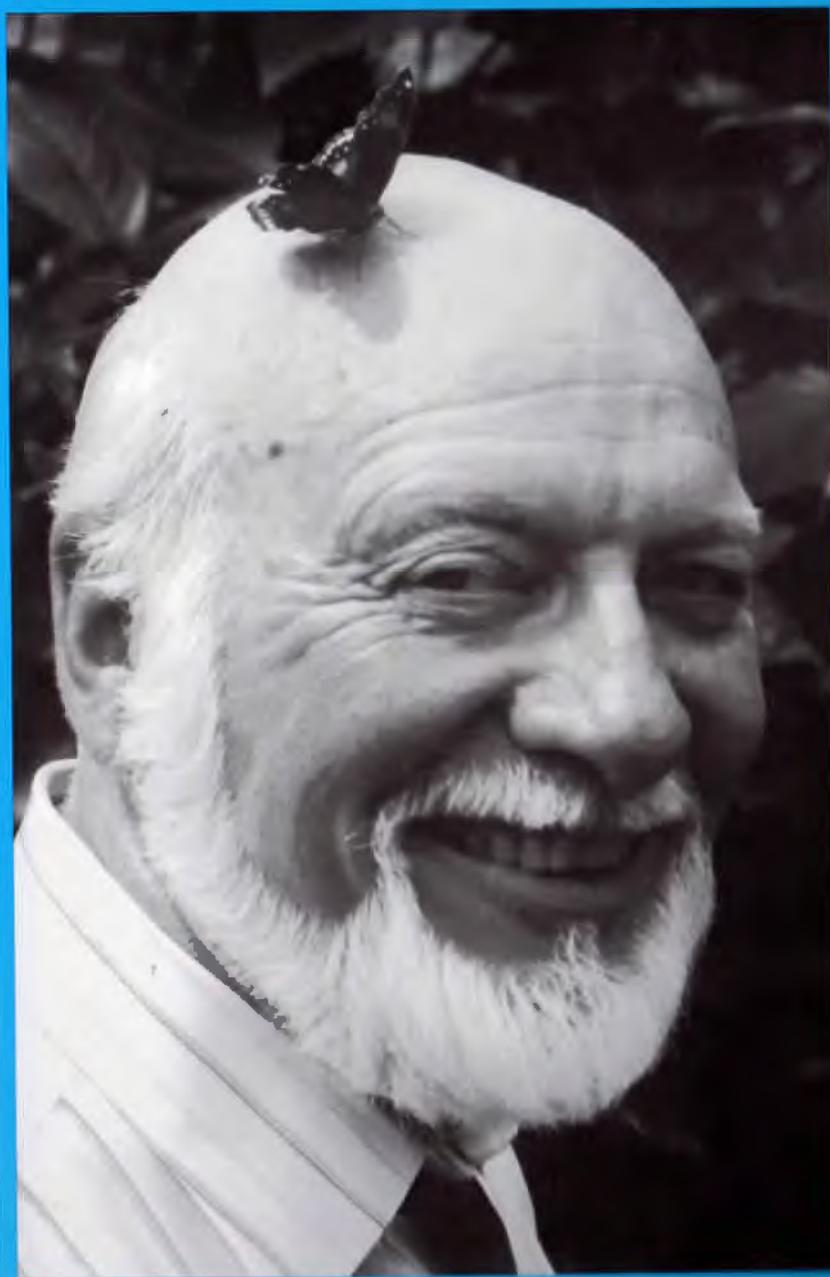


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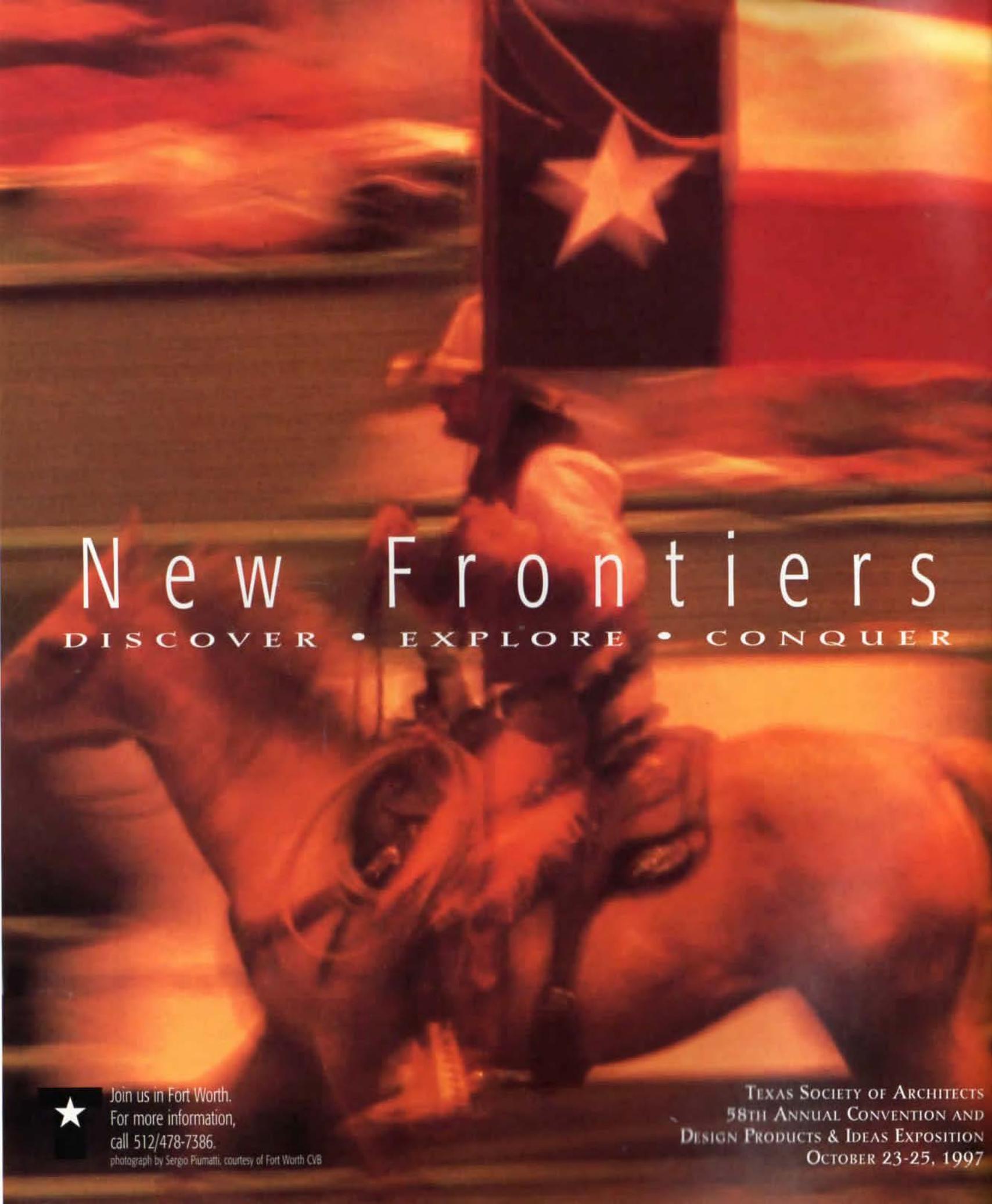
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On the cover: Stair into gallery space in ArtPace, San Antonio, by Lake/Flato Architects, San Antonio. Photograph by Paul Hester and Lisa Carol Hardaway.

Right: Display system, Texas State Cemetery, Austin, by Douglas/Gallagher, Houston. Photograph by Paul Bardaghy.

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Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects, 816 Congress Ave., Suite 970, Austin, Texas 78701, www.txarch.com. TSA is the official Texas state organization of the American Institute of Architects (David Lancaster, Executive Vice President). Copyright 1997 by the Texas Society of Architects.

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

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Changing Times

IN THE TWO MONTHS since the last issue of *Texas Architect* was published, a great deal has been going on in Austin. The Texas Legislature adjourned its biannual session, ending in a not uncommon whirl of confusion and controversy. The results for the profession were generally favorable: A tax on professional services was avoided and definitions of alternative public-education construction delivery methods like design-build were approved.

Things at *Texas Architect* have changed during the past two months as well. Editor Vincent P. Hauser, AIA, returned to the full-time practice of architecture in mid-May; the current staff includes Canan Yetmen, formerly associate publisher, now publisher; Susan Williamson, formerly senior editor, now executive editor; and Kelly Roberson, formerly associate editor, now managing editor, as well as Jenna Colley, communications intern. Although the staff has changed, the Texas Society of Architects' commitment to publishing the best regional architecture magazine in the country is as strong as ever.

This commitment to excellence has been a hallmark of *Texas Architect* since the Society began publishing it in 1951. The editorial vision that brought *Texas Architect* to its current position began with a series of architect editors—David Baer, FAIA, from 1951–1959; Harold Calhoun, FAIA, from 1959–1961; Don Legge from 1961–1966; and Jim Pfluger, FAIA, from 1967–1974. In 1974, the first professional journalist, Larry Paul Fuller, took over as editor, a position he held for 11 years. His successor, another writer, Joel Warren Barna, also served as editor for more than a decade, from 1985 until 1995. And finally, when Vince took the reins as editor in the spring of 1995, the magazine had come full circle: back under the leadership of an architect editor for the first time in more than 20 years.

Vince, who had served on TSA's Publications Committee for five years, and had worked for Venturi Scott Brown in Philadelphia, for the Texas Historical Commission, and in private practice in Austin, brought a strong vision to *Texas Architect*. He understood what architects wanted and needed to see in their magazine and was able to translate that vision into a publication rich in information as well as images. His understanding of the connection between business and beauty, between development and design, enriched *Texas Architect* and leaves a legacy that will be remembered by those who work on the magazine and those who read it.

Texas Architect and its staff continues the mission of publishing the best of Texas architects and architecture. In this issue, we present some of the new museums and galleries that are making the state's art scene such a vibrant one. While several major museum projects are just getting underway (see the story about Tadao Ando's design for Fort Worth's Modern Art Museum on page 10), these smaller projects—from ArtPace in San Antonio to the Byzantine Fresco Chapel Museum in Houston—are redefining the way a building can act as a counterpoint to the art it displays. As this issue goes to press, we look forward to convening the jury for the 43rd annual TSA Design Awards. The winners of that competition will be featured in the September/October issue of *Texas Architect*.

David Lancaster, TSA Executive Vice President

UPCOMING ISSUES

We invite submission of projects to *Texas Architect* for upcoming issues:

Nov/Dec '97 (deadline 21 July) "Public Buildings"

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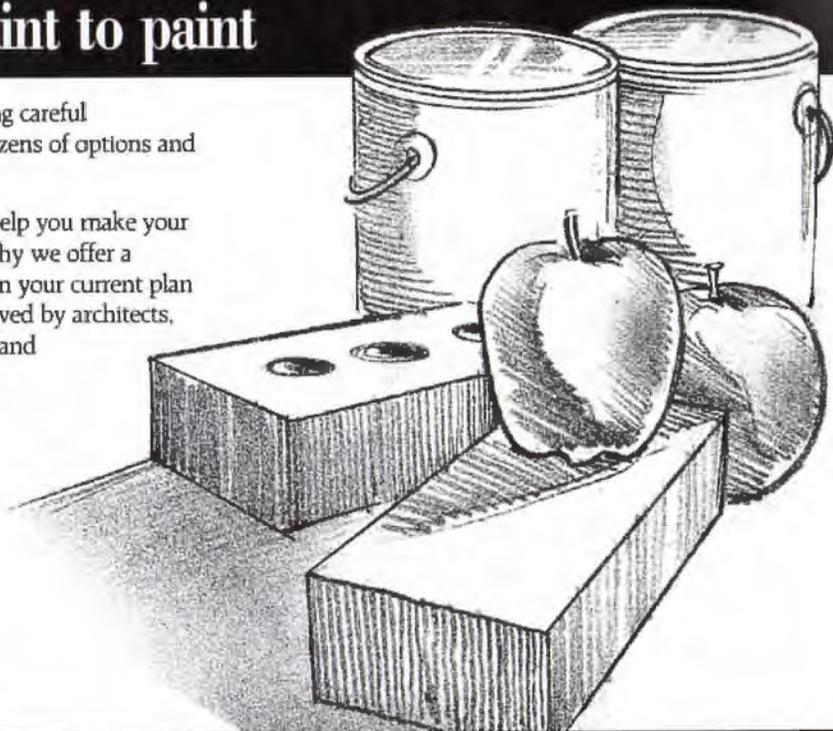
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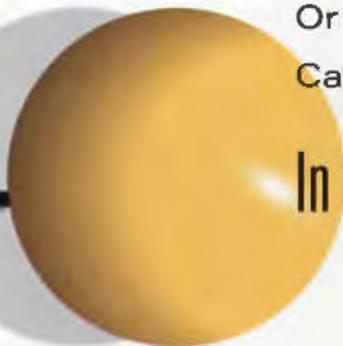
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Corrections

In "Quick Reaction" (*TA*, May/June 1997, pp. 60-61), photograph one was taken by Jim Wilson, Dallas.

Project credits of the expansion space are as follows.

Project: Working Spaces: The Lauck Group Offices Expansion

Client: Working Spaces: The Lauck Group

Architect: Working Spaces: The Lauck Group (Alan Lauck, principal, Tina Syring, Steve Breuer, Brigitte Preston, Sara Lewis, Sarah Litwak, Jill Duncan)

Contractor: Constructors & Associates

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News

An Arbor for Art 10

FORT WORTH From six proposals, a design by Tadao Ando was selected by the Modern Art Museum of Fort Worth for its new facility.

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Renovation honors women 12

DALLAS The Wolf Building in Fair Park will be renovated for a museum to honor the contributions of women.

Patkau design selected 13

HOUSTON A design has been chosen for the University of Texas at Houston School of Nursing, a building that is desperately needed by the school.

A Path to Prosperity 14

LAREDO An international competition captures the imagination of architects worldwide for a new bridge from Mexico to the United States.

D/AIA honors 28 16

DALLAS The Dallas Chapter of the American Institute of Architects recently recognized 28 projects and people with awards.

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An Arbor for Art

FORT WORTH The Modern Art Museum of Fort Worth (MAMFW) has selected architect Tadao Ando of Osaka, Japan, from a list of six invited architects (see *TA*, November/December 1996, p. 63) to design its new building on a site adjacent to the Kimbell Art Museum. The commission will be the 56-year-old architect's first major U.S. project; smaller U.S. commissions have included a residence and an exhibit at the Art Institute, both in Chicago. Ando is an Honorary Fellow of the American Institute of Architects, and received the Pritzker Prize in 1995, the eighth Praemium Imperiale Award in 1996, and the RIBA Royal Gold Medal in 1997.

In addition to the nine-page, pre-architectural program, each of the six architects (Richard Gluckman, Carlos Jimenez, Ricardo Legoretta, Arata Isozaki, and David Schwarz) was given a stipend to help defray competition expenses. That program called for 75,000 square feet of gallery space for special exhibitions and the permanent collection (the museum currently has approximately 14,000 square feet). Ando's proposal, the largest, is approximately 230,000 square feet, almost double the Kimbell's 120,000 square feet. The inclusion of natural light, landscaping, efficient service/handling relationships, and public and education spaces were considered crucial aspects.

Models, drawings, and other submission materials were received from the six architects on April 1, and verbal presentations were made to the selection committee on April 21 and 22. Museum Director Marla Price said, "We were pleased by the respect all the architects showed for the Kimbell and delighted by the great variety of approaches to the same problem." The new Modern is slated for an 11-acre site, purchased last year with a \$10-million grant from The Burnett Foundation of Fort Worth.

The committee voted unanimously and "enthusiastically" on May 5 for Ando's proposal. Anne W. Marion, committee chair, said, "The committee was very moved by the beauty of Mr. Ando's concept, his responsiveness to our pro-

gram, and his poetic handling of the site." Ando, when notified, replied it was his "greatest honor and joy to be informed that I have been selected as an architect for the new building."

Ando's architectural philosophy—predicated on nature, geometry, and natural materials—is stringently adhered to in this concept that he calls an "arbor for art" (often referred to as a "forest" in his presentation). The plan creates a grove of



1



2

1 a perspective of Ando's design in the background

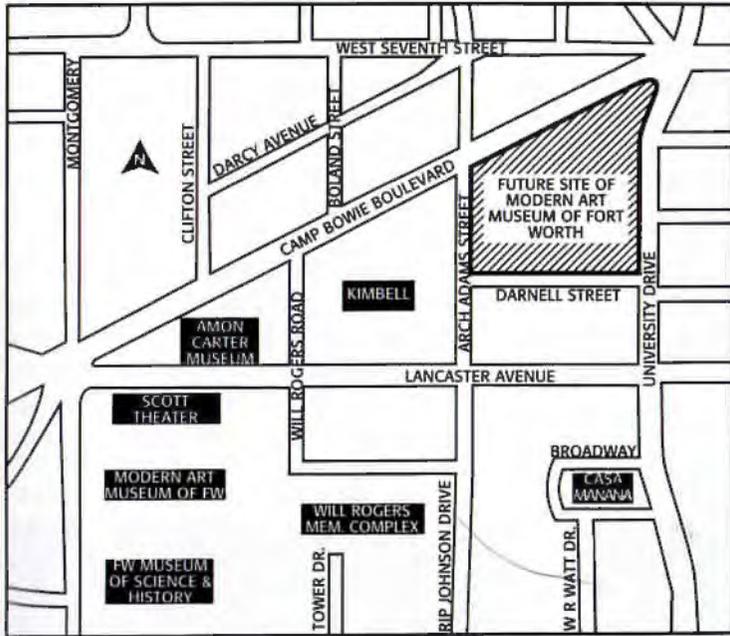
2 Ando's model; Kimbell 3 a map of Fort Worth's cultural district

trees, isolating the museum from the high traffic intersection to the northeast. This gesture also establishes a precinct that the structure occupies as an "eternal image," said Ando.

Formally, the concept consists of six parallel rectangular concrete "box shapes" with east-west orientation (transverse to the Kimbell). The two longer, southern bars contain public spaces such as an auditorium, educational classrooms, administrative offices, museum store, and an oval-shaped cafeteria. These define the primary entry from the south off Darnell Street, which is on direct axis with the Kimbell's east entry, and was an architectural solution

all photos and plans courtesy of MAMFW

OF NOTE



used by all the competitors. The open "L" to the northeast becomes a shallow internal water court which is used for the display of sculpture.

Each "bar" is a rectangular, two-story concrete volume encased in a glazed perimeter circulation space, which also serves as environmental buffer. Ando's plan includes natural ventilation with trees, water, and wind, which would augment the museum's other mechanical systems. Floating over each volume is a metal filter/roof assembly, intended to negate harmful ultraviolet rays while acting as a shading element. The cast-in-place concrete walls and flush glazing system is consistent with Ando's previous work; the auditorium is designed to open by a sliding glass wall to an exterior court in a manner similar to his Church on the Water in Hokkaido, Japan.

The four shorter northern bars provide the required gallery spaces, with the permanent collection on the second floor above temporary exhibition spaces. This is intended to optimize internal circulation and access by placing the exhibits that are visited and changed more frequently closest to the ground-level loading facilities. In addition, each individual gallery bar is shown with its own elevator for direct access.

Service and loading facilities, described by Price as "the finest service/display relationship I have ever seen," are entered from Arch Adams Street. The primary parking for the museum—shown at about 250 cars—would be a basement-level garage below the south bars.

