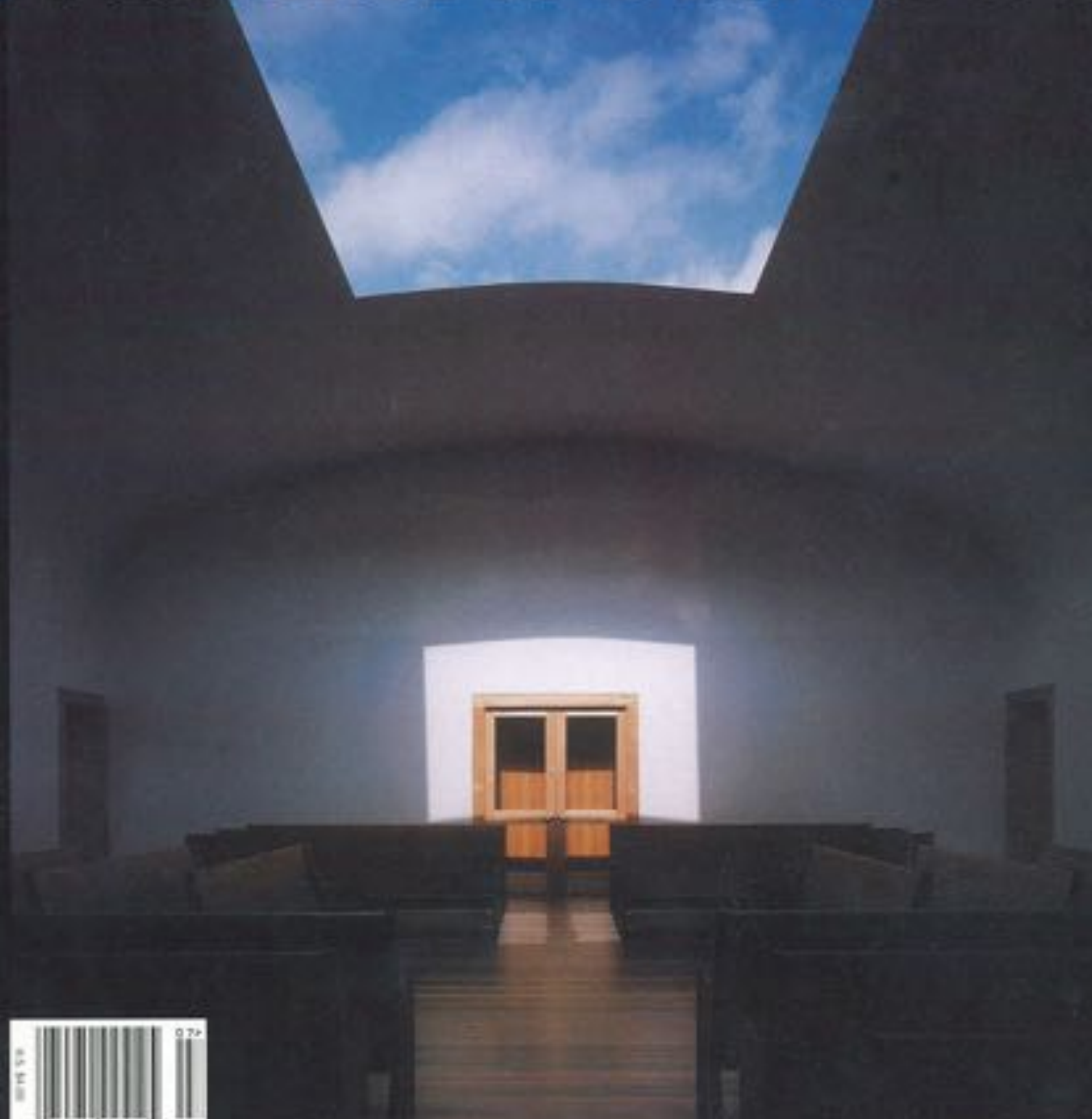


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2002 Editorial/Advertising Calendar

ISSUE	EDITORIAL FOCUS	SPECIAL IN THIS ISSUE	BONUS DISTRIBUTIONS
Jan/Feb project submission deadline Sept. 14, 2001 ads close Nov. 30, 2001	EDUCATIONAL DESIGN EA surveys current educational design with an emphasis on master planning. Features include public and private schools from K-12 to university-level.	Portfolio: Schools: featuring winners of the 2001 Texas Association of School Boards Design Awards Competition GLASS IN ARCHITECTURE Bonus Ad Section (free bonus space for ads in this section) CE Article and Sponsorship Opportunity: Metal in architecture	World of Concrete Trade Show January 9-12, New Orleans, LA TNSA/TEA Mid-winter Conference January 28-30, Austin National Roofing Contractors Assoc. February 10-13, San Antonio Associated Builders & Contractors February 27-March 3, New Orleans, LA
Mar/Apr project submission deadline Nov 7, 2001 ads close February 1	ARCHITECTS + ARTISTS Some very interesting things happen when architects collaborate with artists, artisans, and craftsmen. EA focuses on projects that illustrate this fascinating creative process.	Portfolio: Libraries Interiors: Tile and Stone LANDSCAPING PRODUCTS Bonus Ad Section (bonus space for ads in this section) CE Article and Sponsorship Opportunity: The design process in design/build	Association of Wall & Ceiling Industries Trade Show March 14-16, San Antonio National Trust for Historic Preservation April 5-10, Fort Worth Texas Library Association April 24-26, Dallas
Practice Annual ads close March 1	DIRECTORY OF TEXAS ARCHITECTS AND GUIDE TO TSA This invaluable directory contains names of all members and firms of TSA, as well as TSA bylaws, a guide to the Texas Legislature, and profiles of TSA's committees.	Architects' Guide to Professional Consultants: For only \$260 each, professionals who provide services to architects will be featured in this valuable directory. Buyers' Guide to Services and Products: Manufacturers and suppliers can be a part of this section for only \$260, or free if you buy a display ad in this issue.	Clients, Owners, and Building Professionals This \$50 directory and resource guide reaches clients, government officials, and more — all year long.
May/June project submission deadline Dec. 10, 2001 ads close April 5	GOVERNMENT BUILDINGS From courthouses to animal shelters, EA explores the gamut of projects designed for use at the federal, state, county, and municipal levels.	Portfolio: 2002 ARCHITECTURE FOR HEALTH Design Award Winners ROOFING Bonus Ad Section (free bonus space for ads in this section) CE Article and Sponsorship Opportunity: TBA	American Association of Museums May 13-15, Dallas Texas Hospital Association TBA Texas City Management Association Annual Conference June 20-24, San Antonio Texas Association of Builders Annual Trade Show June 27-29, San Antonio
Jul/Aug project submission deadline February 15 ads close May 31	WORK Design of workspace has changed drastically over the last 20 years, largely due to the impact of technology on how people perform their tasks. EA features innovative ways architects help Texans get the job done.	Portfolio: Recreation & Entertainment Interiors: Office Furnishings MASONRY & CONCRETE PRODUCTS Bonus Ad Section (free bonus space for ads in this section) CE Article and Sponsorship Opportunity: TBA	Texas Masonry Council State Convention & Trade Show TBA
Sep/Oct project submission deadline June 14 ads close August 2	2002 TSA DESIGN AWARDS The best in Texas is the focus of this annual issue that sets the stage for the 63rd TSA Annual Convention and Design Products & Ideas Exposition.	10% Advertising discount for TSA Exhibitors! Reach the state's most active architects and school officials by placing your ad in this issue, traditionally the biggest, widest-read issue of the year. FLOORING Bonus Ad Section (free bonus space for ads in this section) CE Article and Sponsorship Opportunity: TBA	TSA 63rd Annual Convention & Expo October 24-26, Austin (tentative) TNSA/TASB Trade Show September 27-30, Dallas National Stone Association October 5-8, Fort Worth Texas Municipal League Annual Conference October 16-18, Fort Worth Roofing Contractors Association of Texas Trade Show TBA
Nov/Dec project submission deadline June 3 ads close September 20	URBAN DESIGN The continuing surge in the population of Texas' cities and suburbs creates a great need for coherent plans to guide that growth. EA looks at the current state of those efforts.	Portfolio: Retail Architecture: This section features projects which reflect new trends in retail facilities. WINDOWS AND SKYLIGHTS Bonus Ad Section (free bonus space for ads in this section) CE Article and Sponsorship Opportunity: TBA	National Association of Restors Trade Show November 6-11, New Orleans, LA National School Boards Association November 12-15, Dallas

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30 Spectacular Color

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(on the cover) Live Oak Friends Meeting House, Houston; photo by Nester + Hardaway.
(above) PANJA World Headquarters, Richardson; photo by Nester + Hardaway.

UPCOMING ISSUES

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

January/February 2002—"Educational Design"
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A COLOR



ANOTHER COLOR



YET ANOTHER COLOR

Color selection is an individual choice. Anyone who has ever stopped for paint has learned there is no such thing as "white", "gray", or "black".

IS THERE ANY DESIGN ELEMENT MORE SUBJECTIVE THAN COLOR? I doubt it, especially since having worked with my IA colleagues to put together this issue around the theme of that most subjective of subjects. Choosing the projects to illustrate contemporary use of color in architecture was not easy, requiring more than IA's usual project-based approach to the feature section. This time we decided to take a more idea-based approach, opting to examine how architects use color for office interiors and spaces designed for kids—see Darwin Harrison's "Spectacular Color" on page 30 and Susan Williamson's "Color for Children" on page 40.

Also helping to put the topic of color in perspective to architecture, interior designer Marian Milican delves into the history and philosophy of color in her essay "Black and White in a World of Vivid Color" on page 26. Milican's essential message is that color is tricky, and its proper application to architecture requires a discriminating eye and an understanding of how a project fits into the surrounding environment. Sounds obvious, sure, but as Milican explains, even Le Corbusier became infatuated with the dazzling colors of the Mediterranean while traveling eastward as a young man. As if succumbing to a narcotic elixir, he sensed himself giving in to the "slow intoxication of the fantastic glazes, the tonals of yellows, the velvet tones of blues." But the achromatic Parthenon—its painted surfaces long ago bleached white by the Grecian sun—brought the nascent high priest of modernism back from the abyss and set him on the path to his *Villa Savoye*. Le Corbusier's fated journey to white destined subsequent generations of architects' resolute suspicion of applied color.

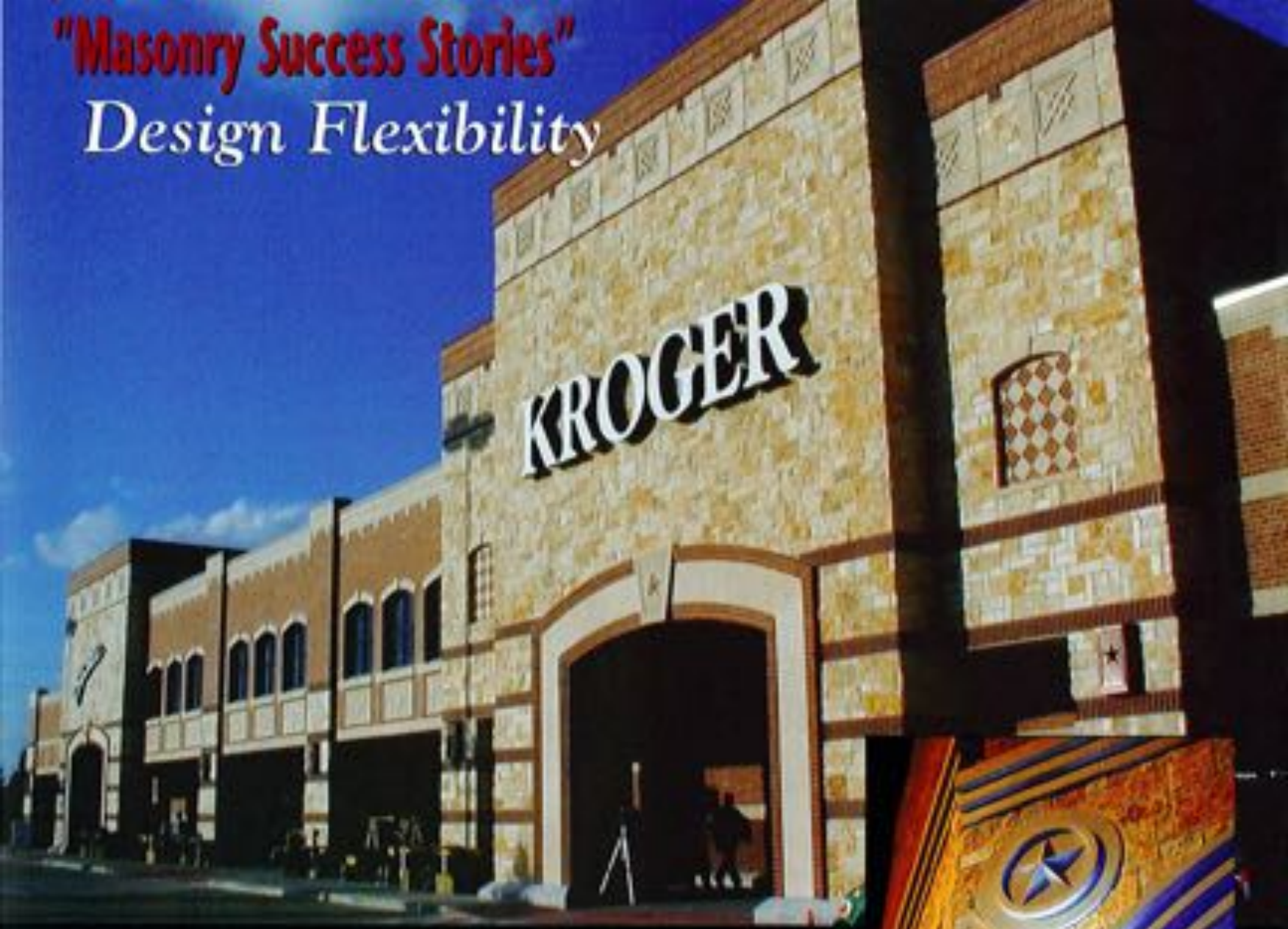
"In order to use color effectively it is necessary to recognize that color deceives continually." That from Josef Albers in *Interaction of Color*, confirming a half-century later what Le Corbusier had learned gazing upon the marble ruins of the Acropolis. The etymology of the word supports Albers' cautionary assessment: the Latin *color* derived from *celare* which means to hide or conceal; Middle English's "to colour" meant to embellish, to adorn, or to disguise. The negative connotation lingers even in today's usage, but that semantic residue never stopped the Rietvelds and the Barragans from applying color to modernist buildings when they saw the opportunity to use it effectively.

Fortunately, we live our lives free of any imposed boundaries in regard to the use of color (with the exception, of course, of some homeowners associations and the dictates of changing fashions). Our choices are not restricted to only black and white and shades of gray, but designers must challenge themselves to use color deliberately and with discretion. We need color, whether integral or applied, to invigorate our communities, our schools, and our work places. Remember the words of Donald Judd, who, immediately after recommending that architects avoid color, wrote, "without color . . . most cities are junk anyway."

