, plumbing engineer); Jones/Borden/Inc. (structural engineer); Lamb & Barger, Inc. (civil engineer); WJHW, Inc. (acoustical engineer); Frank Clements Associates, Inc. (food service consultant)
Photographer: RWS Architects, Incorporated

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LONG THE PURVIEW OF STRONG-WILLED SCHOOL DISTRICT SUPERINTENDENTS, public school design and construction is undergoing a significant transition. In 1995 and 1996 alone, nearly $3.5 billion in school construction was authorized by Texas voters. Along with this volume of construction activity, recently authorized forms of school-construction contracting promise to transform current practices of school design: Our public as well as private school clients face an overwhelming burden of educational, financial, and legal obligations.

Curriculum supervisors and design teams work to develop specifications that address educational needs, but must also address facility equity across the broad spectrum of school populations. At the same time, magnet-school faculties, site-based management teams, and increasingly active parent groups strive to tailor facilities to best suit local needs, efforts that work against standardizing the school-plan template. In addition to curriculum and test-achievement pressures, school districts must accommodate an ever-increasing number of legislative mandates governing on-site discipline management, facilities for including students with special physical and educational needs, and funding of construction and operations.

The involvement of architects in this mix is an important one, and is evolving as distinctly as the curriculum and financial issues. The projects featured here present recent and current school-design issues, and how architects are supporting students, teachers, and superintendents.
A Civic Lesson

By Vincent P. Hauser

Frank Welch & Asociados, arquitectos de Dallas, es
diseñadora de los nuevos anexos a la Escuela Montessori
San Alcuin. La firma, considerando la filosofía educativa
de Montessori y un terreno de lomas, dieron al nuevo
 campus una escala arquitectónica más humana. La
intención primordial del cliente era “recuperar” espacios
comunales que no se usaban.

Un nuevo campus cuenta con un nuevo teatro. Su forma
circular, que contrasta con las otras estructuras
rectangulares, y su localización central enfatizan su
distinción e importancia. Los campus se comunican por
medio de un nuevo puente peatonal, que se entrelaza con
otros caminos techados dispersos por la escuela. El uso de
estructuras expuestas junto con patios interiores dan orden,
ritmo y homogeneidad arquitectónica a la institución.

Trellised courtyards, gardens, and playing fields form a distinctive and
memorable image at the St. Alcuin Montessori School in Dallas, with recent
additions designed by Frank Welch & Associates of Dallas. Responding to the
Montessori educational philosophy, as well as to the gently rolling landscape,
the architects have added a civic scale to the enlarged campus that now includes
additional classrooms and a new performing arts center.

In 1992, the school, located in suburban Dallas, began its expansion by pur-
chasing land across a small creek that formed the western boundary of the exis-
ting campus. The architects started the master planning after an extensive ef-
fort by parents and staff to assess their needs and establish a direction for the
anticipated expansion, according to Janet Smith of St. Alcuin, who headed the
capital fundraising program. “During the master-planning process,” Smith
says, “we wanted to make sure that the feeling of the existing school was pre-
served and carried over to the new buildings.” One of the most pressing con-
cerns to be addressed by the expansion was the need “to recapture important
common space that had been lost over time,” says Smith. The desire was not to
get bigger as a school, but to accommodate the existing students and community of families better.

Much of the structure of the school is determined by age groupings that reflect natural developmental stages, according to the Montessori perspective on childhood development. These natural groupings are aligned with grades 1-3, 4-6 and 7-8. In addition to developmental issues, the need for natural light, fresh air, and large storage and resource areas in each classroom generated much of the design. Ron Ackerman, director of the school, suggests that natural light directly affects the feelings and moods of the students, which in turn affects their interest in school work.

Providing a generous spatial cushion for students and allowing for freedom of movement within and between classrooms were important form-giving principles. “Freedom of movement is required—it allows students to make choices,” Ackerman says. “Without this freedom of movement, we would quickly see the negative effects.” The children take care of the gardens and small courtyards adjacent to the classrooms during the
school day, moving in a relatively unrestricted manner from indoors to outdoors as activities suggest. In addition, each of the existing grade-school classrooms has a kitchen that provides a focus for many of the day’s activities; the layout of the existing classrooms was used as a basis for the design of the new classrooms.

Located between the existing campus and the new classroom buildings, the Wyly Performing Arts Center is the literal and figurative hub of the expanded school; its round shape is the exception to the pattern of rectangular structures, suggesting its importance by both its shape and central location. Placed at the edge of the creek, the center “takes its civic cues from much larger structures,” says architect Frank Welch. The lobby provides a gracious lounge area with framed views of the school and grounds, with the heavily landscaped creek as the foreground. The cream-colored stucco walls and rust-red metal roofs of the performing arts center and the other new buildings are distinctive yet fit comfortably in the landscape. The cupola at the top of the performing arts center, with its low-sloped metal roof, becomes the signature design element for the new buildings, providing a light monitor for each.

A new covered footbridge connects the old and new campuses. From the creek, the bridge’s roof form is the dominant impression: a shelter from the sun and rain. From inside, the bridge is light and transparent: a minimal separation from the landscape. By paying attention to the detail of the wood-truss design and to the proportions of the bridge space, the architects have made the most of the bridge, as well as of this part of the site. Throughout the campus, covered walks and overgrown trellises offer shelter, making the walk from one part of the campus to another a pleasant one.

Further along the path from the bridge toward the new classroom buildings is an open-air pavilion. As a structure, it is a welcome covered play area: It is shady on hot, sunny days and a versatile hard surface on rainy days. In concert with the new classroom buildings, this pavilion completes the spatial closure for the west playing fields.

It is this use of structure that so directly creates a clear rhythm and order at St. Alcuin. The building designs continue this same sensibility: They are arranged to form small courtyards and are comfortably fit with trellises and patios. The brick water table detailing, combined with the stucco coloring and the roof monitors, mediate the scale of the structures, and add familiar patterns and materials, ensuring that they will age gracefully.