Proposals by the other five architects fell into two orientation patterns. Gluckman proposed an

east-west element set behind a tree-lined surface parking "grove" along Darnell Street that contained public and educational spaces and also formed the entry from the south. His galleries were parallel linear volumes running north-south towards Camp Bowie Boulevard. A curatorially sophisticated hierarchy of galleries/arrays/naves/suites organized the collection and a translucent roof plane/filter floated over the low pavilions.

Jimenez proposed a similar arcaded east-west public and educational component and gallery-exhibition space to the north, with service from University Drive. Three linear gallery wings to the north held two court/amphitheatres between them in a subtle, rigorous assembly almost Greek in typology. A third exterior court to the east held a small alley of ten trees as an outdoor room with a grand stair on axis. Complex and carefully resolved in section, the building integrated natural light with simple roof monitors and a calculated, precise system of apertures in masonry and metal facades.

Legoretta's proposal, he said, came after much study of the Alhambra and Jerusalem as "timeless" precedents; he proposed "Jerusalem stone" and judicious use of his familiar Mexican color schemes. A large, simple entry tower to the southwest received pedestrian traffic from the Kimbell. An assortment of specifically allocated galleries and courts clustered about a central interior court that focused on an overhead cruciform-shaped fountain from which two sheets of water rained on the paved floor. An exterior plaza was provided for the museum's annual Fiesta, and all vehicular access was from Camp Bowie, with parking underground.

Schwarz proposed a system of gallery modules rather than a building *per se*, and developed three separate variations as examples. Gallery spaces were "octangles" joined with smaller and larger square transition spaces.

Two Wright structures to get redo

The City of Dallas has begun renovations to the auditorium of the Dallas Theater Company's Kalita Humphreys Theater, completed in 1959 as one of Frank Lloyd Wright's last projects and the only theater he designed. Interior work is expected to be completed by September for the start of the 1997-98 season. Approximately \$230,000, obtained from the city's major maintenance funds and 1995 bond funding designated for ADA upgrades, will be used for the project. The theater seats will be refurbished and refinished, and the floor will be reinforced and carpeting removed and replaced. Some seating will also be modified to bring the auditorium in compliance with ADA standards, and a new awning over the patio and entrance will be added.

In addition, in a ten-year project, the Frank Lloyd Wright Home and Studio Foundation will restore the 1909 Robie House on the campus of the University of Chicago in Oak Park, Ill. A master plan for restoration and capital campaign are currently in the planning stages.

Norwegian architect receives Pritzker

Sverre Fehn was named the 1997 Laureate of the Pritzker Architecture Prize. The Pritzker is the world's highest professional honor; Fehn is the twentieth architect since 1979 to receive the award, which includes a \$100,000 grant. Most of Fehn's work is in his native Norway, and in Sweden and Denmark. His first international acclaim came in 1958 for the Norwegian Pavilion at the Brussels World Exhibition. Each year, the Pritzker honors a living architect whose built work demonstrates a combination of those qualities of talent, vision, and commitment that has produced consistent and significant contributions to humanity and the built environment through architecture.

Spinning the Web

Check out www.archeire.com, a site devoted to the architecture of Ireland, which hopes to foster international awareness and dialogue. Project Row Houses (www.neosoft.com/~prh/) is a public art project in Houston involving artists in issues of neighborhood revitalization, historic preservation, community service, and youth education. The web page includes information about the 22 shotgun-style houses providing a place for art that engages the community in the creative process and celebrates African-American history and culture.

"An Arbor for Art" continued on page 15

Renovation honors women

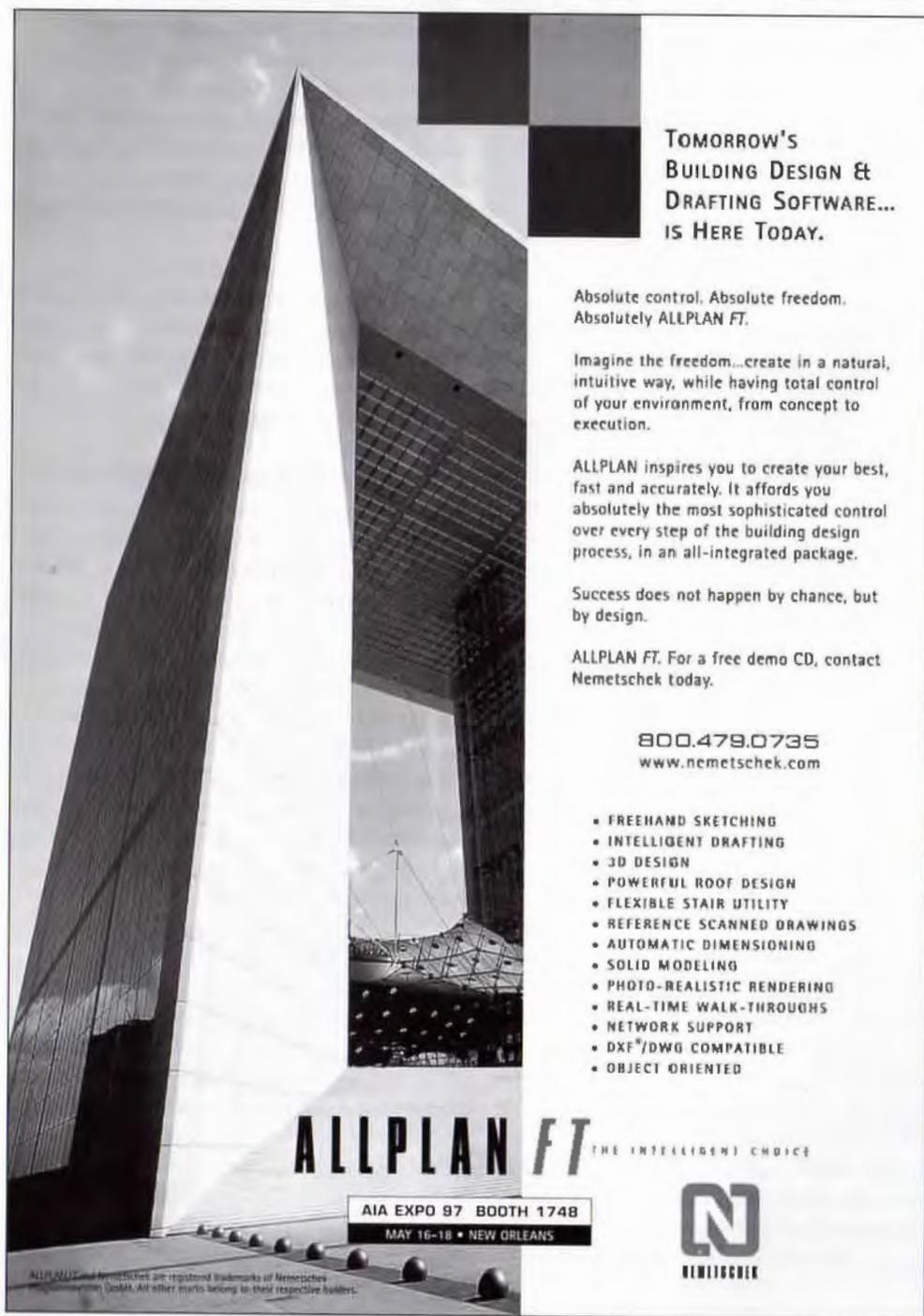
DALLAS In an effort to continue the preservation of Fair Park's historic art deco buildings, Dallas Mayor Ron Kirk recently announced the addition of a new museum to the park grounds. Following the recent completion of the African American Museum and the Imax Theater, The Women's Museum: An Institute for the Future, designed by Wendy Evans Joseph, New York, will soon join other institu-

tions represented at the fair grounds.

The complex will house an institute to study, preserve, and educate the visitor about the past, present, and future contributions women have made to society. Under the stewardship of Cathy Booner and the Foundation for Women's Resources, fundraising has begun for the \$22-million renovation project. The proposed museum will occupy the old

Fair Administration Building, often referred to as the Peter Wolf Building, which has housed different functions during its 80 years, first as the fair's first coliseum, then the agriculture building, an office building, a warehouse for Goodyear Rubber Co., and a set design shop.

The building, with a 1936 addition by Raoul Josset, includes a front facade that features a mural and a statue of Venus emerging from a cactus plant. The design will completely restore the building facade to its original art-deco splendor, and create a 70,000-square-foot exhibition facility inside the building. The existing building will be gutted, with a new theater with a curving wall inserted into the open space. The design is intended as a reminder of the dual lives women have historically endured between



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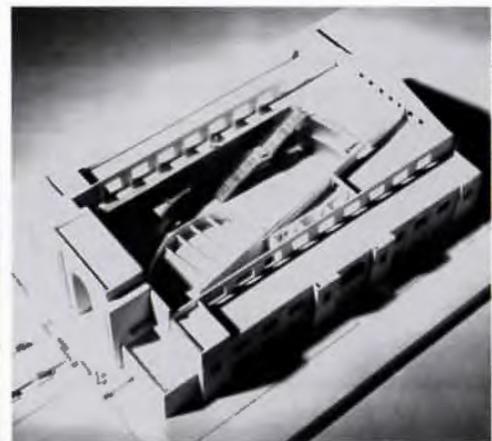
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model photo courtesy of the Foundation for Women's Resources

personal and public realms.

In addition to the exhibit space, the complex will have conference and meeting room facilities and a new technology institute for hands-on development in math, science, and technology. The center will also become home to a series of educational programs and exhibitions from across the world. The museum intends to cover the role of women in culture, commerce, politics, art, music, and science. The project is expected to be completed by the year 2000 to coincide with the State Fair's 21st Century Fair celebration.

Nestor Infanzon

Nestor Infanzon is an architect with LAN, Inc., in Dallas, and a contributing editor to Texas Architect.

Patkau design selected

HOUSTON In mid-February, University of Texas at Houston (UT-H) President M. David Low unveiled a design for a new educational facility for the school's world-renowned School of Nursing, Graduate School of Biomedical Sciences, and School of Allied Health Sciences. Such a facility is long overdue: The current building has been on a slow but steady decline for several years. University officials had recognized the building's inability to accommodate the needs of students, as well as its failure to comply with certain health standards.

Low's announcement came on the heels of

a competition held in December 1996 in which six firms submitted designs for the facility, which were then judged by a panel of seven leading academics and professional architects, guided by Lawrence Speck, FAIA, dean of the School of Architecture at the University of Texas at Austin. Of the six firms, the design by Patkau Architects of Vancouver, British Columbia, Canada, was eventually chosen as the winner for its devotion to environmental consciousness, as well as its attention to combining new and old technology. Judges noted the design's ability to maximize passive solar performance, use

natural daylighting techniques, employ natural materials, respect existing vegetation, and use storm water and graywater for non-drinking purposes, as some of the main reasons for adopting this ecology-minded project.

Invited to enter the competition were Tod Williams and Billie Tsien & Associates, New York City; Steven Holl Architects, New York City; Rodolfo Machado/Jorge Silvetti,

Boston; Lake/Flato Architects, San Antonio; and Taller de Enrique Norton Architects, Colonia Condesa, Mexico. Although each participating firm received \$20,000 and a travel stipend of as much as \$2,000, organizers made no promises about the future of the eventual winning design. From the beginning, contestants understood that the purpose of this competition was to choose a schematic design for a proposed building but that a construction contract was not guaranteed. All entrants received the same amount of information and assistance, and each sent team members to view the site first-hand.

Although the UT-H competition proved fair and advantageous, it sparks interesting controversy over the long-debated concept of competition architecture, raising serious questions for both architects and organizers. How much of a gamble should a firm take? What types of investments, whether they be time, talent, or money, should be spent competing for the mere chance that a design will see construction?

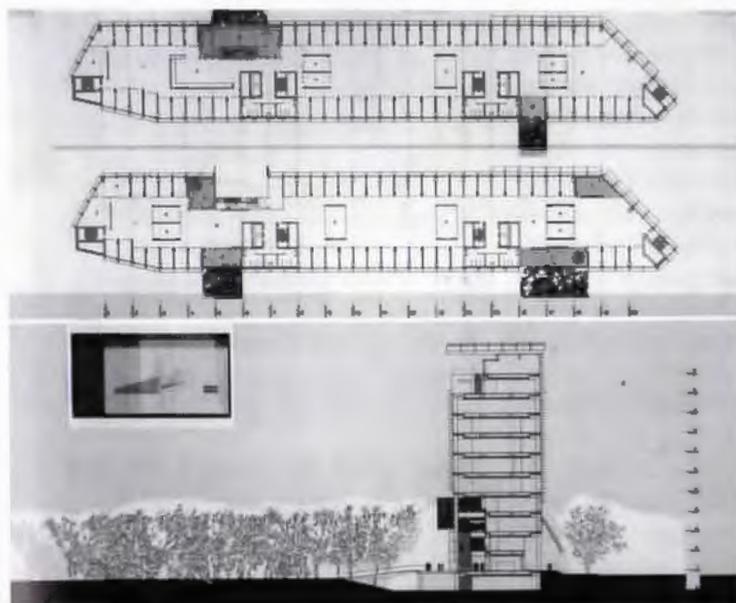
Campus architect and university planner Rives Taylor cites extensive pre-competition forethought as a way to avoid many of the tangles involved in competition. By ascertaining first what type of firms satisfy their needs and what type of relationship would develop in the event construction took place, organizers increase their chances of receiving relevant designs while also offering each firm greater odds of winning.

Currently, UT-H officials are still searching for funding. They estimate that the building will cost approximately \$60 million to construct, and hope to begin breaking ground once the funding is secured. They have already raised \$17.5 million through tuition bonding and have vowed to persevere until the first students fill the classrooms in 2002.

Jenna Colley



All photos and plan courtesy of UT-H



3

1 the proposed UT-H educational building, designed by Patkau Architects

2 the design in plan
3 a model of the design

A Path to Prosperity

LAREDO During the past three years, the 250-year heritage of Laredo's city center, with a vibrant downtown and historic structures, has been challenged by changing economics of today's world. As Mexican buying power is eroded by continuous peso devaluation and the flight of retailers across the border due to the North American Free Trade Agreement, storefronts are turning up empty in the once vibrant downtown.

Downtown Laredo nonetheless retains tremendous assets. Laredo's port is the busiest inland entry/exit in the United States, and trade flourishes across its international bridges. And now Laredo has succeeded in gaining the expertise of urban thinkers locally and worldwide to forward its efforts to become an international locus for heritage tourism. Early this spring, various civic groups, including the Laredo Center for the Arts, Laredo Chamber of Commerce, Urban Borders and Architecture (an educational organization studying border urbanization), and the Webb County Heritage Foundation, joined with the City of Laredo, Webb County, and others to sponsor an international design competition, dubbed "El Portal: Laredo/Nuevo Laredo, City Embraced by Two Countries," to reconfigure the Laredo entry/terminus of the only pedestrian bridge connecting Laredo to Nuevo Laredo, Mexico.

The site is the first that millions of people encounter each year as they cross the bridge from the United States to Mexico. It is the point of initial return for hundreds of thousands of U.S. citizens, and is also the oldest international entry to the city, joining the historic downtowns of Laredo and Nuevo Laredo. But the bridge as it is now is both ugly and dangerous to users. Cars mix with pedestrians, and the bridge administration buildings and toll booth plaza are fairly nondescript. A park below and adjacent to the Río Grande is little used, in part because pedestrian access is difficult.

A total of 61 professionals, interns, and students from Australia, Egypt, France, Italy, Mexico, and the United States submitted competition proposals. A jury of three Laredo residents and four others selected the design of two Australian architects as first place winner in the professional category. In the student category, Monica C. Rokicki and Mauro A. Reyes of the University of Houston received first place. Jurors included Abraham Zabudovsky, Mexico; Livio Dimitriu, director of the USA Institute; Stephen Fox, an architectural historian and au-

thor; Joseph Rosa, chief curator at the National Building Museum, Washington, D.C.; Consuelo "Chelo" Montalvo, councilwoman for the bridge district; Rosie de Anda, board member of the Laredo Center for the Arts; and Evan Quiros, a local land developer and artisan.

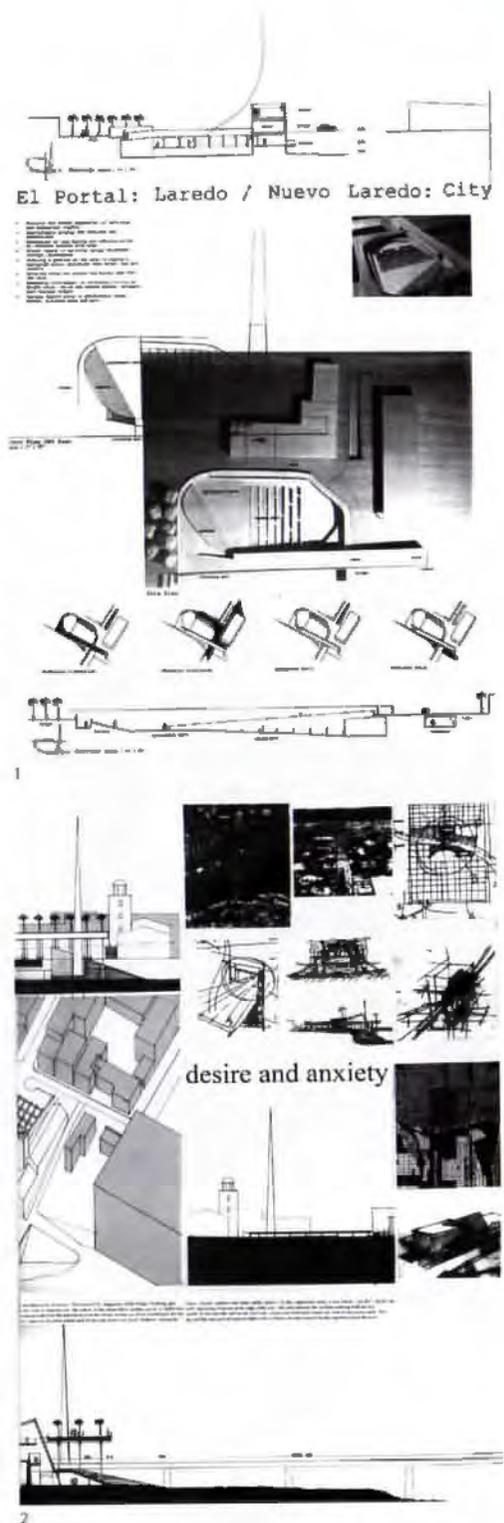
Winners Rebecca Angus and Stephanie Jackson proposed a massive, sunken oval, reached by pedestrians through an underground passage, then entered gradually along a gently sloping ramp that travels the structure's periphery. Possible uses include performance space, an open-air market, and a park. The architects describe the creation as a "sheltered oasis . . . protected from winds, sun, and traffic with selected views out across the border and into (Laredo). . . . Community involvement is essential in recording the history of the border city. (T)he walls and ground become canvases; the park becomes a museum."

The present bridge administration offices would be replaced with a wedge-shaped building that would flank the oval's southern edge and whose east end would become the city's "portal." The oval would ease the physical transition of the site, which slopes steeply from its northernmost point to the bridge terminus. The exit would lead naturally to Los Dos Laredos Park at the water's edge, or onto the bridge itself.

The competition drew strong interest from the Mexican media. The Televisa network covered the three-day judging and awards ceremony nationally, as did regional Texas newspapers.