STEPHEN SHARPE

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ACES Environment Ideal for Research

As a member of the user community for the ACES Building at UT, I read with interest the article "High-Tech Unrevealed" by D. Andrew Vennoy and Kevin Alter in the 5/2 2001 issue of *Texas Architect*.

I am struck by the divergence between our pleasure in this beautiful and functional building, and the authors' evident disappointment that the ACES Building has failed to "engage the culture of architecture in a more critical way."

The members of the Computer Science Department, the Electrical and Computer Engineering Department, and the Texas Institute for Computational and Applied Mathematics hoped for an environment that would stimulate great science and engineering by supporting state-of-the-art technology, but more importantly by supporting scientific interaction both within and across disciplines. And that is what we got. The ACES Building supports research as a human activity, and it does it very well.

The authors of this article appeal to "the architects' responsibility to confront their contemporary culture in a critical manner." The ACES Building was donated and built to support University of Texas researchers in confronting the current state of computer science and technology in a critical manner, and to develop the science and technology of the

future. In my opinion, the donor's desires and the users' needs take priority over this particular responsibility of the architects, when and if the two come into conflict.

And they often do conflict. For many of us working in high technology, the most ludicrous experiences with architecture come from academic buildings that were designed to reflect some architect's vision of advanced technology. Most fundamentally, such buildings fail to recognize what we know well: research is a human activity carried out through human communication. Scientists may be working on mathematical methods that will be embodied in computers, networks, and high-technology devices. But we don't need to be reminded of our research topics by sheets of stainless steel, industrial flooring, or open plumbing in the architecture. What we need are environments that support interaction, concentration, contemplation, and excitement about ideas. These include open interaction areas, conference rooms, plentiful whiteboards, hallways to pace around in, coffee areas for unexpected encounters with colleagues, and cafes to sit in while solving problems on napkins.

The O'Donnell Foundation and the architect, STG Partners, were very much aware of these issues. They were a constant concern during the planning pro-

cess for the ACES Building. I am very grateful that "STG chose quite self-consciously not to reflect the technological nature of their program." To be accurate, it is only the visual presentation of the building that does not attempt to reflect the technology being developed within it. The building infrastructure was thoughtfully and foresightedly designed to support the present and future needs of our research program. This is not an oppressive result of a campus master plan. This is thoughtful concern for the true nature and needs of intellectual activity.

Benjamin Kulpers
Professor and Chairman
Computer Science Department
The University of Texas at Austin

Credit Goes to Many

Larry Speck's article, "Stately and Sustainable," about the Robert E. Johnson Legislative Office Building (*TA* May/June 2001, p. 30) was well written and informative. It profiled a commendable effort by state government to create a sustainably designed office building that could serve as a model for both the public and private sectors. The end result sets a

"Credit Goes to Many" continued on page 16

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San Antonio Adopts 'Smart Growth' Development Code

SAN ANTONIO The San Antonio City Council earlier this year voted unanimously to adopt a revised unified development code (UDC) based on a master plan adopted four years ago.

As San Antonio is an older city by Texas standards, inner city residents and tourists can still enjoy the charm and pleasures of an historic city with an intimate, pedestrian scale when downtown and in the King William and Monte Vista historic districts. However, development since World War II in San Antonio as with most other cities has been characterized by sprawl—dispersed development that consists of highly segregated uses and gives priority to the movement and storage of automobiles to the exclusion of other forms of mobility. Consequently, San Antonio has experienced the problems associated with sprawl that are now familiar to residents of many Texas cities, including the rapid consumption of adjacent rural land for development. San Antonio's growth in land area has been occurring at twice the rate of its growth in population since 1960. Also, because post-war development has placed primacy on the automobile, traffic congestion has doubled in the last seven years, and the resulting deterioration of air quality is evidenced by San Antonio's failure to meet EPA standards for clean air.

The "smart growth" policies included in the city's 1997 master plan were intended as an antidote to these types of problems. After an advisory committee determined that the goals of the master plan could not be realized with the existing UDC, the city hired a consulting firm, the Kansas City law and planning firm of Frelich Leiber and Carlisle, to revise the code to integrate the "smart growth" principles included in the policies of the master plan. The revision process began in 1999 with the consultant's representative, Mark White, leading a series of stakeholder meetings that sought input from architects, landscape architects, planners, developers, and neighborhood representatives. Throughout this process, AIA San Antonio was an active participant. Additionally, AIA San Antonio, at the request of the mayor, conducted an educational program titled "San Antonio: A Better City by Design." The program served as a primer on urban design and was aimed at building support for the "smart growth" policies of the master plan. It was presented to the city council, city staff, neighborhood associations, and developers.

The resulting code adopted by the city council includes many types of alternative "smart growth" development that are not permitted under the new

code and improved development standards intended to increase the city's overall quality of life. Improved development standards include a requirement for park-land dedication, a street connectivity requirement to ensure that travel distances between destinations are more pedestrian-friendly, and requirements that establish a maximum number of parking spaces to reduce the vast areas of asphalt parking lots that sit empty on most days.

Some new development types permitted by the revised code are traditional neighborhood development, a transit-oriented zoning district, a mixed-use zoning district, and an infill zoning district intended to encourage the development of bypassed parcels of land. Common themes in these new development types include increases in permitted densities, narrower streets, and reductions (or in some cases the elimination) of parking requirements. These options, in combination with the updated development standards, are intended to create livable communities offering tree-lined streets and sidewalks, choices in housing and transportation, places for gathering and recreation, conserved natural resources, preserved and revitalized neighborhoods, and pedestrian-friendly neighborhood centers that contain a mix of uses.

Prior to its adoption, some developers complained that the new code would make housing unaffordable in San Antonio. The consultant identified a potential increase between \$400 and \$1600 to the cost of a typical home in association with changes to the new code. However, today when cities consider affordability, they must consider not only housing but how development impacts all aspects of a family's budget. And a recent study found that in Dallas and Houston the largest single household expense is no longer housing but transportation, namely, cars and driving. Although San Antonio was not included in the study, given the similarity of recent development patterns, San Antonio's statistics probably are similar. Consequently, new development types included in the revised UDC that are more transit- and pedestrian-friendly could reduce automobile dependency and thereby provide for a more affordable lifestyle despite any nominal increases in housing costs.

However, as most of the new "smart growth" development types included in the newly adopted code are not mandatory, developers still have the option of continuing business as usual, with the exception of the street connectivity and park set-aside requirements. Consequently, until the generally risk-averse development community sees the light—or more to the point, the green—in the new development options, we can expect major changes to occur overnight.

DOUG LIPSCOMB

Environmental Planning Expert Named New Architecture Dean at UT Austin

4 2 3 1 1 8 The list of schools searching for new leadership has just gotten shorter. The University of Texas at Austin has hired Frederick Steiner, Ph.D., as dean of the School of Architecture. His appointment is effective August 1. Steiner, professor and director of the School of Planning and Landscape Architecture at Arizona State University and an internationally renowned expert in environmental planning, has spent his career focusing on the need to balance the interests of conservation and development.

In addition to his tenure at Arizona State University, he also has taught planning, landscape architecture, and environmental science at Washington State University, the University of Colorado-Denver, and the University of Pennsylvania.

"Fritz Steiner will bring strong, creative leadership to the campus," said UT Austin Executive Vice President and Provost Sheldon Ekland-Olson in announcing the appointment. "His interest and expertise in sustainable communities and environmental studies provide important additions to well-established strengths in the School of Architecture. We are quite excited about his joining our faculty."

Steiner replaces Lawrence Speck, who stepped down as dean but will remain on the UT Austin faculty in architecture. "Fritz Steiner is going to make an extraordinary dean," said Speck. "He seems to

me to be exactly what the UT School of Architecture needs at this juncture. His stature as an environmentalist, as well as someone strongly committed to building cities and places and not just individual monuments, mesh well with the long-standing direction of this school. We look forward to his strong new leadership."

Steiner said he believes architecture, interior design, and planning can assist people to achieve a creative equilibrium. "The future viability of communities and regions rests on the design of places that are creative, healthy, and just. I view myself as an academic practitioner who has worked in the territories between architecture and planning as well as those between science and art. My scholarship is a result of reflection about that territory."

Steiner received his Ph.D., a master's degree in city and regional planning, and another master's degree of regional planning from the University of Pennsylvania. He earned a master of community planning and a bachelor of science degree in design from the University of Cincinnati. He has received numerous awards and is the author of several books, including *The Living Landscape*, *To Heal the Earth* (with Ian McHarg), and *Soil Conservation in the United States*.

With the hiring of Steiner, that leaves positions still open at Texas Tech University's College of Architecture and Texas A&M University's Department of Architecture.

briefs

McKissey Architects of Austin has been awarded a **2001 Tucker Award for Design Excellence** recognizing the firm's design of the San Antonio River House in the King William District of San Antonio. Presented annually by the Building Stone Institute, the Tucker Awards recognize outstanding achievements in concept, design, and construction utilizing stone.

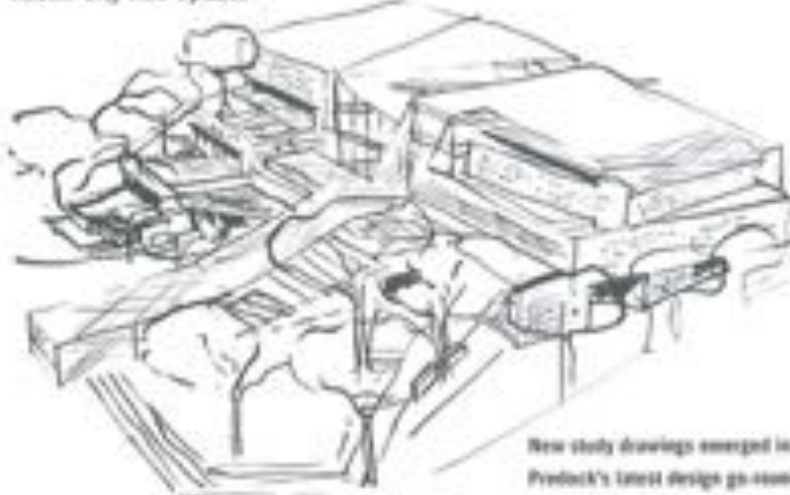
Arthur Weisman of Fort Worth received an **Award of Excellence in Architecture** from the Texas Historical Commission in April for his preservation projects, including the rehabilitation of the 1913 Old North Fort Worth High School. Weisman's firm also restored the clock tower on the Hood County Courthouse and planned the restoration of the Falls County Courthouse, the Tarrant County Courthouse, and the Tarrant County Criminal Justice Building.

Levy Associates Architects' **Reichel Sunshine Garden** at Seven Acres Senior Care Services in Houston is the winner of the **Mayor's Proud Partners 2000 Award** from Keep Houston Beautiful and the **2000 Environmental Achievement Award** from the Texas Nursery and Landscape Association.

Eldon Tool of Fort Worth received a **design award** from the **Steel Joint Institute** for its **Valeo Electronics Assembly Facility**. The project won a first-place award in the industrial products category.

Ray Bailey Architects won the **2001 Firm of the Year Award** from the AIA Houston for commitment to design excellence and professional and public service over a 25-year period.

Austin City Hall Update



New study drawings emerged in May from Antonio Predock's latest design go-round for Austin's multi-faceted and horizontally-oriented "dog trot" city hall. (See 12 March/April 2001.) Included with his signature pencil sketches was this slick-and-ink drawing which he said allowed him to more effectively explore the primitive spirit of the municipal facility. Predock started experimenting with the crude drawing technique when art supplies were not available while visiting Mayor rates on a recent vacation trip to remote Tecate.

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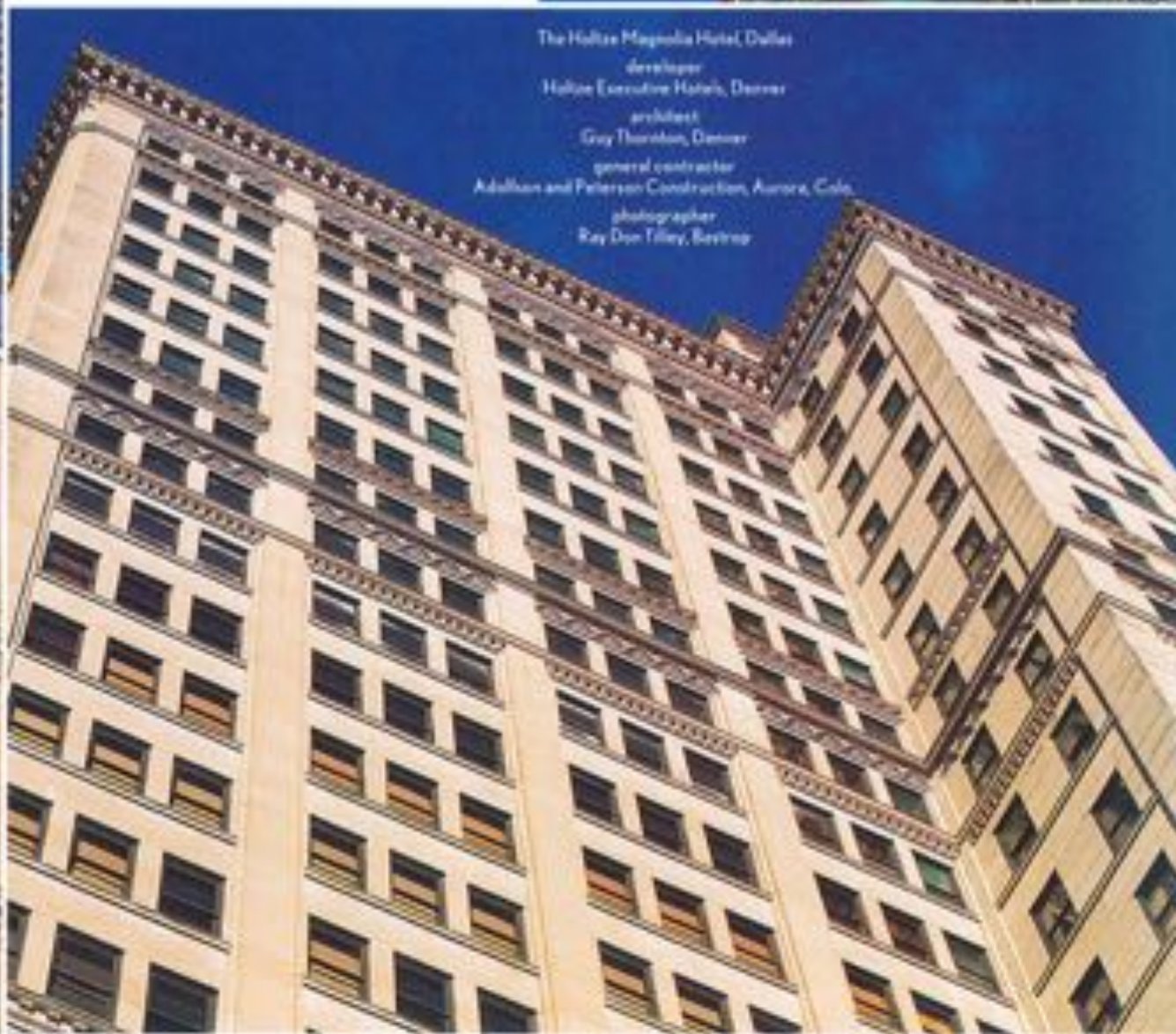
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Nine Projects Awarded by AIA Houston

Out of 57 submissions, nine projects win prizes in AIA Houston's annual design awards competition held in April. The winning projects spanned commercial, residential, and institutional uses and included new construction and renovation.