**PROJECT** St. Alcuin Montessori School, Dallas  
**CLIENT** St. Alcuin Montessori School  
**ARCHITECT** Frank Welch & Associates, Inc., Dallas (Frank Welch, principal; Bill Mackey, project architect; Chuck Smith)  
**CONTRACTOR** Andes Construction Services  
**CONSULTANTS** Frank W. Neal & Associates, Inc. (structural); Dan Herndon (mechanical); Ferguson-Deere, Inc. (civil); Mahlon B. Perry (landscape)  
**PHOTOGRAPHER** Paul Hester & Lisa Carol Hardaway
**SpecNote: Performing Arts Center Roof Structure**

The low-sloped roof topped by a light monitor and the round shape of the Wyly Performing Arts Center presented an interesting set of structural problems for the architect and the structural engineer. In order to maintain the clear span of the arts center, and provide for the specific design of the light monitor, a compression ring was designed to support the monitor and the roof trusses. "This is not an unusual structural design," says Robert Pinc, who was the structural engineer for the project, "but we did have to pay close attention to certain details." The roof trusses bear on the round masonry wall, and are connected by steel channel members anchored to the bond beam to resist the outward thrust. At the top, the trusses are connected to a steel compression ring. The trusses were erected with centering; when it was removed, the structure deflected less than one-half inch, slightly less than the deflection calculated by the engineer. In addition to structural issues, great care was taken to fit the pre-cut, standing-seam metal roof due to its configuration. The panels for the conical roof are prefinished steel, provided by Bertride.

**RESOURCES**

La Escuela Superior Ball es la escuela superior más antigua de Tejas. Lo que un día fue el orgullo de Galveston, hace unos años era una institución deteriorada y poco capacitada para su número de estudiantes. Bay Arquitectos, de Friendswood, propuso diez esquemas para una posible rehabilitación, del cual se seleccionó uno. Este tenía como tema central el mantener la antigua escuela como símbolo significativo de la ciudad. Los edificios originales, de 1933, son obra de Preston Geren, Sr., de Fort Worth.

La Escuela Ball hoy contiene un complejo comedor, lo cual no existía antes porque los estudiantes almorzaban fuera, e impresionantes nuevas facilidades. Su nuevo diseño incorpora los cambios dentro del esquema antiguo, protegiendo el recuerdo de la única escuela pública de Galveston.

Ball High School, the oldest public high school in Texas, is also the only public high school in Galveston. In the early 1990s it occupied a campus that had once been the pride of the island but that had deteriorated over 40 years of use, addition, and overcrowding. The construction of an annex several blocks away had relieved some of the crowding, but also meant that hundreds of students were walking back and forth between the two buildings six times a day.

In the early '90s the Galveston Independent School District commissioned Perkins & Will of Chicago to design an entirely new high school facility; however, after a $42-million bond package to fund the construction was defeated by voters, the school district was forced to reassess the future of the Ball campus and, in fact, of the district’s entire building program.

Into this mix stepped Bay Architects of Friendswood. One of the first projects undertaken by Bay on behalf of GISD was an assessment of the demographic basis of the district’s population, both current and future. The
bottom line of the demographic analysis was that the district needed a new high school less than it needed new middle schools. The architects initially prepared 18 schemes for recombining existing facilities and new construction to meet the district's needs; eight of these options were fully developed and presented to the school board for consideration before a new bond package was prepared for submittal to the voters.

As a first step, the board approved a proposal to change the way grades were split between schools, sending fifth grade back to the elementary school from the middle school. Then, based on the information prepared by the architects, the board decided to develop a bond package that would increase the number of middle schools from one to three, would convert the high school annex to an elementary school, and would add 172,000 square feet to the existing Ball High School campus, consolidating all of the high school functions in one facility. The bond package submitted to the voters to pay for these improvements totaled $26 million. It was approved in February 1993.

Central to the support of the second bond package was a sense that the old high school was still of symbolic significance to the city. Reclaiming the school was a worthy goal, the voters seemed to say when they approved the bonds, and the architects took that message to heart as they worked to integrate the additions and renovations into the fabric of the existing campus.

The original school was designed by Preston Geren, Sr., of Fort Worth, in association with Raymond Rapp, Sr., of Galveston, in 1953. Geren's design enclosed two courtyards in a fairly typical post-war modernist style with an emphasis on massing and spare details. Over the years, additions, such as a gymnasium clad in corrugated metal painted to match the school's reddish-orange brick, compromised Geren's original plan. As the school's population continued to grow—to 2,700 students by the time Bay Architects started work—what had been open areas around the school were paved over for parking. Eventually, the annex was added, temporarily solving the crowding problem but further eroding the cohesion of the campus.

The architects worked with a committee made up mostly of faculty and staff, with parents also represented, during first the programming and then the design phases of the project. One of the primary objectives was to reorganize the school to consolidate departmental functions that had previously been separated. As a result, centers were created for each of the various academic areas that include an office, resource center, and faculty meeting room.

Early on, a proposal was made to close the campus, which historically had been open during school hours. The original school had been constructed without a cafeteria, since at that time all of the students went home for lunch. By the '90s, students were still leaving the campus for lunch, but the neighborhood had changed; most of the students were not going home, and many of them were not coming back for afternoon classes.

To solve this problem, the school board approved the recommendation to close the campus and to place a strong emphasis on food service in the renovated school. To meet these requirements, the architects located a new cafeteria in the space of one of the existing courtyards; the new facility was planned for both eating and as a place for school dances. The very small existing cafeteria (which had been used only for students on the subsidized school-lunch program) was converted into a mall-like food court adjacent to the new cafeteria.
A new, larger cafeteria was one of the additions to the Ball campus; the multi-level room is also used for school dances.

Other than the cafeteria, the largest block of additions is in a three-story academic wing on the north side of the campus; a new entry was created where this addition connects to the original structure. The wing is skewed slightly to provide a landscaped area along the street, the architects say, as well as to soften the scale along the edge of the campus. This new section recalls the style of the Geren-designed original buildings, complementing them in both massing and detail. Bay Architects says it tried to match the reddish-orange brick of the older buildings to provide a connection to the past, while at the same time creating a new image for the school with the expansive, glass-walled lobby and entry area.

Visitor parking is located adjacent to the new entry; all other parking was moved across the street to a new site purchased by the district. Moving parking off-site freed up more space on campus for new fine-arts and athletic wings and a new vocational area. Historically, vocational education had been an important part of the Ball curriculum and that emphasis was continued. Impressively, new facilities were constructed for the metal working and carpentry, automotive repair, computer-aided design, and cosmetology training programs. The new cosmetology area is so extensive, in fact, that it had to meet state requirements for a teaching facility.