The competition was intended to create a reservoir of ideas for the community to use as it saw fit. The winning entry represented simply the best design, in the judges' opinions. County Judge Mercurio Martinez committed Webb County to partnership with the city to finance any construction. Mayor Saul Ramirez said the city may use a portion of the Paseo del Antiquo Laredo grant to "provide plans and specifications for the project and actual cost estimates." Those in turn could be used to solicit grants or to go to the citizens with a referendum, Ramirez said.

With the competition complete, responsibility now falls to Laredo's citizens to "seize the initiative and go forward," said Lawrence Mann, a downtown landowner and development proponent. "We've been given a dream of what Laredo can do. It's up to the community to take those ideas and implement them." To



view full results of the competition, go to the City of Laredo's web site at www.cityoflaredo.com under "city planning." *Sharon Simonson*

Sharon Simonson is a journalist for the El Paso Times.

1 the winning professional proposal

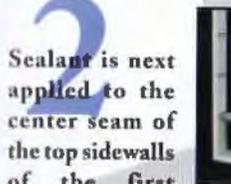
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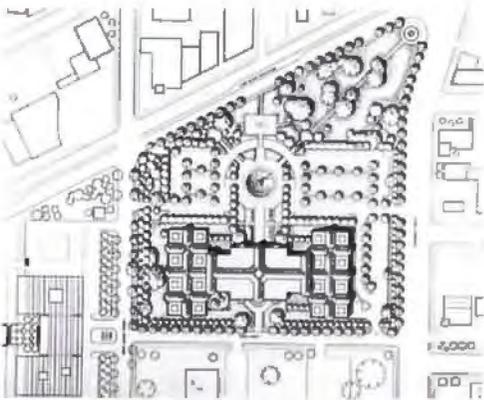
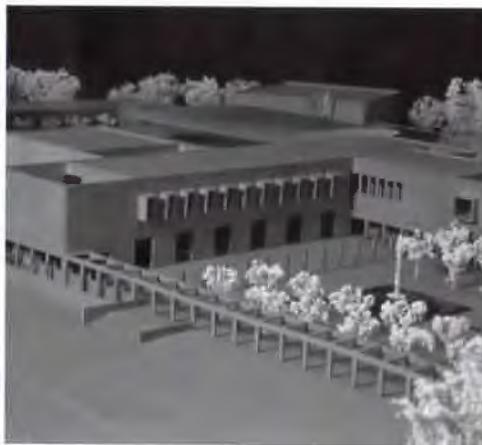
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"An Arbor for Art" continued from page 11

Other museum spaces took various forms depending on the example, with an east-west version similar to Ando, Gluckman, and Jimenez. Linear rooftop lanterns controlled both natural and artificial lighting with inset adjustable dampers.

Only Isozaki, due to illness, was unable to present his concept personally. His proposal was in many ways the inverse of Ando's, forming an open "L" in the northeast corner, tight to the intersection, and opening to the southwest and the Kimbell. This act of deference, with a large open landscaped area in the south half, was further developed by his notion of a "turbulence" from the intersection interfering with the geometric order found in the Kimbell's structure. A computer model was used to derive a gallery configuration that, although orthogonal, was loose and seemingly



irrational. Several eccentric forms sheathed in slate tiles contained the public spaces. The primary pedestrian entry from the south was alongside a shallow pool that formed a roof over an underground parking garage.

At press time, a general contractor had not been selected and there are no official comments regarding budget, schedule, or scope. It seems likely, however, that the ultimate size of the museum may be closer to 175,000-200,000 square feet with a budget of \$60-75 million. All six proposals are on exhibition at the museum until August 17, and an exhibition by Tadao Ando is expected in the fall at the Modern at Sundance. Arrangements are also underway for a public lecture in Fort Worth by Ando.

Mark Gunderson

Mark Gunderson is an architect in Fort Worth.

1) Proposals by 1) Legorreta; 2) Gluckman; 3) Jimenez; 4) Schwarz; and 5) Isozaki.

D/AIA honors 28

DALLAS In May, the Dallas Chapter of the American Institute of Architects held its annual design awards program, designating 28 winners in five categories. In the building design awards program, jurors Bart Prince, Robert Hull, and Tom Phifer gave an honor award to the House With A Sky View, Max Levy (see *TA*, January/February 1997, pp. 78-81). The Studio Above Water, Dan Shipley Architect; The Ultimate Treehouse, F/M Associ-

ates, Inc.; and the CBD Transit Mall Rail Stations, Oglesby Greene Architects, were recognized with merit awards. The Armed Forces Guard/Reserve Center, ROFDW Architects; the Adam Hats Lofts, Corgan Associates, Inc.; and the Morning Star Chapel by Good Fulton & Farrell Architects received citation awards.

A jury of Lawrence Speck, Elizabeth Danze, and David Heymann noted six projects for unbuilt

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design awards. The TXDOT Visitor Information Center, JPJ Architects, Inc., received an honor award; the Churchill Recreation Center, Urban Architecture; Misato Center, RTKL International, Ltd.; the Central Business District Transit Mall Rail Stations, Oglesby Greene Architects; El Portal-



2



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Laredo/Nuevo Laredo Border Crossing Facility, Firm X; and the New Lighthouse Church of Prayer, Firm X, Dallas Chapter/AIA, Stacy Architects, and LAN, Inc., all received merit awards.

The local jury of Willis Winters, Nestor Infanzon, Dennis Stacy, Joe McCall, Fred Caywer, Tip Housewright, Ron Wommack, Kelly

"D/AIA honors 28" continued on page 19

1 Morning Star Chapel,
Good Fulton & Farrell

Corgan Associates, Inc.

2 Adam Hats Lofts,

3 CBD Transit Mall Rail
Stations, Oglesby Greene

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"D/AIA honors 28" continued from page 16

McCarthy, and Greg Ibanez honored the Eisenberg Residence by Harwell Hamilton Harris Architect and the Granger Recreation Center at Central Park by Fisher & Jarvis Architects with the 25-Year Award. In addition, Robert Lara, Texas Tech University, received a student merit award for the Performing Arts Center; Brian Hendryx, University of Texas at Arlington, Exploration of a Mid-Rise Urban Housing Problem,



2

3



and Eric Nielsen, Texas Tech University, Performing Arts Center, received student honor awards from the jury of Gary Cunningham, Marcel Quimby, and Ralph Hawkins.

Finally, Lawrence Cosby, Bob Meckfessel, Rob Raymond, Bill Smith, Dennis Stacy, David Swaim, and Gloria Wise honored several members of the Dallas community. Ray Nasher was given honorary membership, and DeeDee Rose and the Skyline Architectural Cluster both received honor awards. Citation awards were given to DART and the Dallas Arboretum and Botanical Society, and the contractor award went to Andres Construction. Russell Buchanan received the craftsmanship award, and Datum Engineers the consultant award. Special citations were given to the Society of Design Administrators and the Architect's Wives Club. **Kelly Roberson**

1 The Ultimate Treehouse, F/M Assoc.

Reserve Center, ROFDW Architects

2 Armed Forces Guard/

3 Studio Above Water, Dan Shipley Architect

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CALENDAR

Borderlands Conference

The City of Laredo and Texas A&M International University will hold *Borderlands Landscapes: U.S.-Mexico Border Conference on Urban Settlement Patterns and the Human Dimension* September 5-7 on the Texas A&M International University Campus. The gathering will focus on the cultural landscape of the U.S.-Mexico border, and the similarities in urban patterns and archi-

ture that resulted from a hybridization of the two cultures. The plenary speaker is Dr. Daniel Arreola, Professor of Geography at Arizona State University, Tempe, who will explore the cultural geographic distinctiveness of the border. The conference is the first of its kind; registration is \$20 and is due by August 1. Texas A&M International University, Laredo (210/791-7441), SEPTEMBER 5-7

A Wright Gathering

Frank Lloyd Wright homeowners and preservationists will revisit the site of their first gathering when the Frank Lloyd Wright Building Conservancy's ninth annual conference stops in Buffalo, N.Y., on September 17-21. Plans for the conference include a tour of Wright's Darwin Martin complex (1903-1905), a visit to Graycliff, and programs by several distinguished speakers on a variety of aspects of the preservation and history of Wright's architecture, including Neil Levine of Harvard University and Jack Quinan of SUNY at Buffalo. Buffalo has a rich architectural heritage; besides an extensive park system by Frederick Law Olmstead, there are buildings by H.H. Richardson, Louis Sullivan, and McKim, Mead and White. Part of the meeting's program includes tours of Louis Sullivan's Prudential building, Richardson's Dorsheimer house, and a body of work by Joseph Luman Silsbee. Space is limited. Frank Lloyd Wright Building Conservancy, Chicago (312/663-1786), SEPTEMBER 17-21

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"Searching for Ancient Egypt"

The Dallas Museum of Art will be the first venue for 125 objects giving a glimpse of ancient Egypt. The antiquities in *Searching for Ancient Egypt: Art, Architecture, and Artifacts from the University of Pennsylvania Museum* include an Old Kingdom funerary chapel of the nobleman Kapure, important royal and funerary arts, and major architectural elements from the Palace of King Merneptah. Dallas Museum of Art, Dallas (214/922-1200), SEPTEMBER 28-FEBRUARY 1, 1998

"Masterpieces from the Morgan Library"

Masterworks from the Morgan Library in New York will be the focus of an exhibition at The Museum of Fine Arts, Houston. The Morgan houses one of the largest and most underknown treasuries of masterpieces in the United States. Several of its most impressive areas of collecting will be illuminated in this exhibit, including Iranian cylinder seals; medieval illuminated manuscripts; rare printed books; important literary, historical, children's, and musical drawings; libretti from the Gilbert and Sullivan collection; and Old Master drawings, the largest component of the exhibition. It is accompanied by a description of the nature and intellectual importance of each object. The Museum of Fine Arts, Houston (713/639-7300), OCTOBER 6-JANUARY 5

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NEW PRODUCTS AND INFORMATION



Robern announces two elegant new halogen light fixtures for use with all Robern mirrored cabinets. The new

CAH halogen lights are available in chrome-plated brass or chrome with a glass shade. Check their website: www.robern.com.

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The bodySpa by **Kohler** is an innovative hydro-massage system that combines whirlpool bathing and showering, powered with 80 gallons of water per minute. The spa contains a wall-mounted tower with a vertical bank of bodyjets, as well as a bath or footbath. This product is available in three different configurations.



Circle 171 on reader inquiry card



Benchmark, a division of General Products Company, Inc., has introduced its new prehung Vista III all-steel patio-door system. The

doors feature a steel-edged steel door locked into a heavy-gauge steel frame providing protection against rotting, rusting, warping, or cracking.

Circle 172 on reader inquiry card

The Savona bidet from **American Standard** offers unrivaled style and comfort. The Savona collection includes a complete line of fixtures, including a pedestal lavatory, a self-rinching countertop lavatory, and two sizes of whirlpools.



Circle 173 on reader inquiry card.



Boral Lifetile Inc. has recently released Boral View, an exterior imaging computer software program available on CD-ROM. This program allows users to experiment with thousands of combinations of concrete roofing-

tile profiles including color, trim, and architectural style. It also provides an infinite number of paint, brick, and stucco exterior finishes.

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Red Box Studio offers an innovative collection of new Wilsonart laminate. The new designs provide a textural depth and exciting new visuals. The collection includes more than 1,000 solid colors and patterns, appropriate for all types of interior surfaces.

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Crown Decorative Products, Ltd., introduces the Cranberry & Laine collection, a line consisting of 12 wallcoverings and four peel-and-stick borders. The patterns are made from a specially formulated acrylic plastisol, which is more environmentally friendly than the earlier blown vinyl.

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EFCO Corporation, a national manufacturer of commercial glazing systems, has just released a 16-page brochure highlighting its collection of entrance hardware. The brochure includes photographs, descriptions, and specifications on a wide variety of locks, hinges, closers, panic hardware, and hardware to meet ADA requirements. Check their website at www.efcocorp.com. Circle 177 on reader inquiry card



The latest catalogue from the Decorative Products Division of **International Paper Company** features Nevamar decorative surfaces. Covered are Nevamar laminates, Fountainhead solid-surface products, Lam-Mates LPL/MCP, and Vitricor decorative acrylics. Circle 178 on reader inquiry card



The California Redwood Association announces its new website containing information, marketing aids, and project ideas and plans. The CRA

site (www.calredwood.org) caters to the professional builder and designer, homeowner, and lumber merchant. The site also includes environmental and resource facts, figures, and questions. Circle 179 on reader inquiry card



Adding Value for Your Clients

AS ARCHITECTS, we strive to provide services that are valuable to our clients. One way of adding value to the services that we provide is a knowledge of factors beyond design that improve a project's chances of success. An example of such a factor is the tax incentives that can be utilized by some owners of restoration and renovation projects, specifically the Federal Rehabilitation Investment Tax Credit, or ITC. Because of the proliferation of projects that rehabilitate existing buildings, both architects and their clients should be aware of this incentive. Claiming the tax credit may make a project that is marginal in economic terms possible; in addition, plans to claim the credit will have significant design implications for the architect.

Since 1976, the National Park Service has administered a preservation tax incentive program in partnership with the Internal Revenue Service (IRS) and State Historic Preservation Offices. These incentives have become widely used as a key component in the overall financial structure of redevelopment projects. In fact, in some cases it is a make-or-break part of the deal. Architects can make their clients aware of the credits but, since the laws related to these tax credits can be complex and some owners may not qualify because of certain limitations, the architect should always recommend that the owner consult the IRS, an accountant, or tax attorney for a full discussion of the issues involved. This article is written to describe the two credits—their similarities and differences—and introduce the regulated aspects that affect the architectural design of a tax-credit project.

Encouraging Reuse

THE ESSENTIAL PURPOSE of the ITC is to encourage the conservation and reuse of historic and other older buildings—our nation's built heritage. The Tax Reform Act of 1986 modified the original 1976 incentives and established the following two tax incentives for private reinvestment in these older buildings:

- A 10-percent tax credit for the rehabilitation of non-historic buildings built before 1936. Buildings must be used for nonresidential, income-producing purposes.
- A 20-percent tax credit for the certified rehabilitation of certified historic buildings. Buildings must be used for income-producing purposes, which may include rental residential uses. This credit is available to owners of buildings that are eligible to be listed

or are already listed in the National Register of Historic Places.

While the eligibility requirements of the two credits differ in many respects, the basic tax requirements are similar. To qualify for either credit, the building must be *depreciable*. That is, it must be used in a trade or business or held for the production of income. It may not serve exclusively as the owner's private residence.

In addition, the rehabilitation must be *substantial*. That is, during a 24-month period selected by the taxpayer, rehabilitation expenditures must exceed the greater of \$5,000 or the adjusted basis of the building and its structural components. The adjusted basis is generally the purchase price plus improvements already made, minus the cost of land, minus depreciation already taken (see Figure 1). Once the substantial rehabilitation test is met, all qualified expenditures, including those incurred outside of the measuring period, qualify for the credit.

If the rehabilitation is completed in phases, the same rules apply, except that a 60-month measuring period applies. This phase rule is available only if: 1) there is a set of architectural plans and specifications for all phases of the rehabilitation; and 2) it can reasonably be expected that all phases of the rehabilitation can be completed. The property must be placed in service (that is, returned to use) in order to be eligible for either credit. The rehabilitation tax credit is generally allowed in the taxable year the rehabilitated property is placed in service.

Qualified rehabilitation expenditures include

Calculating the Adjusted Basis

\$100,000	original cost of property
+15,000	plus previous capital improvements, etc.
\$115,000	(subtotal)
-30,000	minus cost of land only
\$85,000	(subtotal)
-10,000	minus depreciation taken to date
\$75,000	equals Adjusted Basis

Figure 1

costs associated with the work undertaken on the historic building, as well as architectural and engineering fees, site, survey fees, legal expenses, development fees, and other construction-related costs, if such costs are added to the basis of the property and are determined to be reasonable and related to the services performed. They do not include costs of acquiring or furnishing the building, new additions that expand the existing building, new building construction, or parking lots, sidewalks, landscaping, or other facilities related to the building.

So, if—in the example described in Figure 1—more than \$75,000 in qualified expenditures is spent on the rehabilitation project, and all other requirements are met, the owner would be entitled to a \$7,500 tax credit if he or she used the 10-percent ITC or \$15,000 with the 20-percent credit. The credits may be carried

This is the second installment in a regular feature in *Texas Architect*. After reading "TA Specifier," complete the questions on page 30 and check your answers on page 54. AIA members may complete the report form and submit it to *Texas Architect* for two AIA learning units.

Learning Objectives

After reading this article and completing the exercises, you will be able to:

1. Identify and quantify two important tax benefits available for rehabilitation projects.
2. Identify at least three important criteria used to evaluate a project's eligibility for the investment tax credits.
3. Identify three important design pitfalls that may disqualify a project.
4. Describe the steps required to submit a project to be reviewed for the 20 percent tax credit.



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forward against future tax liabilities for 15 years or carried back for up to three years.

A number of provisions in the Internal Revenue code affect the way in which real-estate investments are treated generally. These provisions include the alternative minimum tax, the "at-risk" rules, and most importantly, the passive activity limitation. What these provisions mean, in practice, is that many taxpayers may not be able to use in one year all of the tax credits earned in a rehabilitation project. Owners should contact the IRS, their tax attorney, or accountant for guidance on the many particulars of the law.

Both credits are claimed on IRS Form 3468 and are claimed in the year that the project is placed in service. The owner must retain ownership of the property for at least five years or a pro-rated portion of the credit is subject to recapture.

Similar but Different

ASIDE FROM THESE basic similarities the two credits differ significantly. One of the primary differences is the kind of buildings that are eligible to receive the credits: For the 20-percent credit, a building must be certified historic. To be eligible for the 10-percent credit, on the other hand, the building cannot be certified historic and must have been built before 1936. In addition, while a project claiming the 20-percent credit must be reviewed at both the state and federal level, there is no governmental review or approval process for projects claiming the 10-percent credit.

The 10-percent Credit

THE 10-PERCENT CREDIT requires the substantial rehabilitation of nonresidential, income-producing buildings that were constructed before 1936. This seemingly random date is based on the year the tax-reform law was passed—1986. Buildings more than 50 years old (in 1986) were deemed eligible. However the law did not allow a sliding scale of 50 years, so for the time being we are stuck with the pre-1936 rule.

In terms of architectural issues, there are very few requirements for the 10-percent credit. There is no design review process either before the project is begun or after it is completed. In addition there are no requirements to retain existing windows, doors, finishes, etc., and no restrictions on materials and methods. The project must meet the following rules for

retention of building fabric:

- 50 percent or more of the existing external walls must remain in place as external walls; *and*
- 75 percent or more of the existing external walls must remain in place as internal or external walls; *and*
- 75 percent or more of the existing internal structural framework must remain in place.

Clearly this leaves a great deal of latitude for design creativity. However, the architect and property owner are still encouraged to follow the Secretary of the Interior's Standards for Rehabilitation (see page 30).

The law does not require that the plans for the project be reviewed before construction begins, nor the results reviewed after construction is completed. However, it is important to fully document the building prior to commencement of the work with photographs and as-is drawings. This documentation should show the extent and condition of the exterior walls and the interior structure that is required to remain in place in order for the project to be eligible for the credit. This documentation is not submitted when claiming the credit. The only information required on IRS Form 3468 is project cost. However, the building owner will need documentation of the original state of the building as well as full financial records of the project in the event of an audit or a challenge to the credit. The credit is claimed only after the work has been completed and is claimed in the year the building is placed into service.