Jurors – Ted Flato, FAIA, of Lake/Flato in San Antonio; Robert Frasca, FAIA, of Zimmer Gunsul Frasca in Portland; and Marilyn Taylor, FAIA, of SOM in New York – looked for clarity in plan, consistency between program and design, connection between project and client, sense of place, and additional elements that raised the designs to the level of art.

The winning projects were Smith Photography Studios in Houston by Natalye Appel + Associates Architects; Relak Creative Services in Kingwood by Meltan Henry Architect; McLeod USA (formerly Splinterock) in The Woodlands by Gensler; Market Street Lofts in Galveston by Bob Robinowitz, Architects; YMCA Renovations in Houston by Page Southerland Page; Country Residence in Shelby by Jay Baker Architects; Bullock Residence in Brenham by Jay Baker Architects; One Waverly Court in Houston by Gleason Shoemaker Maldonado Architects, Inc.; and Live Oak Friends Meeting House in Houston by Leslie Elkins Architects.



Country Residence



Live Oak Friends Meeting House



Relak Creative Services



Market Street Lofts



Bullock Residence



YMCA Renovations



McLeod USA (formerly Splinterock)



One Waverly Court



Smith Photography Studios

Meadows Museum Presents Calatrava

FAIRIES In the exhibit, "Poetics of Movement: The Architecture of Santiago Calatrava," currently on display at the Meadows Museum on the campus of Southern Methodist University, it is not primarily the work itself which moves in metaphor or actuality. Like a kindly sorcerer, Calatrava's spirit seems to move through some eye in his creations, banishing all traces of the uninspired and uninspiring. His work, no doubt the product of long labor and attention, greets the visitor with a swift and pleasurable immediacy.

No lengthy course of study is required for the appreciation of this man's work. The intricacy and mystery of Calatrava's creations leave that childlike longing in the stomach of architect and engineer alike, yet they are sufficiently powerful to elicit similar responses in those not steeped in the discipline of rendering conceptual form into reality. The surprise and wonder of children, and of adults, in the presence of these works reveals their power of immediacy. And here, as manifested in the delight of the observer, lies the much more potent poetics of movement. It's not in the implied, actual, subtle, or sweeping shifts of the physical, but rather in the induced immediacy of notion or revelation, that whirling rotation of perception which reveals to the observer's eye, even in the smallest of spaces, new notions of what is possible. These are visions of an architecture all too often washed away by years of training and the ensuing professional constraints. This is the work of a man secure in his mastery of material and discovery, of a spirit immune to the swells and forces of collected assertions of expertise. How powerful a man who can command away dilution of conformity or expectation, to reveal with a veiled smile a realm more magical than any previously conjured by the more common apprentices to form.

Calatrava takes his inspiration from birds, bulls, quill and bone, eye, fin, and even, as the exhibit's curator asserts, from Francisco de Goya's figures in motion. Also, Calatrava's work bears the unmistakable grace of flowing liquid. Of course, such fluidity has animated durable materials before: real or implied movement marked the best pre-war years of Rolls Royce and the more florid emanations of late-nineteenth-century ornament and jewelry. But the form and movement now on exhibit at the Meadows are infinitely more spare, conceived through a modernist's understanding of a material's channeled beauty and an engineer's love for the pared edges of structure: an industrial door and a pizza's metal piping smile with an incision of numerous hinges, blossoming into a glistening, symmetrical wave; a delicately balanced suite of beams bows before the

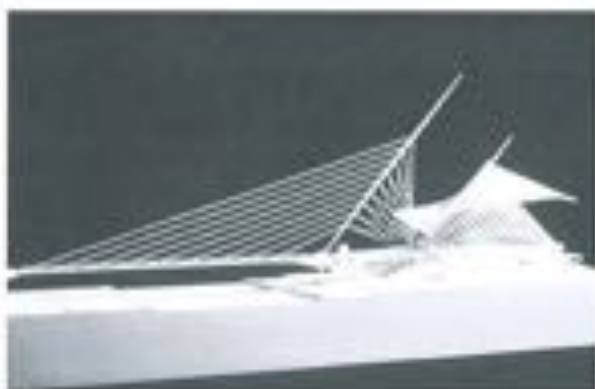
sun's eye with the flowing rhythm of reeds in a stream, leaving pleasures of shadow on pavement and wall; a sculptural study of the circle traverses the growth syntax of seeds and mollusks, presenting to the visitor a most literal assembly of jewels or pins.

As is relevant in the title of this exhibition, Calatrava's work often moves in implication alone: a bridge engages its moorings with the flourish of a courier; an airport crests above a sea of grass with the spine and tail of a leaping fish; assemblies of steel dragee like feathers at rest on a concrete wing. There is even the movement of a metaphor's transformation: a long-necked bird lights on water, and becomes, suddenly, a cathedral declined for Los Angeles. Like the spiritual child of Martha Graham and Constantin Brancusi, Calatrava is able somehow to embrace both the actual and the implied realms of gesture.

As an added surprise, this retrospective exhibit presents a reference, and an invitation, to yet another form of movement. The artist and the curator are owed an ovation for drawing visitors through these works with the aid of a method that enjoys significant, if hardly noticed, precedent, as in the visual narration of motion pictures, one of the more beautiful tricks is to present an important distinction in monochrome within a greater context of color, or perhaps more dramatically, color in a cinematic world of black and white. This exhibition presents us with the important distinction of Calatrava's inspirations in watercolor within a greater context of an exhibition in black and white, and sculpture in polished bronze among a monochrome of photographs and models. This is among the best forms of narration, and curation, for the visitor is seduced into and out of the linear progressions of viewing.

H. G. HORTON

On exhibit through August 5, "Poetics of Movement: The Architecture of Santiago Calatrava" is curated by Alexander Tynnis of the University of Technology of Delft and is funded by the Communities Foundation of Texas. The retrospective includes scale models and photographs of Calatrava's works. For information, visit www.smu.edu/meadows or call 214-768-2526.



Calatrava's models of (top) The Milwaukee Art Museum, 1994-2001, Milwaukee, Wisconsin, and (below) Tenerife Opera House, 1991, Canary Islands, Spain, are among the many on display at the Meadows Museum. Photos courtesy of the Meadows Museum.

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AIA Austin Honors Thirteen

NEWS The Austin Chapter of the AIA announced the results of their 2001 Design Awards Competition on May 7. Of the 87 entries submitted, five received Honor Awards, four received Citations, and four received Merits.

Honor Awards were bestowed on the Peace Pipe Residence by Mell Lawrence Architects, DavidPeece House by Mell Lawrence Architects, the Carriage House by Moore/Anderson Architects, the Barbara Jordan Passenger Terminal by Page/SoutherlandPage, and the renovation and addition of the 2011 San Jacinto Office Building by TeamHass Architects.

Citation of Honor winners include the Austin Island New Gazebo by Clayton and PollyAnna Little, Architecture Office by Gaeber Simmons and Cowan, 22/The Alligator Grill by Laurie Smith Design Associates, and the Terrytown Residence by McKinney Architects.

Merit Awards were given to Georgetown Church by Jackson Galloway and Cotton, Gardens Addition and Remodel by Mell Lawrence Architects, Lory Eye Ranch by Mell Lawrence Architects, and Architect's Office: Interior by TeamHass Architects.

The jury consisted of Elizabeth Chu Richter, AIA, of Richter Architects in Corpus Christi; Frank Welch, FAIA, of Dallas; and Robert Hull, FAIA, of Miller Hull in Seattle.



Barbara Jordan Passenger Terminal



Gardens Addition & Remodel



Lory Eye Ranch



Terrytown Residence

Of Note: NEA Grants

The National Endowment for the Arts (NEA) is accepting applications for grants to fund projects designed to preserve American cultural heritage. Listed as one of several categories available for federal funds, the heritage/preservation program is open to projects that include "the documentation, recording, or conservation of highly significant works of art, artifacts, built or designed elements, collections of art, or of cultural traditions and practices."

Applications must be postmarked by August 13, 2001. Announcement of heritage/preservation grant awards is scheduled for March 2002, with endowment beginning as early as June 1, 2002.

For more information, contact the NEA's staff for design applications at (202) 680-5452 or visit the NEA Web site at www.arts.gov.

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Georgetown Church



Architect's Office



22/The Alligator Grill



Renovation & Addition: 1011 San Jacinto Office Building



Austin Island New Gazebo



David/Pence House



Carriage House



Architect's Office: Interior

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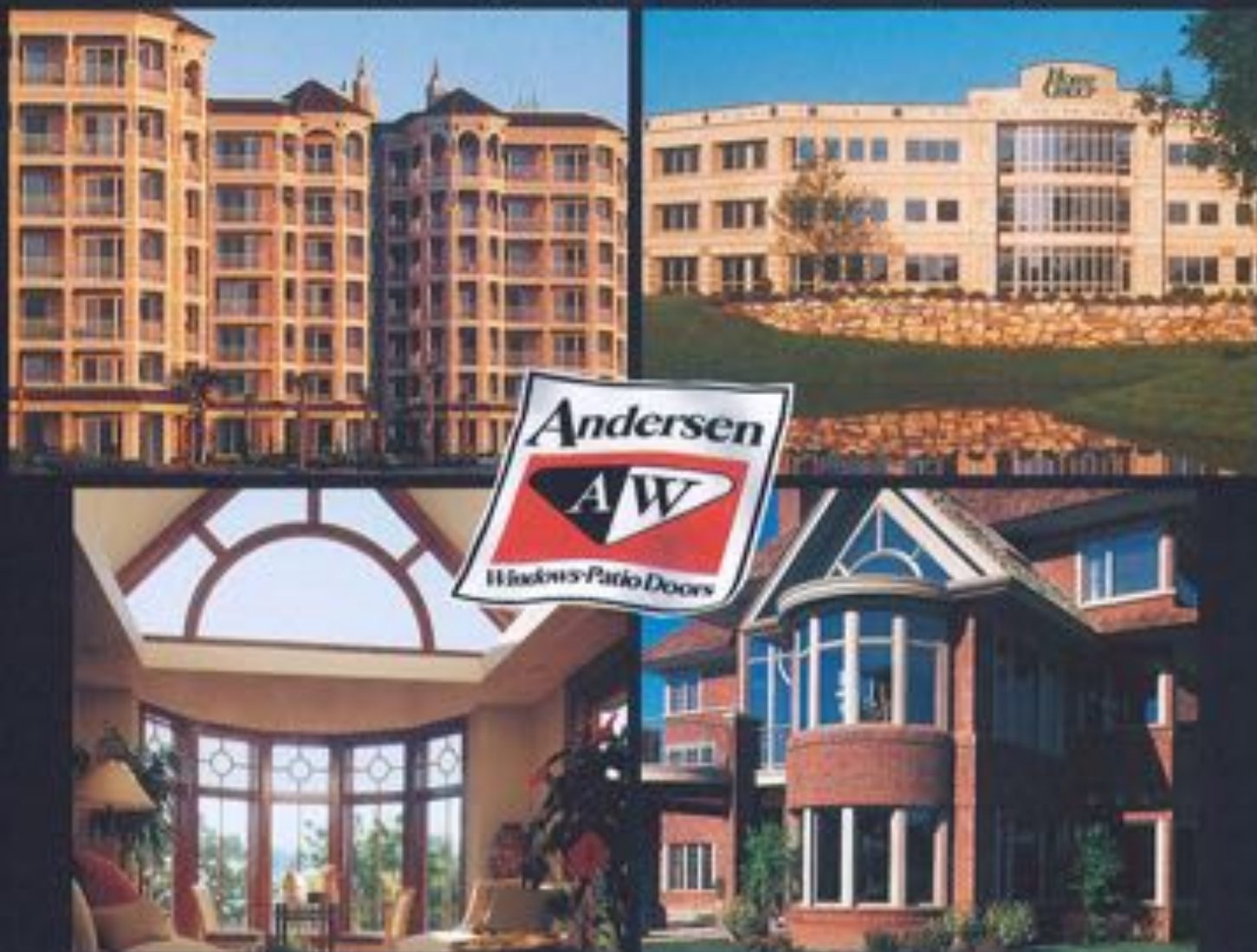
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Designing Stained Glass with an Achromatic Palette

Installations with colorless and whitish glass reveal subtleties of architecture



Smith used a mostly achromatic palette for his "Resurrection Window," a 24-foot interior divider at St. Albert the Great Catholic Church in Austin, photo courtesy of Jeff E. Smith.

NEARLY A THOUSAND YEARS AGO WHEN THE flying buttress, pointed arch, rib vault, and triforium-gallery were combined to make many-windowed Gothic cathedrals possible, artisans intuitively filled the openings with transcendent, polychromatic stained glass. Even though the proportion of window to masonry wall was considerably greater than in previous Romanesque architecture, there was still more wall than window.

In buildings where windows are proportionally small in relationship to the walls they inhabit, a polychromatic glass palette is at its best. These windows exist as jewel-like punctuations within the overall architectural theme. Throughout the twentieth century, as windows grew larger and began to merge into expansive window walls, it became increasingly important that the stained glass palette sensitively acknowledge its architectural context in terms of materials, sun angles, sightlines, artificial lighting, spatial flow, circulation, etc. Unlike their brilliantly colored Gothic antecedents, large stained glass windows and window walls in contemporary buildings must sympathetically integrate into the architectural whole. When stained glass is incorporated into modern architecture, the perception of light, shadow and space is often served best by a restricted palette of lighter, higher-value glass. Of course, brilliant exceptions sometimes result when the need for privacy or protection from sun and glare override the desire for expansive spatial flow and the enhancement of views. In large, relatively nondescript spaces, brilliantly saturated color can provide personality and interest.

When most people think of stained glass, an image of rich, multicolored windows usually comes to mind. This is in spite of the fact that innovative achromatic stained glass has been utilized by many as early as Frank Lloyd Wright. My own experience with stained glass and its starting point in the fine arts, has paralleled the chromatic evolution of the medium in general. As a participant in the first degree program for stained glass in the country at LSU Baton Rouge's Fine Arts Department in the mid-1970s, my first efforts were conceptually an extension of easel painting. Paul A. Dufour, a former student of Josef Albers and Willem de Kooning, led me on a magical interdisciplinary tour of glass and color in which polychromatic paintings in glass did not need to acknowledge an architectural context, solar orientation, client, or budget, but were free to explore color theory and color relationships.

