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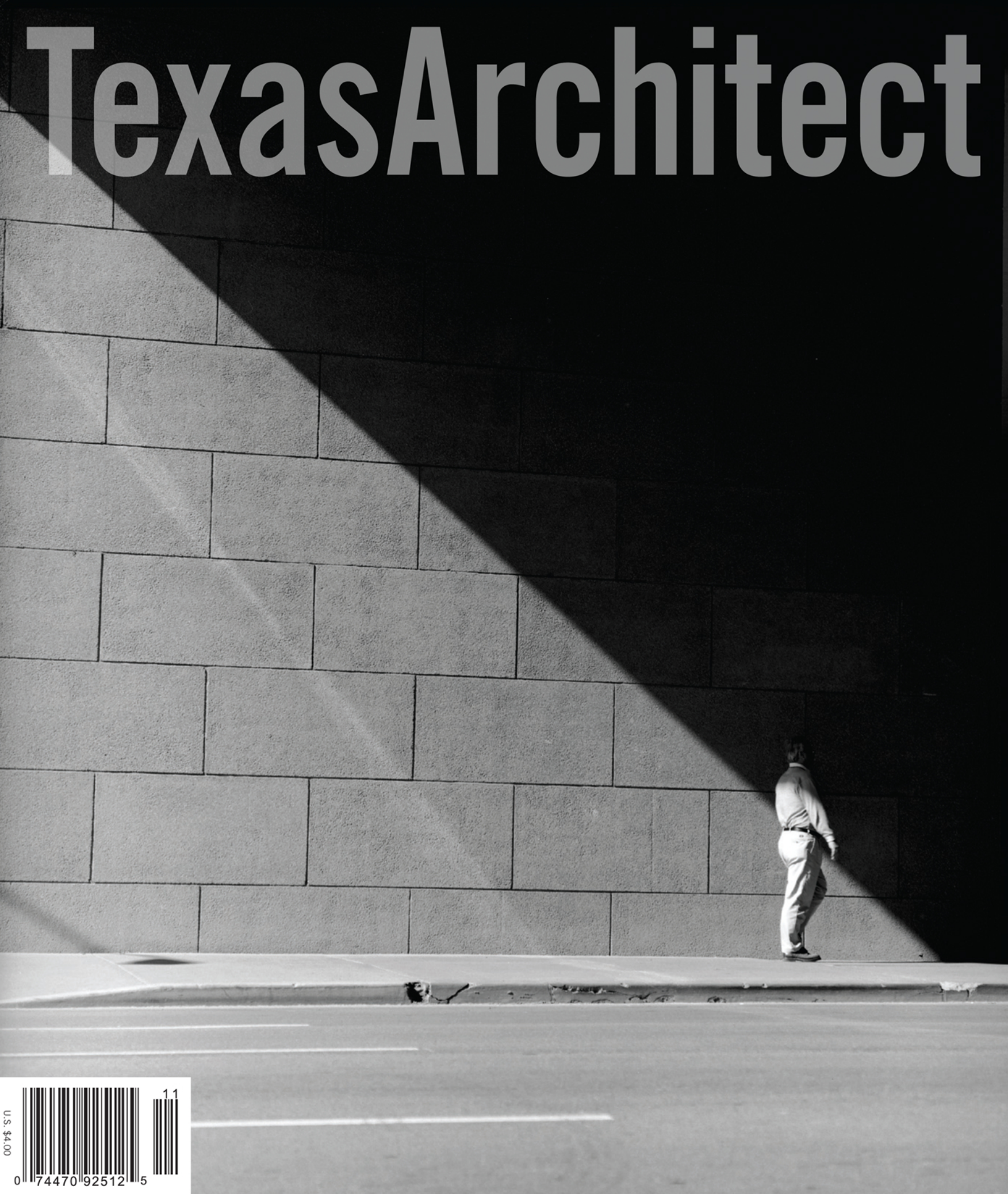

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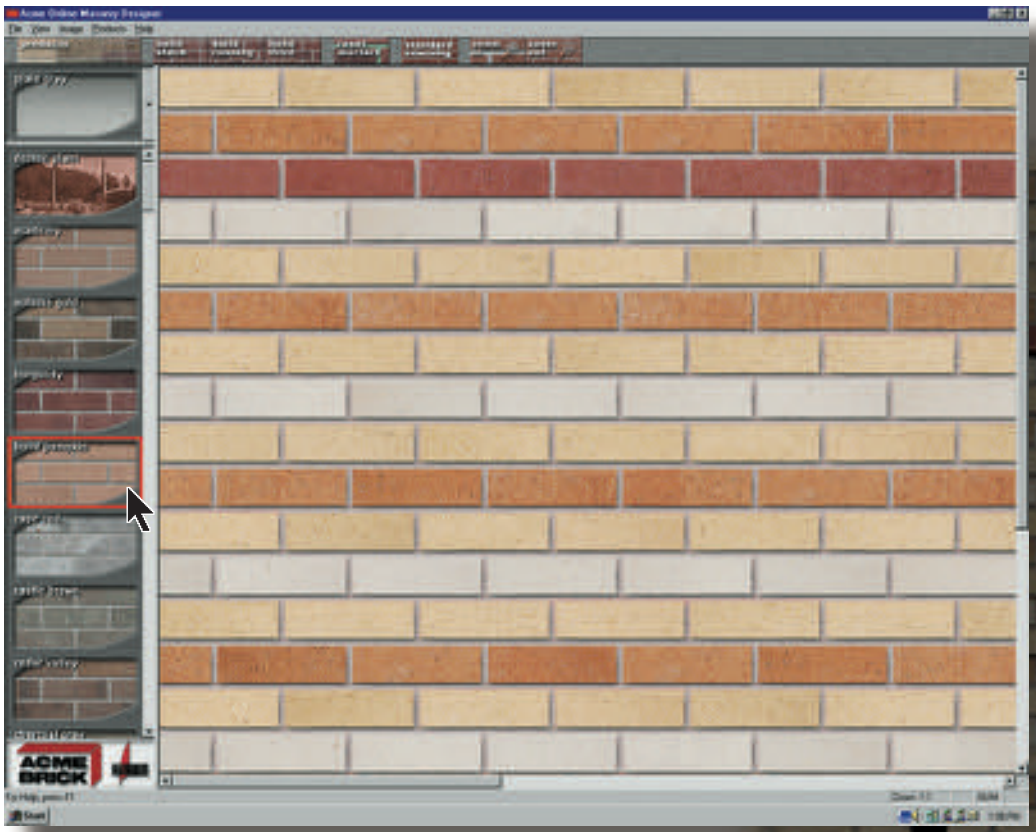

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Click to download Masonry Designer at acmebrick.com

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

Fort Worth Convention Center Expansion
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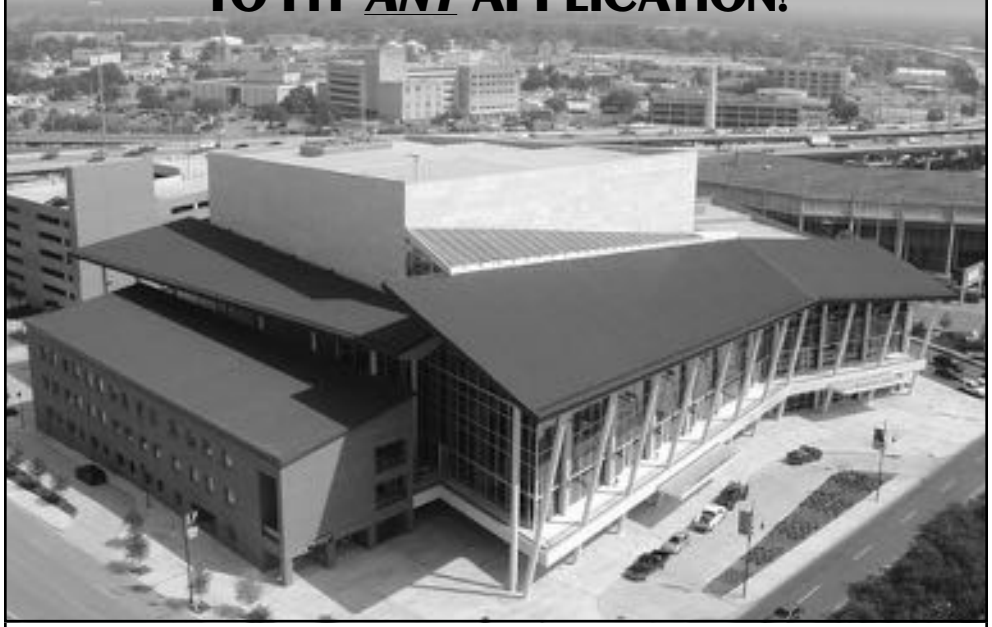

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November/December 2002 **Volume 52, Number 6**

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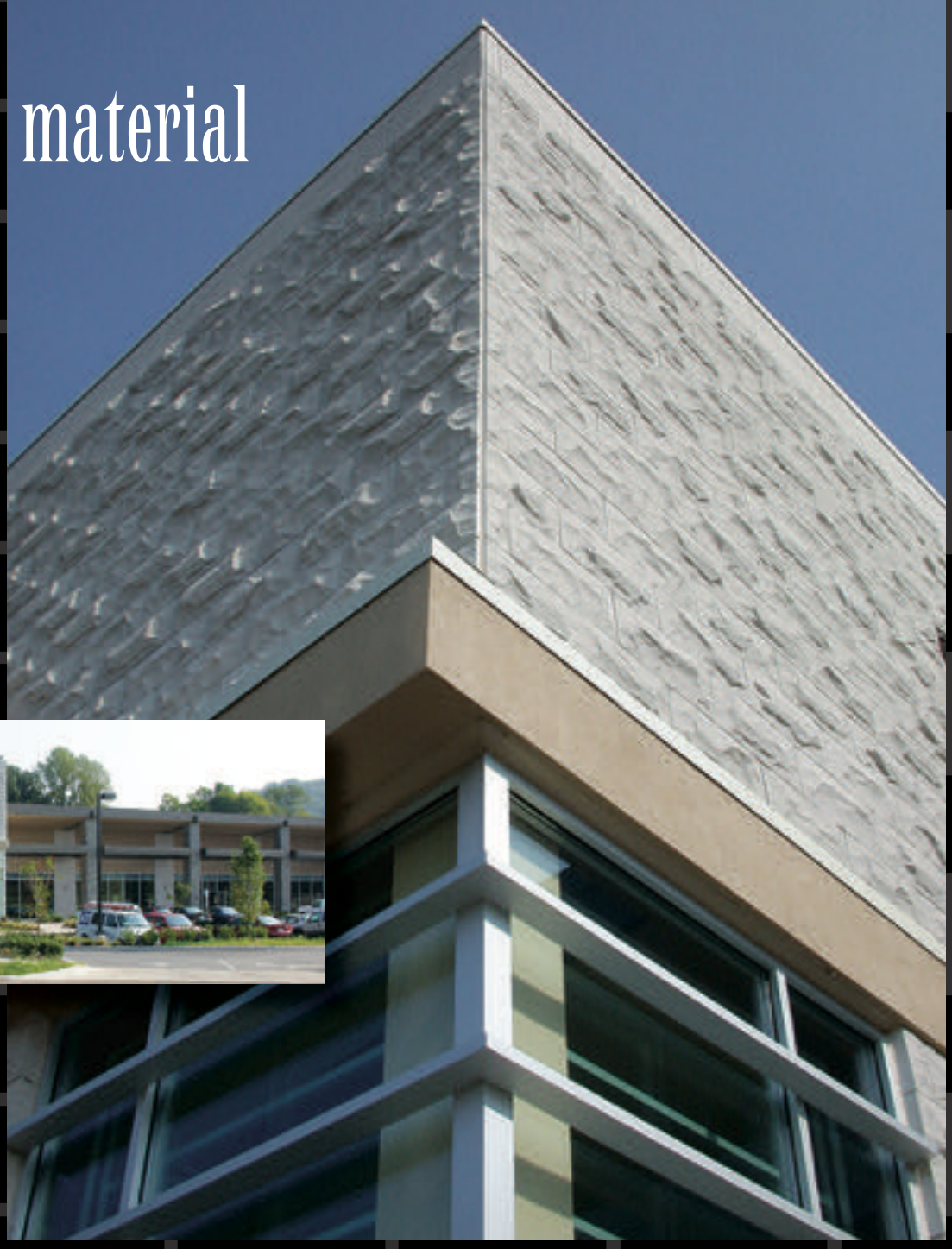

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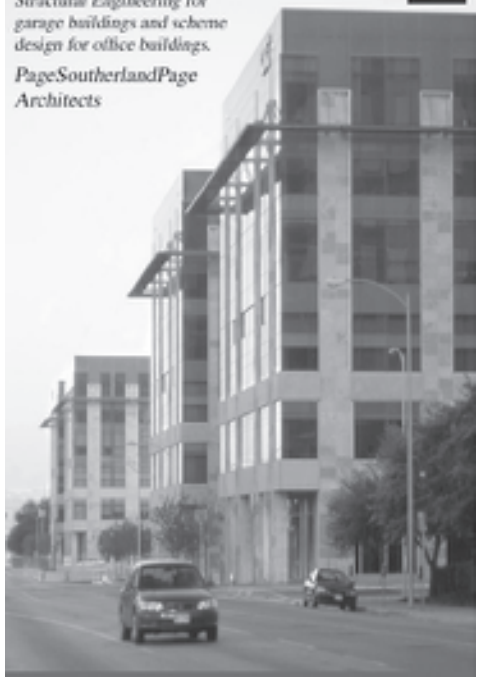

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JANUARY/FEBRUARY ..... **PLAY AND LEARN**

Project Submissions due: **September 13, 2002**

Ads Close: **November 22, 2002**

Who says education can't be fun? Focusing primarily on schools, *TA* also features the latest in related projects - discovery centers, playgrounds, etc. - designed to keep kids of all ages interested in learning.