The school's science laboratories were also completely overhauled. A decision was made to integrate classroom and laboratory facilities into a single space, providing a more comfortable teaching area as well as state-of-the-art laboratory equipment.

Although the additions were constructed mostly as in-fill between existing buildings, relatively few existing areas lost access to natural light, the architects say. Although one of the two original courtyards was lost to the construction of the cafeteria, another new courtyard was added next to the new academic wing; as a result, almost all of the classrooms still have windows to the outside. The remaining original courtyard was re-landscaped and remodeled with an outdoor amphitheater.

Because the school was to remain occupied during construction, the architects developed an elaborate staging and sequencing plan that was included as part of the specifications in the bid package. Portions of the addition were built and occupied before finish-out was completed and students were moved from one area to the next as the project moved forward.

In some ways the relationship Bay Architects developed with GISD and the school board during the Ball High project was unusual, at least for a contemporary architect in a large urban school district. It was, perhaps, more similar to the relationship Preston Geren had with the board when the school was originally built 40 years before: a hands-on involvement from the first planning stages to the placing of the last vinyl tile.
PROJECT: Bull High School, Galveston
CLIENT: Galveston Independent School District
ARCHITECT: Bay Architects, Inc., Friendswood (principal: Calvin E. Pustizsky, Jr.; project manager: Sam Stewart; project representative: John Haugen; Brad Hughes, J. As Amphua, Marani Aras, Ron Bailey, Rich Guenther, Sherry Hill, Roy Montalbano)
CONTRACTOR: Brea Bynn Construction Company
CONSULTANTS: Kalman Associates, Inc. (structural engineer); R.H. George & Associates, Inc. (mechanical, electrical, plumbing engineer); Klotz & Associates, Inc. (civil engineer); Photos/Graphic: Concepts (photo lab design)
PHOTOGRAPHER: Richard Payne, P/A/A

RESOURCES
Campus Community

By Susan Williamson

Three years ago, the Houston Independent School District opened the doors to a new experimental school that was one of the first to explore several innovations in educational space planning that have since become commonplace in the school design field. The Rice School/La Escuela Rice, designed by Taft Architects of Houston, was developed by HISD in association with Rice University. The 170,000-square-foot building houses 1,300 students in kindergarten through eighth grade; it was the first K-8 school in the district.

Current educational theories that focus on team teaching, multi-grade classrooms, and an integrated, interdisciplinary curriculum have led school planners and designers, especially at the elementary level, toward the idea of groups of classrooms clustered around a shared common area; the Rice School was one of the first to explore these ideas and to put them into practice in a newly constructed facility.

According to the architects, who worked in conjunction with both HISD personnel and education faculty from Rice, various organizational alternatives were explored during the programming and early schematic design phases. The educational implications of various approaches were evaluated and a decision was made to organize the teaching spaces at the Rice School as groups of four classrooms centered on a shared public space and adjacent to support labs and studios. Although the classrooms themselves are rather small, the common areas provide the students with space to spread out and the teachers with space for activities that overflow the classroom.

The classroom groups are clustered along a linear block of support spaces—the computer and science laboratories, theater arts, choir, and band rooms, and
an art studio, as well as teacher support rooms—that divide the teaching areas from the public front areas of the school—the cafeteria, auditorium, administration, and gymnasium. These public spaces are organized as distinct blocks around what the architects call an interior plaza; the plaza itself is anchored by the circular library, which the architects describe as the heart of the school.

The architects say they conceived of the school as a "community for learning," a collection of buildings housing various functions grouped around a public space. This metaphor has certainly gained currency in the last several years, with school hallways described as "main streets" and multipurpose "cafeteriums" as town squares or meeting halls. Often, however, these explanations have seemed less informative than descriptive: words tacked onto plans that have been not so much rethought as relabeled.

At the Rice School, however, comparisons of the school to a small town seem to have informed the planning process rather than the other way around. In the first place, the architects had an explicit reason for the tight grouping of the school's spaces: The 10-acre site just south of the Medical Center was small to begin with and an existing wooded wetlands to the south and west was to be preserved to serve as a privacy buffer and to provide natural areas for science projects and recreation.

In the second place, the development of these ideas at the Rice School has yielded a facility that actually possesses a sense of community, although perhaps that sense is more of a traditional multi-building educational campus than of a town. The rather formal organization of the public spaces around the interior plaza is one reason for this campus-like feel, as is the definite separation of function among the spaces: no cafetorium here but
2 The glass-roofed library lies at the heart of the school; it is connected to a staff resource area and to an observation area housing close-circuit television connections to the classrooms.

3 The form of the cafeteria—including a simplified colonnade and clerestory windows—is reminiscent of a traditional collegiate gothic dining hall.

4 Exterior staircases provide direct access from the classroom clusters to the surrounding woodlands.

The glass-roofed library lies at the heart of the school; it is connected to a staff resource area and to an observation area housing close-circuit television connections to the classrooms.

The form of the cafeteria—including a simplified colonnade and clerestory windows—is reminiscent of a traditional collegiate gothic dining hall.

Exterior staircases provide direct access from the classroom clusters to the surrounding woodlands.

A dining hall and an auditorium, both nicely scaled and also rather formal in character and detailing. Materials used reinforce the sense of the functional areas as individual buildings around the plaza: brick on the administration wing, colored plaster on the library, concrete masonry units on the dining hall and on other plaza walls. All of this was accomplished on the standard HISD budget of $64 per square foot, for a total cost of $11 million.

Also contributing to the campus-like atmosphere is the quality of the interior light. Not only do the classroom pods jut out into the carefully preserved woodlands, but large window walls fill the rooms with sunlight and glass-walled stairwells bring that light even further into the building. In addition, the central plaza area is actually a two-story, skylit arcade; walking though this light-filled space really is more like walking through an outdoor plaza than down a school hallway. In fact, the separation between indoors and out is minimized throughout the school; all classroom clusters have direct access to the outside and several outdoor gathering areas were included.