If the building is listed in the National Register of Historic Places, or is designated as a contributing structure within a National Register historic district, the 10-percent credit cannot be taken and only the 20-percent credit is available. A pre-1936 building not currently listed in the National Register is, however, not necessarily limited to the 10-percent credit. It may be determined eligible for the 20-percent credit by submitting the first part of the Historic Preservation Certification Application to the Texas Historical Commission.

The 20-percent credit

THE 20-PERCENT TAX CREDIT requires the *substantial rehabilitation of a certified historic building* for commercial, industrial, or rental-residential use. The building must be listed, or eligible for listing, in the National Register (NR) or be a contributing structure to a NR historic district



to receive the credit. In addition, the rehabilitation must be a *certified rehabilitation*. This means that the work is certified as being consistent with the historic character of the property and, where applicable, the district in which it is located. After a review and recommendation by the State Historic Preservation Office (SHPO), which in Texas is the Texas Historical Commission (THC), certification is granted by the National Park Service (NPS), part of the U.S. Department of the Interior. This agency maintains the National Register of Historic Places.

The application for the 20-percent ITC is a three-part process. The blue certification application form, submitted in duplicate to the THC, is called the Historic Preservation Certification Application.

Part 1: Evaluation of Significance

THIS PART of the application requests a preliminary determination of a building's eligibility for the 20-percent credit in terms of its historic significance. An architectural historian in the Division of National Register at the THC reviews photographs, maps, a written description of

physical appearance, and a statement of the significance of the building to determine if it meets the criteria for listing in the National Register. The THC then forwards its recommendation to NPS which has the authority to grant the final approval.

A building can be listed in the Register one of two ways: either individually or as part of a larger historic district. If a building is already listed individually, meaning that it has been previously submitted and approved by the SHPO and NPS, it is automatically granted Part 1 approval and the application for the 20-percent credit begins with Part 2. If the building is located within a National Register historic district, Part 1 is submitted to verify that it is a *contributing structure*—i.e., that it contributes to the character and significance of the district. This must be done even if the building was determined to be a contributing structure when the district was originally listed on the Register.

A building within a National Register district, but currently considered to be *non-contributing*, may still be eligible for the 20-percent credit. For example, its historic facade might be

covered with a metal or plaster slipcover. If investigation and documentation can prove that substantial architectural fabric still exists and can be uncovered, it can be reevaluated with Part 1 and designated as a contributing structure; the application process can then proceed to Part 2.

It should be noted that this Part 1 application is *only* for the ITC and is not an official application for National Register listing. The NR application is a separate process that must be initiated after approval of Part 1 for individually listed buildings. Those buildings within a historic district do not have to apply for individual listing.

Part 2: Description of Rehabilitation

IN THIS PART the owner submits architectural plans, specifications, and a detailed written description of the proposed work that are reviewed by the Division of Architecture of the THC for compliance with the Secretary of the Interior's Standards. A helpful guide is *The Secretary of the Interior's Standards for Rehabilitation with Illustrated Guidelines for Rehabilitating His-*

A 10-percent example

WHEN ALAN MARBURGER and Karen McGraw bought a neglected building in Austin on Guadalupe Street north of the University of Texas campus, its original charm had long since faded. Built in 1927, it housed the first A & P grocery store in Austin and the Hyde Park Variety Store. Over the years it was expanded and altered. The original wood storefront was removed, its rich red brick painted over, the transom windows covered, and other windows completely removed.

Longtime residents of Hyde Park, McGraw, an architect, and Marburger, a contractor, recognized its hidden beauty and felt that a quality rehabilitation of the building would encourage more revitalization of this commercial strip that sits just beyond the boundary of the Hyde Park National Register Historic District. The building itself was not included in the historic district and so was not eligible for the 20-percent credit as a contributing structure to a district. They considered submitting Part 1 of the certification application for individual listing but were advised that the building would not qualify because the aluminum and marble store-

front, built in 1948, was less than 50 years old. So they decided to use the 10-percent credit instead. And while they were not obligated to meet any standards, McGraw and Marburger recognized that the storefront would reach 50 years old in 1998. They therefore chose to use the Secretary's

Standards as a guide with the hope that the building could be included in the historic district in a couple of years.

In the rehabilitation they removed dropped ceilings, removed the paint from the brick with a low-pressure water rinse, repointed mortar joints, uncovered the transom windows, and restored the prism glass panes. The interior was divided with glass walls to create small and medium-sized shops yet maintain a sense of openness. A new entrance with a canvas awning was added on the north side to provide easy access from the parking to the shops. A steel and mesh gate that recalls the basic form of the historic



photo by Kevin Miltstead

facade acts to reinforce the line of building facades along the street and form a buffer between the sidewalk and the parking.

The 10-percent ITC was important in the financing of the project, which was funded largely by private investors. These investors got the tax benefits at the early and expensive stages of this project, which offset the drain on available funds for the project. The project has been a positive addition to the neighborhood, providing a variety of shops withing walking distance of many Hyde Park residents. Adjacent businesses have also seen an increase in their traffic since completion. **KM**



toric Buildings by W. Brown Morton, Gary L. Hume, Kay D. Weeks, and H. Ward Jandl. This and many other helpful publications are listed in a catalogue of historic preservation publications called *Caring for the Past* published by the Technical Preservation Services department of NPS. Some publications are available at no charge while others are for sale (see Resources listing on page 54).

Architects should consult with the SHPO (in Texas, the THC) in the early stages of the project about the appropriateness of general design concepts and later about specific details. This will help avoid costly mistakes that could disqualify the project. Architects who have never done an ITC project before may consider consulting with a preservation specialist. Photographic documentation that shows the property before any work has been done is very important at this and all phases. Also historic photos showing the original and subsequent states of the building are very helpful. They are essential when the scope of work includes reconstruction of a missing historical element.

It is a common misconception that the project must recreate the original appearance of the building. In fact, later additions over 50 years old or symbolizing unique technological or architectural advancements often have significance in themselves. It is important to analyze the building and its changes to determine which period of significance—what date in time—the rehabilitation will restore the building to; the SHPO reviewer can assist with making this determination. Once a period of significance has been established, later additions that do not have significance may be removed and features that were lost but are well documented may be rebuilt.

Part 3: Request for Certification of Completed Work

THIS INCLUDES AN overall cost expenditure summary, photographic evidence that the project was completed according to the plans, and other general information about the property owner. The SHPO may make a site visit to the building or may review the work

based on the submitted photographs and other information. Once the SHPO's review has been completed and a decision has been made to recommend it for certification, the project is submitted to the NPS.

Following NPS approval, a written certification for the project will be issued for the owner to file with the appropriate tax forms. To claim the credit the building must also be listed in the National Register either individually or as part of a district. As stated earlier, this separate application can be initiated after approval of Part 1.

If the project is placed in service and the credit claimed before approval of Part 3, the owner must file a copy of the first page of Part 2 with his tax return. He or she must also show that it has been received by the SHPO or NPS (date-stamped receipt or other notice is sufficient). The owner then has 30 months to receive final certification and present this to IRS. Remember that the owner must retain ownership for at least five full years following the project or a pro-rated

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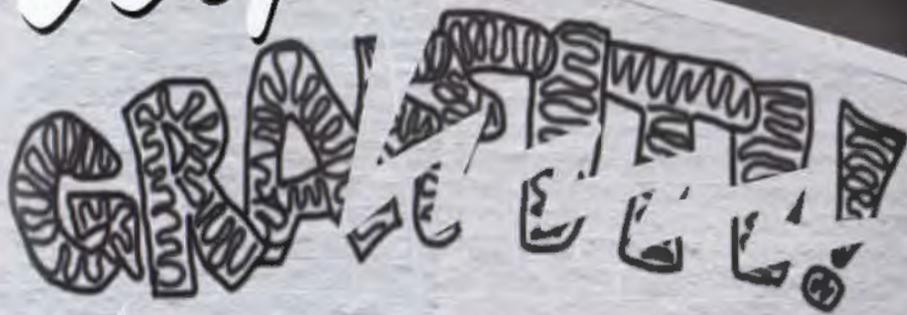
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portion of the credit is subject to recapture. Also, the SHPO or NPS may inspect a rehabilitated property at any time during the five-year period. NPS may revoke certification if work was not done as described in Part 2 or if unapproved alterations were made. Contact the SHPO when alterations are planned.

When developing the project schedule, both architect and owner should keep in mind that the SHPO and NPS each have 30 days to review a complete application including photographs, plans, and a description of the work. If the application is not complete when it is submitted, the 30-day clock does not start. Also, the National Park Service charges a fee for the review process based on the estimated cost of the project.

Pitfalls to Avoid

THE REVIEWERS of tax-credit projects have identified several pitfalls that are the most common architectural mistakes causing a project to be disqualified. Buildings are considered on a case-by-case basis and there is some flexibility on these issues. It all comes down to the degree of alteration and how it impacts the overall significance of the architecture. Although the following list describes the most common mistakes, a more comprehensive guide to do's and don'ts is included in *The Secretary of the Interior's Standards for Rehabilitation with Illustrated Guidelines for Rehabilitating Historic Buildings*.

- Unnecessary replacement of doors and windows: Doors and windows are considered to be character-defining features of a building. Materials, sizes, profiles, and configurations of frames, sashes, muntins, and mullions are very important to the building's appearance. One general principle of the standards is to retain historic materials whenever possible. Often it is proposed to remove historic windows and replace them with new ones to make the building more energy-efficient or because there is some deterioration. This is not allowed unless the windows are truly beyond repair, which is often not the case. There are other strategies to make historic windows more energy-efficient such as adding a removable pane on the inside of the sash and making sure all joints are properly sealed. There are also strategies to improve the fire ratings of doors. In addition, there are a number of products on the market that can consolidate and fill deteriorated wood.
- Reconstruction of historic elements:



Where possible damaged materials and elements should be repaired rather than replaced. When elements are missing, they may be recreated if sufficient documentation exists to prove their design. When documentation does not exist, then elements should be designed to be compatible with the size, scale, and materials of the historic feature but also to be clearly differentiated so that the replaced elements are clearly not historic.

- **Additions and alterations:** Often it is necessary to add additional space to accommodate a new use, but it must be shown that these uses cannot be included in the original building by altering its non-character-defining spaces. Additions that dramatically change the roof configuration from prominent views of the building are often not allowed. When any additions are proposed, they should be designed so as not to obscure character-defining features on the exterior of the original building. Also new additions should be built so that the change could be reversed in the future.

- **Abrasive cleaning methods:** Masonry, wood, plaster, etc., should never be cleaned by sandblasting or other abrasive methods. This can severely damage these materials and cause accelerated deterioration. Even high-pressure water can damage brick and stone. Use of these methods will disqualify a project: See #7 of the Secretary's Standards.

- **Painting previously unpainted surfaces:** Brick, wood, stone, and other materials that have survived the years without being painted should remain so.

- **Adding a false historic appearance:** Elements such as beaded-board ceilings, pressed-metal ceilings, cornices, columns, decorative trim, and other significant historic details that are not already existing cannot be added unless proper documentation is available to prove that they once were in place. Often owners want to make a plain building with simple dignity fancier than it ever was. This is not allowed.

- **Imposing a new aesthetic on old fabric that changes the character:** For example, it has become fashionable to strip the historic plaster from masonry walls to expose the brick or stone. While this may be aesthetically appealing in the 1990s, historically these walls were not meant to be exposed and a smooth plaster finish was intended. Removing this plaster can cause a project to be disqualified.

- **Building without approval:** While some

projects are submitted after construction is complete, this is strongly discouraged. If the work does not meet the Secretary's Standards in some way, the project may be disqualified. In this case, work would have to be brought into compliance at a cost to the owner in both money and time. In some cases it may not be possible to rectify the problem and the credit is lost. And keep in mind that at least Part 1 of the certification application must be submitted before the building is placed into service in order for the project to be eligible for the credit.

Make sure that when you are planning a project, you speak with the designated reviewer for your area of the state. (To find out the name of the reviewer assigned to your area, call the THC. See Resources on page 54.) Developing a relationship with the reviewer improves the chances of project success. The reviewer can provide advice about design and other issues as they arise, helping avoid costly revisions and possible denial of the certification application.

Get Listed

IN TEXAS, there is an additional benefit to being listed in the National Register. If your client's building is already listed (not just eligible) at the time the construction occurs, it is exempt from the state sales tax on labor that normally applies to commercial renovation projects. Contact the Tax Policy Division of the State Comptroller, 800/252-5555, or, in Austin, 512/463-4600, for information and to apply for an exemption certificate.

Remember that once the building is on the Register, only the 20-percent federal tax credit is available. In one unfortunate case, a project in San Antonio received NR listing to take advantage of both the sales-tax exemption and the 20-percent credit. The project was later disqualified for the 20-percent credit because of a rooftop addition, but because it had received National Register listing it was no longer eligible for the 10-percent credit, which would have been a greater benefit than the exemption on labor sales tax.

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pects for projects that might otherwise be economically unrealistic.

The federal tax credits exist as an economic incentive for developers of projects that save a part of our built heritage. While preserving parts of our history is a noble goal and while developers of such projects may have such a goal in mind, the tax credits provide a practical reason for reusing an older building. And in economic terms rehabilitation of historic and other older structures makes sense not only for those developers but for the community as a whole. A huge percentage of dollars spent on new construction leaves the community—money spent on ma-

terials that may have been manufactured anywhere. Labor costs—money that stays in the community for the most part—make up a much larger percentage of the cost of rehabilitation and restoration projects. The owner gets a tax credit, the architect may have more dollars to spend on design, an older building that might have been torn down is saved, and the community benefits as well.

Kevin Milstead

Kevin Milstead is the Urban Architect at the Texas Main Street Program of the Texas Historical Commission.

A 20-percent example

THE BISHOP COURT apartments, built in the Oak Cliff neighborhood of Dallas in the early 1920s to attract young doctors, lawyers, and other professionals, had, by 1992, become home to a less desirable clientele. The buildings had become the headquarters for prostitutes, the hangout of vagrants, and finally, they became notorious as crack houses. After much public outcry by neighborhood residents, the city of Dallas placed the apartments on its growing list of properties to be demolished.

Nearby Oak Cliff resident Trey Bartosh had eyed the properties for years and wanted to rehabilitate them as a business venture, but could not afford the purchase price. Then, in 1993, he and two friends formed a partnership, called EBT Properties, to buy the buildings from the Resolution Trust Corporation (RTC). They developed a rehabilitation plan and began to convince the neighbors that the apartments really could be returned to their original use. After weeks of public meetings, the partners were able to win neighbors' support.

But there were other roadblocks for EBT, primarily obtaining financing for the project. After several failed attempts to secure bank loans, the partners decided to pool all their own resources and purchase the buildings from the RTC. To make the project financially feasible, they applied for the 20-percent Investment Tax Credit (ITC). In addition, the project qualified for a local 10-year tax freeze for rehabilitating local historic landmarks.

"I hate the fact that people tear things

down when there is so much here," Bartosh says. But, like many cities across the country, Dallas faces a dilemma. Hundreds of neglected residential properties stand empty and threatened with demolition. And as historic neighborhoods are demolished, the amount of low- and moderate-income housing decreases. Many of the buildings could be rehabilitated, but they are difficult to save,



Photo by Kevin Milstead

partly because few investors are willing to take a risk on them.

EBT Properties took the risk, aided by the 20-percent ITC, and the risk has paid off. The rehabilitation project preserves the historic architecture of the original buildings, while it provides modern living amenities that today's renters demand. The apartments retain their 1920s character with wood floors, high ceilings, and fireplaces. Modern conveniences, such as washer/dryer units and cable have been added. Only a few minutes from downtown Dallas, the fully leased units once more are being rented to professionals.

Phil Parisi

Phil Parisi is managing editor of The Medallion, a publication of the Texas Historical Commission.

The Secretary of the Interior's Standards for Rehabilitation

THE FOLLOWING STANDARDS are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

- (1) A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
- (2) The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- (3) Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
- (4) Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- (5) Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- (6) Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- (7) Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
- (8) Significant archeological resources affected by a project shall be protected and preserved. If such resources must be dis-

turbed, mitigation measures shall be undertaken.

- (9) New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- (10) New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

As stated in the definition, the treatment "rehabilitation" assumes that at least some re-

pair or alteration of the historic building will be needed in order to provide for an efficient contemporary use; however, these repairs and alterations must not damage or destroy materials, features, or finishes that are important in defining the building's historic character. For example, certain treatments—if improperly applied—may cause or accelerate physical deterioration of historic building. This can include using improper repointing or exterior masonry cleaning techniques, or introducing insulation that damages historic fabric.

In almost all of these situations, use of these materials and treatments will result in a project that does not meet the standards. Similarly, exterior additions that duplicate the form, material, and detailing of the structure to the extent that they compromise the historic character of the structure will fail to meet the standards.

Self-Test Questions

1. What are the two tax incentives available from the federal government for building rehabilitation projects? _____

2. What is the adjusted basis of a building? _____

3. A building must have been built before what year to be eligible for the 10-percent ITC? _____
4. Define substantial rehabilitation. _____

5. If a building located within a National Register historic district is found by the SHPO to be a contributing structure to the significance to the district, which tax credit can be used on its rehabilitation? _____
6. Name three common pitfalls that often lead to a project being disqualified for the 20-percent credit. _____

7. Identify the three parts of the Historic Preservation Certification Application. _____

ENTERTAINMENT & RECREATION

SPECIAL SECTION



North Richland Hills Water Park

IN 1992, OFFICIALS OF NORTH RICHLAND HILLS, a suburb of Fort Worth, polled residents in an attempt to discover how tax dollars would best be allocated. The residents' response was simple: They wanted a swimming pool.

The project that would then follow, however, was far from simple. It would end in the construction of a \$7.1-million water park, attracting an estimated 2,500 visitors a day. The North Richland Hills Water Park, or NRH20 as it has been marketed, covers a 23-acre site and offers a long-awaited and much appreciated alternative to its more commercial brethren.

The water park received funding through the Arlington Stadium Bill, a one-half cent sales tax designed to fund the building of the new baseball stadium for the Texas Rangers and other parks within the city. All profits are in turn funneled back into the park. It now exists as the largest municipal water park in the United States, according to project manager Dwayne Brinkley of Brinkley Sargent Architects, Inc., of Dallas.

Brinkley and aquatic consultant Counsilman/Hunsaker & Associates wanted to create a niche market that would focus on family en-

tertainment unlike the action-packed adventure of neighboring Six Flags. After touring several of the country's water parks, designers learned that attractions designed for smaller children proved to be the most in demand. With this in mind, they decided to create a park that would emphasize leisure over thrill-seeking.

The design of the main entrance and the use of exposed steel, split-face concrete masonry, and a standing-seam metal roof structure evokes train station nostalgia, although planners wanted to avoid dating the park by focusing on one official theme. By positioning the entry on the natural high point of the site, designers presented entering visitors with a view of the entire park, allowing for a quick visual and mental transition from the world outside to the created world within.

The main building flanks the entry on both sides and curves around the entry fountain and plaza and houses various administrative functions including public lockers and toilets, a large kitchen with food court, and a gift shop. The building also serves as a visual shield between the park and the parking lot.

In keeping with the tradition of great American parks, planners employed extensive landscaping to allow for recreation while main-



2

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GENERAL CONTRACTOR: CRAIG, SHEFFIELD & AUSTIN, INC., ROANOKE, TEXAS
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3

taining a sense of serenity. Designers made use of a small stream created by the entry fountain, with bermed banks and various plantings, to serve as the unobtrusive dividing line between the areas frequented by small children and those of the older children and adults.