Portfolio: Schools (featuring winners of the 2002 Texas Association of School Boards Design Awards Competition)

Special Ad Section: Austin Convention Center expansion (bonus space for ads in this section)

Bonus Distribution: TASA/TEA Mid-Winter Conference, January 27-29, Austin; National Roofing Contractors Assoc., February 11-14, New Orleans, LA.; TASBO Trade Show, February 24-28, Austin

MARCH/APRIL ..... **THE ARTS**

Project Submissions due: **November 8, 2002**

Ads Close: **January 31, 2003**

Several new museums and performance spaces have recently been completed and are now showcasing a variety of artistic works. *TA* surveys the state for the best.

Portfolio: Libraries

Special Ad Section: Reliant Stadium (bonus space for ads in this section)

Bonus Distribution: Association of Wall & Ceiling Industries Trade Show, March 25-30, New Orleans, LA.; Texas Library Association, April 1-4, Houston

PRACTICE ANNUAL ..... **DIRECTORY OF TEXAS ARCHITECTS AND GUIDE TO TSA**

Ads Close: **February 28, 2003**

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 $275 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 $275, or free if you buy a display ad in this issue.

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MAY/JUNE ..... **HEALING**

Project Submissions due: **December 13, 2002**

Ads Close: **April 4, 2003**

Taking a broad view of projects devoted to good health, *TA* spotlights design that promotes mental, physical, and spiritual healthiness. Included are health-care facilities, wellness clinics, religious spaces, and other healing environments.

Portfolio: TBA

Special Ad Section: Cladding (bonus space for ads in this section)

Bonus Distribution: Texas Historical Commission Annual Preservation Conference, May 15-17, Austin; Texas Hospital Association, June 15-17, Austin; Texas City Management Association Annual Conference, June 26-30, Lubbock

JULY/AUGUST ..... **THE "REAL" TEXAS**

Project Submissions due: **February 14, 2003**

Ads Close: **May 30, 2003**

The diversity of our state's cultural influences - and their corresponding architectural styles - opens the term "real Texas" to broad interpretation. *TA* looks at projects that exemplify how architects translate historical precedents to modern realities.

Portfolio: TBA

Special Ad Section: Masonry & Concrete Products (bonus space for ads in this section)

Bonus Distribution: Texas Masonry Council State Convention & Trade Show

SEPTEMBER/OCTOBER ..... **2003 DESIGN AWARDS**

Project Submissions due: **June 6, 2003**

Ads Close: **August 1, 2003**

Always a very special issue of *TA*, this annual review of Texas' best new projects is a perennial bestseller. The Design Awards issue, featuring work selected by a world-class jury, is distributed at TSA's 64th Annual Convention.

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Special Ad Section: TBA (bonus space for ads in this section)

Bonus Distribution: TSA 64th Annual Convention & Expo, October 30-November 1, Fort Worth; TASA/TASB Trade Show, September 9-22, Dallas; Roofing Contractors Association of Texas, September 24-28, San Antonio, Texas Association of Builders Sunbelt Show, TBA

NOVEMBER/DECEMBER ..... **GREEN**

Project Submissions due: **June 16, 2003**

Ads Close: **September 26, 2003**

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Portfolio: Structural Steel

Special Ad Section: Flooring (bonus space for ads in this section)

Bonus Distribution: National Green Building Trade Show, November 11-13, Austin; Texas Municipal League Annual Conference, November 19-21, San Antonio

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CORRECTIONS

In a news story about the demolition of an O'Neil Ford building at Trinity University (September/October 2002, p. 12), the name of the architect of record for the replacement structure was incorrect. Robert A.M. Stern Architects will serve as architect of record as well as design architect for the new Northrup Hall.

In the same news story, *TA* did not fully credit a photograph showing the construction of the original Northrup Hall. The image came courtesy of The Alexander Architectural Archive, The General Libraries, The University of Texas at Austin.

In a correction about the previous issue's listing of the Texas Masonry Council's Golden Trowel awards (September/October 2002, p. 9), the name of the winning architect in the "Stone" category was misspelled. The firm is McCleary/German Architects of Houston.

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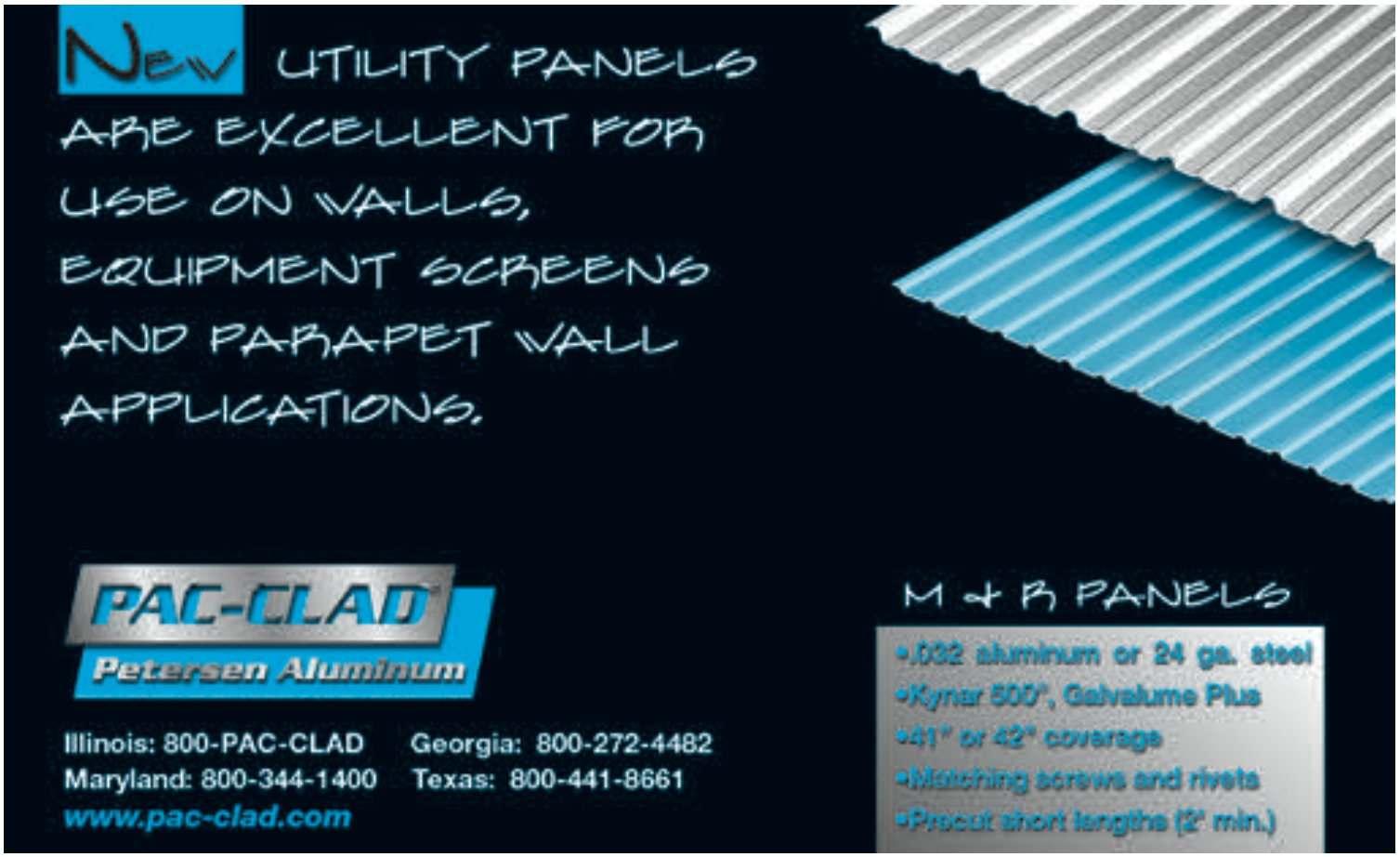

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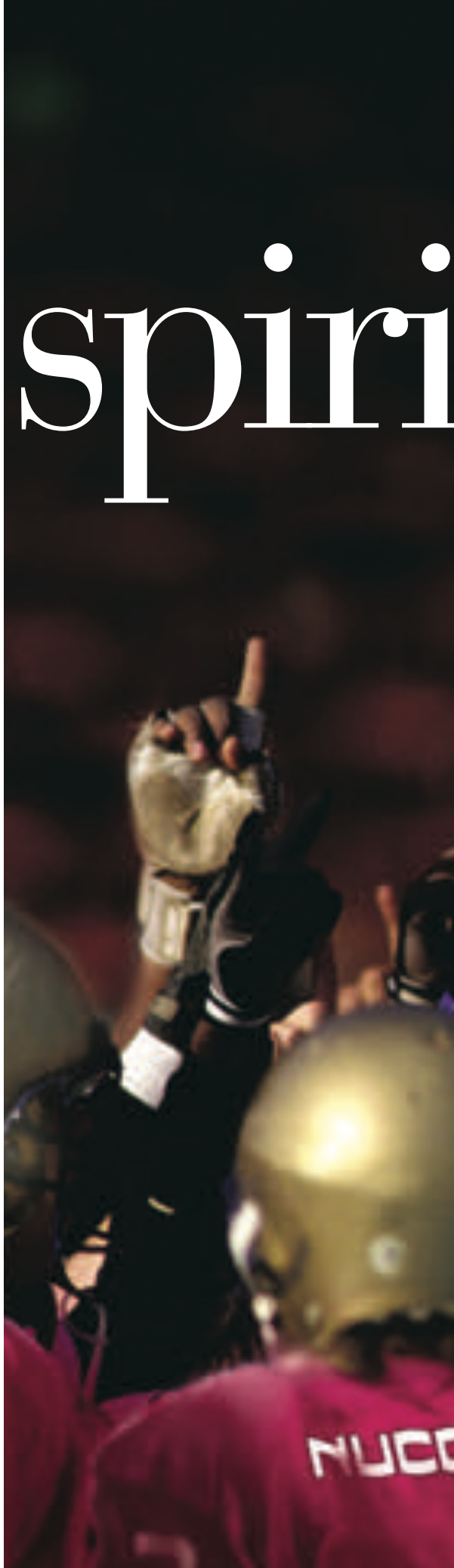

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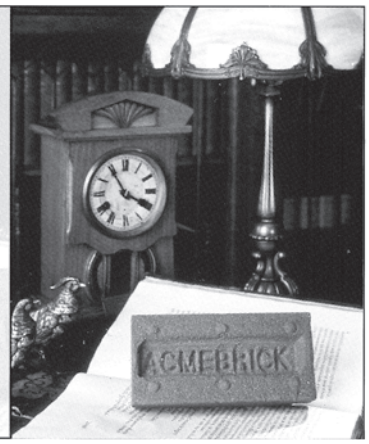

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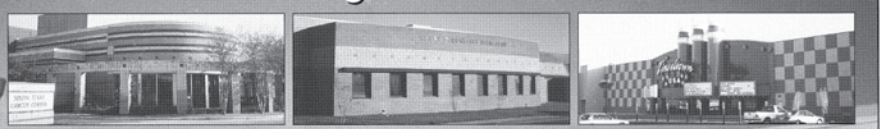

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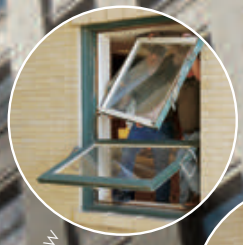

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(deadline: November 8)

May/June 2003 – Healing
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(on the cover) "339" by Tyler Schmitt. (left) Hobby Center for the Performing Arts, Houston; photo by Peter Aaron/Esto.

On the Road to Urban Design

SINCE URBAN DESIGN IS THIS ISSUE'S THEME, failure to mention the Texas Department of Transportation would omit a very important piece of the urban design puzzle. The state's roadway system is elemental to how cities and towns develop, and TxDOT's decisions on how highways will be expanded and where new routes will be built greatly influence that development. The results can range from unplanned and rampant sprawl to regulated and determined growth. So the essential question is: Who makes the decisions that so profoundly affect urban design?