The Rice School (also called La Escuela Rice because of its intention of sending its students away bilingual) was conceived as an educational laboratory for HISD and Rice, a place for HISD to try out new things and for Rice to send its student teachers; an observation area adjacent to the library provides close-circuit television viewing of the classrooms. The school's future as a prototype is in doubt, however. Administrative changes at HISD may mean that the Rice School remains one of a kind.

**PROJECT** The Rice School, Houston

**CLIENT** Houston Independent School District

**ARCHITECT** Taft Architects, Houston (John J. Casthariian, FALA, Danny Summer, FALA, Robert H. Timm, FALA, partners; Larry A. Darley, senior associate; Paul Blumenthal, Michael McIntyre, Samuel Chez, Victoria Christensen, support team)

**ASSOCIATE ARCHITECT** The Spencer Partnership, Houston (formerly Spencer/Reed Architects)

**CONTRACTOR** The Cadence Group

**CONSULTANTS** CBM Engineering, Inc. (structural); Grenwald Engineering, Inc. (mechanical, electrical, and plumbing); Karen Rice Engineering & Surveying (civil); Kudela Designworks (landscape)

**PHOTOGRAPHER** Richard Payne, FALA
FIRST FLOOR PLAN
1. CLASSROOM
2. CLUSTER COMMONS
3. THEATER ARTS
4. BAND
5. AUDITORIUM
6. TEACHER SUPPORT
7. EXPLORATION
8. COMPUTER LABORATORY
9. SCIENCE LABORATORY
10. ART STUDIO
11. LIBRARY
12. MULTIPURPOSE ROOM
13. CYMENUM
14. ADMINISTRATION
15. CAFETERIA

RESOURCES
As growth in the Dallas area sprawls outward, towns like Frisco are changing rapidly from rural outposts to bedroom communities. In Frisco, north of the city in Collin County, explosive growth has meant a corresponding boom in school construction, including Claude Curtisinger Elementary School by Corgan Associates, Inc., of Dallas, a 61,000-square-foot facility for 600 students from pre-kindergarten through fifth grade.

Teaching and support areas are arranged around a large, triangular room that serves as auditorium, cafeteria, and overflow teaching space. The 30 classrooms are arranged in groups of 10 around common activity rooms. According to architect Steve Hulsey, grouping the classrooms around common areas meant that the classrooms themselves could be smaller—the state minimum of 700 to 800 square feet depending upon grade level—because the activity rooms provide additional space for things like art, science, and computer projects as well as for gatherings of an entire grade level. The school, which Hulsey says was designed as a series of interlocking shapes, also includes a circular media center and rectangular gymnasium.

Classroom Clusters

By Susan Williamson

El pueblo de Frisco, al norte de Dallas, se desarrolla rápidamente a causa del crecimiento urbano del Metrópolis. Corgan y Asociados diseñó una nueva escuela en este pueblo para 600 estudiantes, de pre-kindergarten a quinto grado. Steve Hulsey, su arquitecto, organizó los salones de clase alrededor de un gran espacio triangular de múltiples usos. El resultado final, que incluye un centro de medios circulares y un gymnasium, es un esquema de diseño innovador.

1. Exterior geometries at Curtisinger Elementary hint at interior organization: A prow-like roofline—one of the points of the triangular multipurpose space—juts above the circular form of the media center.

2. Each group of classrooms is clustered around a shared room containing centers for computer, art, science, and other activities.

3. Corgan Associates divided the multipurpose room with a "performance platform" anchored by a brightly colored tower; the platform allows the space to be used as an auditorium and serves as a landmark.

PROJECT Claude Curtisinger Elementary School, Frisco
CLIENT Frisco Independent School District (Justin Wakenshaw, superintendent)
ARCHITECT Corgan Associates, Inc., Dallas (Brent Byers, E/SA, principal; Lyle Burgin, project manager; Steve Hulsey, Joan Marnazak, project team)
CONTRACTOR The Cadence Group
CONSULTANTS L.A. Fisco Partners (structural); S Toeb & Associates (mechanical, electrical, and plumbing); Bruckert, Davis, Drake (civil); SMR (landscape architect); WJHW (acoustic); MMA Partners (food service)
PHOTOGRAPHER Craig Blackmon

TA
RESOURCES

Foundation: TXI Concrete, Dallas Design Concrete;
structure: Lolland Co., Pioneer, Basden Steel,
Richmond Screw & Anchor;
metal wall panels: Smith Steelite, aluminum
storefront: Southwest Glass of Houston; brick: Blackson Brick;
windows: Alenco;
skylights: CPI International;
doors: PW Metal Products Co., Overhead Door Co. of Dallas;
floor surfacing: Mohawk (carpet and VCT), Conner AGA (resilient wood);
ceiling system: GAF Materials; roofing: Beriga,
GAF Materials Corp.;
insulation: Owens Corning;
partitions: EMCO; paint: Sherwin Williams;
hardware: McKinney
1,200 estudiantes de Quinto y Sexto Grado asisten a la Escuela Intermedia Chisom Trail, al norte de Fort Worth en el pueblo de Keller. Su diseño, que enfatiza trabajo en equipo y flexibilidad, se basa en grupos de seis salones con paredes movibles. Todas las aulas disfrutan de ventanas y luz diurna.

Su esquema colorido de azules, blancos y grises es base neutral para obras artísticas, que por tradición son instaladas en las paredes de la escuela. Chisom Trail además utiliza un patio interior rectangular como salón de clase.

Split-Level Flexibility

By Kelly Roberson

Chisom Trail Intermediate School sits on 20 acres overlooking Keller, a middle-class suburb north of Fort Worth. The school, part of the Keller Independent School District, houses 1,200 students in grades five and six.

The 15-foot site slope prodded an ingenious solution from the architects: a split-level school, with one grade per floor. “Noisy” areas—art, band and choir, gymnasium, library, and cafetorium—are split off and separated from the academic wing of 40 classrooms and eight science classrooms; both wings project off a two-story spine running east to west. Teaming and flexibility are encouraged with six-classroom clusters and mobile partitions between classrooms, allowing teachers to double the room size. The metal-clad spine, which runs parallel to a main boulevard, swoops in a downward arc, an allusion to nearby Alliance Airport. The spine, home to the school’s shared facilities, is topped by continuous clerestories of translucent panels (a detail repeated in the library), allowing light in without direct heat gain. Per the school’s request, all classrooms have windows and natural lighting. A rectangular courtyard, centered in the academic wing, serves as an outdoor classroom. The blue, white, and gray color scheme, may be, as the architect says, fairly “nondescript,” but it is a neutral background for the school’s practice of displaying artwork on the walls. Brick exterior walls and ceramic tile complete the material scheme.