The stream is flanked on one side by the "Endless River" and a "Slide Tower" containing four separate water slides. At its end, the stream drains into a rock formation surrounded by berms, followed by the popular "Wave Pool." The Wave Pool Building contains the filtration system for the entire park; staffers have the ability to shut down and isolate any desired attraction without affecting the operation of the other rides. This ability creates a more cost-effective and environmentally efficient park, an issue that was of great concern to planners.

The North Richland Hills Water Park has surpassed the original high expectations. Not only does it serve as a successfully operated and revenue-generating city-funded facility, it also serves as an example of the survival of creative design in the market of entertainment and recreation architecture.

Jenna Colley

1. main entrance of the North Richland Hills Waterpark
2. The circular organization of the park's design offers shelter from the neighboring highway.
3. The windows of the main office building playfully mimic the tile design.
4. The main entrance of the waterpark evokes train station nostalgia.

Resources

Structure: Lehigh Portland Cement, Redimix Concrete, Gunitex, Lofland; **frame:** Vulcraft; **walls:** Featherlite; **roof:** Vulcraft; **wall surfacing:** Parex, Featherlite, Pittsburg-Corning, National Gypsum; **windows:** Kawneer; **doors:** Vistawall, P-W Metal Products, Overhead Door Co.; **floor surfacing:** L.M. Scofield, Mannington Commercial, American Olean; **ceiling surfacing/system:** Celotex; **standing seam roofing:** Berridge; **roofing contractor:** Metal Systems, Inc.; **paint and stain:** Glidden; **hardware:** Sargent; **tube slides:** White Water; **wave equipment:** The Great Wave Co.; **fun fountains:** Sonar International; **interactive-waterplay:** SCS Co.; **lockers:** Lenox; **activity pool equipment:** NBGS International; **lighting:** Spero, KIM, Hubbell, Lithonia; **electric distribution:** Wheatland, Allied, Centex, Raco; **carpet:** Dimension Carpet; **audio-visual:** Altec Lansing; **pool tile:** American Olean; **pool deck:** Mortex; **filters:** Whitten; **pool accessories:** Hayward, Natara, KDI Paragon



4

Project Credits

Client: City of North Richland Hills
Architect: Brinkley Sargent Architects, Dallas
Contractor: Graig, Sheffield & Austin, Inc.
Consultants: Brockette-Davis-Drake, Inc. (structural, civil engineer); Gaynor & Sirmen, Inc. (mechanical, electrical, plumbing engineer); Kendall Landscape Architecture (landscape); Counsilman/Hunsaker & Associates (aquatic); Design Quorum (interiors)
Photographer: Marc Trew

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Art and Design



Ken Little '90, "Elements of Progress: Dreams, Escape," Installation at ArtPlace. Photo courtesy of ArtPlace.

HIGH-PROFILE museum projects may get all the press, but smaller-scale projects offer the potential for an intense collaboration between artist and architect and the possibility of a stronger connection between the art that is to be displayed and the building designed to house it.

The gallery and museum projects featured here focus on the exhibition of individual works and small collections, as well as on the behind-the-scenes efforts of exhibit designers.



1

ArtPace es una fundación para el arte contemporáneo, en San Antonio. Linda Pace (de las salsas Pace), su creadora, donó millones para que artistas de su pueblo tuvieran un centro donde expresar sus ideas, exhibir su trabajo y hasta vivir.

El nuevo local es una reconstrucción de un antiguo concesionario de automóviles de los años 20. Lake/Flato, sus diseñadores, hicieron del solar un espacio grandioso y flexible sin mayores complicaciones. "La renovación consistió más en limpiar lo que existía que en insertar cosas nuevas." La flexibilidad del esquema dió paso a un nuevo anexo de dos niveles, comisionado a la misma oficina un año del contrato original.

Spicing It Up

By Susan Williamson

A NEW ART SPACE IN DOWNTOWN San Antonio is influencing the art scene in that city in ways that go far beyond the building's relatively modest scale. ArtPace, A Foundation for Contemporary Art, is housed in a 15,000-square-foot renovated automobile showroom; the original renovation project was completed in 1995 and a 3,500-square-foot addition has just opened. Both renovation and addition were designed by Lake/Flato Architects of San Antonio.

ArtPace is part gallery, part studio, part artist's residence, and the result is more than the sum of those parts. The foundation is the project of Linda Pace, of the picante sauce Paces. ArtPace was founded by Pace in 1995 as a way of invigorating the San Antonio contemporary arts scene. At the same time that government funding for the arts is being slashed, Pace has committed millions of dollars of her own money to create a place for artists to live, work, and present their art.

At the heart of ArtPace's mission is the International Artist-in-Residence Program. Each year the foundation invites 12 artists to come to San Antonio to "conceive and create significant art projects." Four times a year, three new artists—one from San Antonio, one from elsewhere in the United States, and one from abroad—come to live and work in the ArtPace building. The residency includes stipends for travel to San Antonio, living expenses, and materials. At the end of each residency period, the artists' work is exhibited.

The idea, Pace says, is not just to give artists a place to work but to bring a diverse group of artists together in a way that encourages dialogue. Having the artists live on-site brings a dynamic to the ArtPace project that is energizing for



2



3

both the artists and for the city, Pace says, enabling a sort of cross-pollination of ideas and images. In addition to the residency program, ArtPace hosts lectures, workshops, and exhibitions of non-resident artists' work in the downtown space and provides San Antonio artists with a chance to live and work in a studio Pace owns in London.

The ArtPace building, located on the northwestern edge of downtown, was originally a 1920s Hudson showroom. Lake/Flato's main goal was to "create a great, flexible space and not to overthink it," architect Ted Flato says. ArtPace was a young organization when the renovation project began, he explains, and one of the primary goals was to increase flexibility and reduce cost. "The idea was that as they grew and changed, the building could grow and change with them," Flato says, adding that the architects hoped to keep the budget low so that the group's investment would not overwhelm it before it had a chance to get off the ground.

The original building was designed with a strong grid of columns and heavy concrete beams (cars were stored on the second floor). Lake/



4

Flato first carved out the best spaces for the 2,000-square-foot artists' studios—two on the first floor and one on the second—and then placed the administrative spaces at the front on the first floor and the apartments at the rear on the second floor. Putting the offices behind the streetside storefront meant that there would always be something going on for passersby to see, Flato says, and reduced the amount of space needed for circulation. Siting the apartments at the rear provided privacy and ample light.

The renovation was more a matter of cleaning up what was already there than of inserting anything new, Flato says. The building's original grid was used as the defining element: the downstairs studios are two bays wide and the heavy columns and beams are used throughout as organizing features. Existing surfaces were revealed and then left alone. The large, multi-pane windows were renovated only by replacing those panes that had been broken. Rather than spend the money to match the old translucent glass, Flato says, the architects used the mix of old and new as ornament. In the same

1 A conference room was inserted on the first floor between the administrative spaces and the studio galleries.

2 A new tower fills the corner of the downtown site; both the addition and the original building were painted to accent their odd angles, says architect Ted Flato.

3 West-facing windows on the addition look out onto the exhibition courtyard; the windows are shaded with corrugated metal awnings.

4 The addition, at right, frames a new entrance courtyard.



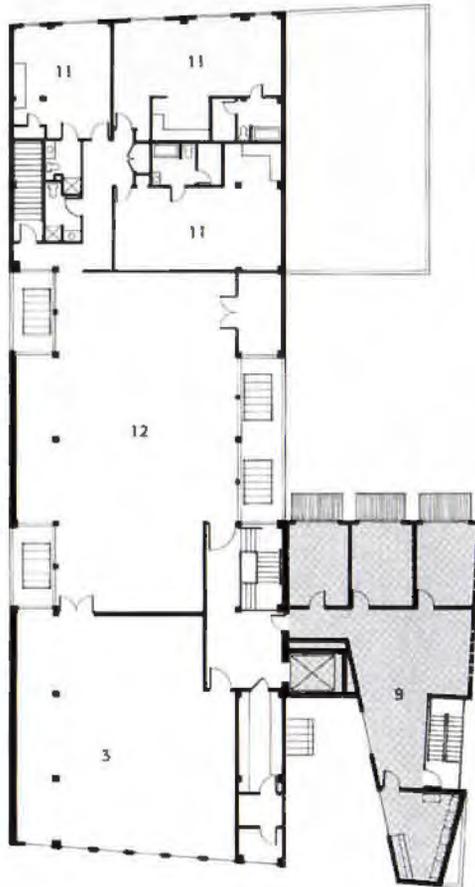
↑ A metal staircase leads to the second-floor lecture hall—seen through the open doorway—and studio gallery; materials used throughout were selected for their low cost and for their compatibility with the unembellished surfaces of the existing building.

way, concrete floors were cleaned and left bare and concrete beams were left exposed. Instead of specifying an expensive lighting system, the architects installed exposed outlets on the ceiling and a pipe-grid system to which clamp-on lights are attached. As a need arises for specific shows or as the organization matures, the lighting system can be upgraded, Flato says.

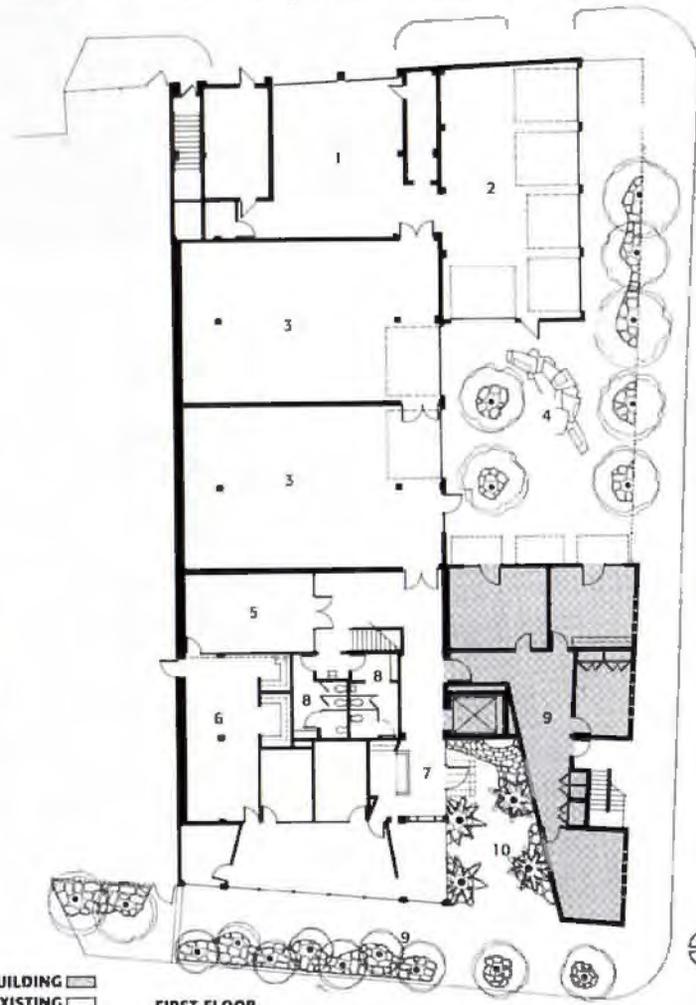
Lake/Flato planned for growth and change and that is just what it got. This year, the foundation needed additional administrative space and it hired the firm to design a small, two-story addition. “We wanted to enhance the original building with the addition,” Flato says, so the architects worked with the same materials and forms, but “pushed it just a little bit further.” The addition creates an entry sequence for the main building that it previously lacked, he says, and emphasizes the original building’s odd geometries, which were the result of even earlier additions. The new corner tower, with its grids of punched windows and boldly colored exterior—an orange reminiscent of Legorreta’s

FLOOR PLAN

- 1 RECEIVING
- 2 SHOP
- 3 GALLERY
- 4 EXHIBITION COURTYARD
- 5 CONFERENCE
- 6 ARCHIVES
- 7 RECEPTION
- 8 RESTROOM
- 9 OFFICES
- 10 ENTRY COURT
- 11 VISITING ARTIST APARTMENT
- 12 LECTURE HALL



SECOND FLOOR



NEW BUILDING
EXISTING

FIRST FLOOR



2 nearby downtown library, along with slices of yellow—anchors the studio complex to its corner. And the addition has led in its turn to the next phase of the ArtPace-Lake/Flato relationship: An elevator installed as part of that project provides access to the roof and that access has inspired plans for a rooftop sculpture garden, Flato says. **TA**

PROJECT *ArtPace, San Antonio*
CLIENT *ArtPace, A Foundation for Contemporary Art, San Antonio*
ARCHITECT *Lake/Flato Architects, Inc., San Antonio*
CONTRACTOR *Stoddard Construction Co.*
CONSULTANTS *Reynolds-Schlathner-Cheetter-Poll, Inc. (structural); Lozano Wilson (electrical, plumbing); Comfort-Air Engineering, Inc. (mechanical); Courtney and Company (interior design)*
PHOTOGRAPHER *Paul Hester and Lisa Carol Hardaway, Fayetteville*

RESOURCES

Foundation: Alamo Cement; **structure:** Featherlite, MacMillan; **windows:** Kawneer; **doors:** Kawneer, Gunckel; **floor surfacing:** Bricks Unlimited; **ceiling surfacing/system:** U.S. Gypsum; **roofing:** Mule-Hide; **insulation:** Best; **paint and stain:** Sherwin Williams; **hardware:** Hager, Schlage, Norton, Von Duprin; **elevators:** Dover; **moving stairways:** Cotterman Co.; **stairs/treads:** Vestal; **lighting:** Stonlo, Time Square; **electric distribution:** Westinghouse; **air conditioning system:** York; **environmental control systems:** York; **carpets/rugs:** Lee; **blinds:** Vimco; **drapery hardware:** Vimco; **elevator smoke guard:** Smoke Guard Corp.; **smoke containment systems:** Ed Flume Building Specialties



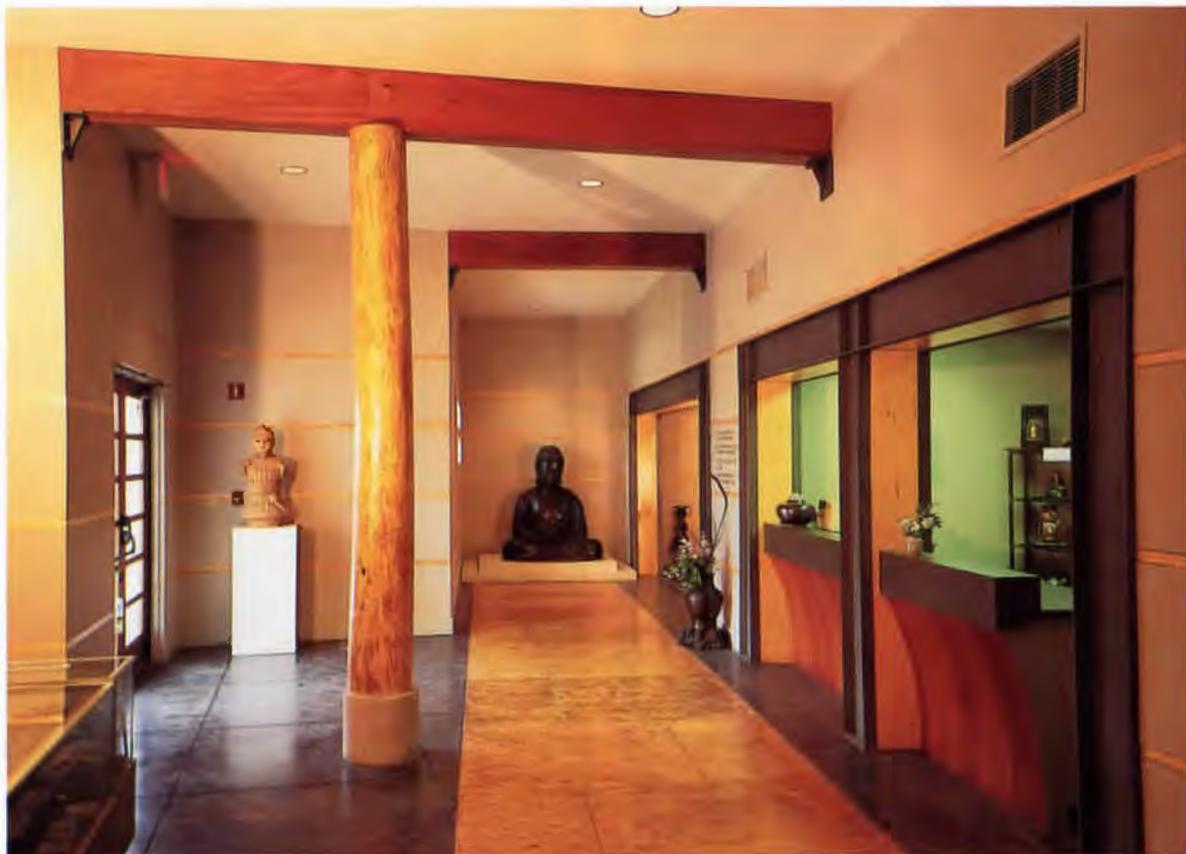
3 Large structural columns and beams were exposed and used as the primary organizing element of the spaces in the original building; here one of the studio galleries is prepared for a new show.



4 Overhead doors connect an exhibition courtyard with the two downstairs studio galleries.

2 The reception area and offices were placed at the front of the building, just inside the main entrance.

1 Since the size of the collection far outweighs the exhibit space, flexibility to allow staff to rotate the exhibits was paramount. Cases are moveable, wood strips across the wall anchor heavier objects, and the inlaid floor will eventually guide circulation into the main exhibit space.



A Work in Progress

by Kelly Roberson

El adición más reciente del distrito de museos en Corpus Christi es el Museo de las Culturas Asiáticas, diseñado por Richter y Asociados Arquitectos, Inc. El museo no tenía un sitio propio antes de este nuevo edificio que se construirá por fases distintos por muchos años a causa del presupuesto bajo.

La mejor parte de la colección es de Billy Trimble, una Americana que viajaba por Japón después de la Segunda Guerra Mundial en compañía de un programa de ayuda. El edificio muestra la colección con materiales como el estuco, los suelos de hormigón, y los detalles pensativos de madera que crean un fondo neutral para los objetos llenos de color.

PROJECT Museum of Asian Cultures, Corpus Christi
CLIENT Asian Cultures Museum and Educational Center, Corpus Christi
ARCHITECT Richter Associates Architects, Inc., Corpus Christi
CONTRACTOR Maltby Builders, Inc.
CONSULTANTS Wilerson Engineering, Inc. (structural engineering); BMW Engineering, Inc. (mechanical and electrical engineering)
PHOTOGRAPHER David R. Richter, FAIA

THE LATEST ADDITION TO THE GROWING COMPLEX of buildings in Corpus Christi's convention and museum district is the Museum of Asian Cultures, designed by Richter Associates Architects, Inc., of Corpus Christi. The museum boasts an extensive collection of arts and crafts from Japan, the Philippines, China, and Korea, the basis of which was the holdings of Billy Trimble, says David Richter, FAIA. Trimble, an American who traveled to Japan after World War II to teach with an outreach program, amassed the private collection during her stay there; donations from other countries followed. The museum subsisted for years through an active children's education program, says Richter, but never really had a suitable location. After selling one building and working out of a mall space for several years, the museum has a home of its own for the first time.