The short answer is: TxDOT, with input from citizens and public officials of each affected area. The long answer involves many years of planning and many layers of bureaucracy, a process originating with one of the state's 25 metropolitan planning organizations which forecasts future travel demand and recommends options to TxDOT. Should the recommendation be a new roadway, says Jack Foster, head of TxDOT's systems planning section, TxDOT ends up with a conceptual plan and a line drawn on a map.

At the moment, State Highway 130 is just that—a line on a TxDOT planning map. Not yet a road. But next year construction begins on this mammoth Central Texas project, a brand new six-lane tollway that will roughly parallel Interstate 35 to the east for 90 miles from north of Georgetown to I-10 at Seguin. SH 130 is an idea which has gone through several iterations, dating back to the late 1970s when officials in Travis and Williamson counties sought to reduce traffic along the interstate. The original concept has changed considerably over time and has ultimately evolved into a TxDOT project that "touches and affects" Georgetown, Round Rock, Pflugerville, Austin, Lockhart, Seguin, and several smaller communities in between, according to Ed Pensock, director of Planning and Advanced Project Development for TxDOT's Texas Turnpike Authority Division.

Meetings began in 1994 and continued through 1998 between TxDOT and those municipalities, with state engineers asking local officials their ideas on exactly which route the new tollway should take. Then, Pensock says, TxDOT analyzed the feedback and, after studying environmental impact, returned to each municipality with its recommended alignment. Sometimes the reaction was adverse, such as in Round Rock where public uproar caused TxDOT to alter its preferred alignment and instead pushed SH 130 farther from the city limits, thereby reducing any consequence to Round Rock's urban design.

Conversely, other towns have embraced the tollway – or more specifically, its potential for attracting commercial development and the resulting broadened tax base – and have updated their land-use plans to include projected growth. For example, the City of Lockhart already has begun annexation of land adjacent to the proposed path of SH 130. Moreover, Lockhart City Planner Dan Gibson says the Lockhart 2020 Comprehensive Plan includes nodes of commercial development that are expected to spring up at intersections along the tollway's intermittent frontage roads. Pflugerville, a burgeoning bedroom community just north of Austin, also eagerly anticipates an infusion of tax dollars from local commercial development.

While TxDOT officials say they don't outright decide where any new roadway will go, municipalities often wind up choosing from the state's short list of proposed alignments. Gibson said Lockhart ultimately was offered two options for SH 130, with city officials choosing a route running closer to the city limits. "And one reason we supported the inner alignment is it made it easier for us to reach out to it with annexation which gives us zoning control, for instance, and things like that that we wouldn't otherwise have," Gibson says. Pflugerville's Planning Director Clyde von Rosenberg says TxDOT obviously listened to each affected community and, judging by Round Rock's successful fight against SH 130, adjusted its plans accordingly. However, he says, more typical with this tollway project has been each city's following TxDOT's lead. "We more react to route alternatives and express opinions on those," he says. "The cities obviously have a lot of interest in it, but TxDOT was more the leader in it."

STEPHEN SHARPE

State Highway 130 is one element of the planned Central Texas Turnpike System. This TxDOT map shows most of the proposed route for SH 130, which is expected to continue south to I-10 at Seguin.

Plaza's Redevelopment in El Paso Seen as Link to Regional History

EL PASO The redevelopment of a public plaza near downtown just now underway is expected to transform an underused municipal park into an intimate pedestrian-only "outdoor room." As envisioned by the architects, the $13 million Cleveland Square Redevelopment Project will also reconnect local residents to this borderland's complex history and rich fusion of cultures.

"Our whole concept for the plaza is one of culture and history," Ed Soltero, AIA, the project's lead architect, said recently. "We felt that there was a lack of identity in the people of El Paso. People don't identify with the history of the area."

Soltero and Guillermo Barajas, AIA, were awarded the project in August by the City of El Paso. Working together in a joint venture, named Office for Public Architecture, they have designed an innovative plan for the block-long site. According to city architect Armando Jimenez, the redeveloped Cleveland Square will complement a new history museum and a 45,000-sf extension of the main public library. The two new buildings and the plaza will form a two-block-long public space, with the plaza also serving as a link to the existing Insights Museum. The plaza will be within walking distance from the downtown convention center, and will function as a gateway for vehicular traffic entering and leaving the central business district. The project is scheduled for completion in March 2004.

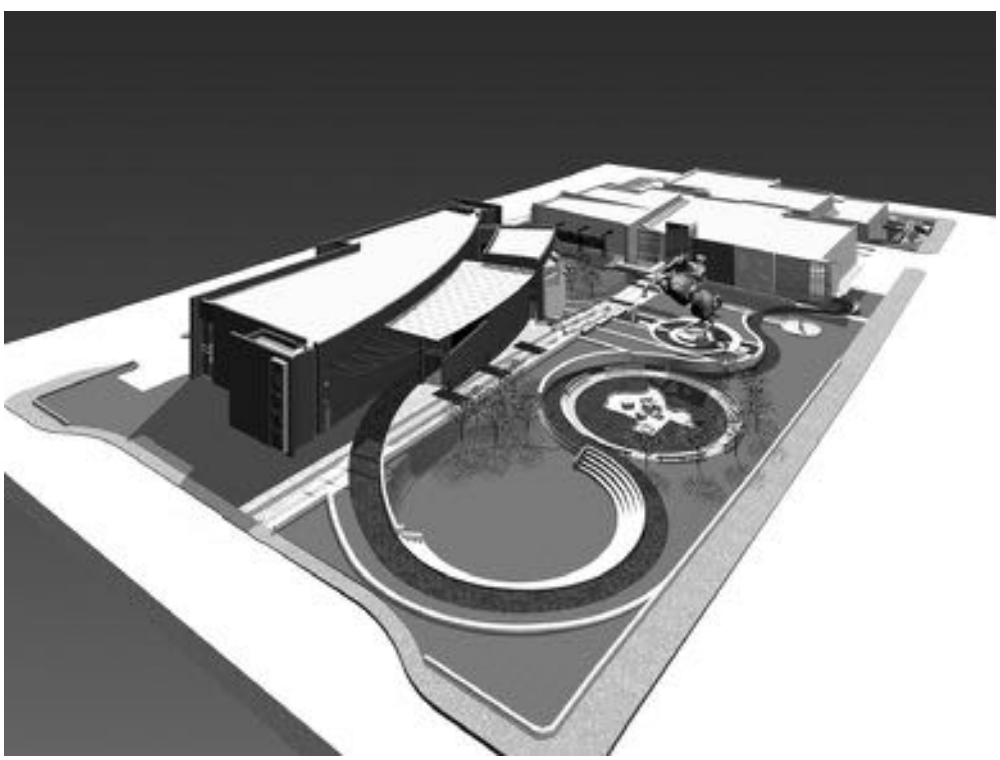
According to local historian Leon Metz, mill owner Simeon Hart gave the land to the federal government around 1850 and it became a cemetery for Fort Bliss soldiers until 1883, when the remains were moved to Minnesota. The land was then donated to the city, which named it Cleveland Square in honor of then-President Grover Cleveland.

One of the three architectural highlights of the Cleveland Square project – and the most controversial – is a 36-foot-tall statue of the conquistador who brought the first Spanish settlers to El Paso in 1598. The monument to Don Juan de Oñate, estimated to cost $1.5 million, will be the world's largest bronze equestrian statue when it is unveiled Dec. 31, 2003. The work of sculptor John Houser, the statue depicts Oñate astride a rearing horse as he claimed the land north of the Rio Grande for Spain. While not of the epic scale of the 60-foot profiles of Washington, Jefferson, Lincoln, and Roosevelt at Mount Rushmore, Houser's Oñate will be a dominating figure in downtown El Paso, a colossal addition to a series of urban restorations and cultural attractions.

Nonetheless, the Mexican-born Oñate's legacy continues to be one of controversy and discord. The explorer is credited with having named the river ford El Paso del Rio del Norte, and is acclaimed as a great colonizer. But Oñate is also vilified for his cruel treatment of Native Americans, and detractors suggest he is undeserving of the honor of such a monument. Houser has won encouragement for his statue, however, not only from key city leaders, but from important cultural figures, including the late writer James A. Michener and sculptor Walker Hancock, who created the statue of Douglas MacArthur at West Point and took over carvings at Stone Mountain, Georgia.

The second architectural highlight of the plaza project will be the new El Paso Museum of History, expected to cost about $6.65 million. The third highlight will be the library extension, which will consume $7 million of the $26 million bond awarded to the library system last year.

Soltero analogized his firm's proposed project details to a walking journey in which a processional entrance at the southeast entry to the plaza will make use of the frontage afforded by the existing Insights Museum, and will also serve as a much needed forecourt for it and the new history museum. The highlight of this bold step is the addition of a "pedestrian" scale to this section of Santa Fe Street,



Rendering of Cleveland Square redevelopment, courtesy Office for Public Architecture.

Soltero said. Upon entering the plaza, pedestrians will encounter numerous plaques, steles, and bas-relief displaying significant aspects of El Paso history, including information about native people, conquistadors, pioneers, and Catholic missions.

Next step in the journey one approaches the imposing Don Juan de Oñate in a slightly submerged position, and with a possible water feature that would address the scale of the sculpture with relationship to the buildings, Soltero said.

At the opposite end of the plaza, the 300-seat amphitheater will contain concrete seating and a soft-surface stage for historical reenactments, lectures, and presentations. The amphitheater's location below the street line will assist visitors in "thinning" the urban sounds of the city, slightly masked by the sound buffer of the level change, Soltero said.

A graded path then guides pedestrians to the new history museum through an entryway featuring a large mural depicting the history of El Paso. Plans call for an initial 10,000 square feet of permanent gallery space, with space available for another 5,000 square feet to be added in the future.

To exit the museum back into the plaza, one must purposely pass through a café – patterned after a Barnes and Noble-style bookstore – with food, books, and a retail store. Soltero said such a commercial enterprise should aid the museum towards its goal of financial self-sufficiency.

American plazas have traditionally been designed differently than European plazas, Soltero said, whereby American plazas have typically been built on a grand scale, while European plazas, albeit with the same features, have sought to be more "intimate." Seeking the latter, he and Barajas aspire for the plaza to be an "outdoor room," which Soltero likened to an extension of interior space—a space utilized not only by patrons and guests of the museum and library, but by the facilities staffs as well. In line with this concept, Soltero said, the plaza will be well-lighted and available for day and night use by the public.

The architects see the three elements of the Cleveland Square Redevelopment Project - the plaza, the expanded library, and the new history museum - as essentially one large "community asset" structure interlinked by common spaces. "The shared spaces will allow both buildings to utilize the additional space savings for other essential functions," he said. "Patrons will be encouraged to visit both the museum's café and the library's auditorium, thus ensuring that each structure gets full use."

THOMAS E. RUGGIERO, PH.D.

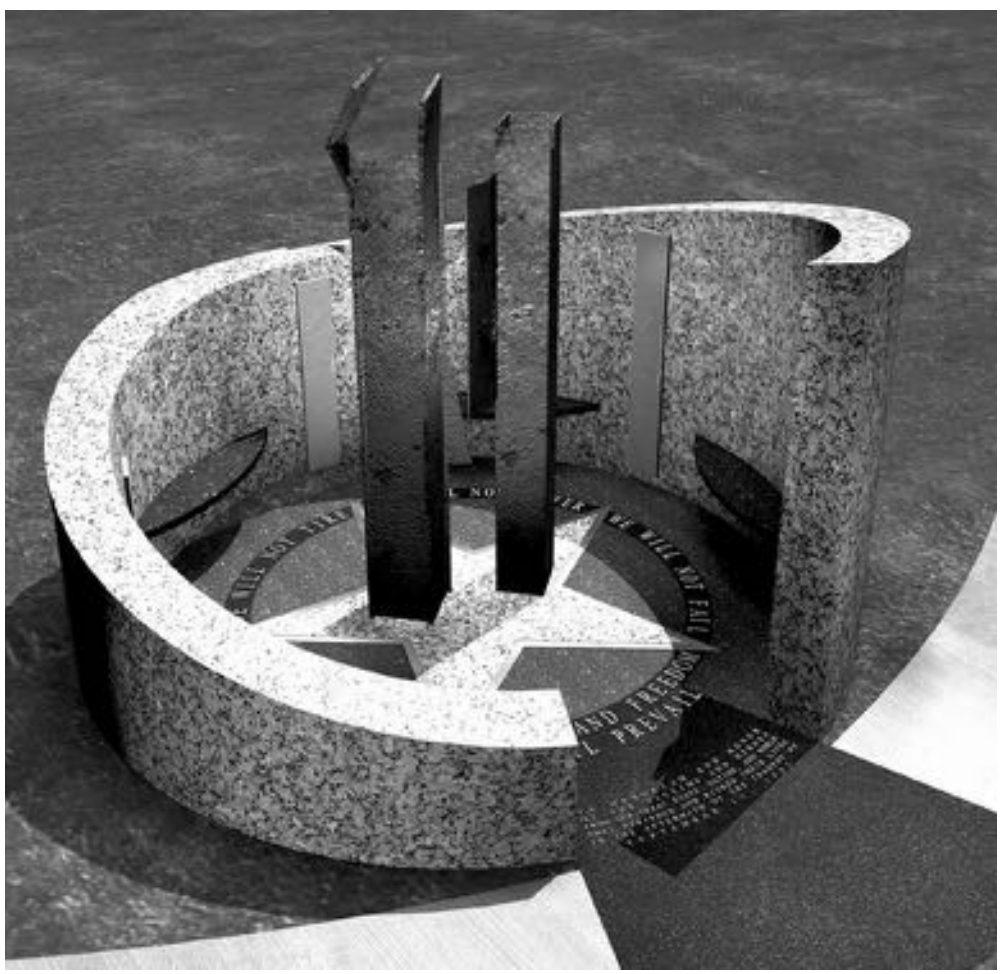
Design Chosen for State's 9/11 Memorial

AUSTIN On the first anniversary of the terrorist attacks in New York City and Washington, D.C., Governor Rick Perry unveiled the winning design in a statewide competition to create a monument in memory of the five Texans killed in the collapse of the World Trade Center and three others who died in the subsequent ground war in Afghanistan. The design, by O'Connell Robertson & Associates, an architecture/engineering firm with offices in Austin and San Antonio, was selected from models by three finalists in a contest that drew 39 entries.