On the school grounds is space for portable classrooms or an expansion, should the district find it necessary, two playfields, a softball field, and two staff parking lots. Separate bus and auto drop-offs increase the ease of access and help to alleviate any traffic problems.
The focal point of Chisholm Trail Intermediate School is the spine, set in an arc and clad in metal.

2 Translucent glass panels in the spine’s clerestories flood the central corridor with natural light.

3 The entry canopy repeats the shape and material of the metal-clad spine.

4 The library, with its standing-seam metal vaulted ceiling, serves as the front focal point of the building.
For a rolling grassy site in Parker, north of Dallas, architect Max Levy has designed a house for an artist who was leaving a dramatic Arizona landscape to begin her studio in Texas. The house is the result of an unusual collaboration between the artist-client and the Dallas-based architect, initiated with the spirit of an art commission. Beginning with a shared affection for the Texas sky, the design was conceived with as many spiritual as physical constructs. Of these, the importance of the sky and views of it dominate. “One of architecture’s most elementary acts is the framing of a view . . . and that’s about all this house is about,” says Levy. In fact, the house does much more than frame the view from the window. It is a study in form, proportion, and the elegant use of materials: a house with roots deep in the groundwater of the international style.

Viewed from the gravel drive connecting to the main road, the house is set in a shallow pasture and is topped by versions of the elemental Bauhaus forms—cylinder, cube, and pyramid. The house is carefully fitted near a large oak tree and anchored to the pasture by low walls that form a small parking court. This forecourt is open-ended to the north and contains gridded clusters of crepe myrtle trees, paving blocks, grasses, and low-growing groundcover that suggest an easy formality.

The scale and pattern of the plant materials, separated from the pasture by the low, painted-block walls, provide a comfortable transition from the field to the house. Part of the landscape design includes the restoration of the pasture, which will eventually provide a rougher and more natural tex-

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“ Uno de los actos más elementales de la arquitectura es enmarcar una vista . . .” Esas son palabras de Max Levy que describen una residencia para un artista, un diseño con raíces en el estilo internacional, y en estudio de forma, proporciones y el uso elegante de materiales.

La estética del Bauhaus predomina en una composición de geometría pura, elegantes detalles de construcción y un armónico arreglo de ventanas y tragaluces. Materiales de alta calidad son parte central de su diseño. Alrededores naturales y su chimenea central dan a esta residencia cierta similitud a la Casa de Cristal de Philip Johnson.
ture, a foil to the more structured landscape next to the house. The planar walls themselves separate the natural landscape from the constructed one, and function in much the same way as the low walls of the Villa Savoye compound by Le Corbusier, mediating between the two realms. At the front of the house, these low walls present a symbolic screen as well, taking care not to block the view of the drive from the kitchen window or from the dining area. This is a ranch house, of sorts, after all.

A flagstone pattern marks the transition from the gravel parking court to the breezeway of the house itself, which is paved throughout with a gray-green slate. Here in the breezeway, the cylinder form topping the roof is explained: it is a screened porch projecting as a solid above the roof line and open to the sky. The view is remarkable. In bright light, the curving shadows formed on the interior of the oculus suggest a dome and enhance the intensity of the blue of the sky by contrasting with the light-colored stucco finish of the interior surface. While the screened porch has a certain practical function, its location and prominence in the overall composition of the house suggests a ritual importance. It creates expectations of the interior of the house as well, and serves to visually anchor the structure to the land, much in the manner of the cylinder of Philip Johnson's Glass House of 1949.

From the breezeway, a low-sloping ship's ladder provides a path to the roof with its cylinder, cubes, and pyramids, all clad with galvanized paintgrip sheet-metal panels. Left to weather, the metal-clad shapes change from shades of bronze to copper and zinc in the changing light, contrasting with the planar and more uniform qualities of the stucco house walls. Levy makes much of this contrast: The qualitative aspects of the contrast are as important as the visual contrast. The roof shapes, clad with distinct metal pieces, reflect the work of the human hand, complete with the inevitable imperfections.

Moving into the house, the wide glass entry door located off the breezeway pivots open to a small vestibule included within the single volume of the interior of the house. Continuous ceiling and floor planes extend from the entrance to the bedroom, opening to the three enormous skylights suggested by the rooftop solids. A fireplace mass and two walls of casework forming the bedroom are designed as objects in this single volume. The skylights serve to modulate the light, transforming a potentially static space into one

1 The forecourt of this artist's house provides a generous transition from the rolling pasture, planted with a relaxed formality.

2 Shadows cast by roof scuppers and window awnings enliven the west facade of the house, connected by low-walled gardens to the pasture.

3 Skylights and the fireplace mass dominate the single, loft-like volume of the main living space. The light is controlled by wood frames stretched with sailcloth.
H O U S E

1 A screened porch between the main living area and the studio frames views of the sky and serves as an outdoor pavilion, complete with a fireplace.

2 An early model of the house, showing a slightly different garden and forecourt scheme.

3 Just north of a typical tract house development, the house is a striking sculptural element in the still-rural landscape.

4 The main loft space of the house is punctuated by the skylights, which shape rooms from the single volume.

that is much more dynamic. Each skylight is fitted with a movable frame of clear fir, stretched or draped with white sailcloth. By opening or closing the panels, direct light is diffused, reducing the contrast and changing the quality of the interior; passing clouds change the space as well. The skylight structures shape a kind of roof over each of the major spaces in the house: the living area, a formal dining area, and the bedroom, making pavilions within the pavilion of the house, and continuing the layering of space begun by the landscaping walls.