As an understudy with Ludwig Schaffrath and, later, with Johannes Schreier, both renowned Bauhaus-influenced German designers of large-scale stained glass, I began to refine my appreciation of

the interrelationships between light, aperture, and color within architectural space. Much of my recent work has focused on an achromatic palette of variously textured clear, colorless glasses augmented with various whites ranging from filmy, opal to denser, obscuring whites. These installations quietly call attention to natural light, views, and spatial flow within architecture.

Transparent color and texture in a stained glass window often become entangled with the view they enframe. Sky and landscape interact with and camouflage the apparent or "real" chromatic and textural characteristics of glass. Artificial lighting also adversely alters our perception of this elusive medium. Similarly confusing is the way transparent glasses darken when viewed from the outside during daytime or from the interior at night.

Historically these characteristics have at times been seen as disadvantages to be overcome. Witness the heavily painted stained glass that, by the fifteenth century, had transformed this unique, potentially three-dimensional medium into a flat derivation from painting. It was during this time that an observer of French glass painters first coined the English phrase "stained glass," a misnomer. (Various glass colors result from chemical "recipes" for the molten glass used in glassblowing.) "Leaded glass" would probably be more accurate if the term "stained glass" were not so pervasive. The technique used to produce crystalline sheets of mouth-blown glass with their watercolor-like gradations became forgotten thanks to machine-rolled glass. Once painted, this more cheaply produced glass was indistinguishable from its more expensive mouth-blown counterpart. When the Gothic Revivalists finally rediscovered the "ancient" process in the 1840s, they called their mouth-blown glass "antique"—a term still used today.

Although it is an almost universal material in architecture today, glass often melts into the spaces that flow through it. Normally glass is more noticeable when it has texture (i.e., glass block) or when it has color (i.e., tinted commercial glazing) or, alas, when it is dirty.

One of the exciting things about stained glass is its ability to utilize and/or deny both color and texture through a wide range of mouth-blown, machine-rolled, and plate glasses. When utilized to its fullest potential, stained glass becomes a dynamic transitional element between the opacity of most other architectural elements and crystal clarity of the spaces they define.

Jeff E. Smith is principal of Architectural Stained Glass in Fort Davis.

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MANY YEARS AGO, THE EDITOR OF A SHORT-lived, quite controversial art magazine, *The Drawn*, wrote, "In matters of taste, the public is a child..."

That was true in 1884, and remains so today. And, just as a child, the American public at large does love color—in its fashions, furnishings, automobiles, houses, offices, and artwork. Why then do so many architects and designers embrace the unwritten professional commandment to dress black and live white?

Perhaps the answer goes as far back as Plato's treatise on form and philosophy wherein he compared color to rhetoric, associating both as "makeup and polish and clothes." He viewed both as "ornaments" obstructing reality. For Plato, color colored the truth. Aristotle, too, believed color to be subservient to form because "random distribution of the most attractive colors would never yield as much pleasure as a definite image without color." Centuries later, during the Renaissance, the idea of form's dominance over color was born again.

In his 1911 memoir, "Journey to the East," Le Corbusier admitted that while traveling toward Greece, he gave "way to the slow intoxication of the fantastic glazes, the bursts of yellow, the vivid tones of blue..." But that was before seeing the Acropo-

lis, spending six weeks admiring the perfect simplicity of the Parthenon. Indeed, the experience of Mount Athos transformed Charles-Edouard Jeanneret, the painter, into Le Corbusier, the architect. After his epiphany, the young man "returns to his senses" and declared his commitment to white: "Color belongs to the simple races, peasants and savages..." A few years later, in his "Decorative Art of Today" (1925), Corbu again articulated how his trip to the East turned him against what he saw as excessive application of color: "What shimmering silks, what fancy, glittering marbles, what opulent bronzes and golds? What fashionable blacks, what striking vermilions, what silver bands from Byzantium and the Orient! Enough! Such stuff founders in a narcotic haze. Let's be done with it... It is time to crusade for whitewash."

Today, more than a half century after Corbu's turnabout, when Western intelligensia compares color to form, color will always be denigrated as infantile, primitive, and even vulgar.

In his recently published book, "Chromophobia," David Saxe, a painter whose work is largely concerned with color, attempts to discern why color has never been embraced by the West's intellectual elite. In Western culture, he writes, "chromophobia

(fear of corruption through color) manifests itself in the many and varied attempts to purge color from culture, to devalue color, to diminish its significance, to deny its complexity. This purging is accomplished in two ways. In the first, color is made out to be a property of a foreign body—usually the feminine, the oriental, the primitive, the infantile, the vulgar, the queer or the pathological. In the second, color is relegated to the realm of the superficial, the supplementary, the inessential or the cosmetic. In one, color is regarded as alien and therefore dangerous; in the other, it is perceived merely as a secondary quality of experience, and thus unworthy of serious consideration. Color is dangerous, or it is trivial, or it is both."

I am not purporting that the American consumers are (in Le Corbusier's words) "savages" or that they are (borrowing from Bachelard) "infantile," but they do generally favor objects of color to those of black or white. And to appease the public's longing for colorful things, members of the Color Marketing Group (CMG) think very seriously about color trends. For more than three decades CMG has issued its annual forecasts to give direction to the manufacturers of consumer goods, including apparel, automobiles, and home furnishings. CMG's members—



deep purple



white



brass



colleagues, designers, products specialists, etc.—convene twice annually to choose the “hot” colors for the next two years. This syndicate of chromophiles predicts not only the palette for consumer goods, but also the contact colors for the myriad of products found in corporate, retail, institutional, and hospitality environments.

So how do design professionals respond to these annual color forecasts? Interior decorators embrace them, often reveling in the plethora of new fabrics and finishes that flood the market with “appropriate” fashion colors. If CMG’s predictions play out, McMansions across the country next year will be adorned with lacquer reds and shimmering iridescent silks.¹ Architects, however, typically respond to CMG’s forecasts with silence because the profession’s preference is for no color; so the latest news of the upcoming seasons’ “hot” colors is considered irrelevant. As Batchelor writes: “For our contemporary chromophobic architect, colour represents a kind of violation. Colour for him signifies the mythical savage state out of which civilization, the nobility of the human spirit, has slowly, heroically lifted itself—but back into which it could always slide.”

In Western architecture, the professional consensus is that aesthetic form must come first and that all else is subordinate. The interplay of light and shadow is thought to provide all the visual delight the eye requires—to arbitrarily add color would destroy the vocabulary of the architect and lessen the statement of the structure.

But what can be done when form and line are not exceptionally strong and pure? Inherent color, the color within the building materials themselves, often provides the best answer. The natural hues of stone and slate, brick, wood, metals, and glass can create a color harmony that excites the eye yet reads as “colorless.” Interiors of such spaces must respect the building’s palette of natural tones. Here again, arbitrarily applied color would destroy the effect.

Is applied color ever appropriate? Certainly, but only when supported by culture or context. Unlike the mixed culture of the United States, some regions and societies for centuries have embraced certain hues as “theirs”: through both history and custom. Certainly when we see the vivid tones in the works of Legorreta and Bengur, we see the Mexican influence. And, as we study the work of Arata Isozaki, we see Japanese tradition.

Context, too, can provide a palette of “appropriate” color. For example, historical precedence guides the hand of the preservationist. And, when designing within an urban context, the streets’ buildings, signage, and activities can provide cues for color (as well as for texture). In other instances, the colors of the borrowed landscape visible through windows can be applied to reflect or enhance the effects of transparency/continuity.

The challenge often faced by interior designers are working with volumes of empty space which are devoid of architectural form or context. But in such cases, serious interior designers do not look to the Color Mar-

keting Group for inspiration. Yes, some of CMG’s trendy colors may turn up in furnishings and accessories to enhance the space, but those “hot” colors are not proper choices for the built interior environment.

The best interior designers seek a more “timeless” palette for their projects, incorporating elements drawn from the client’s culture. They seek cues from whatever context is present. They also seek visual harmony, knowing that if they do not create harmony, the eye will seek balance with undesired effects of afterimage and simultaneous contrast. Serious interior designers also know the psychological, physiological, and emotional effects of color.

Color is both simple and complex. It is viewed by many as essential and by others as intolerable. The intellectual elite often abhors it, Middle America often adores it. That presents architects and designers with a difficult task—to please the client while doing what is architecturally “correct.” In the final analysis, they can always revert to Joe d’Urso, a noted New York designer of furniture and interiors, much quoted phrase defending his minimalist interiors of the seventies, “White is always correct—people will add the color.” ■

Ernest Silvas is an associate professor and director of interior design at the University of Texas at Arlington.

color facts

- Suicides from the Bixby Creek Bridge in Lassen dropped 34% when the black bridge was painted green.
- Persons working in soft green workstations report 80% fewer stomachaches.
- Children moved into classrooms with full spectrum lighting show greater reading comprehension and within one year test at IQs from 10 to 15 points higher than other students schooled in standard fluorescent classrooms.
- Men show markedly increased blood pressure after one hour in a grey room. (There is little effect on women.)
- Blue is the universally favorite color followed by green.
- Bright yellow rooms are the most visually exhausting, but soft yellow spaces are the most conducive to learning (followed by soft pink).
- If you are having a problem with those Texas size cockroaches, paint or paper the inside of your cabinets in red. Reflected red wavelengths render the male cockroach impotent.
- Female milk jells are much preferred to the male—thicker and softer. Breeding minks under blue lights will result in a female-to-male ratio of 8 to 1.
- There are over 300 clinics worldwide that treat cancerous tumors with colored lasers (different colors zap different cancers). These clinics boast a 90 percent effectiveness rate in either reducing the size or eliminating the tumor altogether.
- When their cells were painted a certain shade of pink (almost a flamingo), prisoners showed marked decrease in aggressiveness. This Baker-Miller Pink has been used throughout the detention system.
- Several Big Twelve schools painted the locker room for the visiting football opponents in Baker-Miller Pink, and the result was so noticeable that the NCAA ruled that an opponent's locker room throughout the university system must be painted the same color as the home team!

color marketing group

The Color Marketing Group (CMG) is a 1000-member, international color council based in Virginia that has held a largely unknowing public under its sway for nearly 40 years. It was the CMG that forecast the avocado and harvest gold refrigerators of the sixties, the neon colors of the seventies, the muted pastel rooms of the eighties, the revived hunter green automobiles of the nineties, and the new metallics of our current decade.

Sparked by the post-war color explosion, a small army of CMG colorists first met in 1962 to bring order out of chaos. They continue to do so, meeting twice each year to forecast the future color directions that will be "everywhere" two to three years afterwards. CMG's forecasts not only permeate consumer goods (including fashions, home furnishings, appliances, automobiles, electronic equipment, and even packaging) but also materials and finishes for the contract market (such as stone colors, laminates, paints, flooring) and other products found in the corporate, retail, healthcare, and hospitality environments.

For the contract colors of 2003, CMG predicts a marriage of color with texture which will produce metallics, iridescences, pearlescences, and lacquers.

We will see such colors as silk reed ("reminiscent of spun gold"), squash (a "non-gendered orange"), red lacquer (a "rich red, layered, polished, and hand-rubbed"), whisper (an "ethereal atmospheric pale purple haze"), basalt ("tectonic gray"), chill (an "icy splash of pale blue green—the inner child of an adult palette"), sky pad (a "green that leaps from indoors to out"), leopard (a "bold alive, rich in subtexts"), and deep purple (a "perfect musical balance between rich reds and majestic blues"). CMG claims that these colors meet the public's desire for a well-balanced environment that merges current fashion trends with the latest developments in technology.



Spec(tacular) Color

ET DARWIN BARBICAN



(top left) Color is used subtly in the work areas of Accenture's offices, but bright colorful squares mark employee gathering places. (bottom left) The vivid colors of the reception area give visitors a taste of the dynamic palette used throughout the office.



DESIGNING INTERIOR SPACES WITHIN SPECULATIVE office buildings is a common but often disparaged design project. The typical lack of appreciation reflects the dominance of design education on form, light, space, and materials. However, interior projects offer architects a rare opportunity to work with another powerful design tool, one that is often overlooked during their formal education—color.

"Spec" office spaces rarely allow designers to manipulate form. Light levels are often dictated by performance standards emphasizing uniformity. Materials may be predetermined by "building standards." The building structure limits spatial volumes outside the nine-foot height range. But within these iron-clad restrictions, designers may turn to color as a tool to transform a space perceptually. Equally important, color can be used to pursue ideas beyond the aesthetic. Color can add experiential qualities while enhancing user satisfaction, comfort, and productivity. Two recent projects, although quite different in color selections, illustrate how color can become an elemental factor contributing to a corporate identity and business plan. These examples may lead one to consider why color should be elevated to its rightful position alongside other critical design elements.

Accenture

PDR of Houston has worked on several projects with Accenture, a leading provider of management and technology consulting services, including the recently completed space for the company's Energy Accounting Outsourcing Center. Like many projects of similar nature, the goal was to maximize the number of people in an open-office environment. Yet, both client and PDR realized the benefits of going beyond mere space utilization by designing an environment which is comfortable, and promotes creativity and productivity. Project designer Jackie Barry says that

(right) The multi-colored tiles of Accenture's dining area reflect it's use as a point of interaction for employees. Solid colors, as well as whites and metallic greys are used to keep the room vibrant but not overwhelming.

Like many PDR projects, bold colors are used, but it is the compilation of a balanced palette that is the foundation of the design. Barry admits that she, like many other designers, sometimes hesitates before presenting a vivid color for a client's consideration because the client may fixate on its boldness and not realize it is to be used in moderation. For the Accenture project, Barry used her own collages as well as "Hill Street," a cityscape by contemporary American painter Wayne Thiebaud, to show not only color inspirations but also the ratio of their use. As a result, the client understood that colors would be balanced and coordinated into a comprehensive design vision. Thus, a more neutral gray carpet, coordinating pieces in black, etc., provide a setting where, despite the occasional existence of bubble-gum pink walls, one never suffers from chroma-overload. Also, the colors are used in a way-finding arrangement which allows them to become mapping devices. Each of Accenture's offices features a particular accent color, meeting rooms have another, and so on. As these spaces converge toward the public areas at the core of the space, the varied hues begin mixing together in a random collision indicative of the mix of people and functions that occur at the company's main entry point.

PDR purposefully chose this energetic aesthetic to spark the creativity of its workforce. The design firm admits that after several projects with Accenture, the client expects bold colors and PDR now must caution that overuse can lead to an environment lacking in unity and refinement. In their own words, they have created "color junkies" who repeatedly request and subsequently appreciate a work environment decidedly non-neutral in color composition.





(top left) Pre-determined materials such as the red sandstone walls and cherry wood flooring of QUP's office are the basis of the color palette used for the project. (bottom left) But the addition of rich fabrics, subtle colors, and hand-crafted glass tiles give QUP its own personality.



QUP

For the first two years of its existence, QUP operated from a nondescript temporary space. But the Austin-based Internet startup's dramatic success necessitated a move to a larger space, and the company decided that the new office should advance a successful corporate identity while also offering a better work environment for its employees. QUP's design team, led by myself, chose Research Park Plaza, a new speculative office building by STG Partners (formerly Susman Toddle Gayle) of Austin, because its shell accommodated efficient plan arrangements. Just as vital was the building's elegant and distinct visual presence; a result of its multi-colored green glass and pale-hued concrete panels.