The one-half block site is at the base of the Harbor Bridge on the northeast end of the central business district. The design was completed in 1991 (see *TA*, September/October 1991, pp. 46-47); after initial fundraising efforts, the project was reassessed and will now be completed over several years in separate phases. The first phase, finished in 1997, includes the renovation and incorporation of the existing two-story building (formerly a longshoreman's union hall) and a new one-story section.

Restraint, due both to budget and design intent, was an overriding factor. Three white stucco rectangles, set at angles to each other, are connected by courtyards and gardens in an allusion, says Richter, to the scale and feel of an Asian residential neighborhood. The exterior palette of materials includes corrugated fiber cement panels and a cast-concrete parapet cap; inside is a similar neutral scheme, with stained sealed concrete floors, pine, and mahogany. An inlaid oriented strand board floor acts as a circulation path, and will eventually guide visitors into the future ex-



2

2 The city's museum district began to take shape with the Art Museum of South Texas (1974, Philip Johnson); it now includes the Bayfront Arts and Science Park, the Corpus Christi Natural Sciences Museum, the Harbor Playhouse, the Convention Center, the Selena Auditorium, and the Museum of Asian Cultures.

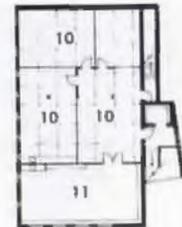
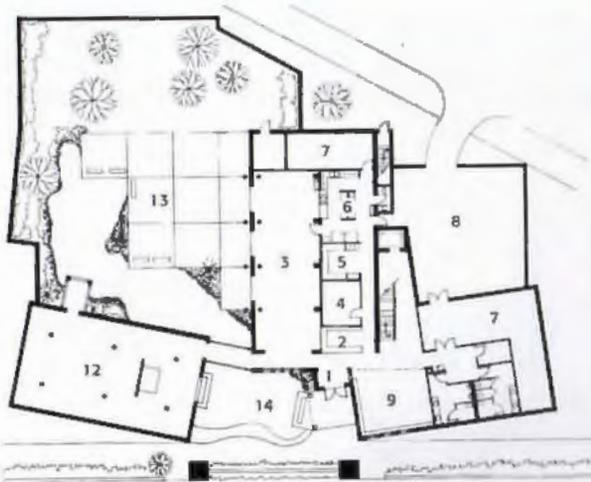
3 The intention, says David Richter, FAIA, was to avoid details that were a literal representation, capturing the spirit of Asian cultures—without directly reproducing them—through simplicity and attention to materials.



3

hibit hall. The work area was designed for a minimal staff; one person, working in the central office, has a sight line into both the reception area and gift shop through wall windows. Millwork from the museum's previous home was reused, and architectural references are abstract, without recalling a specific culture or tradition, allowing the collection to speak for itself.

As the museum continues to obtain funding, further phases will be completed. Slated next is the Zen entrance courtyard of rock, brick, and sand, which will shield the front of the building from the street; the finish-out of the second floor, including classroom and conference spaces, will follow. Future phases call for completion of the second garden and pond, and finally, the main exhibit building. **TA**



SECOND FLOOR

RESOURCES

Structure: Texas-Lehigh Cement Co., Varmicon Steel, Eagle Concrete Products, Louisiana-Pacific Corp., Truswall Systems Corp.; **wall surfacing:** Capitol Cement, Lone Star Ceramic Co., USG; **windows:** U.S. Aluminum Corp., Pittsburg Corning; **doors:** Graham/Essex, Overhead Door Co.; **floor surfacing:** EPMAR Corp., Georgia-Pacific; **ceiling surfacing/system:** Armstrong International; **roofing:** Schuller, Eternit; **waterproofing/sealants:** Tremco; **insulation:** Dow Chemical Co.; **paint and stain:** Sherwin-Williams, Ferroxtone; **hardware:** Hager, Sargent; **fire alarm:** Faraday; **lighting:** RUUD, Lithonia; **electric distribution:** Westinghouse, Cutler-Hammer; **plumbing and sanitary:** Crane, Delta, Kohler, Sloan, Ampco Products, Inc., McKinney/Essez, Halsey-Taylor, Carrier Corp.; **air-conditioning system:** Carrier Corp.

PLAN KEY:

BUILT

- 1 ENTRY
- 2 RECEPTION
- 3 ASSEMBLY/EXHIBITS
- 4 EXECUTIVE DIRECTOR
- 5 WORKROOM
- 6 KITCHEN
- 7 STORAGE
- 8 WORK COURT
- 9 GIFT SHOP

UNBUILT

- 10 FUTURE CLASSROOM/EXHIBITS
- 11 FUTURE CONFERENCE/LIBRARY
- 12 FUTURE EXHIBIT SPACE
- 13 FUTURE POND GARDEN
- 14 FUTURE ENTRY GARDEN

El primer director del Museo del Arte de Philadelphia, arquitecto Fiske Kimball, tenía la visión de una exhibición cronológica del arte. Con la renovación reciente, la oficina arquitectónica de Jackson y Ryan Arquitectos de Houston le ayudó al museo realizar ese sueño y proveyó un servicio extendido. El proceso tenía cuatro fases y combinó muchas colecciones previamente distintas.

"Todo fue acerca de los detalles," dice arquitecto John Clements sobre las vitrinas nuevas. El papel extendido de Jackson y Ryan también incluyó el mantenimiento del presupuesto, la dirección de los espacios del almacenaje, y el desarrollo del sistema de los archivos de los documentos de construcción.



1

The Philadelphia Story

by Jonathan Hagood



2



3

THE PHILADELPHIA MUSEUM OF ART's first director, architect Fiske Kimball, had a vision of a chronological exhibition of art, or "a walk through time." Over the years, however, exhibitions focusing on a particular artist or organized by collector became the norm. A recent renovation of the building, guided by the Houston firm of Jackson & Ryan Architects, provided an opportunity to restructure the museum according to Kimball's original vision. The successful completion of the five-year project was due in no small part to the architects' expanded role as project manager and sometime general contractor.

In order to remain open throughout the process and to conserve artworks untouched in over a half century, the museum broke the renovation into four stages. The reorganization combined previously separate collections of European art, architectural fragments, and period rooms. The staff felt that juxtaposing different stylistic traditions within a common time period along with artifacts of the time would provide a context for the works and lend a better understanding of the place of art in society.

"It was all about details," says architect John Clements, referring to the new installation hardware the firm designed. According to Clements, Jackson & Ryan acted as the *de facto* general contractor for the new casework; he remembers being on the phone almost every day throughout the construction process. Display cases for different objects—including wood pieces, paintings, metal artifacts, and manuscripts—required different design solutions. As part of the renovation, Jackson & Ryan also brought the building's electrical system up to modern standards and installed computer-



4

ized lighting. The architects left the 1970s-era cooling system largely untouched and refurbished the original perimeter radiant heating. These utility upgrades required careful protection of the museum's existing interior finishes, also restored as part of the project.

Jackson & Ryan's expanded role included maintaining the budget over the entire five-year period, managing the storage space, and handling virtually all of the logistics of a major museum renovation. Also, the firm recently conducted a due-diligence survey of the exterior, is producing background drawings for a new master plan, and is developing an archive system for the museum's architectural drawings that will standardize specifications for construction documents. These tasks only underscore Jackson & Ryan's relationship with the Philadelphia Museum of Art: fulfilling the vision of its original director and expanding the role of the architect as part of a civic institution. **TA**

PROJECT *European Gallery Reinstallation, Philadelphia Museum of Art, Philadelphia, Penn.*

CLIENT *The Philadelphia Museum of Art, Philadelphia, Penn.*

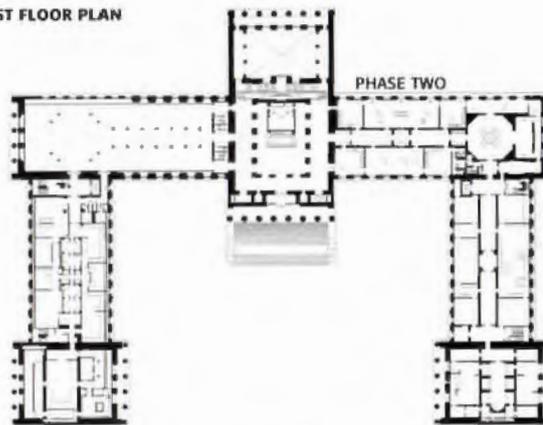
ARCHITECT *Jackson & Ryan Architects, Inc., Houston*

CONTRACTOR *Unkefer Brothers*

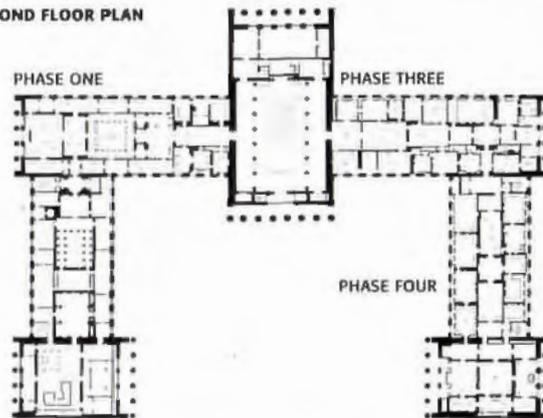
CONSULTANTS *George Sexton Associates (lighting); The Sigel Group (mechanical, electrical and plumbing engineering); Keast & Hood Co. (structural engineering); Specification Services, Inc. (specifications)*

PHOTOGRAPHER *The Philadelphia Museum of Art, Lynn Rosenthal, Graydon Woods, Photographs, Inc.*

FIRST FLOOR PLAN



SECOND FLOOR PLAN



5

RESOURCES

Wall surfacing: Sun Precast, USG, Boyertown Planning Mill; **windows:** Architectural Window Systems Ltd.; **skylights:** Crescent Iron Works; **ceiling surfacing system:** Custom Castings; **waterproofing/sealants:** Pecore Corp.; **insulation:** Owens Corning; **partitions:** USG Drywall; **hardware:** Hager, Corbin Russwin; **security/detection fire:** Bluebrass Electronic Inc., Napco Security Systems; **lighting:** Microlight Corp., Lightlier, Lithonia, Hubbell; **electric distribution:** Rambusch, Elliptipar; **plumbing and sanitary:** American Standard, Sloan Royal, AAMCO, GAMCO, Scott

1 Humidity and conservation concerns limit the interiors of display cases to glass and aluminum sealed with a silicate gel; the amount of gel varied according to the volume of air and type of material displayed.

2,3 The rotunda—shown before (3) and after (2), was restored as part of phase two: a rearrangement of European art from 1850 to 1900 combining works from impressionist, post-impressionist, and other traditions.

4 Phase one combined the existing John G. Johnson Collection of 1,279 masterworks with other medieval holdings of the museum.

5 Period rooms, such as the Rice Room (shown here), combine furniture, artworks, tapestries, and other contextual artifacts from the museum's collections.



Glass House

by Gerald Moorhead, FAIA

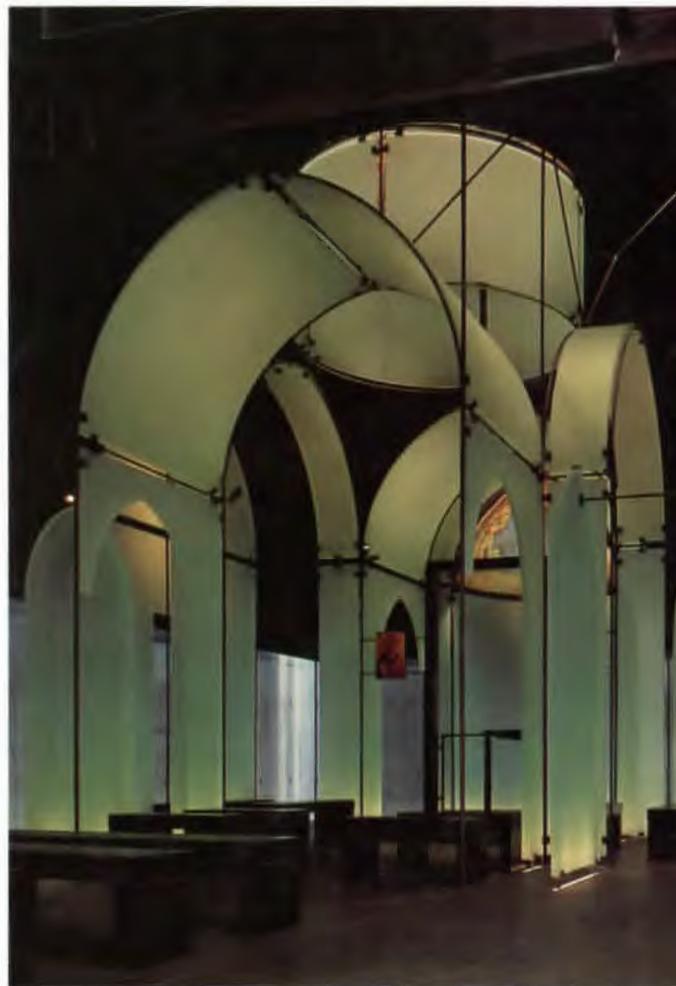
THE \$4-MILLION Byzantine Fresco Chapel Museum, dedicated last February, is the new Houston home of two 13th-century frescoes stolen from the tiny church of St. Themoniados at Lysi, Cyprus. A block from the Menil Collection, the 4,000-square-foot chapel is the third single-artist venue (Rothko Chapel, Howard Barnstone and Eugene Aubrey, 1971; Cy Twombly Gallery, Renzo Piano, 1996) to be constructed by art doyenne Dominique de Menil in the neighborhood surrounding her museum (Renzo Piano, 1987). The area is developing the aura of a sacred precinct, like mausoleums gathered around a great temple. (Two blocks away, Philip Johnson's chapel for the University of St. Thomas was consecrated in June.)

Taking advantage of political turmoil in Cyprus, art thieves cut the two frescoes from the apse and dome of the Lysi church into 38 pieces and removed them to Europe for sale. The Menil Foundation learned of their availability in 1983 and was interested in acquiring these Byzantine gems but was uncomfortable with their provenance. After contacting every country from which they might have originated, Cyprus responded with documented proof of their source. With the approval of the Republic and Church of Cyprus, the Menil Foundation paid the thieves' "ransom" to recover the stolen treasures and also paid for the three-year restoration by icon specialists in London, totaling over \$1 million for both.

These significant works are the best quality and largest of the period ever seen outside the Byzantine world. The frescoes remain the property of the Church of Cyprus in perpetuity but since the Lysi chapel is in Turkish-occupied territory, they will be on extended loan. More than just a museum



2



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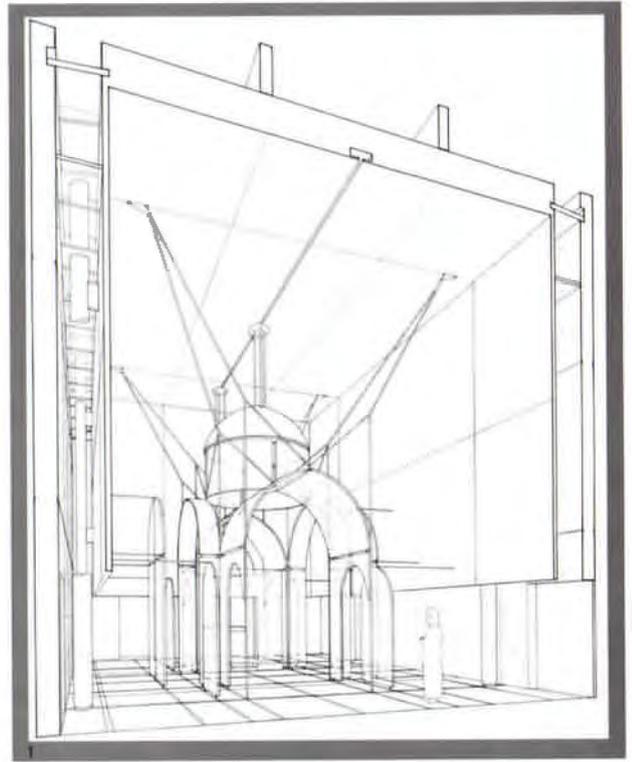
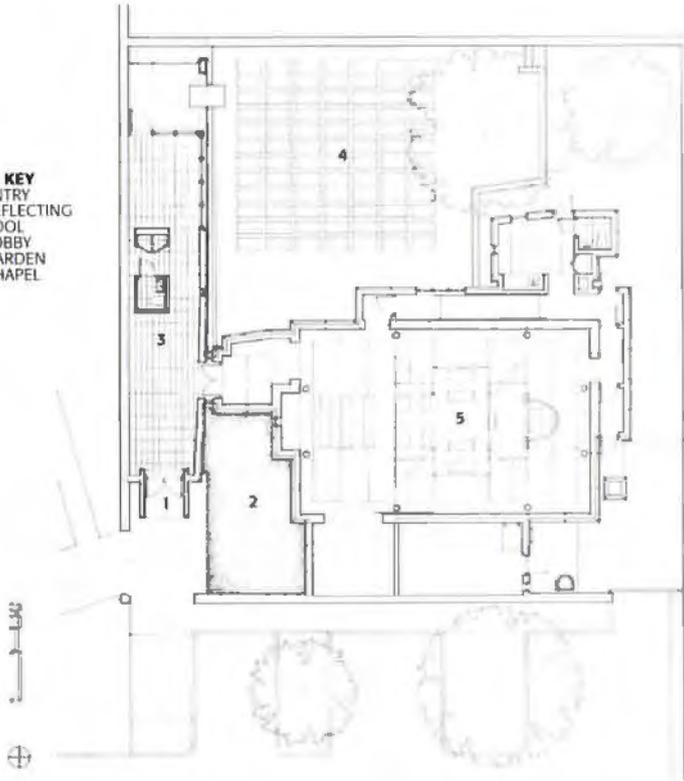
1 One of the most difficult aspects of the restoration was determining the curvature of the two frescoes, since the original church was inaccessible.

2 A break in the enclosing stone wall permits entry into the sacred compound.

3 Sandblasted, laminated glass panels, 1-1/2 inches thick, define the original volume of the 1,700-square-foot chapel. The supporting steel space-frame structure is braced to the building shell and the glass planes act as sheer diaphragms.

PLAN KEY

- 1 ENTRY
- 2 REFLECTING POOL
- 3 LOBBY
- 4 GARDEN
- 5 CHAPEL



En la vecindad del museo de la Colección Menil, la Capilla de Rothko y la Galeria Cy Twombly se encuentra un nuevo museo para frescos bizantinos. La Fundación Menil compró y restauró dos frescos, originalmente robados de la Iglesia de Ciprus, que forman la exhibición. Estas obras, adquiridas con permiso de la Republica de Ciprus, son los ejemplos mejores y mas importantes del arte de esa época fuera de su área de origen.

El nuevo museo-capilla es un espacio sagrado que respeta la naturaleza religiosa del arte bizantino. El salón principal es un lugar de meditación y su atmósfera invita un sentido de paz. Francois de Menil, su arquitecto, logró un ambiente apropiado para esta exposición al crear un interior oscuro y neutral, sin imitar ni replicar materiales de las iglesias antiguas. Y aunque su exterior, en piedra azul grisosa de Nueva York, deja mucho que desear, el museo provee un balance instructivo entre la necesidad de exhibir el arte y un ambiente expresivo suficiente.





3



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display out of context, the chapel restores the frescoes to their religious function as great sacred art in a meditative setting.