The three gardens, all planted with native plants and perennials, have the informal character of a kitchen garden, and are located, again, to frame a view through the pasture, and serve to finger-join the house to the landscape. The walls also carve a garden space out of the pasture and connect it to the house, in the same way the skylight volumes connect the house to the sky. Separated physically from the house, these garden walls allow for something like a promenade, paved with flagstones. The rhythm of the walls is complemented by the patterns of stone splashblocks on the ground and the pattern of shadows cast on the west-facing wall.

finished in the same maple as the kitchen casework. Over the bed, a north-facing skylight provides a more constant, but cooler, light than those in the other living areas. A low strip window in the bedroom frames a very specific view of one of the west gardens. Standing, the garden color and flagstone pattern fills the window. Seated in the room, low walls suggest a view through this garden, terminated by a wall of trees to the west.

The interior surface finishes and detailing are simple, direct, and thoughtfully crafted. The fireplace mass is finished in gray basecoat plaster only, and has darkened considerably since it was originally built, contrasting in texture to the smoother painted wall surfaces. Its sculptural shape is a Bauhaus massing study and, in proportion, similar to a section of the house. The kitchen is fitted with lacquer-finished maple cabinets, and can be closed off from the main living area by moving two oversized sliding panel doors. An informal dining nook included within the kitchen is comprised of a banquette finished in maple and natural leather. The effect is much like sitting in an overstuffed Corb chair: The detailing is spare and the success of the design properly relies on the high quality of the materials and workmanship.

Simple blocks of cabinetwork screen the bedroom area from the rest of the house, and are
Described as a loft by the architect, the overarching sensibility of this house is that of a gracious international-style pavilion made habitable. How this is accomplished is important: The clarity and strength of form is clearly in concert with the clarity and strength of the idea of framing the view. At the same time, the house does not so much specify or require any certain activity, but allows and accommodates activity. The quality of the materials and the spare detailing reinforce this notion of architectural modesty, which is perhaps the most humane legacy of the best modern architecture.

PROJECT House for an Artist
CLIENT Name withheld at client's request
ARCHITECT Max Levy, Architect, Dallas (assistants: Susan Mackey, Scott Frink, Peter Goldstein)
CONTRACTOR Travis and Travis
CONSULTANTS Bill Walker (structural engineer); David Robson (landscape architect); Benick Landscaping (landscape contractor)
PHOTOGRAPHER Craig Blackman (unless noted)

RESOURCES
Structure: East Texas Truss; wall surfacing: STO, AK Steel, USG; windows: Pella; skylights: Skyline; doors: Dallas Door & Supply, Overhead Door Co.; floor surfacing: Dal Tile; roofing: J.P. Stevens; waterproofing/sealants: TREMCO; paint and stain: ICI Paint Stores (Glidden), Cabot's; hardware: Stanley, Baldwin; lighting: Artemide, Modular, Lumiere, Akan; plumbing: Kohler, Kohler London, Porcher; Speakman; air-conditioning system: Carrier, Titus; furniture: Ligne Roset, Richard Schultz
Mission Stadium

ARCHITECTURE The Spanish missions may be San Antonio's most recognizable landmark and the city's most important link with its past. A minor league baseball team located in the city has taken advantage of that recognition factor in several ways. The Class AA team, a part of the Los Angeles Dodgers organization, is named the San Antonio Missions, and a new stadium draws at least some of its architectural character from the missions, say architects Ford, Powell & Carson of San Antonio.

The $10-million stadium, which was built by the City of San Antonio, was designed as a new home for the team, which had previously played in a smaller, older facility. The first phase of construction included fixed seating for 6,400; however, the stadium was designed to expand to 10,000 seats in a future phase. The stadium, which had to meet the requirements of the Professional Baseball Association for Class AA teams, also includes 14 sky boxes, press facilities, a secured children's play area, picnic huts, and support facilities. The team began playing in the new stadium, which is located next to a major freeway on the city's west side, at the beginning of the 1994 season.

The primary design element of the ball park is a pair of stucco-clad towers that mark the entrance. Although the architects say these towers are an allusion to the towers of Mission Concepcion, the structures, with their braced-hip roofs, are perhaps even more reminiscent of early 20th-century train sheds. The architects also describe the building's open trussed roof canopy as a reference to early baseball stadiums found across the country.

A certain level of architectural detail was maintained even within the confines of the limited construction budget. Punched metal light fixtures and custom-designed post tops, pennants, and signage, as well as the bright colors of the painted structural trusses, add to the stadium's festive quality.

A wide range of seating was included to meet fans' needs: benches with backs, folding arm chairs, picnic tables, and casual seating on a grassy hump just beyond left field, as well as seating for the disabled. In all, the stadium can accommodate an additional 1,600 persons outside of the fixed seating areas.

The 14 corporate boxes, necessary for the financial health of any modern stadium, are located below the arched grandstand roof. A mezzanine concourse containing concession stands follows the form of the grandstand; because of the open structure, play on the field is still in sight for fans standing in line in the concession areas.  

Susan Williamson

PROJECT San Antonio Municipal Baseball Stadium
CLIENT City of San Antonio, Department of Parks & Recreation
ASSOCIATED ARCHITECTS, PLANNERS, & LANDSCAPE
ARCHITECTS Ford, Powell & Carson, Inc., San Antonio; Ralph C. Bender & Associates, Inc., San Antonio; Bender, Inc., San Antonio
CONTRACTOR Stadium: Bartlett Cooke, Inc.; Baseball Field: Lyda Constructors, Inc.
CONSULTANTS HOK, Inc. (facilities consultant); SEA (structural engineering); Jaime Engineering, Inc. (MEP engineering); Vickery & Associates, Inc. (civil engineering); Pelton Marsh Kinsella, Inc. (mechanical); Protection Development, Inc. (fire protection); Busby Denny International, Inc. (cost estimating)
PHOTOGRAPHY D. Clarke Evans
The architects say the entrance towers at the new stadium were inspired by the towers of Mission Concepcion.

The new Class AA stadium is located near a major highway in the western part of San Antonio.

The open truss work of the roof canopy recalls early baseball stadiums and allows for clear sight lines.

The stadium includes 14 corporate boxes, which are located below the arched grandstand roof.

Elemental Qualities

Iconography and Electronics
by Robert Venturi
374 pages
$40.00 hardcover

BOOKS Iconography and Electronics, Robert Venturi's latest written work, is, like his buildings, no gentle manifesto. As a collection of essays, lectures, and thoughts scripted during the last few years in collaboration with partner Denise Scott Brown, his passion for architecture reflects a personal experience of history.