Once QUP selected Research Park Plaza, the company enlisted STG as associate architect to assist in the design of the offices using elements of the existing building as points of departure. Designers of spec office spaces, especially for new companies, often neglect the building's core elements in favor of creating from scratch an individual expression that usually clashes with those pre-existing conditions. But not so in this instance: the QUP design team wanted the opposite. The palette builds on several predetermined building materials such as red sandstone and cherry-wood flooring. All of this could have resulted in a space that deferred to the overall color scheme of the core building. This was avoided, primarily by using the colors only as a starting point. Multi-colored green glass was specified in QUP, but the accent wall dividers utilize one-inch thick handmade glass pieces for a more vivid and distinct expression of the colors exhibited at the exterior of the building. Green slate and cherry-stains tie in without merely duplicating building standards. With QUP, colors became more saturated as they move from exterior to interior—pale yellow and muted green on the outside become vivid gold and deep olive on the interior.

(right) The coordination of elements, from paintings to paint to carpet, give the QJP offices a unified look. The result is a cohesive space that relates to the building's exterior, yet feels unique.

The coordination of all the elements was exhaustive, extending to every conceivable item including hand-selected artwork, fabric on workstation panels, and even decorative accessories. Such comprehensive coordination is typically easier to accomplish if the palette remains neutral. Yet this additional effort on the part of the design team results in a striking yet organized composition. Visitors often comment how the transition from outside to inside is seamless and obviously coordinated, yet they compliment QJP on its unique space. The space illustrates that colors can be selected in ways that do not reject an existing set of parameters yet builds upon the existing conditions to allow vivid and individual expression.

The Big Scare

"Color is scary," admits PDR principal Laurie Goodman Lampson. This is due to the expansive realm of emotional, sensory, and intellectual parameters connected to color use and perception. All of these varied and sometimes clashing factors filtered through individual personal reactions and appreciation can equate to a terribly complex decision-making process as well as an equally diverse reception of the final result. Color can certainly be a source of debate and difference but this should not imply that designers must revert to a state of chromophobia, exploring only neutral, non-objectionable palettes. As the Accenture and QJP spaces both illustrate, color can be a significant design factor particularly within environments that tend to limit other methods of design exploration. Perhaps both designs illustrate the potential of color for enlivening space and this ability extends well beyond the spec office environment. As Goethe said, "Everything that lives strives for color." **67**

Saxon Barlow is currently completing his masters degree at the University of Texas at Austin's School of Architecture





Bold Update

by NESTOR INFANZON

RTKL'S MARC LAUTERBACH FACED DAUNTING challenges when he was tasked with designing the firm's new offices: the firm had chosen to renovate three floors in the Republic Bank Tower and Banking Hall, a quintessential modernist structure in downtown Dallas. The landmark, with its refined aluminum curtain wall, tinted glass, grand space, terrazzo floors, wood panel walls, and gold leaf balconies, represents the best of post-war construction.

Capitalizing on the opportunity to test the firm's philosophies, and wanting to create the feeling of a studio setting, Lauterbach based his solution on the architectural language found in the original space. For the public, the space is eye candy—rich with textures, crisp shapes, and tons of theatrical lighting that makes the space come alive. For the clients, it is a visual documentation of the firm's history, design imagery, and tectonic philosophies. RTKL's design approach was to strip down the original building space to its bare soul, and then to add bold, new elements that clearly stand out from what existed before.

A clear-stained maple wall-panel system wraps the existing grand stair, allowing the new perforated-aluminum-clad elevator shaft to give access to RTKL's space. The elevator is color-coded with green

lights, and at night theater lights bathe its skin with red and blue. New red terrazzo floors boldly demarc those areas in which the new objects stand. A polished-aluminum wall connecting both sides of the lobby marks entry to the space. A crisp, angled wall cuts through the two-level studios in a 15-degree rotation from the orthogonal axis which allows for a stage, galleries, work areas, and a visual connection to coexist within the dense, workstation-filled environment. The studios are flanked by senior staff offices, color-coded and built with a tight repertoire of shapes. The boundaries of the studio are then coded for team leaders, while the staff scheme is white and punctuated with a transparent colorful nylon.

RTKL's new offices are like a small, coded urban space providing areas to rest and observe, areas to work and assemble, and areas to transition out. Because all of the conference rooms are adjacent to the street, the firm's inner workings are exposed to the general public. One might argue that too much is going on in this space, but the project is like any great urban landscape which requires several visits to fully appreciate its nuance. ■

RTKL's offices uses bright splashes of color and dramatic lighting to depart from its original building space and assert the firm's own design philosophies.

Nestor Infanzon is a contributing editor for *Design Architect*.

PROJECT Accenture Energy Accounting Outsourcing Center, Houston

CLIENT Accenture

ARCHITECT Planning Design Research Corporation

PROJECT TEAM Lauri Goodman Lampson, Jackie Barry, Peter Fisher

CONTRACTOR Spaw Maxwell Company

CONSULTANTS Day Brown Rice (MEP), J&S Audio Visual (audio visual)

PHOTOGRAPHER Mark Scheyer

RENDERING LAWRENCE POONTS, WILSONNET, SEVENNET, ALET LONNIGST; SCENERY SCENES: FRED DICK, INC./AMERICAN BURN, W&J CRANES, MALKIN; SCENERY AND RENDERING: JIT FINLEY; FLOOR: ICI DATES; CEILING: INTERFACE FLOORING SYSTEMS, INC./AMERLING; WALLS AND WALLS: AD DISPLAY SIGN SYSTEM; WINDOW CURTAINS: FERRIS MILLER; SCENERY SCENES: STEPHEN/MILNER/VECTA

PROJECT QEP Office at Research Park Plaza, Austin

CLIENT QEP, an ST Company

LEAD DESIGNER Darwin Harrison

ASSOCIATE ARCHITECT STG Partners

PROJECT TEAM Darwin Harrison, Kristin Peterson, Jack Tisdale

CONTRACTOR Constructors & Associates

PHOTOGRAPHER Peter Tabi

RENDERING VANCE CLARK AND ASSOCIATES, INTERNAL INTERIORS; CEILING: STONE SOLUTIONS; GATE: STONE SOLUTIONS; LAWRENCE POONTS; SCENERY SCENES: FRED DICK, INC./AMERICAN BURN, W&J CRANES; LABORATORY TOPS: W&J CRANES; WALLS AND WALLS: ICI DATES; CEILING: INTERFACE FLOORING SYSTEMS, INC./AMERLING; FLOOR: ICI DATES; SCENERY SCENES: FRED DICK, INC./AMERICAN BURN, W&J CRANES; MALKIN; SCENERY AND RENDERING: JIT FINLEY; FLOOR: ICI DATES; CEILING: INTERFACE FLOORING SYSTEMS, INC./AMERLING; WALLS AND WALLS: AD DISPLAY SIGN SYSTEM; WINDOW CURTAINS: FERRIS MILLER; SCENERY SCENES: STEPHEN/MILNER/VECTA

PROJECT RTKL offices, Dallas

CLIENT RTKL Associates

ARCHITECT RTKL Associates

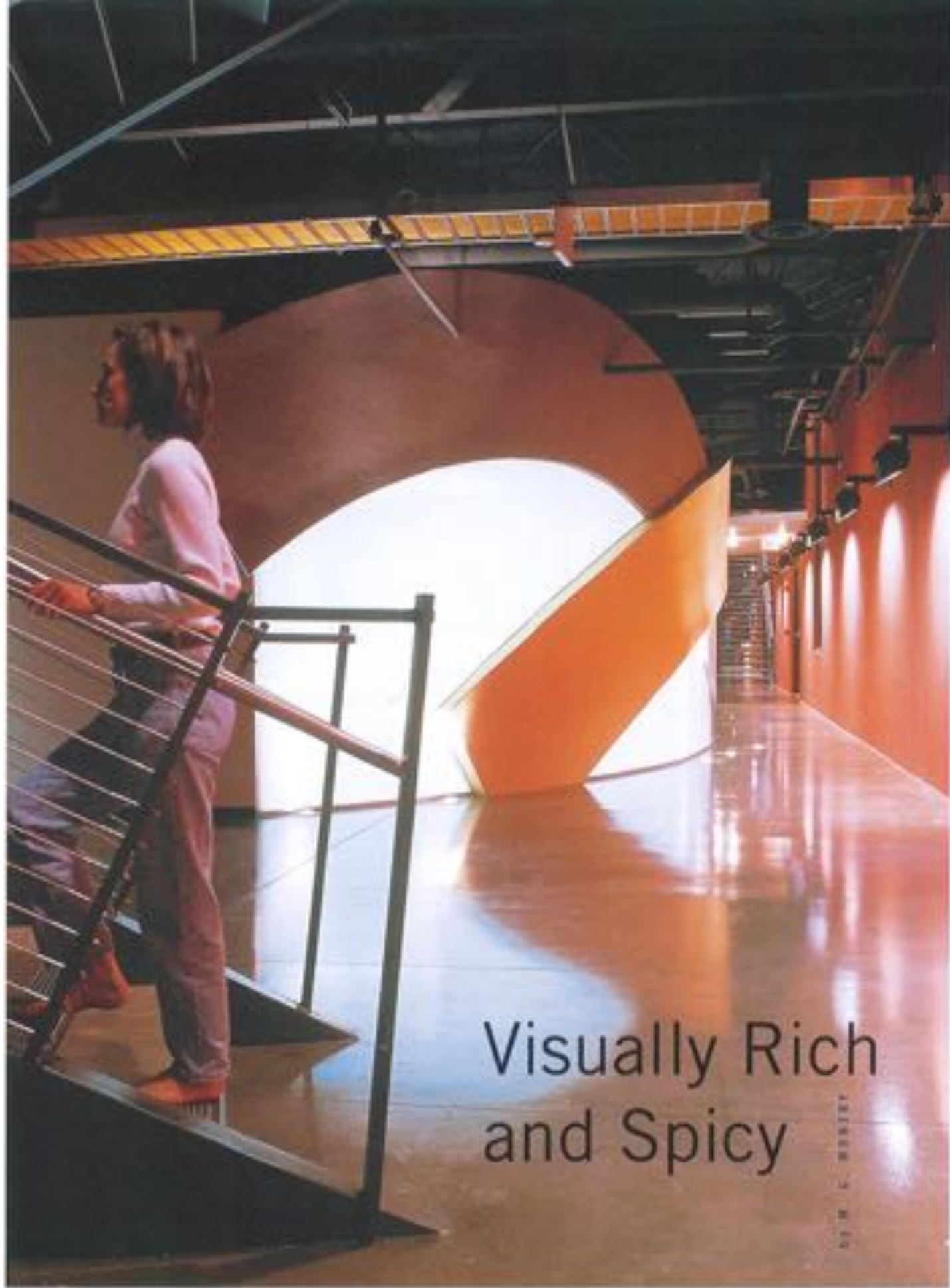
PROJECT TEAM Lance Jozal, Marc Lauterbach, Randolph McCown, Harold Thompson, Billy Avila, Thomas Rusher

CONTRACTOR Tamer Construction Company

CONSULTANTS Thornton-Tomasetti Engineers (structural); ARJD Engineers (MEP); Bliss-Fauman (lighting); DataTex Services (data consultant); Pelton Marsh Kinsella (acoustical and A/V); Code Consultants Inc. (code consultants)

PHOTOGRAPHER Craig Blackman

RENDERING LAWRENCE POONTS, WILSONNET, SEVENNET, ALET LONNIGST; SCENERY SCENES: FRED DICK, INC./AMERICAN BURN, W&J CRANES; MALKIN; SCENERY AND RENDERING: JIT FINLEY; FLOOR: ICI DATES; CEILING: INTERFACE FLOORING SYSTEMS, INC./AMERLING; WALLS AND WALLS: AD DISPLAY SIGN SYSTEM; WINDOW CURTAINS: FERRIS MILLER; SCENERY SCENES: STEPHEN/MILNER/VECTA



Visually Rich and Spicy

BY M. C. HUBBARD



PROJECT PANJA World Headquarters, Richardson
CLIENT PANJA, Inc.

ARCHITECT Pierce Goodwin Alexander & Linville
PROJECT TEAM Volpeatz Haines, David McKewen,
 Delbert Shoford, Randy Egger, Jane Orrin, Jim (Jay)
 Young Chung

CONTRACTOR Dal-Mac Companies

CONSULTANTS Blum Consulting Engineers (MEP),
 L.A. Fussa Partners (structural), Kinley-Horn
 (civil), Kendall Landscaping (landscape), Rolf
 Jensen Associates (code), Switch Lighting De-
 sign (lighting)

PHOTOGRAPHER Craig Blackmon

COLOR, IT MIGHT BE ARGUED, IS AROMA AND flavor available to the eye. What a pity that modernists and classicists, in their search for purity and line, have cataloged and shelved the spice of the visual world. Corporate America, in its search for utilitarian efficiency, also embarked on a similar Aristotelian venture. Although the exotic of the visual has enjoyed uninterrupted dedication in the non-Western world, a small group of initiates in the West has maintained and fostered the continued pursuit of this nutrient. How refreshing that both architect and corporation can embrace this pursuit in an environment normally too timid for anything but standard oatmeal-gray.

While modernists have nodded to the work of Louis Barragan, and while corporate America has recently seen brief appearances of a varied spectrum in complexes such as Ricardo Legoretta's Solania project

(facing page) Tropical colors in PANJA's headquarters inspire barefoot explorations. (left) Engaging plumage in the corporate thickets. A billboard for variable display.





for IBM near Dallas, color in the Western world remains an elusive ingredient in the disciplined endeavor of the constructed world. Pierce Goodwin Alexander & Liville (PGAL), however, have worked with PANJA to complete a project which delights the senses like a delightful and exotic meal.

Yet color, while suitable as culinary metaphor, also serves a profitable role in the more competitive environments of our natural world. There is an important parallel here with the creative and interactive goals of architects and their corporate clients. It is surprising that these two groups in tandem have been slow to evolve a very useful tool in a highly competitive international marketplace.

PANJA's corporate culture has displayed a strong taste for bold colors. This is likely not happenstance. Its logo displays a hopping royal, cerulean blue and rainforest lime-green. These bright, evocative colors would be at home in a scuba shop at the shore of a tropical reef, suggesting both the colors displayed in the fashion of advanced sport technology, and, more interestingly, an observation of nature's more competitive, interactive environments.

Rainforests and barrier reefs are ferociously competitive realms where bold, unmistakable color serves to differentiate, advertise, and beckon. PGAL's interpretation of PANJA's taste for color evokes a vivid and interactive world conducive to heightened exchange, competition, and innovation. This is an incisive reading of the basic mechanics of survival in an intense market, and fittingly, PANJA has since embraced a new, colorful symbol provided them by their architects. The red spine wall of the building now serves as a distinctive element in marketing items such as Christmas cards, T-shirts, and other merchandise.