Scheduled to be completed by September 11, 2003, the design will be the state's official memorial to the victims of the terrorist attacks and will be erected at the Texas State Cemetery just east of downtown Austin. O'Connell Robertson's winning scheme features a gently rising spiral of Texas granite encircling two upright steel beams salvaged from the ruins of the World Trade Center. The beams, burnt and bent, will be placed in a geometrical relationship in an approximation of the twin towers, centered on the ground plane embellished with a Lone Star.

"We are proud of the memorial design our team developed signifying remembrance of the day and its victims, patriotism of state and country, respect for victims and heroes, and hope for peace and freedom," said Noel Robertson, the firm's president.

Also selected as finalists in the competition were Seitz Architects of Rockwall and Pfluger Associates of Austin.



RENDERING COURTESY O'CONNELL ROBERTSON & ASSOCIATES

AIA Dallas' Design Awards

DALLAS From 104 entries in the "Built Projects" category of the AIA Dallas 2002 Design Awards, nine winners were chosen in September by jurors Antonio Sant'Anna, professor of architectural design at Mackenzie University and the University of São Paulo, Brazil; Joseph M. Valerio, FAIA, of Valerio Dewalt Train Associates Studio in Chicago; and Thomas Phifer, AIA, of Thomas Phifer and Partners in New York.

Honor Award winners were:
- Ron Wommack, Architect for "Powerstation" in Dallas
- Morrison Seifert Murphy for "International Business Park" in Carrollton
- Good Fulton and Farrell, in collaboration with Overland Partners Architects, for "Academic Research Center—The Hockaday School" in Dallas

Merit Award winners were:
- Ron Wommack, Architect for "Miro Townhomes" in Dallas
- Max Levy Architect for "House by a Pond" in Dallas
- dsgn associates for "dsgn associates offices" in Dallas

Citation Awards winners were:
- Omniplan for "Chandler Fashion Center" in Chandler, Arizona
- Laguarda.Low Architects for "Cosmo Petrol Station Prototype" in Yokohama, Japan
- Cunningham Architects for "Casa Caja" in Dallas

Also, in the "25 Year" categories:
- "25 Year Award": Grayson Gill, Architect for the 1963 "Salvation Army Headquarters (formerly the Great National Life Insurance Company Building)" in Dallas.
- "25 Year Residential Award": John Barthel, Architect for the 1959 "Barthel Residence" in Dallas.

In addition, in the "Projects Awards" category (previously called "Unbuilt Awards") four awards went to commissioned designs completed within the last five years. The winners were RTKL Associates for "Xiamen Municipal Library" in Xiamen, China; Ryan B. Coover for "A Bahai House of Worship for the Island of Maui" in Maui, Hawaii; RTKL Associates for "Texas Sustainable District" in Dallas; and 144 for "144 a sum of 12" in College Station.


JAMES F. WILSON, AIA

Powerstation


JAMES F. WILSON, AIA

Miro Townhomes


JAMES F. WILSON, AIA

dsgn associates offices


BILL TIMMERMAN

Chandler Fashion Center


JOHN LOW, AIA

Cosmo Petrol Station Prototype


JAMES F. WILSON, AIA

Casa Caja


CRAIG D. BLACKMON, AIA

The Barthel Residence


CRAIG D. BLACKMON, AIA

The Salvation Army Headquarters

CHARLES DAVIS SMITH, AIA

International Business Park

CRAIG D. BLACKMON, AIA

Academic Research Center
The Hockaday School

MAX LEVY, AIA

House by a Pond

UTA Searches for LaGess Replacement

ARLINGTON Only a year after hiring Martha LaGess as dean, The University of Texas at Arlington is again searching for someone to lead its School of Architecture. LaGess was abruptly dismissed in August by University Provost George Wright following a closed door meeting Wright held with some members of the school's faculty who reportedly expressed concerns about LaGess' leadership style and questioned her ability to properly run the program. Immediately afterward, Wright advised LaGess that her contract would not be renewed.

Martin Dodge, a former associate dean at UT Austin, has been appointed to serve as interim dean while a committee is formed to find a new dean. LaGess, who remains a tenured professor at UTA, will continue to teach a graduate studio in the architecture school.

In the days following her dismissal, LaGess publicly stated that she was not given a fair hearing by Provost Wright before he notified her that her contract would not be renewed and would expire before the beginning of this fall semester.

UTA hired LaGess in early 2001 and she became the school's first female dean. To take the UTA job, she left her practice with the London office of KPF and her teaching association with the esteemed Architectural Association in London.

NESTOR INFANZÓN, AIA

Austin Hosts 'Green' Conference

AUSTIN Specialists in sustainability – from architects and engineers to code officials and facility managers – will converge here in November for the inaugural International Green Building Conference and Expo. Scheduled Nov. 13–15 and sponsored by the U.S. Green Building Council, the event is expected to attract 2,000 attendees interested in learning how the principles of sustainability are increasingly affecting architecture, engineering, development, and finance.

Keynote speakers for the three-day conference include Dr. David Suzuki, a geneticist who is a recognized leader in sustainable ecology and is host of the award-winning television program "The Nature of Things"; M. Arthur Gensler, Jr., president and CEO of Gensler Architecture, Design & Planning Worldwide; and Paul Morrell, senior partner for Davis Langdon & Everest, a London consulting firm specializing in construction cost and project management.

Visit *usgbc.org* for information on registration and updates to the conference schedule.

Global Symposia at A&M

This fall, Texas A&M's College of Architecture will celebrate its faculty's worldwide influence in a day-long symposium featuring presentations recently delivered at scholarly venues around the world. This event will offer practitioners, industry professionals, and fellow scholars an opportunity to exchange and compare notes on current research developments in progress at the college. For more information, call (979) 845-2639 or visit *archweb.tamu.edu/college/research/cric/*. NOVEMBER 15

DAF Hosts Tucson's Rick Joy

As a contemporary modernist, Tucson architect Rick Joy expresses the nature of materials and has developed his individual approach to construction through a sensitive use of materials. Sponsored by The Dallas Architecture Forum, Joy's lecture will begin at 7 p.m. at the Magnolia Theater in the West Village. Visit the DAF Web site (*dallasarchitectureforum.org*) or call (214) 740-0644. DECEMBER 5

San Antonio Celebrates American Libraries

AIA San Antonio and the San Antonio Library will celebrate the centenary of the San Antonio Library with a program titled "The Library Today: Continuity and Change" featuring exhibits on five award-winning library buildings from across the country. AIA San Antonio is also inviting firms that have won AIA/ALA, TSA, and/or Texas component chapter awards for library buildings completed since 1992 to submit their projects for inclusion in this exhibition. The exhibit will be held in the San Antonio Central Library. OPENS DECEMBER 5

FW's Modern Art Museum Opens

The Modern Art Museum of Fort Worth, designed by Japanese architect Tadao Ando, is the latest of several recent projects which further enhance the city's acclaimed Cultural District. The inaugural exhibition will be the first showing of the museum's permanent collection in its present form, with new acquisitions combined with its well-known collection of international works of modern and contemporary art. Visit *themodern.org* for more information. DECEMBER 14

Architectural Drawings on Exhibit

Frozen Music: The Art of Architecture at Blue Star Art Space in San Antonio will showcase drawings by local architects. The exhibition is co-sponsored by AIA San Antonio. For more information, visit *bluestarartspace.org* or call (210) 277-6960. OPENS DECEMBER 16

by MARC G. MONTRY

Transparency and Spirit

Fort Worth's Modern Art Museum, debuting Dec. 14, exhibits architect's fluency with poetry of light and space.

It is my hope that architecture has the power to create a place where mankind can connect with themselves, with what surrounds them and with the universality of things. I see my role as one of creating spaces that encourage spiritual freedom, that provoke individual awareness and contemplation. –Tadao Ando, in remarks during 1998 groundbreaking ceremonies for The Modern Art Museum of Fort Worth

FOR YEARS, A SOLITARY FIGURE IN FORT WORTH has contemplated water and light from a glade of blue shadow. Serene against a vista of nature, this silhouette has embodied the gentle tension between man and nature inherent in the work of Tadao Ando. This figure until now has existed only as a rendering in the architect's competition entry, but this fact has never diminished the power of the universe it inhabits. The orbits of that figure, quite to the contrary, have expanded to become sublime reality in Texas. The Modern Art Museum of Fort Worth open its doors Dec. 14.

Tadao Ando set the Modern Art Museum's five long galleries upon a two-acre membrane of water; photo by David Woo courtesy the Modern Art Museum of Fort Worth.

The Modern is not only the oldest museum in Texas but one of the oldest museums in the western United States. This year it celebrates the 110th anniversary of its founding charter, granted in 1892 to the Fort Worth Public Library and Art Gallery. In the 1890s a group of 20 women set about to bring culture to their growing city, and secured a $50,000 donation from Andrew Carnegie, resulting in a new building which opened in downtown Fort Worth in 1901. The museum moved to the Cultural District in 1954 and into a new building by architect Herbert Bayer. O'Neil Ford designed a new addition, which opened in 1974.

In 1996 the Modern purchased a new Cultural District site with a grant from The Burnett Foundation, and the following year chose Tadao Ando of Osaka, Japan, to design the new facility. Ando's reputation as an architect is consummate. His many awards include the Pritzker Architecture Prize, the Carlsberg Architecture Prize, the Royal Gold Medal of the Royal Institute of British Architects, and the American Institute of Architects' Gold Medal.

The new Modern Art Museum, located across from Louis Kahn's Kimbell Art Museum, will house more than 26,000 significant works of modern and contemporary international art within 53,000 square feet of gallery space. The Modern also includes a 5,600-sf education center dedicated to hands-on art activities and lectures, as well as an auditorium.

The Modern in Fort Worth is Ando's largest project to date outside of Japan. Comprised principally of five long screened galleries upon a two-acre membrane of water, the museum's power turns on an exquisite withholding and revealing of sensate experience. Ando's transparencies and reflections call into consciousness the vertical and spatial generosity of a golden age of travel. Pending embarkation lingers unmistakably in the entry. The swell of diffuse light and gleaming structure in the main stair promises intimate encounter. The views from pavilion and gallery alike seduce visitors with distances and destinations.

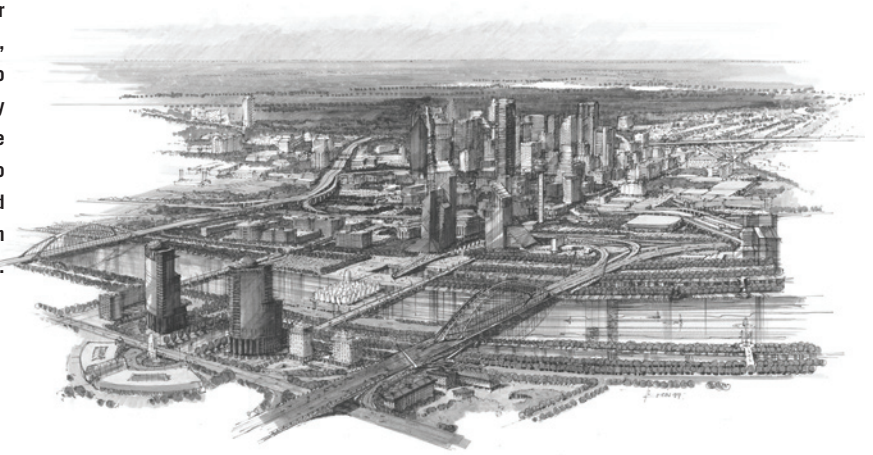
Fittingly for a museum, Ando's work is also steeped in spirituality. His fluency in the poetry of light and space has afforded Texas a new temple of art. There waits in the Modern a liquid experience of subtlety, a soothing display of pale and changing color inscribed by a fleet solar disc.