The titles of many of these essays seem overwrought, but are descriptive and necessary, decorated and particular, much like the front door of a house. A memorable essay, "Louis Kahn Remembered," is included in the chapter "Growing Up." It reveals Venturi's personal experience with Kahn, and the disciplined manner in which he worked through Kahn's notions of form and vocabulary: "...Kahn was and is a great architect; that is, he was good and right. He was also a great teacher; I speak, I think, as a true student of Kahn—that is, not as a follower but as one who evolved out of him and his work—was liberated by him rather than converted by him." Venturi sees Kahn simultaneously as both a historical figure and as an architect actively making buildings in his culture.

Contrasted with his respect for the order of Kahn is his love of the "ambiguous order just on the verge of disorder" in Alvar Aalto's work. Of Aalto he writes: "I think we can learn timely lessons about monumentality from Aalto's architecture because architectural monumentality is used indiscriminately in our time and it weakens between dry purity and boring bombast." His descriptions of Japan and of Rome are somewhere between archeology and a virtual-reality experience, or maybe both, reflecting a clear and specific understanding of the culture as seen through the architecture.

Underlying his view of architecture are premises that seem to buttress so many other notions of form and meaning. In the essay "Sweet and Sour": "Let us acknowledge the elemental quality of architecture as shelter and symbol—buildable and usable shelter that is also meaningful as a setting for living."

Vincent P. Hauser
New from the Old

ARCHITECTURE The Dalhart Federal Savings and Loan was a perfect testament to the forms and spaces of the late '60s. Completed in 1969 as the company's headquarters, by the early 1990s the savings and loan had outgrown both the space and the orange-and-brown interior. The owners came to Condray Design Group with two directives: The building had to remain open during construction, and the new design had to maintain and enhance the original character. The project, which received a merit award from AIA Lubbock, includes a 3,600-square-foot addition and a complete renovation of the 7,600-square-foot existing structure.

The focus of the existing building and the defining point of the new design is the lobby, constructed of three poured-in-place concrete vaults; its volume was left untouched by the renovation. Three original skylights, each framed by the vaults' crosshairs, serve as the axis, which runs the length of the building. All office spaces and traffic patterns, including the north entry and new curved-face south entry and secondary lobby, are oriented to this axis.

The crosshair repeats in a lightwell, a stacked column of four-by-four inch glass pieces laid in a two-blue/one-clear pattern. Besides the more practical notions of pulling light into the president's office and providing a lobby desk, the lightwell serves as a visual focal point of the lobby, denoting the connection between the existing building and the new addition.

The board room, which is wider at the speaker end, allows for shifting corridors versus straight and narrow hallways. The addition's flat roof and identical windows contribute to the project's overall sense of order. The new color scheme of bright whites and blues, including a

Teaching by Design

ARCHITECTURE A new teaching center at Rice University in Houston is exploring the relationship of computer to user and user to user. Mark Wamble, principal of Interloop Architects of Houston and a member of the architecture faculty at Rice, designed the Gardiner Symonds Teaching Laboratory, a 3,500-square-foot multimedia classroom located in the Fondren Library, the main library facility for Rice. Although the university says it will be used to develop and evaluate innovative teaching methods, Wamble clearly has larger issues in mind.

Computers allow people to work anywhere, anytime, he says. However, measuring the change computers have made to work habits only quantitatively is ignoring the larger question, Wamble suggests. The real issue is how computers have affected the quality of the work we do and how the architecture of the work environment can be shaped to respond to the those qualitative changes.

The Symonds Laboratory is composed of two spaces: an electronic classroom and a video teleconferencing area. The classroom has one instructor and twelve student workstations; the student stations are designed for two users. The workstations are located on an "S"-shaped table.

1 Each workstation includes a computer, built-in microphone, and large work surfaces.

2 Low ambient light and carefully positioned task lighting, as well as the low-contrast colors—grays and a range of whites—used throughout the lab create a soothing environment.

3 The lab is located deep within the library; the first view is down a tapered entry vestibule.
The addition to the south utilizes identical windows and a flat roof to blend, not compete, with the original poured-in-place concrete lobby.

Dalhart Savings and Loan, circa 1993; the original building was finished in 1969. The renovation added 3,600 square feet.

in three segments; the positioning of the tables provides visual and aural access between the workstations and to a large-format projection screen. The contents of any station’s computer screen, as well as information from a video projector at the instructor station, can be displayed on the screen. The interaction between users that is facilitated by this design fosters collaboration, rather than isolation, Wamble says. The teleconferencing area includes another projection screen and a pivoting conference table.

Locating the laboratory within the library is also important, Wamble says, because it redefines the relationship of classroom and library: Information is accessed through a collaboration between student and librarian. This emphasis on the collaborative, interactive process, and on computers as the tools of that process, are at the heart of both Wamble’s design and of the mission of the Symonds Laboratory.

Dalhart Federal Savings and Loan Addition and Renovation, Dalhart
CLIENT Dalhart Federal Savings and Loan, Dalhart
ARCHITECT Condry Design Group, Inc., Lubbock
CONTRACTOR Pioneer General Contractors, Inc.
CONSULTANTS Allied Associates (MEP engineering); Jim Hill, PE (structural engineering); Dave’s Garden Center (landscaping)
PHOTOGRAPHY Darwin Harrison (unless noted)

Dalhart Plan

PROJECT The Gardner Symonds Teaching Laboratory, Rice University, Houston
CLIENT Rice University, Houston
ARCHITECT Mark Wamble, Interloop Architects, Houston (Duncan Davidson, project assistant)
CONTRACTOR South Coast Construction Services, Inc.
CONSULTANTS Sound Visions Consulting (audio visual); The Wood Plane (furniture)
PHOTOGRAPHY Paul Hester and Lisa Carol Hardaway

PHOTOGRAPHY Dustin Harrison (unless noted)
Massing and Form

ARCHITECTURE Beginning with a shell space on San Antonio's Riverwalk, restaurateur Joseph Coscia has added Paesano's Restaurant, located near Crockett and Presa streets, to his earlier ventures Rio Rio and Zuni Grill. Making the most of the valuable frontage, Lake/Flato Architects of San Antonio organized the restaurant into three distinct layers, each visually connected to the river. The first layer is a wide porch built within the perimeter wall of the structure, connected to the bar, the second layer. A third layer, a large indoor dining area, opens to the river through folding doors.