This wall, which is used for future signage and features, functions effectively not only as an external billboard, but as a more literal internal banner as well, around which rally functions such as dining, training, and team interface. While this red spine links with a larger, extended complex of subtle working environments, the overall effect of the more interactive spaces is unmistakably one of color. munge chairs populate a break room overlaid with a cubist tumble of miniature purple awnings, a robust stream

An abstract geometric artwork featuring a large orange rectangular area on the left. To its right, several dark blue rectangular shapes are arranged in a staggered, overlapping fashion, creating a sense of depth. Further right, a tall, dark purple rectangular block stands next to a shorter, reddish-orange rectangular block. At the bottom right, a small green rectangular shape is visible. The overall composition is minimalist and uses a limited color palette of warm and cool tones.

Color for Children

BY EUGEN WILLIAMS



DESIGNING A PROJECT FOR CHILDREN OFFERS designers a chance to use color boldly. In the best of these types of projects, color is not merely applied to make up for the lack of thoughtful design, but rather to enhance what is already there in plan or in form. Indeed, the whimsy of color is often extended to the realm of form. At the new John P. McGowan Children's Zoo in Houston, a pavilion takes the form of a giant butterfly painted the intense cobalt of a bluebonnet. In other areas, bold color is used as a wayfinding clue for patrons too young to read.

As for specifying colors, designers often rely on pop psychology. Whatever the claims, whether the soothing powers of blue or the energizing effects of red, such color theorizing often leads to a simplistic palette, especially in projects aimed at children. The designers of Skippy's Hideaway, the retail and food store in the Children's Hospital of Austin, took a different approach. They ignored the dictates of psychology (never put red in a hospital) and chose colors subtle enough to serve as a backdrop to the merchandise, while at the same time engaging enough to draw in its young visitors. The result is a balanced palette perfectly suited to the youthful clientele.

Skippy's Hideaway

This new shop packs a lot into a small space. The 2,088-square-foot store opens off the hospital's downstairs lobby and is staffed with toys and games, flowers and balloons, as well as a self-serve food area at the rear. The space, by Laurie Smith Design Associates of Austin, engages its young visitors with a palette of vivid color and repeated forms and motifs.

The interplay of color and shape begins at the storefront where panels of various hue are pieced by small display windows, including several placed at a kid's eye level. The colors—purple, red, green, and blue—penetrate the deep front facade, extending through the storefront display niches and on inside where they reappear, stacked in wide bands on columns that organize the long space.

The development of the storefront was a challenge, says project designer Laura Robinson, because of restrictions on the amount of glazing, as well as a requirement to use wired glass. The porthole-like display windows make a virtue out of necessity, offering tantalizing glimpses of goodies inside while also providing space for merchandise in the interior niches.

The warm tones already employed in the adjacent lobby were the starting point for the color palette, says Robinson. That palette was refined when the

Skippy's Hideaway offers the young patients of the Children's Hospital of Austin a fanciful getaway from more threatening concerns. Photos by Patrick Wong.

The colors chosen for Skippy's Rideaway are more subtle versions of the blunt primary shades often found on children's projects. Photo by Patrick Wong.

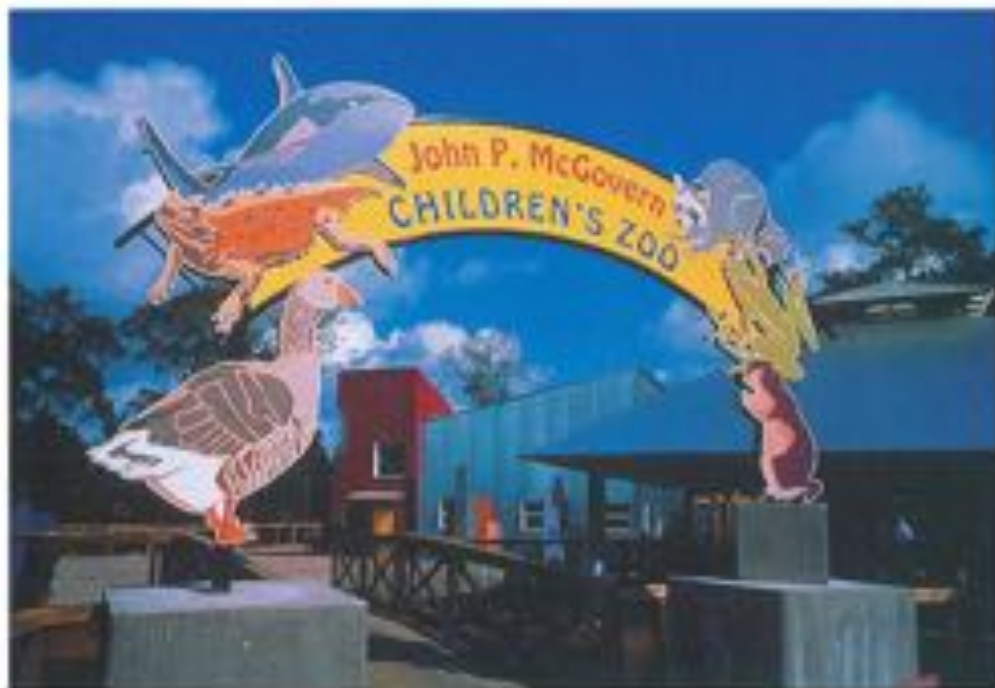


client showed her pictures of Skippy, the hospital's purple kangaroo mascot. Skippy and his friend Felicia, a frog, became the focus of the project, both in terms of color choice and as motifs used throughout.

Robinson says her color choices were based more on the way the colors looked in combination than on any theories of color psychology. The colors chosen are not the blunt primary shades often found on children's projects, but more subtle versions—a slightly olive green, a toned-down red, and a blue that borders on aqua. The combination of a warm yellow background and a wood-toned floor provides a relatively neutral backdrop for both the vivid decorative tones and the brightly colored products.

Shapes, starting with the storefront windows, are as important as color. Curved wood arches frame each retail niche; the arch shape is mirrored in the curves of wood patterning on the floor. Each of the toadily striped columns is topped by a three-dimensional representation of Skippy and his friends. A store-width banner at the rear—with a three-dimensional sculpture of Felicia—marks the food-service area.

The store was conceived as a getaway for the young patients of the children's hospital. The toys and books and other treats might have been enough to engage them, but the warm colors and friendly faces of Skippy and his friends make the store not just entertaining but welcoming as well.



Color helps distinguish the cut-outs of animals that serve as markers for different areas within the John P. McGovern Children's Zoo. Photos by Gerald Moorhead, FAIA.



John P. McGovern Children's Zoo

The zoo at the Houston Zoological Gardens gives children the chance to get as close to the animals as safety allows. This blurring of boundaries was the guiding concept for the design of the facility, which is located on the western edge of the main zoo's Hermann Park site. Ray Bailey Architects of Houston created a sequence of overlapping habitats representing different parts of Texas, each offering various interactive experiences of the environment and its residents.

The children's zoo signals to its intended users with a brightly colored entry arch populated with cut-outs of animals representing the habitats to be presented—hog, raccoon, killer whale, prairie dog, horned toad, and goose. The six areas—urban, forest, coastal, prairie, desert, and rural—include a range of opportunities for interaction with animals, educational presentations, and just plain play.

In the forest area, a raised boardwalk winds through an aviary where native birds dart and dive and ends at three treehouse-like forts. In the coastal

habitat, children can touch the skin of a live baby shark and watch alligators, otters, and turtles from underwater portholes. Children wander underground tunnels in the prairie habitat, popping up here and there for an eye-level view of a prairie dog colony. And finally, in the rural section, the visitor finds the closest thing to a traditional petting zoo, with a big red barn, a working windmill, and a contact yard with farmyard animals roaming loose.

The need to create a child-size version of the zoo experience was actually made easier by the restrictions of the 2.2-acre site and the large program, according to project architect Gerald Moorhead, FAIA. The need to fit many things into a small area meant that the various parts were by necessity designed in child-size proportions.

The primary buildings in each area are quite simple, Moorhead says, and act as a background to the myriad activities taking place around and in them. These simple forms are marked by bold colors here and there, both to engage the attention of the young visitors and to make identification of various areas easier. Each of the three open-air pavilions is colored in a shade related to a native flower—blue for bluebonnets, red for Indian paintbrushes, and yellow for daisies. The Discovery Center's entry tower pops out in saturated crimson while a more subdued red marks the barn in the rural area. A range of materials, including metal siding and rock, wood on the forest area's forts, and rough-cut stone in the desert habitat, provide further color and tactile variety.

Although color was not used in a diagrammatic way at the zoo, Moorhead does say that designing for children provides an opportunity for bolder, overtly playful use of color than does a project for a more adult audience. The same applies to form, he says, and the architects used that freedom to create a butterfly-shaped roof for one of the pavilions and a life-size replica of a shrimp boat in the coastal habitat.

The new children's zoo is a long way from the traditional petting zoo that it replaced. By reducing the separation between child and animal and by focusing on creatures that children might actually see as they travel around Texas, the zoo meets designers' goal of making the experience participatory instead of passive. **■**

Touan Williams is a former editor of *Source Architect*.



BY VAL GLUSCH, FAIA

Opening Night



PROJECT Live Oak Friends Meeting House, Houston
CLIENT Live Oak Friends
ARCHITECT Leslie Elkins Architecture
PROJECT TEAM Leslie Elkins, Ben Thorne, Lenja Gould
CONTRACTOR W.S. Bellows Contractors
CONSULTANTS James Austin (structural); Karen Rose (civil); Day Brown Rice (MEP); James Turrell (artist)
PHOTOGRAPHER Hester + Hardaway, Ben Thorne

QUAKERS ARE TYPICALLY A PATIENT PEOPLE who quietly wait for miracles to unfold. Often the miracle is the ability to speak God's revealed truth after extended periods of meditative silence; other times the miracle is the achievement of a collective mind when a group is faced with a difficult decision, and sometimes it is the completion of a six-year project whose mixed ministry of worship and art encourages the continuation of these and other miracles. Such is Houston's new Live Oak Friends Meeting House, a collaborative work of Leslie Elkins and Arizona-based light artist James Turrell.

The design for the meeting house began with Turrell's donation of one of his site-specific works, a Skyspace, to the Live Oak Friends Meeting. This Skyspace, the first Turrell (a birthright Quaker) has created for a religious space, is an aperture in the meeting room ceiling through which one views the sky. Integrated into the worship service, the Skyspace references the "inner light" fundamental to Quaker belief. The art site is also available to the public at dusk, a creative expansion of the Friends' outreach ministry.

Completed in January, the meeting house is sited on a 1.75-acre parcel in the Shady Acres subdivi-

sion of Houston, one block inside the north rim of the 630 loop. The wooded, unincubed neighborhood has maintained a modest, almost rural, scale of generously spaced small frame houses interspersed with the occasional warehouse. Elkins envisioned a contextual fit based on a contemporary version of this vernacular.

For the multi-toned exterior, it is scale that the architect manipulates. Within the context's image of houses set on a shady green field, Elkins creates a bigger (40 x 80-foot) lap-sided "house" with a familiar shallow-pitched roof of oversized dimensions extending in all four directions. Exposed roof decking and evenly-spaced glisten rafters sit on delicately-thin steel beams at the ridge and each plate line. The rafters, tapering along their 10-foot cantilever, provide a big overhang mirrored below as a wide gravel-rimmed concrete wrap-around porch. From the street, a hint of the roof's Skyspace surprise is visible only as an overlying bent plane clad in reflective galvalume panels.

On the interior, Elkins exhibits dignified restraint. The section reveals that natural light, a physical and metaphorical manifest in Quaker belief, is of primary importance in defining the interior spaces. Through the plan, a layered rectangle of west-to-east 20-foot structural bays, one moves in a direction symbolic of the religious experience, where, in "traveling to the center," one finds the meeting room, a 38-foot square, protected on all sides by fat walls housing storage banks and mechanical chases. This porch works well to insulate sound, conceal clutter, and give the grounded walls a heavier appearance. Simple oak pews provide a central open space in plan that encourages community and is reflected above in Turrell's Skyspace.

Above the thick plaster walls begins a shallow barrel vault, skinned in gypsum board and painted a warm, flat white. The hidden spring-points of the ceiling, approximately two feet wider than the dimension of the room, allow for a perimeter ring of cold-cathode lighting, which provides the only continuous illumination in the room. The ceiling's effect is light and drawn, and it is here that the architect-artist collaboration begins to be wholly evident.

Purity of the view out through the Skyspace is important. The 12-foot square Skyspace is located at the barrel vault's apex to crop out bad light and other distracting elements. Lower-level faded-blue daytime sky and over-it night-time horizon are thereby hidden. Even the mechanics of the sliding roof (a step above a nice garage-door opener, according to Elkins) is concealed from view by an artist-mandated schedule. (To ensure a memorable and effective first impression of the Skyspace, visitors are shooed-out during the moving process.) And, as the building nears completion, swaying branches visible within the "picture" frame encouraged the artist to have several large trees removed (an ironic, albeit distressing, occurrence, especially considering the name Live Oak Friends).

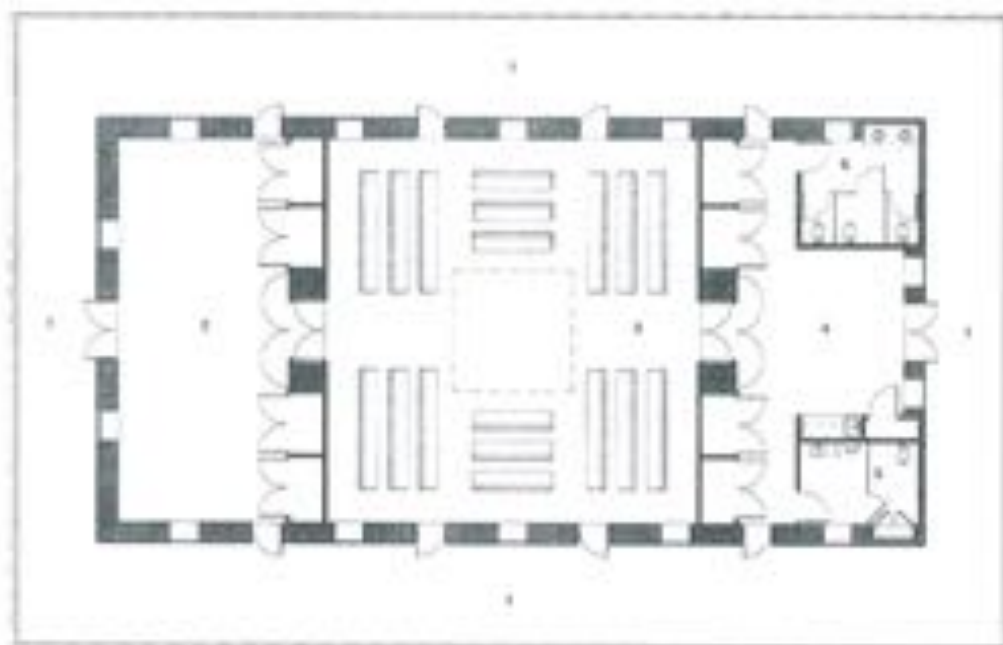
Turrell, whose preoccupation with light and the mystery of perception is life-long, approaches light as a truly palpable material. His work is about creating spaces that look to a space outside of itself, crafting the viewing space to hold light, and then

(opposite) The Live Oak Friends Meeting House's simple facade features wide overhangs on all four sides. **Photo by Paul Hester.** **(below)** The interior light and color of the meeting room transforms as the sky dies from dusk to night. **Photos by Ben Thorne.**



Left) The interior of the meeting house is clad in simple materials, such as the maple doors leading into the meeting room and (below) maple pews bathed in light from Skyxpace. Photos by Paul Hester





Floor Plan
 1 SKYLIGHT
 2 STAIR
 3 MEETING ROOM
 4 READING ROOM
 5 RESTROOM
 6 OFFICE

transforming the space and its inhabitants as light levels inside and outside change, thereby altering their relationship to each other.