As an aside, there are hidden personalities in a museum not quite ready for the public. During a tour of the building in its final stages of preparation, Andy Warhol, with the aggressive gaze of a rooster in startling green, confronts the visitor from a leaning canvas waiting for assigned repose. A pity that the public will never know the scattershot delight of colorful, modern works mingling at the baseboard perimeters of this white and silver theater. Such peek-a-boo sightings evoke a certain strain of modernism with their revelation, in their detachment from expected order or introduction. Perhaps the curators, amid the tumult of arrangement, were lucky enough to enjoy this particular gathering before disbursement to the pristine walls.

Those unadorned walls and spaces, in addition, hold a particular power. Ando has observed that in an unadorned space there is only room for sincere people. This would seem an appropriate observation with regard to the curatorial staff. Framed in her new office by a panorama of the pond, Dr. Marla Price, the Modern's director, recently related an atmospheric impression of the museum's new home. Recalling a storm viewed from her perch, she noted the texture left by dancing rain upon the water. The high shelter of one of the pavilions, however, also left an isolated rectangular surface below serene and reflective, infusing the pond's surface with a refining geometry, spurring her to contemplation.

Somewhere, within the planar confines of that rendering, a solitary figure is smiling.

Marc G. Montry practices architecture in Dallas.



(above) As envisioned by the City of Dallas, a new urban plan for the Trinity River features a recreational lake, a parkway, and other amenities; rendering by Fernando Leon for Halff Associates, courtesy the City of Dallas. In the background is one of five bridges imagined by Santiago Calatrava to span the Trinity; photo illustration based on image of Calatrava's model by Heinrich Helfenstein, courtesy the City of Dallas.

Urban Design

Less the product of individual vision, today's meaningful places evolve through collaboration.

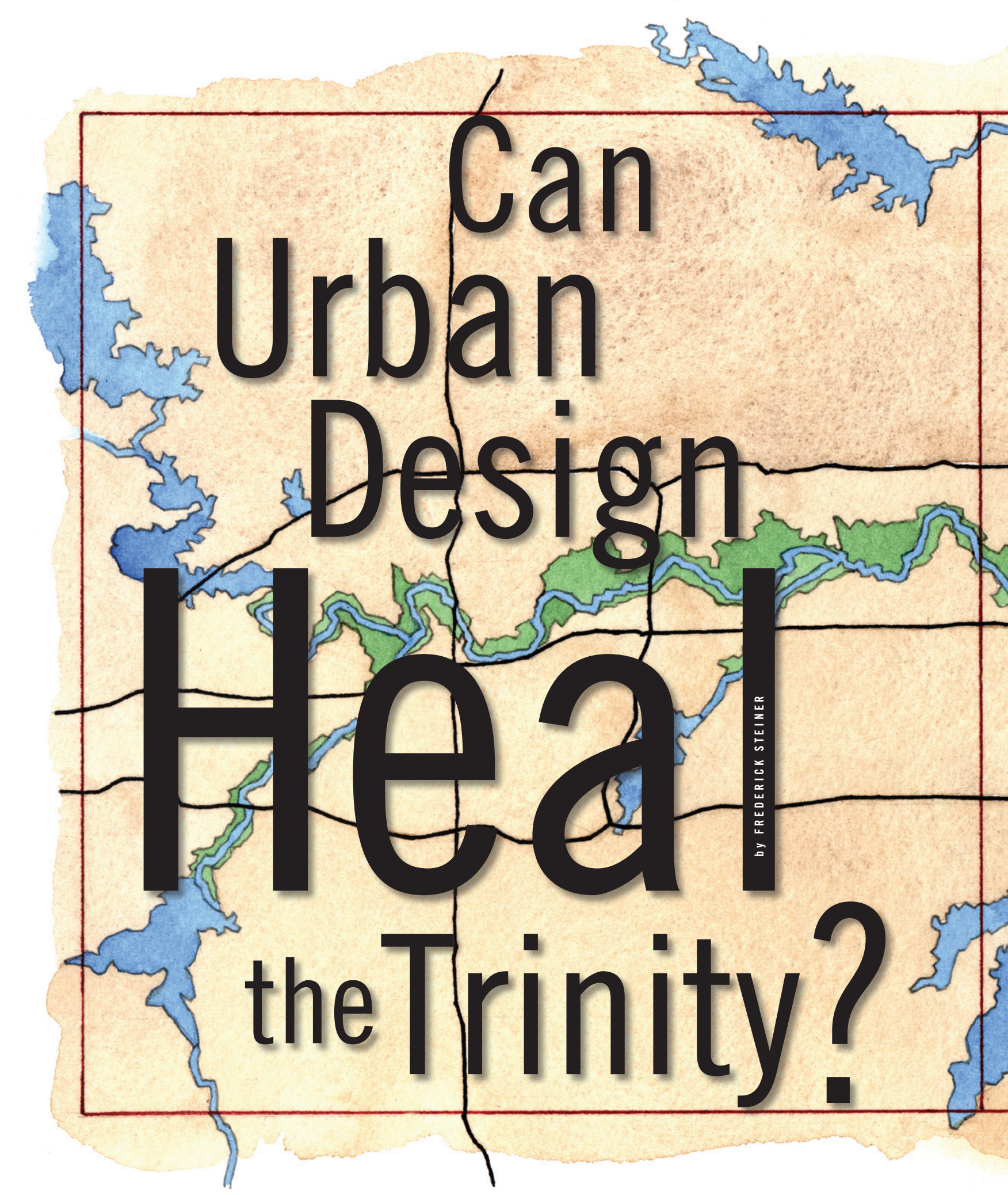
by DUNCAN T. FULTON, FAIA

WHILE ANY SERIOUS EXAMINATION OF URBAN DESIGN CERTAINLY involves architecture, it by necessity must not be limited to architecture. True urban design is about seeking balanced responses to the broad array of cultural influences that shape our urban environment, and weaving those responses together in a way that makes meaningful, memorable places. As such, issues emanating from disciplines as diverse as planning, zoning, politics, economics, public finance, transit policy, graphics, governmental processes, and even water policy – to name a few – loom large in the process, with each bringing its own constituency and vision.

As the following articles so aptly illustrate, these visions often compete, and must be reconciled in any truly successful solution. At a time when the deity-like hand of a Robert Moses or Baron von Haussman has been supplanted by the collaborative community charrette, the urban design process has become more one of negotiation and less one of a single *individual's* vision. What remains unchanged, however, is the primacy of the relationship between a clear, compelling vision and the power of the end result. Accordingly, the ability to work collaboratively to meld multiple influences and constituencies into a potent, cohesive whole is now more critical than ever before.

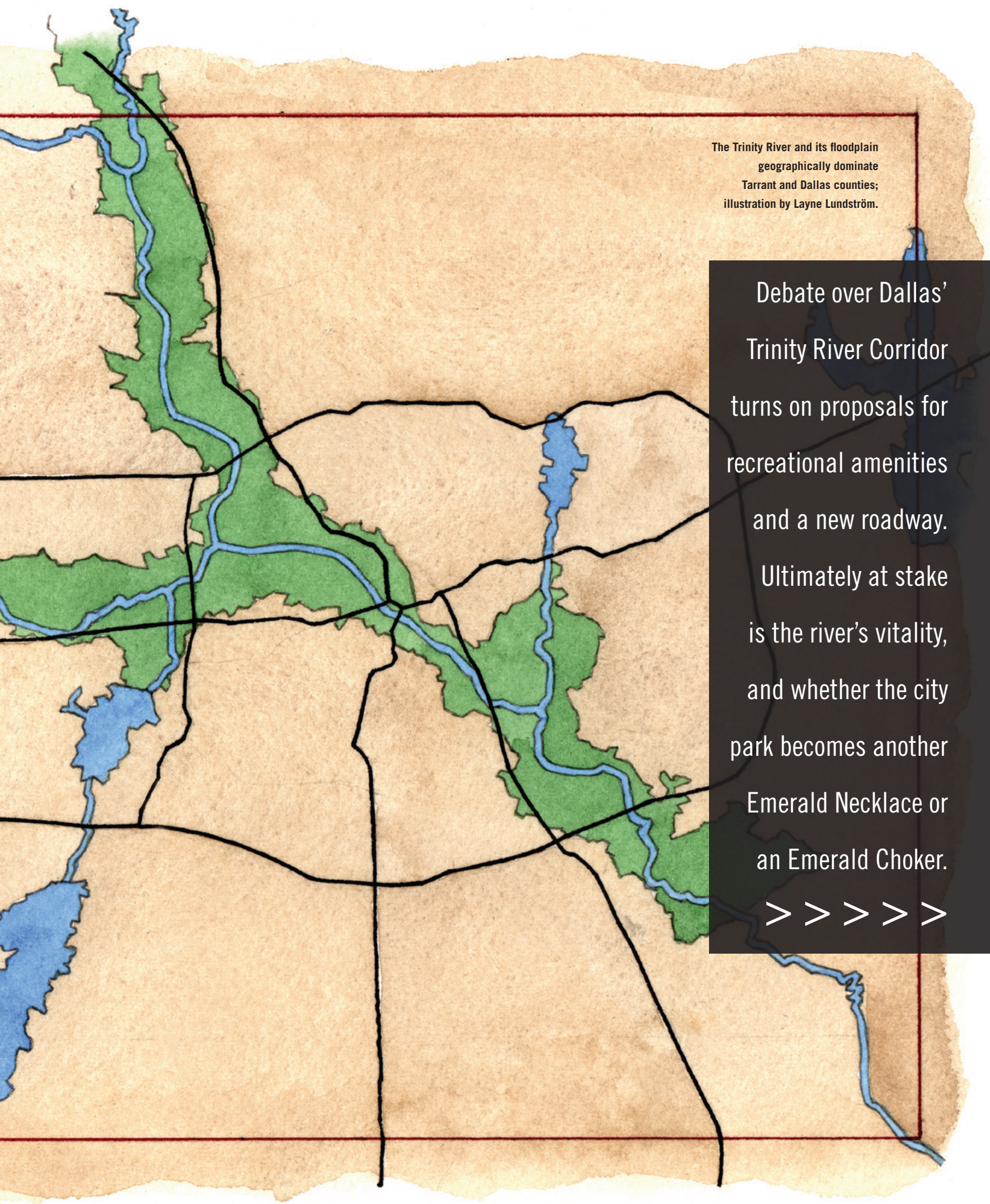
Against this backdrop, it is not surprising that much of the work that follows is about making connections, whether between places, constituencies, or visions. As might be expected, the stronger the connection, the more memorable and meaningful the place, and ultimately the more successful the urban design.

Duncan T. Fulton, FAIA, practices architecture in Dallas.



Can Urban Design Heal the Trinity?

by FREDERICK STEINER



The Trinity River and its floodplain geographically dominate Tarrant and Dallas counties; illustration by Layne Lundström.

Debate over Dallas' Trinity River Corridor turns on proposals for recreational amenities and a new roadway. Ultimately at stake is the river's vitality, and whether the city park becomes another Emerald Necklace or an Emerald Choker.

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FLYING EAST FROM TUCSON INTO THE DALLAS-Fort Worth region, my neighbor asks, "Is that real grass? I haven't seen a deciduous tree since moving to Arizona a decade ago."

Indeed, the landscape below has changed from brown to green over the past hour and we've been joined in the air by more and more clouds—a storm is moving up from the Gulf. Arroyos etched into the parched Southwest terrain have been replaced by lushly verdurous ribbons.

The dendritic patterns of these ribbons dominate the settlements, ranches, and farms laid out by the rugged Texas pioneers. But as we enter the Dallas-Fort Worth metropolitan region, the hydrological forces yield somewhat. Still, the influence of water remains a strong force. Dams hold back, or attempt to, flood water; large lakes collect acres of drainage; smaller ponds challenge golfers, provide amenities for suburban residents, or are the remnants of the agricultural past; channelized streams direct flows to where we humans want it to go; and water towers dot the landscape, indicating nodes of settlement.

Through this mosaic, a large river is evident. Controlled, or under the illusion of control, the river – the Trinity – appears like a green heart, collecting the green arteries of many tributaries.

As we descend, I make a quick diagnosis. The great naturalist Aldo Leopold once observed, "One of the penalties of an ecological education" is to see "a world of wounds." I see the wounds of the Trinity River. How can they be healed? The answer to that question will not only restore the health of the river but could contribute much to the quality of the region for the years to come.

Others see the wounds, too. Several prescriptions have been broadcast to heal the river. However, the remedies have garnered sharp criticism. Two efforts in particular exemplify this debate—the City of Dallas' Trinity River Corridor Project and the AIA Dallas Trinity Policy.