Rather than replicating the original stone Byzantine church, which would trivialize both the architecture and the art, architect Francois de Menil has taken an abstract approach in creating an appropriate setting for the frescoes. The chapel is conceived as a layered reliquary, a neutral, dark container. Approached past a pool of still water, the entry is low and dark, giving one's eyes a chance to adjust to the dimness within. The velvety blackness of the chapel conceals all distractions. Suspended glass panels suggest the walls, arches, and vaults of the intimate interior of the Lysi church. The two frescoes hover mystically above the glowing glass, disconnected in time and space. The only firm plane of reference is the floor, softly illuminated by

light filtering between the inner and outer layers of the reliquary walls. A metal portal and two reproductions of icons are the only things amiss. Representing an iconostasis (a division between the altar area and nave), this liturgical requirement should have been waived to preserve the ethereal simplicity of the glass-defined space and its jewel frescoes.

While the chapel interior is sublimely successful, the exterior is unfortunately the opposite. The monotone of cool blue-gray stone from New York and matching precast concrete panels is frigid in the Gulf Coast sun. If the color is an homage to the Menil-owned gray bungalows of the neighborhood, the chapel surely deserved a better cultural reference. Discordant elements of the massing also stand out, like the black duct visible above the entry block and the stone wall that should be taller to eliminate the short concrete wall of the upper entry block. The outer shell of the reliquary is sheathed in giant slabs of precast concrete like a tilt-up warehouse.

Despite the jarring exterior, the chapel/museum provides an instructive balance between the needs of the art to be displayed and an expressive but not overbearing architectural setting. **TA**

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

PROJECT Byzantine Fresco Chapel Museum, Houston
CLIENT Byzantine Fresco Foundation, Houston
ARCHITECT Francois de Menil, Architect, New York
CONTRACTOR W. S. Bellows Construction Corp., Houston
CONSULTANTS Ove Arup and Partners (building engineers); Arup Facade (curtain wall consultant); Fisher Marantz Renfro Stone (lighting); James Carpenter Design (glass); Robert Pringle (metal and glass finishing); Reginald Hough (concrete); Daniel Stewart (landscape)
PHOTOGRAPHER Paul Warchol Photography

RESOURCES

Foundation: Texas Cold Finished Steel, Houston Shell & Concrete; **structure:** Houston Shell & Concrete, Offenhauser Co., Redondo Manufacturing Co.; **wall surfacing:** Hobart Stone Dealers, Plasticrete; **windows:** Duratherm Window Corp.; **skylights:** Linel; **doors:** Techniques Inc., Bilco; **floor surfacing:** W.W. Bartlett, Inc.; **ceiling surfacing/system:** Hunter Douglas; **roofing:** Seline Sheet Metal Works; **insulation:** Dow Chemical Co.; **roof and deck drainage:** J.R. Smith; **paint and stain:** Benjamin Moore; **hardware:** Stanley, Schlage, Rixon, Grant Div.-Hettich America; **security/fire:** Western States Fire Protection Co.; **public seating:** J.A. Bud Aubry; **handrails:** Offenhauser Co., Techniques Inc.; **lighting:** Bega, Hydrel, Greenlee, Kim, C.W. Cole, Nulux, Edison Price; **plumbing and sanitary:** American Standard, Elkay, Bradley, Coolair; **air-conditioning system:** Trane; **environmental control system:** Dri-Steem, Pace; **furniture:** J.A. Bud Aubry; **glass chapel:** Tri Pyramid Structures, Inc., PPG, Dlubak Corp., Offenhauser Co.

1 The composite system of tensioned steel frame and glass panels utilizes the characteristics of each material to best advantage.

2 the north transept wall; The chapel is liturgically oriented with the apse at the east end.

3 Past a pool of still water, the low, cave-like entry forms a mediating zone between the intense sun outside and the soft darkness of the chapel. A walled garden is entered at the opposite end of this linear element.

4 In a plan of the neighborhood, the new chapel museum is at far right, while the Menil Collection and Rothko Chapel are in the block above.



1



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Cemetery Stories

By Susan Williamson

Douglas/Gallagher, arquitectos de Houston, diseñaron la renovación del Cementerio Estatal de Tejas, en Austin. Parte del diseño fue crear exhibiciones que describen la historia del sitio y rituales ceremoniales de las diferentes culturas del estado.

Chris Molanski, diseñador del proyecto, escogió materiales como madera, metal oxidado y cristal marcado, en una composición que responde al contexto de un cementerio público de tal importancia. La iluminación del salón de exhibición se balancea por medio tragaluces y la luz emitida por los nuevos muestrarios.

1 Exhibits in the visitors center are composed of etched glass panels layered over photographs of historic cemeteries around the state.

metal brackets; cemetery photographs are mounted on the beams; etched glass panels are suspended from a wire grid that also connects a low-voltage lighting system.

2 The fixed portions of the exhibit are composed of angled wood beams with

3 Signage for the cemetery grounds was part of the project.

THE EXHIBITS IN THE VISITORS CENTER at the newly restored Texas State Cemetery in Austin tell a story across cultures and across time. The exhibits, designed by Douglas/Gallagher of Houston, describe not only the history of the state cemetery, but also present an overview of the burial rituals of the diverse cultures found in the state, according to Chris Molinsky, senior project designer.

The palette of materials developed by Douglas/Gallagher—sandblasted wood, rusted metal, etched glass, and sepia-toned images—was a response both to the story that was to be told, Molinsky says, and to the simple strength of the monumental limestone visitors center designed by Lake/Flato Architects of San Antonio (see *TA*, May/June 1997, pp. 12-13). The idea was to layer images and materials, he explains, an allusion to the ways cemeteries accrete meaning over time. The exhibit is installed in two parts: fixed sections along the walls and moveable wheeled “carts” in the center of the long room. Descriptions of individual cemeteries along with headstone rubbings are etched into glass panels, which are layered over photographs of the cemeteries. The final panels focus on the history of the state cemetery and feature photographic murals of the site mounted on curved wall sections, again overlaid with etched glass pieces.

Lighting in the exhibit hall was harsh, Molinsky says, coming mainly from skylights and floor-level openings on the cemetery side of the building. The moveable wheeled carts, lit from within, were conceived as “giant luminaries,” used to level out the lighting and to improve the readability of the graphics. In addition to the visitor center exhibits, Douglas/Gallagher developed a comprehensive signage and wayfinding system for the restored cemetery grounds.

TA

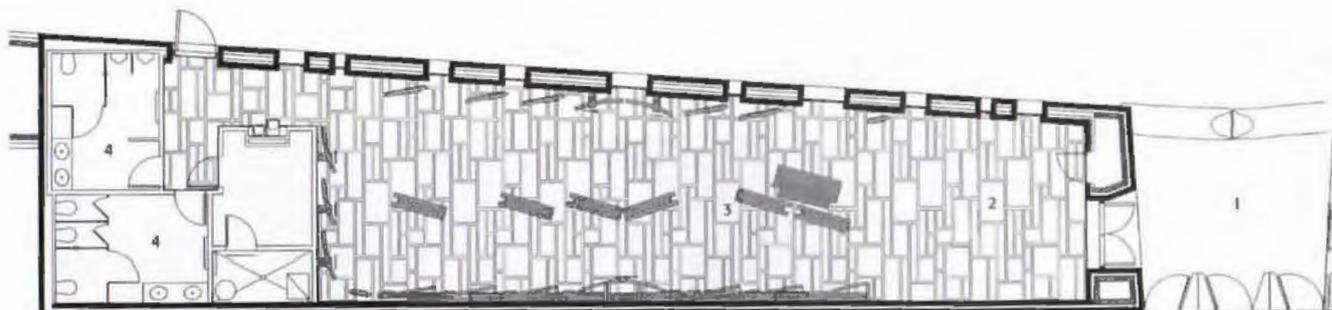


EXHIBIT FLOOR PLAN
 1 BREEZEWAY
 2 ENTRY
 3 EXHIBITS
 4 RESTROOM



4



5

PROJECT Texas State Cemetery Visitors Center Exhibit Design and Wayfinding System, Austin
CLIENT Lieutenant Governor Bob Bullock; Texas Parks and Wildlife; General Services Commission; Texas Department of Transportation; Texas Department of Criminal Justice
EXHIBIT DESIGN AND WAYFINDING Douglas/Gallagher, Houston (Frank Douglas, FAIA, project principal; Chris Molinsky, senior project designer; Keira Terrason, designer; Leana Colemenares, graphic designer; Grady Brown, project manager)
BUILDING ARCHITECT Lake/Flato Architects, San Antonio
PROJECT MANAGER Emily Little Architects, Austin
EXHIBIT FABRICATION Exhibit Group/Giltspur, Dallas Division (Larry P. Dolan, project manager)
GRAPHICS CONTRACTOR Insignia, Inc.
CONSULTANTS Sue Winton Moss (historian); Dou Glentzer (photography)
PHOTOGRAPHER Paul Bardagjy, Austin

RESOURCES

Paint and stain: Benjamin Moore; **wall surfacing:** Mann; **glass:** Dick Glass; **lighting:** Halo, B & N Industries, Exhibit Group; **furniture:** Exhibit Group; **photography:** City Color; **murals:** Big Color; **glass etching:** Paul Leullan; **cable system:** B & N Industries

4 Wheeled exhibit sections in the center of the room are abstractions of burial carts like those found in historic cemeteries; the carts can be moved to clear

the room for special functions.

5 A mural of the state cemetery is mounted on a curved wall.

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TRAVEL Barbara Koerble reviews a blockbuster exhibition that marks the 25th anniversary of the opening of the Kimbell.

Back to the Future

PRESERVATION Frank Architects of Laredo, headed by Viviana Frank and Frank Rotnofsky, and associated architect Chantal Cantu have completed a master plan for rehabilitating Laredo's historic Market House for the Laredo Center for the Arts. This project seeks to preserve the 113-year-old complex while adapting it for use as a multipurpose community arts center.

Located in Market Square in the center of Laredo's densely built downtown, the Market House was constructed in 1884 as a combined city hall and public market. Designed by the Galveston architect W.H. Tyndall, the Market House consists of a two-story headhouse (which originally contained city offices) and a voluminous market hall projecting from the rear of the headhouse in a T-plan configuration. In 1951, the Market House was given a Mediterranean makeover, effacing some of the Victorian detail without substantially altering the building's simple organization or big scale. In 1987 Laredo's city government moved out of the complex and into a new city hall. The Market House was remodeled as El Mercado, a Mexican-themed festival market place. But with Nuevo Laredo—the real Mexico—only a few blocks away, the festival market concept was not a success. In 1993 the Market House became the Laredo Center for the Arts and headquarters

for the center, the Webb County Heritage Foundation, the Laredo Philharmonic Orchestra, and the Laredo Art League.

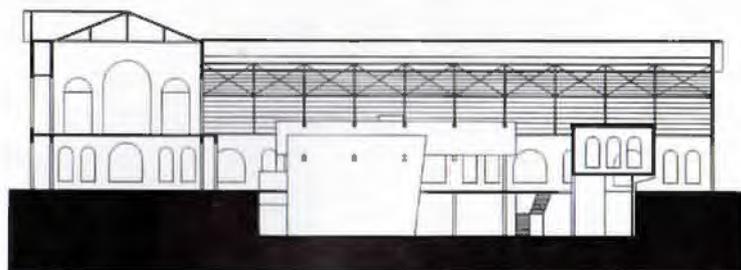
The board of directors of the Laredo Center for the Arts turned to Frank Architects and Cantu for a master plan that would better allocate the building's spaces. The center undertook this planning process in order to secure a long-term lease from the City of Laredo, which would then enable the center to begin fundraising for the rehabilitation.

Frank Architects and Cantu take a provocative approach to adapting the building for its new uses. The big changes come in the market hall. The architects will increase square footage there from the present 8,640 square feet to 19,420 square feet in the first phase, without disturbing the historic building fabric (perimeter walls, roof, and foundations). To achieve

this, they propose to excavate a subterranean-level space containing a gallery for exhibitions, storage space, and what the architects describe as an "electronic wall," where real-time and taped exhibitions, performances, and virtual conferencing can occur.

On the ground floor of the hall, three new multi-level "buildings-within-the-building" will house offices, studio spaces for artists, and a special exhibition pavilion replicating one of the historic 19th-century casitas that flank the market house. Specialized uses will occur on mezzanine levels, so that the ground floor of the market hall is devoted to exhibition space. Some of this will be in the ground-floor levels of the "buildings-within-the-building." The rest will be in the surrounding "plaza." Such an arrangement means that different organizations can have permanent or temporary exhibitions simultaneously, without conflict, and that the "plaza" can be flexibly used for installations, performances, or special events.

The second phase will rehabilitate the headhouse, which now contains administrative

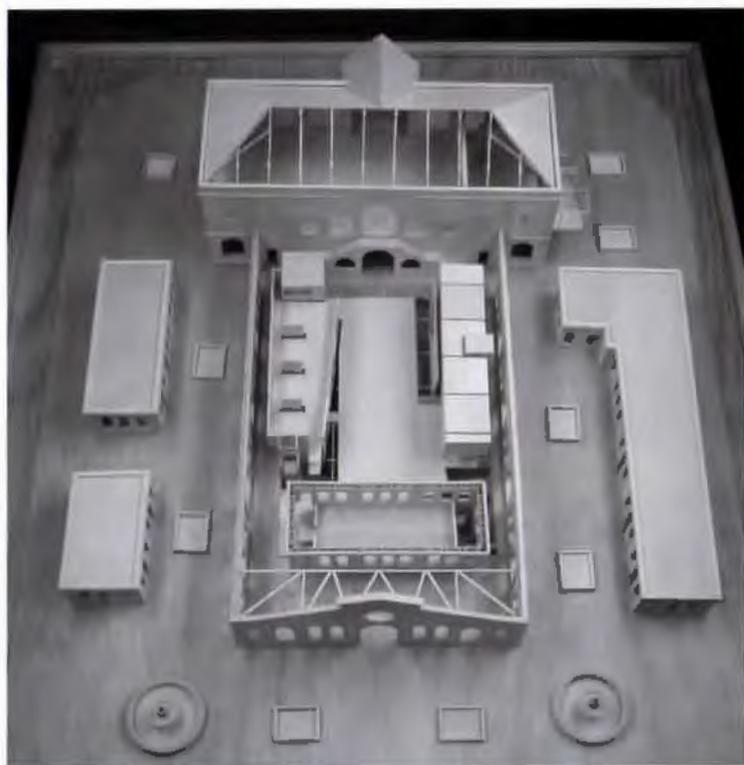


1 Frank Architect's proposed renovation of Laredo's historic Market House in section

2 A model of the renowned building shows the proposed multi-level interventions.

offices for the orchestra and the Heritage Foundation in the two major ground-floor spaces. Its second-floor will be used as a recital hall, returning this historic space to its original use.

Frank Architects and Cantu emphasize the layering of historical experience in the market hall spatially and materially. They speak of the new structures as "rising out" of the historical ground of the market hall. To enhance that sensation they plan to use structural plastic, lit from below, as a band between the historic floor surface of the market hall and the new floor surface. The skewed lines evident in plan suggest spatial movement outward from the market hall



to connect the center with adjoining civic offices and entertainment sites.

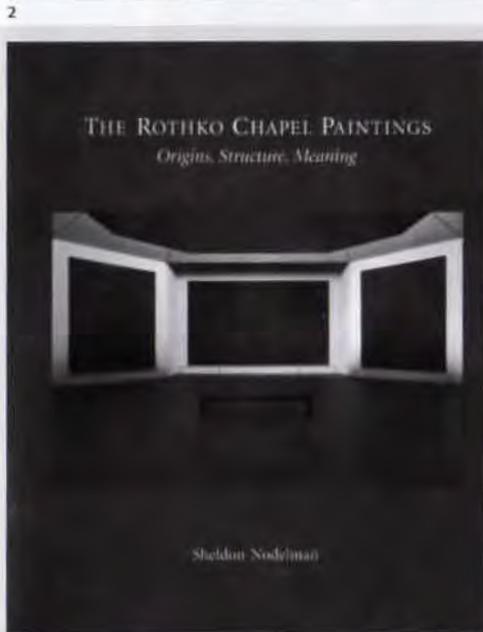
Laredo has an extraordinarily rich urban architectural heritage. It is the only Texas city of Spanish origin that has successfully retained a distinct Mexican spatiality. As in other border towns, patterns of international trade have made it economically prudent to continue using Laredo's downtown buildings for retail trade, rather than tearing them down and replacing them with parking lots. But

changes in the way retail business is done, brought about by the North American Free Trade Agreement, threaten the special conditions that have kept downtown Laredo intact. Laredo's cultural and heritage organizations are therefore making a major commitment to downtown as it confronts the specter of disinvestment. By providing new uses for the historic Market House that will bring visitors (and locals) into downtown, the Laredo Center for the Arts is beginning a long-needed diversification of downtown real estate.

Frank Architects and Chantal Cantu are setting the stage for the future by conceiving the adaptive use of the Market House as a "museum for the 21st century in a 19th-century historic structure," as they phrase it. They make interventions that respect the integrity of the historic fabric rather than mimicking it. By doing so, they contribute to Laredo's long tradition of lively urban architecture.

Stephen Fox

Stephen Fox is an architectural historian and a contributing editor of Texas Architect.



The Experience of Art

The Rothko Chapel Paintings

by Sheldon Nodelman

The University of Texas Press (Austin, 1997)

359 pages, \$34.95 paperback

BOOKS In the last few years, architects have built several museums and additions for spe-

cific artists and their work. Some have pressed the idea further with an architect and an artist working together to create a new environment of architecture and painting, of building and art. The Rothko Chapel is an example of just such an endeavor, and Sheldon Nodelman's exhaustive new study of the chapel informs readers about the process and raises critical issues about the experience of art.

In 1964, art patrons John and Dominique de Menil commissioned Mark Rothko to create a series of paintings for a chapel to be built on the University of St. Thomas campus in Houston. Rothko worked initially with Philip Johnson, formulating the basics of the chapel: an octagonal plan housing eight paintings. Rothko constructed a mock-up of the chapel in his studio, and any evaluation of the series is inextricably linked to the actual conditions of the chapel mock-up.

Rothko rarely spoke of his work, leaving art historians to rely upon stories, memories, and documents to deduce his intentions. Beyond Nodelman's sometimes mundane accounting of "who did what when" lies a thoughtful and well-researched analysis of Rothko's thinking before, during, and after the execution of the chapel paintings. The depth of description and analysis of the "Structure" and "Meaning" dis-

cussions in *The Rothko Chapel Paintings* almost becomes a work of art independent of the chapel proper. Nodelman describes the paintings so intensely that a visit can seem anti-climactic and unnecessary.

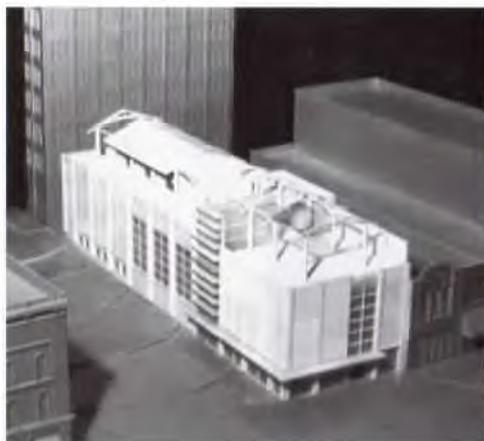
The power of the Rothko Chapel, however, lies in the actual experience of it. The paintings' twofold scale mechanism—their immense size diminishes the viewer while the infinite chromatic and textural subtlety within the paintings themselves create the reverse effect—and the experience of the chapel paintings as a series that can be seen neither all at once nor as separate pieces *in situ* are effects discussed in the book, but inherently not experienced.