Incorporating the mechanical systems into the concrete structure without unduly compromising the space was an additional priority. Thick walls were introduced to accommodate much of the ductwork. This scheme allowed for the retention of most of the square-coffered concrete structure as a ceiling surface. As an acoustical treatment, insulation was added to some ceilings, finished with perforated sheet metal in a curved-vault shape. Graham Martin fabricated the pendant light fixtures and wall sconces, using aramid paper, a stiff industrial fabric typically used for insulating engine parts. The stucco walls and concrete floors are chemically stained.

There is a nice variety of spaces in the restaurant. Outside, the umbrella-covered patio is very casual. The thick walls and highly textured finishes, accented by the lighting in the dining room, are more formal, and certainly more comfortable on a humid afternoon.

PROJECT Paesano's Restaurant, San Antonio
CLIENT Joseph Coscia, Paesano's
ARCHITECT Lake/Flato Architects, Inc., San Antonio
CONTRACTOR Browning Construction
CONSULTANTS HMC & Associates, Inc. (MEP engineering); Giles Design (graphics)
PHOTOGRAPHY Paul Bardagjy

1 pendant fixture made from aramid paper; an industrial fabric
2 thick walls with chemically colored stucco contain ductwork
3 a river-front patio was formed by pulling the main exterior wall back from the perimeter

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Coming next issue . . .

RELIGIOUS ARCHITECTURE will be the focus of the March/April 1997 issue of Texas Architect, available at your local newsstand on March 1.

Projects from across the state, representing a range of faiths, congregations, and typologies will be presented. The issue will examine the ways liturgical changes, the renewed search for community through religion, and the growing rediscovery of traditional church forms are affecting design.

Featured projects include Prince of Peace Catholic Community in Plano by Cunningham Architects of Dallas; Alamo Heights United Methodist Church in San Antonio by Sprinkle Robey Architects of San Antonio; the renovation of Christ Church Cathedral in Houston by Clovis Heimsath Architects and Volz Architects, both of Austin; the renovation and addition to St.

Pius X Catholic Church in El Paso by Perspectiva of El Paso; Grace Presbyterian Church in Corpus Christi by Richter Associates, Architects of Corpus Christi; and St. Anthony de Padua in San Antonio by O'Neill Conrad Oppelt Architects of San Antonio.

In the “Survey” section of the March/April issue, we will highlight the influence and emergence of “mega-churches,” focusing on Prestonwood Baptist Church in Dallas and Germantown Baptist Church in Memphis, Tenn., both by HH Architects of Dallas.
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An Endless Sky

PLACES North of Big Bend National Park and just south of the Davis Mountains lies the town of Marfa, until recently not particularly well known and still seemingly untouched by the changes of the last 50 years. Marfa, with a population of 2,500 and seat of Presidio County, provides a commercial center for the surrounding ranches and farms. Its main street, Highland Avenue, is dominated by the 1886 Presidio County Courthouse, designed by the San Antonio architect Alfred Giles.

Attracted to Marfa's isolation and the beauty of the surrounding prairies and mountains, the American sculptor Donald Judd established a home there for his family and himself in 1971. Initially he acquired a block of abandoned warehouses, converting these to living quarters and studio space. But his most important activity occurred when the Dia Art Foundation purchased nearby Fort Russell, an abandoned U.S. Army base, and then commissioned Judd to begin work on an art installation in and around the fort. In 1986, Judd formed the Chinati Foundation to succeed Dia in maintaining his completed work and carrying out future projects.

Donald Judd's project at Marfa is today one of the largest permanent art installations in America and a mecca for artists, architects, scholars, and travelers from all over the world interested in art of the late twentieth century. The first phase of the installation includes two sets of work: 100 mill aluminum pieces arranged inside two former artillery sheds and 15 groupings of concrete pieces set in a field below the artillery sheds. Judd, who died in 1994 at the young age of 65, saw himself as both an architect and sculptor and his work reflects those affinities. The two brick and concrete artillery sheds, refashioned by Judd with barrel galvanized roofs and sheets of glass between the columns, along with 11 barracks buildings and a gymnastic arena, are all part of the larger composition. The installation of both the mill aluminum pieces and the concrete pieces in and among these simple buildings reveals a refreshing compatibility between the spare works of art and the pristine landscape. In a sense, these abstract pieces are finished by their placement in the broad open spaces of southwest Texas, illuminated by a bright clear light that provides ever-changing patterns of shadow and color.

Donald Judd always envisioned the project as more than the installation of his own work. In recent years, several of the barracks have become sites for installations by other artists, including the Russian emigre artist Ilya Kabakov, the Icelandic artist Ingólfur Arnarsson, and American artists Roni Horn and Carl Andre. Claes Oldenburg's Monument to the Last Horse, a giant tilted horseshoe, is sited between barracks buildings. In addition, Richard Long's sculpture of flat stones laid out in the composition of a circle can be seen outside the arena building, and two works of sculpture by David Rabinovitch are placed on the floor inside the enormous space of the arena building.

From the beginning, Judd intended major installations by John Chamberlain and Dan Flavin. The Chamberlain pieces occupy the former warehouse of the Wool and Mohair building in town, and plans are now under way to install Dan Flavin's fluorescent light pieces in six of the barracks buildings. Another of the barracks was recently fitted out with horizontal metal wall sculpture by Judd.

Part of the experience of Marfa is the experience of traveling there and the experience of being there. Marfa's rational street grid retains the democratic plan that characterizes the origins of the American city, and like many Texas towns, is symbolized by its courthouse square and the tall grain elevators visible from afar. Nearby Fort Davis, a partially restored nineteenth-century military encampment north of Marfa, captures something of the history of America's westward expansion, and the town of Alpine to the east is a stop on Amtrak's southwest route. This corner of Texas preserves the virtues of the uniquely American landscape, and it is here where the plains, mountains, and endless sky provide an amazing backdrop for the unexpected works of art that Donald Judd and his colleagues have made.

William F. Stern is an architect living in Houston.
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