Arguments Over 'Vision'

The Trinity River Corridor Project builds on a long history of plans and proposals stretching back to landscape architect George Kessler's 1911 "A City Plan for Dallas" through the 1962 Springer Plan formulated by the city's planning department to the 1997 Texas Department of Transportation "Trinity Parkway Major Transportation Study." These plans and studies proposed parks and parkways, flood control and water resource management, levee construction and levee expansion, greenbelts and greenways, open space and in-fill development, a "town lake" and wetlands. The river has long been a magnet for ideas, and Dallas voters in 1998 approved a $246 million capital bond program for improvements within the corridor. The bond program, in turn, prompted the city to develop its master implementation plan and establish the Trinity River Corridor Project.

The Trinity's wounds require a prescription to remedy decades of human intervention. The latest cure stems from Dallas' approval of $246 million toward river improvements and urban parkland. But critics question the city's plans for 'off-channel' lakes and a high-speed tollway.

This city's plan served as a "footprint" toward realization of a vision touted by supporters as "Distinctively Dallas." The implementation plan included lakes, recreational amenities, gateways, design criteria, trail alignments, and "landscaping" guidance. (The plan's authors clearly viewed landscaping as planting, rather than landscape design and planning in the broader sense.) The plan did result in the engaging idea to create a series of "signature bridges" to be designed by Santiago Calatrava. Meanwhile, since the 1998 bond package's approval, several compatible studies and plans have been launched to address more specific elements in the corridor. These auxiliary efforts have, among other things, resulted in bringing the Calatrava bridge concept closer to fruition—to date, funding for the design of two bridges has been raised.

However, the implementation plan has angered many Dallas residents, in particular those active within the local environmental community. Two elements of the City of Dallas implementation plan have been singled out for criticism: a high-speed, four- to eight-lane limited access tollway and one or more recreational lakes.

The city's Trinity River Corridor Project is studying several routes for the proposed tollway. One option would follow the Trinity within the levees, obviously resulting in a major reconfiguration of the floodplain. Other options would place the tollway outside the levees, lessening the environmental impact on the floodplain but possibly costing more to build. Some proponents have dubbed the tollway a "parkway," but even with "landscaping," eight lanes represent a major thoroughfare. Whichever route is ultimately chosen, the flat floodplain offers an opportunity for future expansion, and American highways have a tendency to fill up quickly with gridlock triggering the call for more lanes.

The central criticism of the lakes is that they are "off channel." In other words, the lakes would have an alternate water source other than the Trinity River. (One possible source is treated sewage water.) A rationale for the off-channel lake is water quality. The Trinity River has problems with chlordane, a pesticide found to be toxic to humans. However, an off-channel lake would not solve this pollution issue but merely avoid it. An alternative solution might be to clean up the river, and a first step could be the planning of series of small lakes and interconnected wetlands to help address problems with water quality.

Such criticism, says Rebecca Dugger, director of the city's Trinity project, does not fall on deaf ears, and may ultimately affect aspects of the final project. "The ideas on what to do with the Trinity are as numerous and varied as there are people in the Metroplex," Dugger said recently, adding, "These decisions about what to do with the waterways and the roadway cannot be made without taking into consideration our partners and their cost-sharing contributions." (The U.S. Army Corps of Engineers, the Texas Department of Transportation, and the North Texas Tollway Authority are among several public entities who share stakes in the project, along with numerous neighborhood organizations and private landowners.) Still, she says, the city must progress on parts of the project even while debates continue about other elements that make up the city's larger scheme: "We have to go forward now, while the bond funds are available and our window of opportunity is still open, refining as we go but beginning to implement our plans."

In reaction to the controversy resulting from the city's plan, AIA Dallas organized an eight-member advisory panel in July 2001. According to panel member Kevin Sloan, "This group tried to be objective, an independent voice. We worked like a studio jury, listening to various voices, both for and against the implementation plan." The chapter also sponsored a three-day symposium in August 2001 to discuss the implementation plan, and in January 2002 issued its AIA Dallas Trinity Policy. A separate report written by the advisory panel – published as an addendum to the chapter's official policy statement – differed considerably from the policy statement, and was much more detailed in its criticism of the city's implementation plan.

Overall, the AIA Dallas policy statement supports the City of Dallas's major objectives for recreation, flood control, economic development, and traffic relief. The advisory panel, however, was critical of placing the tollway inside the levees, observing that this placement will "extinguish conventional recreational uses from occurring in any meaningful way" within the levees. In addition, the panel warned, the tollway "becomes an inner liner isolating the park" from the city. The panel was also critical of the lake proposal, noting it would be "inadequate to accommodate recreational issues." (This was a major element to the strategy of marketing the bond package to Dallas voters.) In addition, the panel agreed with the environmental community that "splitting the river channel to bypass the lake is artificial, unnatural and inconsistent with contemporary thinking, which emphasizes the creation of low-maintenance, self-sustaining environments."

As for AIA Dallas' official Trinity River Policy, the chapter's executive committee distilled its critique of the city's implementation plan to its observation that the city's efforts suffered from a "lack of a grand vision." The advisory panel took that criticism a step further by stating that the city must reformulate its plan after consultation with an urban planner, a landscape architect (with built experience in river corridors), and an urban economist. An economic assessment study undertaken by the city, the panel stated, "is erroneously fragmented in its view dismissing the opportunity to envision the project's economic and urban design component as a contiguous whole."

Although meant as a middle ground, the AIA policy statement – and the advisory panel's report – became a lightning rod for criticism from advocates of the City of Dallas's plan. One proponent noted in the *Dallas Morning News* that the AIA's policy was "put together by people who don't understand the river." An obvious retort is that the implementation plan was put together by people who don't understand cities, or ecology for that matter. Sloan, one of the authors of the advisory panel's report, noted that when Frederick Law Olmsted was asked to attack Boston's Back Bay mosquito problem, he created the regional park system known as the Emerald Necklace. With the city's implementation plan, the process is reversed, Sloan says, adding that a grand opportunity is being squandered for a plan where the parts don't create a whole. Sloan says where the city's plan treats landscape as mere decoration ("landscaping"), Olmsted in contrast advocated landscape design that performed an artful synthesis of nature and culture. Sloan suggests that the existing implementation plan has the potential to choke the remaining life out of the Trinity River.

Opportunities for a Broader Plan

Many questions flow from a review of both the city's implementation plan and the AIA Dallas policy statement, as well as the many other documents and press reports. Some of these questions are indeed being studied by Dallas officials, but from reading the documents and visiting the corridor, I wonder: If a tollway is necessary, why not construct it to the east of the east levee in an area that is already industrial? Or, perhaps expand the east levee, build a couple of lanes with views to the river? West of the west levee, wouldn't a Canada Drive that looks more like Turtle Creek Boulevard be a positive addition to east-side communities that also increased traffic capacities? Inside the levees, why not smaller lakes and wetlands that make use of the natural channel? Why not follow the example George Kessler created with Exall Lake in Highland Park in the early twentieth century?

As discussions continue over important aspects of the city's river park, the mayor has invited outside urban planners to review the proposals. The project's director, meanwhile, warns that time has almost run out: 'We have to go forward now' while funds exist.

Outside of Dallas, other segments of the Trinity are being addressed more sensitively. In Fort Worth, a new master plan advocates a downtown that emphasizes the riverfront. The North Central Texas Council of Governments advocates a "Common Vision" for the Trinity River, which stresses safety, clean water, recreation, the preservation and restoration of natural systems, and diversity.

In Dallas, too, there is hope. Heeding AIA Dallas' call for a grand vision, Dallas Mayor Laura Miller asked AIA Dallas, the Dallas Institute of Humanities and Culture, and the Dallas Plan to form a private-sector task force and commission a study of the Trinity. Miller intends the study as a review of the city's implementation plan which will either confirm its direction or recommend other directions, all in the hope that the study will produce a grand vision that will unify a divided community. The mayor requested that a transportation planning consultant participate in the study to review transportation assumptions. The study will be addressed to the mayor and former Dallas County Judge Lee Jackson, who was a force behind earlier visions for the Trinity River. The task force assembled a diverse selection committee which this summer interviewed urban design candidates and in early September selected two fine firms based in Cambridge, Massachusetts—Chan Krieger & Associates and Hargreaves Associates. That selection met with the approval of Mayor Miller and Judge Jackson. The Dallas Plan will be the contracting agency with AIA Dallas and the Dallas Institute continuing in a project management role. The study (with initial funding from Dallas arts patron Deedie Rose) is expected to be completed in early 2003.

Hopefully, the principals of these firms will gaze out their windows in Cambridge upon the green parks along the Charles River and remember Olmsted's contribution. Perhaps, they can help heal the wound that has become the Trinity Corridor and, in doing so, contribute to the future health of Dallas and the surrounding region.

Frederick Steiner is dean of the University of Texas at Austin's School of Architecture. His most recent book is *Human Ecology*, published by Island Press.

High-Tech Cloister

by ROBIN H. MCCAFFREY, AIA, AICP

PROJECT Computer Sciences Corporation Financial Headquarters, Austin
CLIENT Computer Sciences Corporation
ARCHITECT Lawrence W. Speck of Page Southerland Page
CONTRACTOR Hensel Phelps Construction Company
CONSULTANTS Architectural Engineers Collaborative, Jaster-Quintanilla (structural); Carolyn Kelley (landscape); Ann Kale Associates (lighting); Dickensheets Design Associates (acoustical); Sunland Engineering (cost estimating); HBC Engineering (soil); Rolf Jensen & Associates (fire protection); Hicks & Company (archeological); DataCom (telecommunications); Kroll Schiff & Associates (security); Terra-Mar (geotechnical and environmental)
PHOTOGRAPHERS Tim Griffith, Paul Bardagjy (where noted)

(opposite page) The CSC complex fits in comfortably with the built and natural fabric of downtown Austin. (above) The floor-to-floor height of the historic J.P. Schneider Dry Goods Store is reflected in CSC's horizontal banding. (below) The solar screen receives and terminates the vertical thrust of Lueders limestone pilasters.

DURING THE LATE 1990S HIGH-TECH HEYDAY that promised to reinvigorate so many American urban centers, Austin's hopes soared as several technology firms sought to establish their corporate presence in the downtown core. However, recent misfortunes of the dot-com economy have forced most of them to cancel plans for such capital investments. Computer Services Corporation (CSC) is the most prominent company that ultimately followed through with its pledge, but even CSC scaled back its original scheme to erect three office buildings. This reduced the size of the original project to two buildings within a plan that incorporates private and public spaces. The two buildings, both completed in 2001, overlook Town Lake on the southern perimeter of downtown and flank the block on which the new Austin City Hall (designed by Antoine Predock, FAIA) is now being constructed.

At the time the CSC project was being designed, local conventional wisdom suggested that the presence of high-tech companies in the area just east of Congress Avenue would create a vibrant neighborhood and establish a new gateway to downtown. The concept suggested by the term "new gateway" is reminiscent of the vision which gave form to other "River Cities" like Memphis or even Dallas. Original plans for these cities show a grand street extending from the river and organizing both commercial and governmental development. In the case of Austin, Congress Avenue typifies elements of the classic "River City." The ceremonial scale and powerful form of its alignment terminates with the monumental scale and cognitive significance of the State Capitol. The style of power and wealth, the scale of government, and the reassuring formalism of simple symmetry are classic elements of the river/city connection—and any new project conceived in this tradition must possess considerable form-giving power.

To see the CSC project as the term "new gateway" suggests, one must approach from the south by crossing the First Street Bridge. This route enters the gateway and visually confronts the power of its plan. Capturing an initial view of the stately CSC buildings prepares one for arrival, but completion of the approach suggests that the collection of spaces created by public and private structures is more a district than a new city or gateway. This comment is not meant to detract from the elegance of CSC's architecture. To be sure, the architecture is the best part of the experience.

Vernacular Links to Local History

The planning issues confronting the CSC project are the result of an emerging insular vision (*gateway* rather than *district*) and ambitious redevelopment strategies, not the architecture of these buildings. Much has already been written about CSC architecture (see David Dillon's critique in the June 2002 *Architectural Record*), and the Lawrence Speck Studio of Page Southerland Page has justifiably received accolades for its achievements. As has been noted, the CSC design speaks in vernacular terms, which respond to the historic fabric of Austin. Color, materials, textures, height, and horizontal expressions establish visual linkages with older, neighboring structures like the historic J.P. Schneider Dry Goods Store (tucked comfortably into a niche carved out of CSC's east facade). This recognition of context and sensitive use of visual continuities further separates CSC from the public space it enframes. In contrast, the public building component (judging

from Predock's model for City Hall) shows no such recognition of context.

A palette of textures and visual complexities makes the CSC design continually interesting. Glass curtain wall, normally taut, is layered with horizontal offsets that articulate structure and give the glass the dimension of masonry. The only continuous plane in the design is the floor. Interior corridors are visually seductive because the normally smooth wall plane of such places is filled with offsets and layers which effect the distribution of shadow and light. The buildings have an internal and external sumptuousness, which enriches the workers' daily experience and compensates for the salubrious benefits of a foregone suburban campus location.