Before dusk descends, the light outside is dominant; the sky appears as a fully-illuminated blue-than-blue while the interior space exhibits a dark, warm, almost khaki color. Belying the substantial separation of inside and outside, a thin edge at the opening encourages a kind of "capillary action" of spilling light that literally hangs on the brim, bridging both zones. Gazing at the sky now, one notices a hazy, whitish halo around the incision.

Gradually, as the outside light dims, and the impossibly blue-blue of the sky actually intensifies, the opening appears to develop a darker outline, while the ceiling inside turns to a buttery yellow. The deeper towards an inky blue-black the sky goes, the paler a warm yellow-white the interior ceiling becomes. The faultiness of the vault increases: the opening seems no longer beyond, it now appears to rest on the ceiling's surface. Viewed this way during the dusk-to-sunset period, the sky out-performs its familiar routine. (The Friends point out that at the Skyspace's near-deepest blue, visitors tip-toe outside to check it against the other sky.)

The relationship of color perception to light levels is well-documented. Science tells us that the eye's ability to identify color lessens as available light

decreases, but Turrell alters this fact with his inside/outside juxtaposition. His art prefers dimmer light levels which allow the iris to open more fully. As the eye is the most direct physical connection to the brain, the fully-opened eye obviously has advantages for sensitivity over the more-closed eye. Turrell observes the close association of sight and touch stating that "feeling does move up into the eyes and is like touch... The sensation is actually happening with the eye." Words like "velvety" come to mind.

Once the sky has stopped working for the night, visitors are ushered outside to await the closing of Skyspace. The roof's slow closing is a show in itself as blue neon along its edges now gives the meeting room below an intense violet glow. As visitors step back into the meeting room, the color lightens a bit to a more lavender hue, the blue neon light mysteriously filling the now roofed, but apparently fathomless, opening. Here begins the presentation of Skyspace's companion piece—NightSpace, a Friends' term for the implied view of the sky, which focuses on the artificially lit recess of the now covered Skyspace.

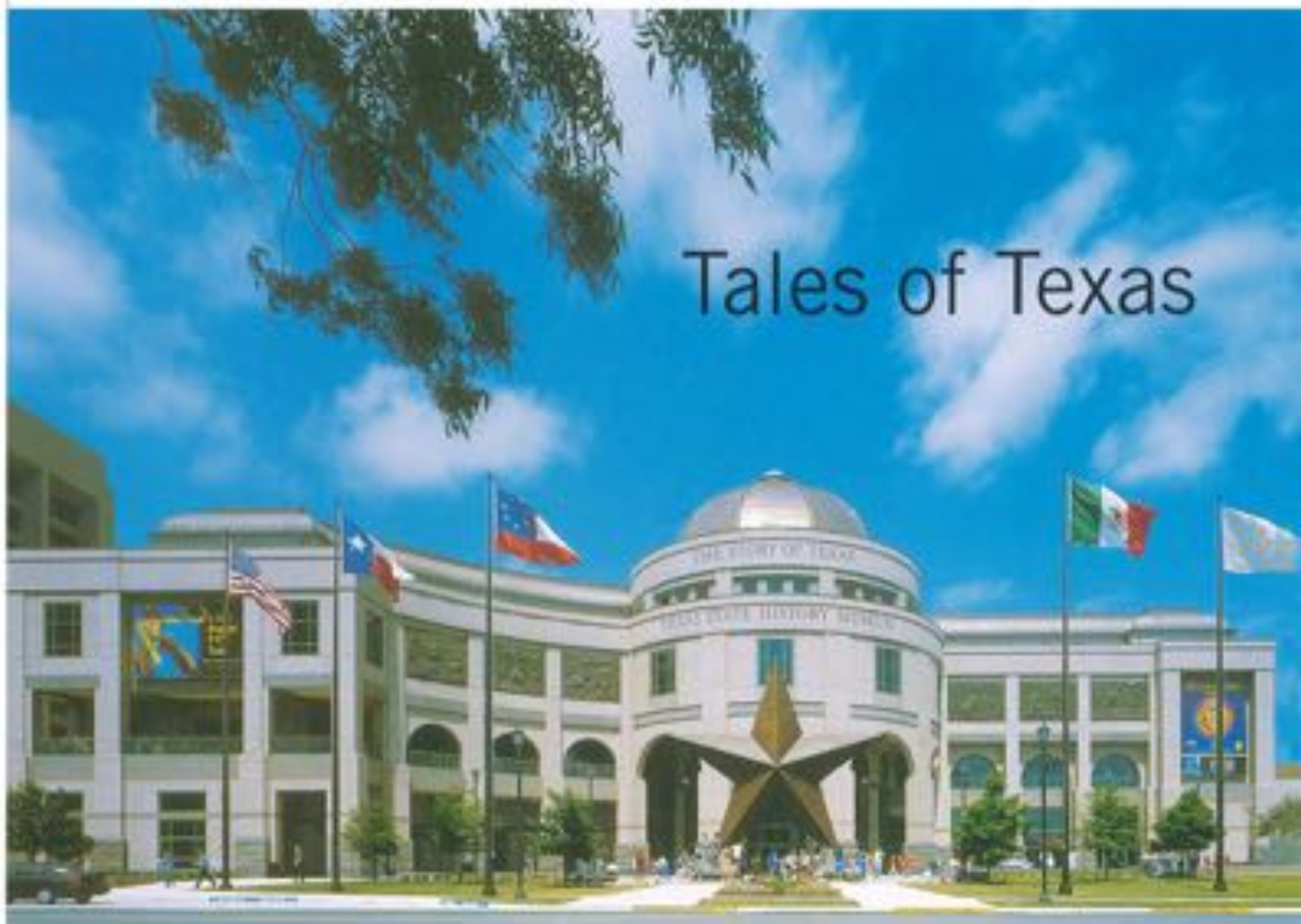
Architecture is always referential on some level: it points to use, the context, or an attitude toward the culture it represents. No matter how background a position it takes, a building's objectivity is always certain. Turrell's Skyspace is not a figurative work,

although the obvious connections of sky/beam and spirit/inspiration are unavoidable once it is placed into a religious setting. The creation of art, however regarded by many as spiritual exploration, cannot approach the spiritual experience itself. It is in Elkin's and Turrell's special crafting of light, that weightless—but measurable, invisible—but present medium, that allows the viewer to have the experience and permits this project to bridge the normal gap between architecture and art. In this way, the Live Oak Friends Meeting House becomes an instrument for seeing, rather than [merely] an object to be seen. ■

Rai Gittick, FAIA, practices architecture in Houston.

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Tales of Texas



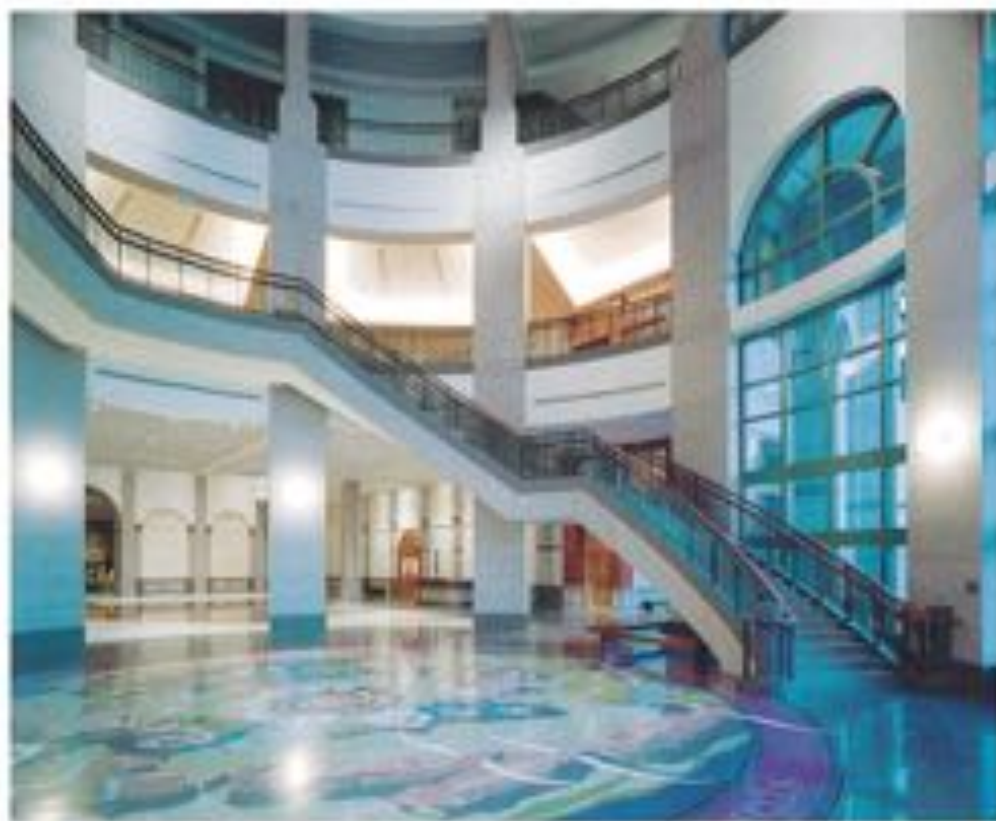
(above) The main entry to the Bob Bullock Texas State History Museum is anchored by a 32-foot bronze Star of Texas. (opposite) The entrance lobby features a 110-foot high rotunda above the terrazzo mural "Born Around the Campfire of Our Past."

THE NEW 180,000-SQUARE-FOOT TEXAS STATE History Museum tells the story of Texas in exhibits distributed around a three-story exhibit atrium. In the center of the upper level exhibits is a 110-foot rotunda. From the three levels of the rotunda, visitors overlook an intricately detailed mural titled "Born Around the Campfire of Our Past" which is cast into the terrazzo floor.

The building's interior design evolved through a collaborative process between the Architect, E. Yerner Johnson & Associates, and the State Preservation Board, the state agency responsible for managing and overseeing the project. The overall design objective was to appropriately express the museum's unique mission, site, community, and historical subject matter.

The Texas State Capitol, the main architectural symbol of Texas, and located within view of the site,

provides a dominant influence on the museum. The museum's grand, civic aesthetic is intended to harmonize with its surroundings, while not mimicking or trivializing the historical architectural character of the Capitol. Both buildings are of a grand scale and utilize the same exterior materials. The Capitol is formally symmetrical about its main axis, with a central dome and rotunda that is vertically proportioned to be visible from a great distance. The Capitol dome sits on top of the massive base of the building. The museum, on the other hand, is asymmetrical in its massing, and its cylindrical domed rotunda is pulled out beyond the surface of the flanking facades, allowing it to rise from the plaza rather than spring from the top of the main building mass. The plane of the flanking facades appears to visually connect through the center of the cylinder. The rotunda is the central focal point for the building, serv-



PROJECT: Bob Bullock Texas State History Museum, Austin

CLIENT: Texas State Preservation Board

ARCHITECT: E. Verner Johnson & Associates

ASSOCIATE ARCHITECT: HRS, Inc.

CONTRACTOR: Constructors & Associates (building), Thos. S. Byrne (construction manager), SpawGlass Construction (excavation package)

CONSULTANTS: The Bannister-Group (interior consultant), Aguirre Corporation (mechanical/electrical/plumbing/civil), Hector Gomez Engineers (electrical/plumbing), TBG Partners (landscape design and bronze star concept), Knoll-Schiff & Associates (security), Navigant (data systems), BRC Imagination Arts (Spirit of Texas theater), Charles Bines & Associates (acoustics), Jack Evans & Associates (acoustics), Eds Oliver & Associates (roofing/waterproofing), Systems Design International (architect consultant), K2s (signage and graphics), TETCO (testing laboratory), Walter P. Moore & Associates (structural), LAM Partners (lighting), RMI, Inc. (telecommunications network consultant), Hanscomb (cost estimator), PSI (testing laboratory), SWCA (environmental consultant), Robert Ritter (mural designer)

PHOTOGRAPHER: Paul Barlagay

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(Above left) one of the temporary exhibits installed in the museum (above right) a view of the three-story main exhibit atrium



ing as the main interior orientation space and emphasizing the public entrance from the plaza.

On an urban scale, the museum stands at the gateway to the multi-block state government district that surrounds the Capitol building. The museum's massing steps back from its important corner site to frame views of the Capitol and create a civic plaza space at the museum's entrance. The circular geometry of the plaza paving patterns and stepped planters radiates from the center of the rotunda creating a multi-layered effect.

The building massing curves and steps forward asymmetrically on either side of the rotunda to form a welcoming and embracing gesture to visitors while the main axis of the rotunda and adjacent spaces are orthogonal to the Capitol District. In addition, the central cylindrical form is generated an radial axis that allow the building to open out diagonally to the corner of MLK Boulevard and Congress Avenue. Colorful banners are architecturally integrated into niches in the facades. A curved arcade forms a rich edge to the plaza, offering shade and cover to visitors entering the facility. Above the arcade are six bas-relief glass, fiber reinforced concrete (GFRG) panels depicting key scenes from Texas history, which tie into the six key areas of the exhibit space. Layered pilasters, stepped cornices, balconies, and arcades are used to create a feeling of openness and depth along the main plaza elevation.

The building's facades are covered in locally quarried "Sunset Red" granite of various textures blended with contrasting, darker "Cemeterian" granite bands.

A ribbed copper quarter-sault roof wraps around the top administrative office level. The rotunda dome is copper clad and segmented into 10 sections, which radiate from an oculus skylight. The geometry of the dome and corresponding rotunda column spacing is based on the Lone Star of Texas. The museum's materials, massing, interior organization, and detailing have been orchestrated to convey a dignified, substantial character that is appropriate to the museum's civic stature and augments its central mission: telling the "Story of Texas."

Architect and planner E. Verner Johnson's Boston-based firm is the architect for the new Texas State History Museum, which opened in April. In a recent conversation with Texas Architect, Johnson discussed the design concept of the museum.

You've said the notion of designing a history museum for the twenty-first century is a bit of an ironic endeavor for an architect. Please explain.

It's impossible to design a history museum without developing a philosophical perspective about the meaning of new architecture in the context of the history of human culture. Most architects trained in the modernist/Bauhaus tradition are taught to ignore history and to allow functional concerns and new technologies to drive each architectural effort to be a revolutionary statement capturing the spirit of the age. By contrast, most historians see history as a continuum: mere evolution rather than revolution. In architectural terms a "twenty-first century history museum" is an oxymoron.