Works like the Rothko Chapel paintings require a greater amount of meditation than is possible at first glance. Books like Nodelman's help us see the process behind these works and provide a framework in which to approach them. Though at times over-worded and lengthy, Nodelman's description of the origins, structure, and meaning of these works gives a depth of understanding obtainable only through thoughtful and repeated visitation to the Rothko Chapel. But like the paintings themselves, the book requires a second or third read to truly grasp all of the material contained within.

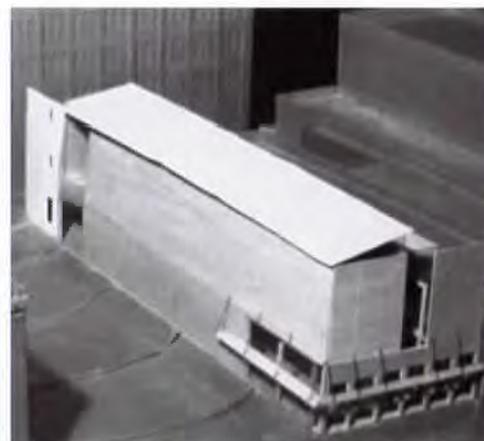
Jonathan Hagood

Almost like the real thing

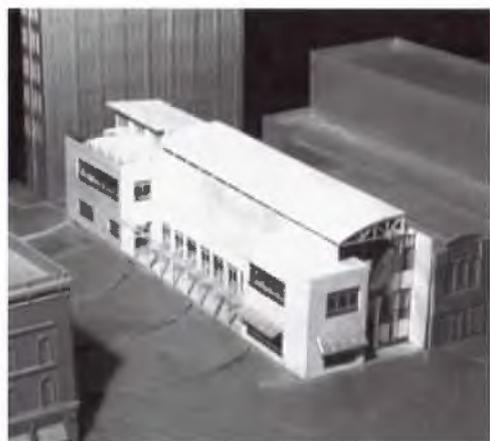
EDUCATION A third-year design studio at the University of Texas at Austin (UT) School of Architecture spent the spring semester working with a real client and a real program. And while the students' schemes for the renovation of a downtown Austin building to house the headquarters of the Texas Fine Arts Association (TFAA) will not be built, the experience of dealing with an actual project gave the students a lot to work with, says Val Glitsch, FAIA, of Houston. Glitsch, who taught the studio as a visiting lecturer at UT, came up with the idea of using the currently ongoing TFAA project for her studio and enlisted the participation of TFAA



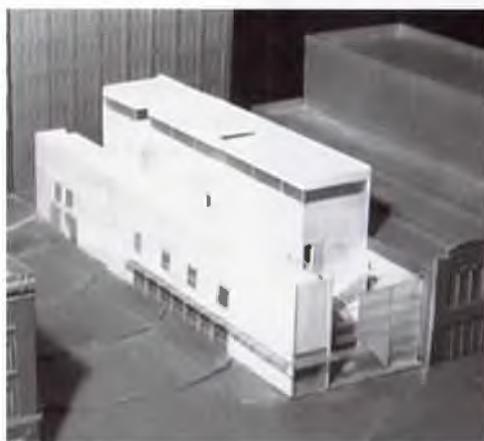
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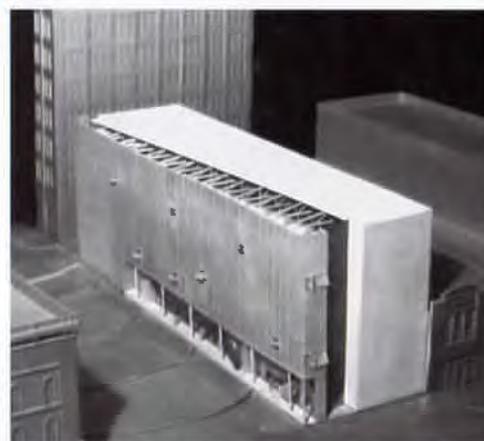
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Executive Director Sandra Gregor and the architect for the actual renovation, Gary Cunningham, FAIA, of Dallas.

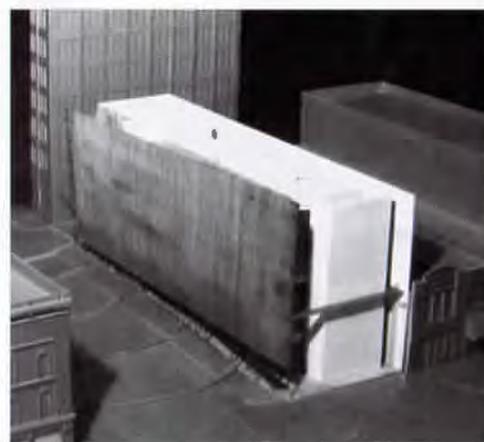
The project was undertaken as part of what is known at UT as the Sound Building Studio, required of all undergraduates before they can take advanced design studios. The semester-long project—integrated with other classes in structural, mechanical, health and safety, and design theory issues—is the first time students are asked to produce a “fully integrated systems” building, Glitsch says.

TFAA director Gregor gave the students copies of the materials that had been presented to Cunningham, including a program (since revised, see story on page 53) that included galleries of 5,000 square feet and offices for 10 people. The students were also to consider including things omitted from the actual program for budget reasons: a coffee bar, gift shop, and short-term artists' lodging. The students received copies of plans of the existing building as well as the opportunity to spend as much time in the building as they wanted, Glitsch says.

The students could renovate the building, design an addition to the existing building, or design a completely new structure. Although the students were told that the budget for the actual project was small, they were not required to live with any particular cost limits, Glitsch says. Most of the students chose to either gut the building or start from scratch. Ivan Hernandez designed an entirely new structure, Glitsch says, while several students reused parts of the existing building. Jennifer Chen and Joy Hughes both reused roof trusses: Chen's design added a third level and used the trusses to connect a building split into two sections, while Hughes designed a complicated rooftop pavilion using the trusses. Other students were interested in addressing the 160-foot frontage on Seventh Street. Jennifer Cline designed a courtyard that could house banners or other signage to entice people into the space.

Cunningham participated in a mid-term review and in the final jury. All 13 of the students passed, four “with distinction,” the highest possible honor.

Susan Williamson



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Models for a new TFAA headquarters building in downtown Austin designed in a third-year design studio at UT Austin; six of the 13 students were:

1 Joy Hughes

2 Jennifer Turner

3 Jennifer Cline

4 Ivan Hernandez

5 Jennifer Chan

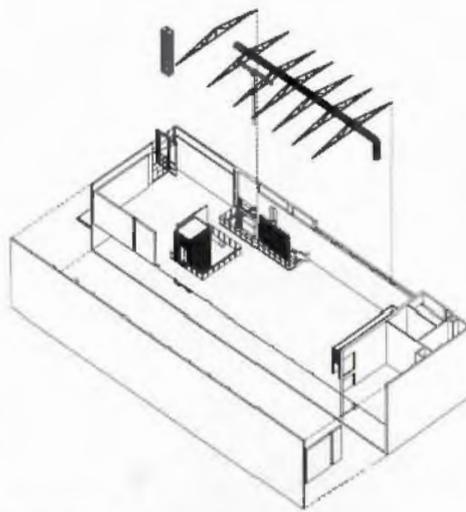
6 Andreea Rusu

Exposing past lives

ARCHITECTURE Budget was not an issue for University of Texas students designing a Texas Fine Arts Association (TFAA) headquarters for a studio project this spring (see story at left). But for the architect and client of the actual project, budget has been more important. In late 1995, TFAA hired Cunningham Architects of Dallas to renovate a building in downtown Austin to house its headquarters (see *TA*, November/December 1995, p. 21). Since then, the program has been refined and the design revised to reflect a lower than expected budget, says Sandra Gregor, TFAA executive director. Construction is now expected to start in July; the first exhibition has been booked for January 1998.

During the redesign, demolition on the interior began; the opportunity to hone the design while demolition was underway was a benefit, says Gary Cunningham, FAIA. "We got the building stripped back to its skin and bones," he says, and the goal now is to "expose the building's different lives and let it all work with the art."

The building, at the corner of Seventh Street and Congress Avenue, was built in the 1860s as a general store; the original limestone rubble wall on the north side was exposed. The building burned for the first time in the early 1900s and was rebuilt as a theater; demolition also exposed the remains of ornate plaster wall paintings from that incarnation, as well as



"wonderful" steel trusses spanning the entire 44-foot width. It burned again in the late 1950s and was rebuilt as an international-style retail store by Page Southerland Page. The concrete columns and steel framing of that life, along with the original black and yellow primer, were also revealed and saved.

The limestone wall, trusses, wall paintings, and 1950s framing have all been incorporated into the final design, Cunningham says. The renovated building will include 6,000 square feet of galleries in three spaces, an orientation area for lectures and video presentations, and offices and work areas at the rear that will be opened up to the galleries. Several new wood-clad volumes will pierce the two-story space, including a stair wall, elevator tower, and restroom block (see axonometric above). Beyond that, the building will mostly be left to speak for itself, Cunningham says. *SW*

And the winners are . . .

On June 19 and 20, the jury for the 43rd annual TSA Design Awards competition met in Austin. The winning projects selected by jurors David Rinehart of Los Angeles, Patricia Patkau of Vancouver, British Columbia, and Alejandro Diez of New York City will be featured in the September/October issue of *Texas Architect*.



1 Alejandro Diez, R. Kliment & Frances Halsband Architects



2 Patricia Patkau, Patkau Architects, Inc.



3 David Rinehart, Anshen + Allen

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2. Original cost of property, plus previous capital improvements, etc., minus value of land, minus depreciation taken to date, equals Adjusted Basis.
3. 1936
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7. Evaluation of Significance; Part 2: Description of Rehabilitation; Part 3: Request for Certification of Completed Work

Suggested References for Further Reading

Texas Historical Commission

Main number: 512.463.6100
Curtis Tunnell, executive director and State Historic Preservation Officer (SHPO)
National Register Division, James Wright Steely, director; 512.463.6006
Division of Architecture, Stanley O. Graves, director; 512.463.6094

Web site: www.thc.state.tx.us
Publications: Many National Park Service publications are available through the Texas Historical Commission.

Internal Revenue Service

Mark Primoli, Market Segment Specialization Program Coordinator; 612.373.5139
Contact Mark Primoli for advice and a copy of his article "Tax Aspects of Historic Preservation."
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Caring for the Past: a comprehensive catalogue of historic preservation publications. (Call 202.343.9583)
"Preservation Briefs": Each of these pamphlets deal with a specific topic of preservation practice, material restoration, etc.
"Preservation Tax Incentives for Historic Buildings"
The Secretary of the Interior's Standards for Rehabilitation with Illustrated Guidelines for Rehabilitating Historic Buildings

National Trust For Historic Preservation

Web site: www.nthp.org (go "Preservation Frontline"; go "Preservation Resources")

Publications:

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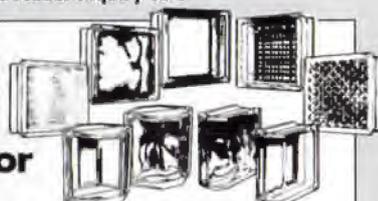


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Monet's Mediterranean

TRAVEL The 25th anniversary of the opening of the Kimbell Art Museum is being celebrated with a blockbuster retrospective of Claude Monet's paintings of the Mediterranean region. "Monet and the Mediterranean" will remain on view in Fort Worth through Sept. 7, and will travel to the Brooklyn Museum of Art, where it will be on exhibit from Oct. 10 to Jan. 4, 1998.

The exhibit chronicles work Monet (1840-1926) produced during trips to the Italian and French Riviieras in 1884 and 1888 and to Venice in 1908. According to Joachim Pissarro, chief curator at the Kimbell, who organized the exhibition, it is the first to examine a rarely seen body of work critical to Monet's development. One-half of the 71 paintings in the exhibit are owned by private collectors, and have never been publicly shown together as a series during the 20th century, although they were admired and exhibited during the artist's lifetime.

Monet was first urged by his friend, the painter Pierre Auguste Renoir, to paint in the southern light of the Italian Riviera where they took a ten-day excursion in 1883. Monet's paintings from this brief trip were conventionally composed views of the Italian village of Bordighera. However, when Monet returned to this area in 1884, his initial interest was to master the difficulties of painting the luxuriant and exotic plant life, rather than to depict the picturesque Ligurian coastline. Monet worked feverishly, up to twelve hours a day, in his attempt to capture fleeting light effects in his studies. Changing canvases as the sun advanced in the sky in the serial technique that he had developed in the early 1880s, Monet painted on up to eight canvases each day. He would later write with excitement of his reaction to the strong sunlight: "When surrounded with such dazzling light, one finds one's palette rather poor. Here art would need tones of gold and diamonds."

One of Monet's favorite haunts was the garden of Francisco Moreno, planted with rare species of palms and groves of olive trees. Curator Pissarro observed that Monet's celebrated garden at his home in Giverny would become his northern equivalent to the Moreno gardens. He also ventured into the Alpine countryside for several series in which he simplified his crowded compositions and began utilizing trees as framing devices. At the end of his 1884 trip he painted views of

Cap Martin and Monte Carlo on the French Riviera, where, as he put it, "One swims in blue air." Monet's next Mediterranean series dates from 1888 and is focused around Cap d'Antibes on the southeastern coast of France. In these paintings, Monet had moved far from the dense compositions of Bordighera to expansive views of deserted beaches, the sea, the Alps, and the luminous sky of the

French Riviera. Using these elements as a backdrop, Monet added anchoring "characters" of trees, rocks or buildings, as in *Antibes*. He employed strongly contrasting colors, as in the salmon-pink coastline set against the blue-green sea in *The Mediterranean (Cap d'Antibes)*.

In 1908, some 20 years later, he traveled with his wife Alice to Venice, where he explored the city in his last painting series completed outside of Giverny. Monet was nearly 70, and expressed regret that he had not discovered Venice earlier. Even so, his Venetian paintings indicated his knowledge of avant garde developments through their provocative compositions.

Pissarro observes in his catalog essay that in this series, Monet gives equal attention to all pictorial components; the same pigments are often used to represent water, sky, and architectural forms. The reflections of the Doges' Palace in the water are as keenly observed as the building itself. In both his generalization of detail as well as his radical cropping of the facades of buildings, such as in the *Palazzo Contarini*, Monet was "depictorializing" Venice. Yet, Monet expressed indefinable qualities in his paintings that go beyond mere technical observation to impart emotion: A brooding sense of melancholy suffuses the purple-hued tonality of Monet's views of the Palazzo Contarini. The most dramatic color progression is seen in *San Giorgio Maggiore by Twilight*, in which the



Courtesy of a private collection



Courtesy of Institute Galleries, London

2

1 *Palazzo Contarini*,
1908

2 *Antibes*, 1888

church is silhouetted in a cosmic display of high-keyed pigments. The last three galleries end the exhibit with a striking panorama of the Venetian cityscape.

The Kimbell Art Museum's daylight galleries are ideally suited for an exhibition of impressionism. The waxing and waning of light as clouds pass overhead lends a fresh immediacy to Monet's paintings and provides insight into his obsessive attempts to capture the ever-changing effects of sunlight. Both Monet and Louis Kahn were acutely conscious of light, and it profoundly shaped their lifetime of work. This pairing of the artist's vision within the architect's expression in stone is a fortuitous and entirely appropriate way to mark the museum's anniversary. **Barbara Koerble**

Barbara Koerble is a writer living in Fort Worth and a TA Contributing Editor.

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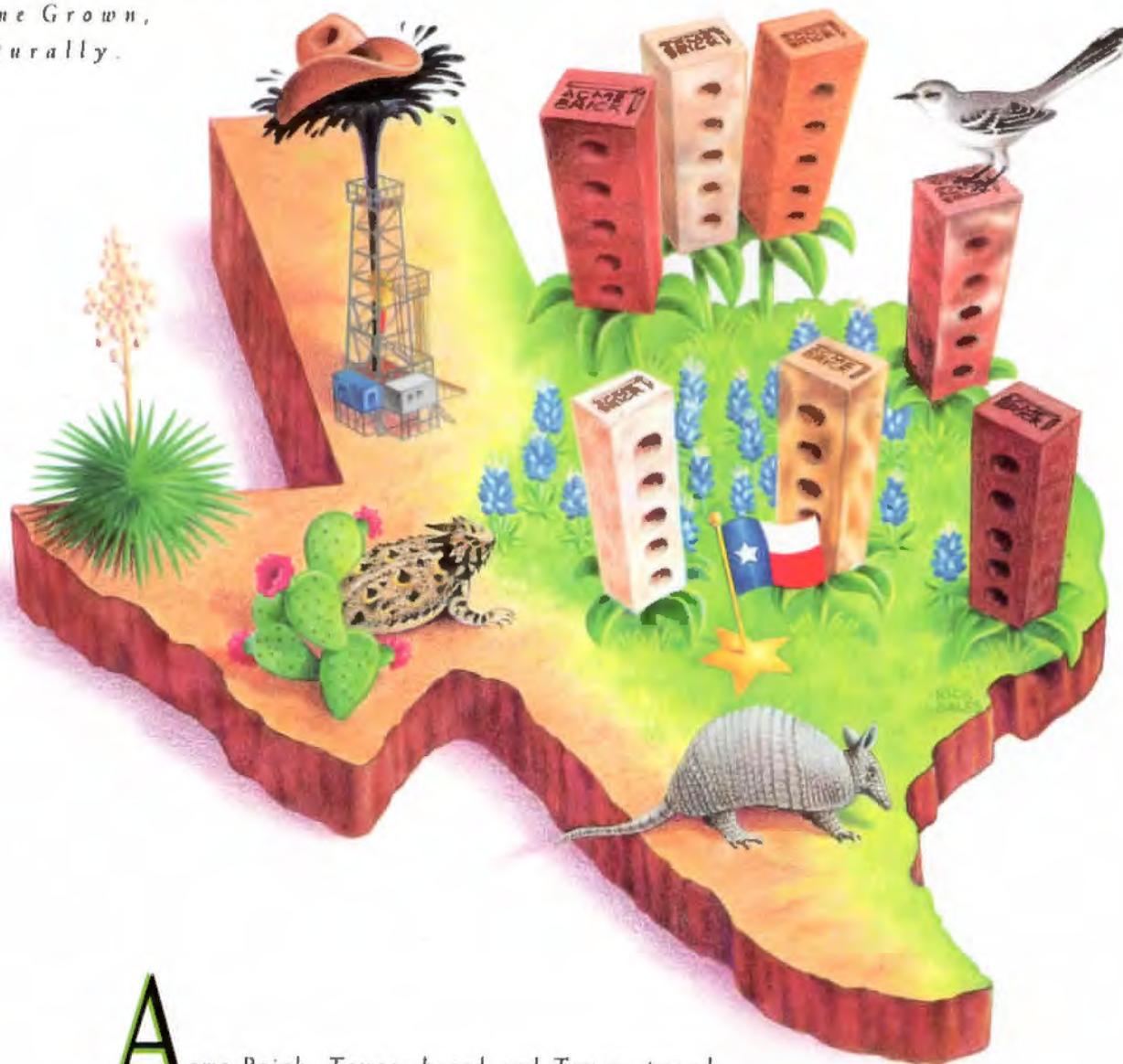
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