The external solar screen – or more specifically, the rationale behind its application – has garnered some discussion, and even some second-guessing within architectural circles. I personally find that the solar screen stands out as a particularly significant design gesture. Its noteworthiness lies not so much

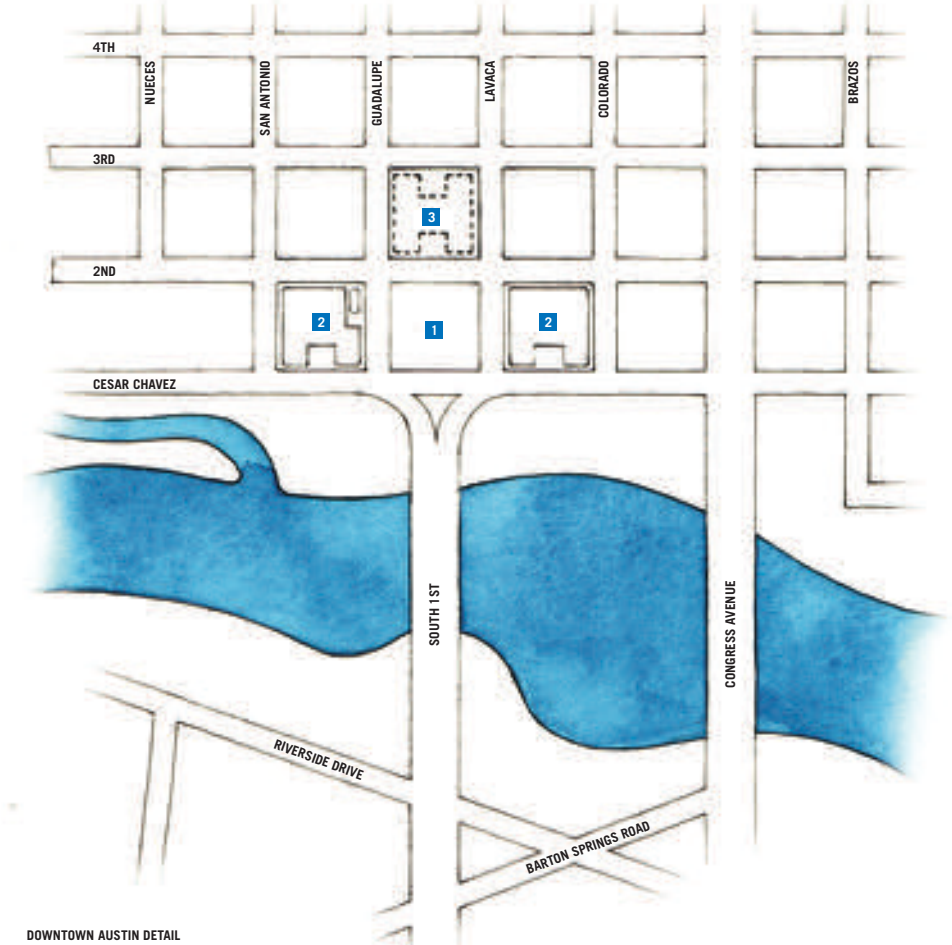
(above) A complex composition of planes enriches the normally utilitarian appearance of hallways. (left) Space definition by dominating planes rather than enclosure diversifies use and preserves the sense of space; photos by Paul Bardagjy.

in its appearance, but in its bold statement that composition can parallel function as a legitimate justification for design. Without the solar screen, the vertical Lueders "roughback" limestone columns would dissipate rather than terminate. Once laid up against the glass skin, a clear and visually significant terminus was needed—one that could only be supplied by something so distinct as the solar screen. Like a column capital, the screen brings visual closure to the vertical thrust of limestone pillars and allows the glass skin to continue beyond. The compositional result has the reassuring qualities of architectural traditions, which give us comfort in most public spaces.

Owner to Public: Stay Out!

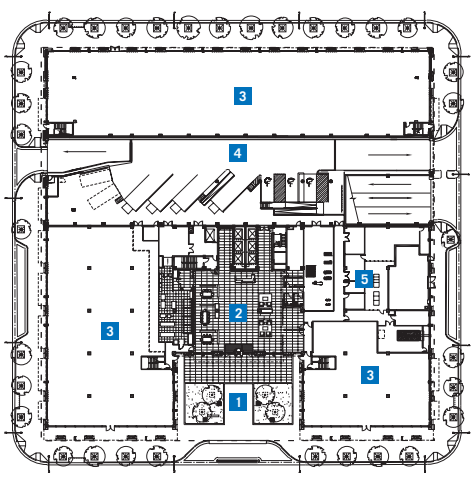
Architecture not withstanding, gateways are not fundamentally about architecture. Instead, they are more about the impact of those spaces created by architecture. In other words, gateways are about the street not the buildings. Herein lies the basic

"Hi-Tech Cloister" continued on page 55.

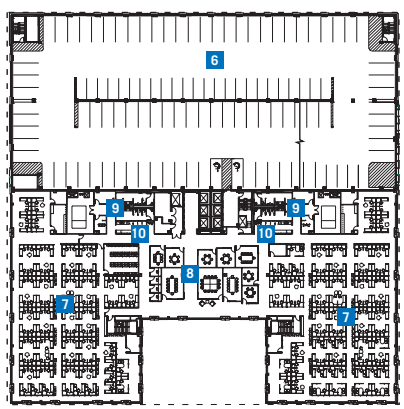


DOWNTOWN AUSTIN DETAIL
1 FUTURE CITY HALL
2 CSC
3 PROPOSED CSC BUILDING (CANCELLED)

FLOOR PLAN
1 COURTYARD ENTRY
2 LOBBY & RECEPTION
3 FUTURE RETAIL
4 GARAGE & LOADING DOCKS
5 BUILDING MECHANICAL
6 GARAGE
7 OPEN OFFICE
8 CENTRAL CONFERENCE ROOMS
9 RESTROOMS & MECHANICAL
10 BREAK ROOMS



GROUND FLOOR



TYPICAL FLOOR

When construction is completed in 2004 on the second gateway into downtown, the two CSC buildings will flank the new Austin City Hall. Designed by Antoine Predock, FAIA, the structure is being built at a cost of $48 million (including excavation and construction of the main facility, the plaza, and an underground parking garage). This sequence of construction photos, courtesy the City of Austin, shows progress on the City Hall site. Looking south toward Town Lake, the first image is from August 2001, the second from February 2002, and the third from August 2002. At the bottom is Predock's model which depicts the City Hall's southern facade and public plaza. Photo courtesy Patrick Y. Wong.

"Hi-Tech Cloister" continued from page 29.

necessity of the gateway vision that the CSC/City Hall scheme will find difficult to achieve regardless of design. There is a fundamental disconnect between the "tenant" (user), the type of public space the architecture intends to define, and the grand public vision it tries to fulfill. The high-security, cloistered, and guarded aspects of the CSC tenant permeates the design and cannot be overcome by retail storefronts or enhanced sidewalks. The notion of surrounding the new City Hall with retail users is not the element of metropolis that gives governmental presence its sense of a meaningful connection to the community. Rather, it reduces government to an anchor tenant in an economic redevelopment project. Seen from a land-use perspective, it has the contrived quality of those new town centers beginning to surface in every suburban community. What's missing here are the uses which support – and are economically associated with – government, i.e., the land office, attorneys, etc. CSC, however, does not need government: there is no relationship other than to compose the feeling of urbanity. In his client's defense, Speck notes that, "CSC has intentionally provided an oversized lobby space and plaza for public events. We could never have gotten a speculative building to provide these things." Therefore, it remains to be seen if the sweaty, gritty interdependence of an urban setting will evolve. The two users are sure to maintain their mutual disassociation with the assistance of a subterranean tunnel that allows CSC to conduct its business in complete independence of the public spaces it defines. Page Southerland Page's building design, which limits access to the tunnel through service (rather than passenger) elevators, will hopefully mitigate the effects of this feature.

This disconnect is most evident in the treatment of the ground plane. The strict segregation of street and sidewalk creates barriers that make public use of the complex difficult, force all pedestrian movement to street intersections, and encourage the emergence of divergent landscape/urban design treatments that further dramatize the breakdown of ground-plane continuity. The strict alignment of trees along a narrow sidewalk isolates the buildings and gives greater vertical expression to the segregation of movement. Small courtyards, which embrace the adjacent parkland along Town Lake, make no provision for pedestrian/public use. Lacking benches, public art, or sizeable open space, the plaza is filled with landscape materials that cannot be used and low walls for signage that give the subtle but firm visual message: stay out! If a high-tech company had to be the means of invigorating a new city, perhaps it should be one built upon open-source programming.

Overall Plan Still Lacking

The CSC project and the combined CSC/City Hall plan represent two very different levels of achievement. The CSC buildings are filled with programming and sensitive design, which allows the structure to visually participate in the downtown's built fabric (and even engage its thematic elements) at one level while distinguishing itself at another. The urban design plan (of which the structures are a part) fails to live up to the vision it currently portrays. The insular identity (rather than district identity) in portraying itself as a new gateway into downtown is best expressed in Predock's model for the City Hall, which shows none of the contextual concessions so sensitively embodied in the CSC design. As inconsistent as the two designs are, a current lack of public design in the public realm physically disassembles the unified characteristics of the archetype into separate and autonomous pieces. But there is hope that enlightened city planners/urban designers will manage to bring these disparate pieces into a cohesive whole: Austin's leadership is now debating the details of a "Great Streets" program as they become increasing aware of the need to enhance downtown's streetscape. Like many other American cities, Austin realizes that urban renewal is not New Urbanism, and Austin's economic development program must have an urban design plan for this new public area that intelligently knits together the various office, retail, civic, and residential elements being built in this corner of downtown. Now that private investment is in place, it is time that the city develop a mixed-use vision for the fabric of the entire downtown district instead of isolating a new gateway that attempts to reinvent Congress Avenue.

Robin H. McCaffrey, AIA, AICP, is an architect/planner and principal with MESA Design Group in Dallas.

RESOURCES **LIMESTONE:** Lueders Limestone (Mezger, dist.); **PRECAST ARCHITECTURAL CONCRETE:** North American Precast; **METAL RAINSCREEN:** Southern Architectural Systems; **CURTAINWALL:** Wausau Window; **ROOFING:** Tremco (Elastomeric), Henry Co. (Hot Fluid); **GLASS:** Viracon; **EXTERIOR CUSTOM METAL PANELS:** Pohl (Southern Architectural Systems, dist.); **METAL CEILINGS:** Hunter Douglas; **ACOUSTICAL CEILINGS:** Capaul, Decoustics; **CABINET WORK AND CUSTOM WOODWORK:** Buda Woodworks; **VENETIAN PLASTER COLUMNS:** Triarch; **PAINTS:** Pittsburgh Paints; **OFFICE FURNITURE:** Haworth; **CONCRETE PAVERS:** Pavestone

The Hobby Center for the Performing Arts as viewed from Tranquility Park. (inset) Against the backdrop of a Sol LeWitt mural, patrons mingle in the Hobby's grand lobby.

PROJECT Hobby Center for the Performing Arts, Houston
CLIENT Houston Music Hall Foundation
DESIGN ARCHITECT Robert A.M. Stern Architects
ARCHITECT OF RECORD Morris Architects
CONTRACTOR Swinerton Builders
CONSULTANTS Haynes Whaley Associates (structural); Clark Condon Associates (landscape); Fisher Dachs Associates (theater); Jaffe Holden Scarbrough Acoustics (acoustical); CHPA Consulting Engineers (MEP); Walter P. Moore Associates (civil); Donnell Consultants (cost estimation); Rolf Jensen & Associates (building code and accessibility); Dermecon (curtainwall); Horton Lees Lighting Design (lighting designer); Specifications Services (specifications)
PHOTOGRAPHERS Peter Aaron/Esto, Peter Mauss/Esto (where noted)

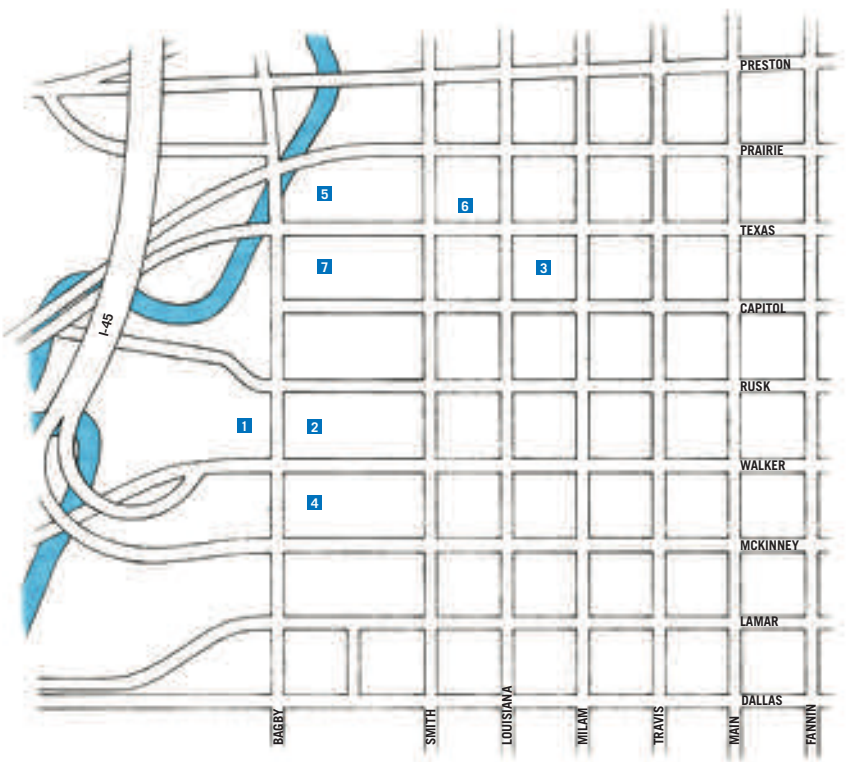
THE HOBBY CENTER FOR THE PERFORMING ARTS is the latest building to take its place in Houston's downtown Theater District, replacing the art deco Sam Houston Coliseum/Music Hall. It brings two new performance spaces for musical theater to the district's ensemble and, with them, questions about what kind of place downtown Houston is and might be.