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AUSTIN, TX DALLAS, TX DENVER, CO FORT WORTH, TX HOUSTON, TX SAN ANTONIO, TX

Describe the process that led to your design for the project.

When we began the design of the Texas State History Museum three years ago, we had an extensive series of meetings with our client, the State Preservation Board, with representatives of history museums across the state, and even with (then) Governor Bush. Our discussions confirmed for us the legendary pride that Texans have for their rich and diverse history, and that there were very strong ideas about the image of the new museum. Our client was very insistent, one might say adamant, that the new museum's design recognize its proximity to the State Capitol building, and that the new building have a strong visual affinity with architect E.E. Meyer's 1882 design.

In our practice, we observed early on that the museums that are most successful at reaching their

audiences and fulfilling their missions are those that express the mission of the institution in its architecture. This is one of the basic tenets of our firm's design philosophy and why our designs are extremely varied. To us, it's more important that a museum's architecture express the personality of the institution rather than the personality of the architect.

In the case of the Texas State History Museum, our challenge was to incorporate the history-based mission of the institution with the needs of a twenty-first century building serving twenty-first century audiences. As part of our design investigation, we looked carefully at the architectural tradition of which the Texas State Capitol is a robust example. As a nineteenth century neo-classical building, it was designed as a contemporary amalgamation of earlier-eighteenth century and renaissance concepts and

motifs, which were in turn interpretations of classical models. The Capitol is formal, opulent, and monumental in symbolizing the strength and power of the state, and is truly the grand dame of architecture in the state.

Given the State Preservation Board's strong interest in expressing a familial relationship between the Capitol and the museum, and our belief in expressing the museum's mission in the architecture, we saw an opportunity to use similar materials and a classical architectural vocabulary to cast the museum as the friendlier, more accessible sister of the grand dame.

What are some examples of this approach in the design of the Texas State History Museum?

Probably the most prominent example is the way we've used the domed rotunda. The Capitol has a rotunda and dome, and they are centralized and formal, symbolically expressing the centralized power and gravitas of the state. In the museum, we've also used a domed rotunda, but we pulled it forward in the composition and used its radial geometry and arcaded base to create a multi-directional, smaller scale series of entries. To our thinking, this is a friendlier gesture, which welcomes all visitors and emphasizes their arrival as important. It is intended to convey that the museum visitors are a part of the on-going Story of Texas.

The placement of the museum on its site is differential to the axial views to the Capitol, and the museum forms one side of an urban gateway to the Capitol complex. In this "supporting role," we felt the museum could be more casual and asymmetrical in its massing. This less formal massing allowed us not only the opportunity to create a civic plaza for the museum and the Capitol complex, but also the opportunity to be more fluid with the facade design, and in it express the more dynamic, less determinate view of interpreting history that is held by most contemporary scholars.

How does the architecture convey the message that this is a history museum?

The portions of the facade on either side of the rotundity are slightly different in geometry: one curves, the other is flat. However, all three elements are clad with the same Texas granite with the same vertical composition of facade up to the cornice. One interpretation that we want people to have is that the facade symbolizes time itself, it is a continuum (rendered in a timeless native material), and the three main elements of the facade represent the tripartite division of time into past, present, and future. Granted, this is a pretty subtle concept, but

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Making of a Mural

by ROBERT BITTER



"Born Around the Campfire of Our Past," the mural in the rotunda floor of the new Bob Bullock Texas State History Museum depicts Texans from many periods of history. The mural's scenes each have a significant place in Texas history. Location, costumes, and artifacts can identify the figures. The scene is set on a compass bearing to establish a sense of place, showing geological features along the horizon.

Metaphorically, the mural and the story of Texas are bigger than life, complex, and comprehended best when one steps back.

Pencil renderings (1) were originally produced and later developed into a series of oil paintings. The paintings were used to determine colors and lighting effects for the aggregate elements of the scene. CAD drawings (2) were developed using the paintings for reference. Construction documents were used to detail brass layouts and to develop a terrazzo-by-number system with over 80,000 cells (3). Full-scale patterns were plotted and used as guides.

The medium is epoxy terrazzo. The brass fabrication alone took over six months. Seventy-seven varieties of colored aggregates and 47 polymer samples were made and used to produce hundreds of samples. The task of tagging 80,000 color cells was undertaken by the artist, National Terrazzo, and Doug Young of Texas State Preservation Board. Weeks of polishing and grinding (4) revealed the phenomenal accuracy of craftsmanship. The finished product is a 40-foot diameter circular floor wall (5).

Robert T. Bitter is an artist and architect in Santa Fe, New Mexico. His practice focuses on Spanish Colonial design and construction methods for facades, furniture, and other arts and crafts.



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we want the building to read on a number of different levels in the same way that history is read on many different levels.

What visitors will experience as they pass through the plaza arcade and into the museum is a multi-layered series of spaces that starts with a dramatic overview of the museum from the main lobby in the rotunda. The rotunda space extends through all three floors of the museum's public space and is capped by a dome 110 feet above the lobby's terrazzo mu-

sal floor. The dome's geometry has a five-point Texas star as its basis, adding a subtle symbolic aspect to a structural necessity.

As we developed the design, we saw a strong parallel between the way we wanted people to comprehend the spaces in the building and the way historians want people to understand history. As a result, the spatial sequence was developed as both an orientation device and a metaphor for the reading of history. The sequence begins with an overview (the

plaza entry and interior view from the rotunda) then an initial choice about areas of exploration (temporary exhibits, permanent exhibits, the IMAX theater, or the "Spirit of Texas" multimedia theater), delving into that area, then a reorientation to the big picture (a return to the central space), another choice, more exploration, re-orientation, and so on, so that as one moves through the museum, there is a journey of discovery where the smaller pieces of information are continually set in the larger context: the little discoveries are assimilated into a broader understanding. ▀

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Connecting Vision With Reality

THE TEXAS MASONRY COUNCIL (TMC) IS pleased to announce the regional winners of the 2001 Golden Trowel Awards that recognize an architect's design excellence in four major categories: Brick, CMU, Stone, and Residential/Other. This unique award recognizes both the architect and the masonry contractor for the extraordinary example of the partnership between design elements and superior craftsmanship. Furthermore, the award acknowledges the timeless result realized when architects and craftsmen "Connect Vision with Reality."

Submitted projects are first considered for judging at the regional level during each independently coordinated chapter Golden Trowel Program. The chapter juries, made up of three architects and two contractors, consider many aspects of the projects when determining winners. They include design aspects, new and creative uses of masonry, and an evaluation of the difficulty and craftsmanship of masonry in the project. It is through this candid evaluation that the synergy that must exist between architect and craftsman becomes most apparent. The success and ability of a design to be fully realized can hinge on the understanding that each discipline has for the other, as well as a mutual respect for each other's role in the project.

The result of such a relationship and mutual respect can be seen in the following pages, which feature the regional winners from San Antonio, Dallas/Fort Worth, Houston, and Central Texas. These win-

ners will be judged at the state level in June and the winners will be celebrated on July 14 during the TMC annual convention. TMC's state-level jury consisted of three architects and two contractors. The incorporation of contractors with architects during the judging process has proved to be both unique and extremely valuable. It is through the exchange of thoughts and ideas when each project is scored that the benefits of this enhanced communication and relationship begins to become tangible. While the success of a given project depends on such relationships, it is imperative that this relationship be maintained during the evaluation of one project over another.

We encourage all architects to participate in this program by working with their TMC member contractors. All regional winners are invited to the TMC annual convention (all expenses paid) and will be allowed to share their experiences with each project in a presentation to contractors and masonry suppliers from across the state. Additional masonry educational opportunities will also be offered to attendees of the convention. If you have any questions about this program, or to obtain a list of TMC member contractors, please contact the Texas Masonry Council at 888-374-9922 or visit www.texasmasonrycouncil.org.

KYLE MONTGOMERY

Kyle Montgomery is executive director of the Texas Masonry Council.



United Masonry Contractors Association (UMCA) (Dallas)

BRICK

Project Newman Smith High School Additions and Renovations, Phase 2B

Architect PBK Architects, Inc.

Contractor Mustang Masonry, Inc.

Supplier(s) ACME Brick, Kirby Specialties

CMU

Project St. Stephen's Episcopal Church

Architect Genesis Design Group, Inc.

Contractor Fenimore-Blythe, Ltd.

Supplier(s) Builders Equipment and Supply Company; Featherite Building Products; Trinity Materials, Inc.; Hohmann and Barnard, Inc.

STONE

Project Temple Beth-El Congregation

Architect Hahnfeldt Associates, Inc.

Contractor DMS Masonry, Inc.

Supplier(s) TovaStone Quarries; Leiter's Supply Inc.; Hohmann and Barnard, Inc.

RESIDENTIAL & OTHER

Project Cabe Residence

Architect D.C. Broadstone II, Architect

Contractor Metro Masonry Construction, Inc.

Supplier(s) Builders Equipment and Supply Company; Bob Meeks Sand and Gravel, Inc.; Palestine Concrete Tile Company, Inc.

Associated Masonry Contractors of Houston (AMCH) (Houston)

BRICK

Project Rice Humanities Building, Rice University

Architect Allan Greenberg Architect

Contractor Veinary Corporation

Supplier(s) Upchurch Kimbrough Company, Dallas
Cast Stone Co.; Eagle-Cardelli; Detering Company;
Meizer Enterprises, Inc.

C M U

Project The Lighthouse of Houston, Center for Education and Adaptive Technology

Architect Ray Bailey Architects, Inc.

Contractor Paul Yeatts Enterprises, Inc.

Supplier(s) Southwest Concrete Products, Upchurch
Kimbrough Company - ACME Brick

STONE

Project Motorola Farmer Lane Campus

Architect Graber, Simmons & Cowan

Contractor Lucia Constructors, Inc.

Supplier(s) Southwest Concrete Products, Frischman
& Associates, Advanced Cast Stone, Cordova Stone,
Simpson's Stone

RESIDENTIAL & OTHER

Project Jamail Fountain Plaza

Architect Morris Architects

Contractor Lucia Constructors, Inc.

Supplier(s) Upchurch Kimbrough Company, Granico



Rice Humanities Building, Rice University, photo courtesy Texas Masonry Council

Central Texas Masonry Contractors Association (CTMCA)



Research Park, Austin, Texas; photo courtesy Texas Masonry Council

BRICK

Project YMCA East Communities Branch, Austin, Texas

Architect Graeber Simmons & Coates

Contractor Looking Good Masonry, Inc.

Supplier(s) ACME Brick; Featherlite Building Products; Jewell Concrete Products

CMU

Project Research Park, Austin, Texas

Architect David Bennett Architect

Contractor Looking Good Masonry, Inc.

STONE

Project Siena Restaurant, Austin, Texas

Architect Stan Adams

Contractor CD Lone Star, Inc.

Supplier(s) Fritchman & Associates, Inc.; Texas Quarries; Austin Brick Company

RESIDENTIAL & OTHER

Project Hayn Residence, Austin, Texas

Architect Louis Hayn

Contractor Looking Good Masonry, Inc.

San Antonio Masonry Contractors Association (SAMCA) (San Antonio)

BRICK

Project Northwest Vista College

Architect Bealy, Saunders, Chesney, Morales, Fly Joint Venture Architects

Contractor C & S Contractors, Inc.

Supplier(s) ACME Brick; Featherite Building Products

STONE

Project La Cateria Clubhouse / Palmer Course

Architect William Zmistecki

Contractor Shadrock & Williams Masonry, Inc.

Supplier(s) San Jacinto Materials; Cast Limestone of Texas



La Cateria Clubhouse/Palmer Course; photo courtesy Texas Masonry Council

'Credit Goes to Mary' continued from page 9

high standard for design excellence in 'green' buildings, which have a reputation for being unattractive and expensive.

The project team, to quote the article, "sought a comprehensive and holistic view of material usage and its impact." An often overlooked part of the environmental impact of any office building is the selection of materials used to furnish interior workspaces. You recognized that fact with your SpecNote sidebar to Speck's article, which addressed the selection of 'green' furniture and fabrics in the project. I do, however, need to clarify a point of credit. My firm partnered with Carter Design Associates and our joint venture was responsible for FF&A (furniture, finishes, and accessories) on the project. As a joint venture partner, I worked closely with Mick McNulty from my office and Lisa Last-Tate with Carter Design on the layout of the 800 open-office

workstations and the selection of 'green' furniture and fabrics mentioned in the SpecNote.

Because of construction issues, the project's completion date was delayed almost two years. As you can imagine, this complicated the process of relocating state agencies whose buildings were being vacated or whose leases were expiring. It also created significant problems relative to warehousing fabrics and furniture ordered for the new building. Our part of the team spent many hours coordinating warehousing and moving efforts. The key consultant in this effort was Melanie Fitzpatrick of The Moving Experience who provided invaluable assistance to us.

Laurie R. Smith, principal
Laurie Smith Design Associates
Austin

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Fading Glory

Painted over almost six decades ago, Fair Park's expo murals are restored—but need protection from the Texas sun.

HISTORIC OUTDOOR MURALS ARE RARE. MORE often all that survives are faded, ghostly remnants of the original artwork. Yet, after 60 years out of view, 11 murals by Carlo Ciampaglia in Dallas' Fair Park have been rediscovered in remarkable condition. Having been painted over in 1942, the murals are currently being conserved. However, with the restored murals now exposed to the Texas sun, these colorful murals will fade fast. The current challenge is to protect them while still keeping them available for public viewing.

Color played an important role in the design of the Texas Centennial Exposition of 1936, and the restored murals are striking reminders of that fact. (See www.fairparkmurals.com for more on the project.) The conservator of record is Scott Hopkins of Fine Art Conservation Laboratories in Santa Barbara, California.

The pigments employed by Ciampaglia remain just as vulnerable today as when originally applied. Cleaning of the first mural was completed in late 1997, and within three years already exhibited signs of fading. The fading was evident by comparing the in-painting with the original paint. This led to the temporary installation of a vinyl scrim to reduce the amount of light that the murals were exposed to. The scrim also reduced the heat build-up on the surface of the murals as well as their exposure to ultraviolet radiation. Similar to banners hung during the State Fair, the vinyl scrim was installed in all of the openings of the porticos that housed the murals.

A permanent solution is currently being designed. In all likelihood, a screen (placed immediately in front of the murals, and printed with a photographic reproduction of the mural) that will be operable for necessary inspections of the murals will be installed. Opportunities to view the historic murals "in the flesh" are hence limited. Now is the time to do so, while the temporary protection is in place. The murals alone are worthy of a special trip, but combined with the plaster bas-relief, sculpture, and restored buildings, Fair Park is an outdoor Art Deco museum open day and night all year round.

NANCY MCCOY

Nancy McCoy of ARCHITEXAS in Dallas is project manager/in-charge for restoration and conservation projects at Fair Park.



(top) Detail of "Railroad Transportation" after cleaning and (above) after completion of in-painting.

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