Knowing One's PLACE

by TERRENCE DOODY

The Hobby Center is the work of Robert A. M. Stern Architects of New York and Morris Architects of Houston. It is Stern's first theater and will be the permanent home of Houston's Theater Under The Stars. The complex includes an administration building (The El Paso Center for Arts and Education), quarters for the Houston Musical Hall Foundation, and 3,800 square feet of rehearsal space that will be the Theater Under The Stars' Humphreys School of Musical Theater. There is an unusually handsome parking garage behind the administration building, and there will also be an autonomous restaurant, Arista, and catering facilities for the receptions and events that will help the Hobby support itself without the city subsidies the other theaters enjoy.

The Hobby Center's showpiece, Sarofim Hall, seats over 2,600 and boasts of balconies in which no seat is farther than 128 feet from the stage. The Sarofim's ceiling represents the open night sky – theater under the stars – and the room's dominant color is that indoor sky's rich blue. The Hobby's other theater is Zilkha Hall, a 500-seat space with natural acoustics for smaller companies.



HOUSTON DETAIL
1 HOBBY CENTER
2 TRANQUILITY PARK
3 JONES PLAZA
4 CITY HALL
5 WORTHAM CENTER
6 ALLEY THEATRE
7 BAYOU PLACE

The Hobby Center's facade rises from right to left (north to south), following the three-foot slope of Bagby Street. The roof line marks this rise exuberantly and tilts toward City Hall in a mock salute. A small crescent drive delivers theatergoers to the front door and past the low, bright, intimate ticket office. Two staircases then circle up to the vast lobby, with its 60-foot-high wall of glass, that looks out over the treetops of Tranquility Park and to the skyline of the city.

This wonderful setting allows the Hobby to work very well from the inside out. The lobby and its view across the trees are like no other in the city. Playgoers emerge from the Sarofim's dark realm of theatrical illusion into the life of the city and its architecture. Or maybe they move from their participation in the theater's dramatic action to the more passive spectacle of the architecture's frozen music. In any case, the formal relationship of the building's inside to its outside parallels the moral questions about art's relation to life. In an ironic inversion, the fishbowl-like lobby, raised like a stage above the street outside, puts the audience on view.

This all happens with a certain becoming modesty for the Hobby Center is clearly the Theater District's most inviting venue: it has none of the Wortham Center's great brown bombast; it is not defended against the street in the way The Alley Theater seems to be; and its open face is friendlier than Jones Hall. It is the new kid on the block and knows its place in the scheme of things.

In another sense, however, its place on the western edge of downtown is something of a problem. To its immediate right is the back of Bayou Place, which interrupts any natural relation the Hobby may have had with the Wortham, Alley, or Jones Hall. In an ideal world, the four venues could have been a quadrangle centered on Tranquility Park. But as it is, the blank back of Bayou Place is perhaps a blessing because its front has been garbled by needless signage.

Moreover, the Hobby Center backs up to Buffalo Bayou at a particularly unpropitious spot, where the bayou is little more than a thin ditch running through freeway overpass supports. The Hobby Center has not yet completed the landscaping it has planned to install from its rear wall to the bayou's edge, which will continue the stretch of Sesquicentennial Park that runs from the rear of the Wortham Center, connecting the parks upstream. And beyond this, says Robert Stern, there are plans for more parking on the bayou's other side, beyond the overpass supports, already connected to Sarofim Hall and the Hobby's garage by a covered walkway.

Stern's design for the Hobby Center has met with considerable negative criticism from within

(below, left) The upswing of the Hobby's Center's roof adds drama to the cityscape. (below, right) On the ground floor is the ticket lobby, with a stairway leading up to Sarofim Hall.

Sarofim Hall seats 2,600 theatergoers "under the stars." Photo by Peter Mauss/Esto.

the local architecture community, in particular for perceived shortcomings in addressing its specific urban context. These criticisms are epitomized in a recent statement by Bruce Webb, a professor at the University of Houston's Gerald D. Hines School of Architecture: "The theater building is situated at a conjunction of so many downtown conditions, including the bayou, the view from the freeway, Tranquility Park. A really good urban building would have tried to deal with all of them, to gather things up instead of separating. Instead we get a heavy dose of front facade while the rest of the building is an ad hoc jumble."

That's a tall order, for a building to respond to all of these conditions—and also, while we're at it, to integrate itself with the Wortham, the Alley, and Jones Hall, then render Bayou Place invisible while making City Hall and its Annex more interesting. Still, Webb insists that all is not lost, and says that "the building could grow into its site as new architectural and landscape layers are added."

Things can change quickly in downtown Houston. The new baseball park is already on its second name; so too are some of the most distinguished buildings of the last 30 or 40 years, as though these icons are really only trophies. The Hobby Center gives the Theater District more room, more substance, and more bright lights, and these are good things, now and in the future.

Terrence Doody teaches English at Rice University.

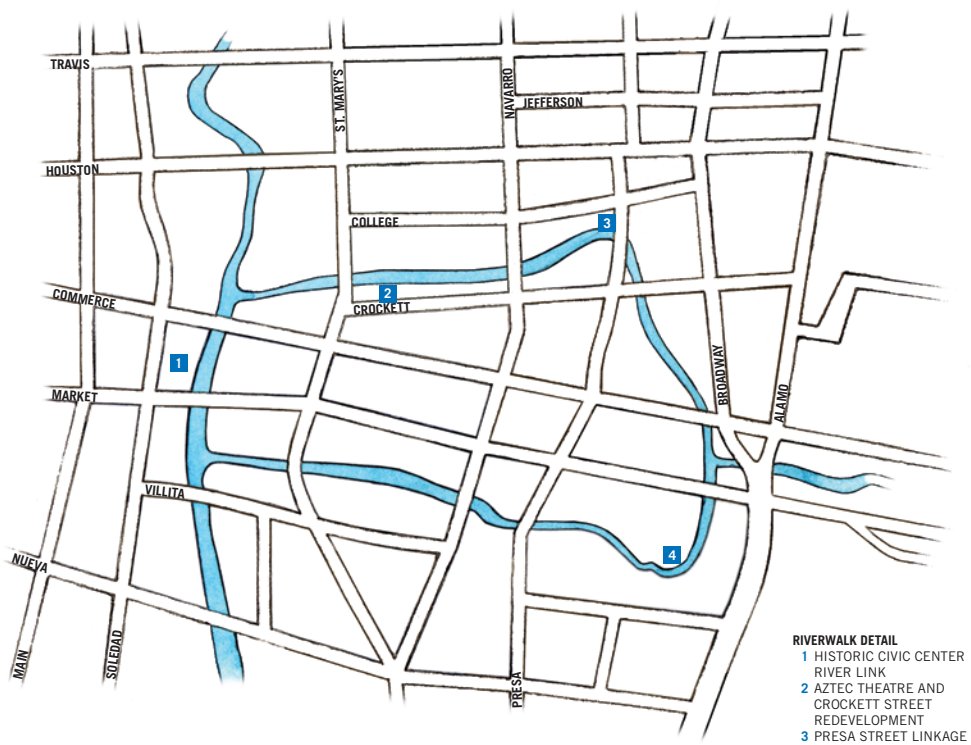
RESOURCES **ARCHITECTURAL METAL WORK:** Berger Iron Works; **RAILINGS AND HANDRAILS:** Berger Iron Works; **MISCELLANEOUS METAL FABRICATIONS:** Berger Iron Works; **EXPANSION JOINT COVERS:** Conspec Systems; **ARCHITECTURAL WOODWORK:** Quality Woodwork Interiors; **LAMINATES:** Nevamar; **WATERPROOFING AND DAMPPROOFING:** Atlas Insulation; **METAL ROOFING:** Berridge Manufacturing; **FASCIA AND SOFFIT PANELS:** Berridge Manufacturing; **ACOUSTICAL FIRE VENTS:** Bilco; **WOOD AND PLASTIC DOORS AND FRAMES:** VT Industries; **SPECIALTY DOORS:** IAC; **ENTRANCES AND STOREFRONTS:** Kawneer; **GLASS:** Viracon; **GLAZED CURTAINWALL:** Kawneer; **OVERHEAD COILING DOORS:** Cookson; **CERAMIC TILE:** Daltile; **ACOUSTICAL CEILINGS:** Armstrong; **METAL CEILINGS:** Ceilings Plus; **WOOD FLOORING:** Action Floor Systems; **WALL COVERINGS:** Construction Specialties; **ACOUSTICAL WALL TREATMENTS:** Wall Technology; **CARPET:** Blue Ridge Carpet, Design Weave Carpet, Lee's Carpet; **VCT:** Mannington, American Tile; **COVE BASE AND STAIR TREADS:** Roppe; **OPERABLE PARTITIONS:** Kwik-Wall; **PAINTS:** Sherwin-Williams; **FURNITURE - ADMINISTRATIVE CENTER:** Haworth

A small plaza at Beaty & Partners' Presa Street Linkage invites pedestrians to descend from street level down to the Riverwalk.

by VINCENT B. CANIZARO, PH.D.

Reweaving

CHANCES ARE, IF YOU ARE NOT FROM HERE, A VISIT TO SAN ANTONIO will include a trip to the Riverwalk, an exceptional garden park that meanders along the original course of the San Antonio River under the shade of bald cypress trees. Originally, a 1920s federal Works Progress Administration project bent on improving the city's relationship with its waterway in the wake of flood control measures, it has since become primarily a tourist attraction—a place, frequented by visitors far more than locals, that embodies a dialectic between a city's need for commercial space and the resident's desire for public space. Four new projects embody this dialectic in different ways. All of which fit loosely under the larger San Antonio River Improvements Project, an effort aimed at ecologically and recreationally refurbishing the 15 miles of river between Brackenridge Park and the Missions Trail. Together they complete unfinished portions of the Riverwalk, extend its connections to the city at large, and to varying degrees of success employ local art in the manifestation of each place.



RIVERWALK DETAIL
1 HISTORIC CIVIC CENTER RIVER LINK
2 AZTEC THEATRE AND CROCKETT STREET REDEVELOPMENT
3 PRESA STREET LINKAGE
4 RIVERWALK PARK AND VISITOR SERVICES BUILDING


the Riverwalk
LANDRY'S
WEIGHT LIMITS
GROSS 44000 LBS
AXLE OR TANDEM 17500 LBS

The most prominent and distinctive of these projects, standing adjacent to the city's main plaza and San Fernando Cathedral, is the Historic Civic Center River Link Park by Lake/Flato—a welcome new addition of public space within the city. Based on earlier schemes to link the "riverbend" or highly developed commercial portion of the Riverwalk to the east, this project replicates both the pros and cons of those plans in a bold palette of limestone blocks and native flora. Its primary element, a grand staircase derived from those earlier schemes, makes a visually aligned link to the front door of San Fernando Cathedral and serves to carry pedestrians from the street to the river level. Though grand and inviting, the impact on visitors of the staircase and the park as a whole is diminished by the fact that the primary view is of the stained wall of the bypass channel. In addition, access to the "riverbend" is only possible at the street level thereby rendering the staircase mostly symbolic. Although bounded by stone walls at the street level, the park's boundaries are porous at both entries, where galvanized awnings reach out over the sidewalk, and the benches, allowing visitors to sit simultaneously within the park and on the street. Execution of the park as a rediscovered quarry is skillfully done as it replicates the spatial scale of the local natural landscape and creates a place apart in the heart of the city. Local artist Celia Muñoz, in collaboration with the architect, created a series of narrative texts that address the theme of water and history with the text incised in the rough limestone blocks.

Water, stone, and light captivate visitors to Lake/Flato's quarry-like Historic Civic Center River Link.

Just to the east, on the "riverbend" section, Overland Partners has contributed the Aztec Theatre and Crockett Street redevelopment. It is a work-in-progress aimed at enhancing the commercial space of the Riverwalk, along with improving access from the street to river level. It is characterized by an attention to history through its association with the on-going Aztec Theatre renovations and more markedly with the maintenance of Robert Hugman's vision for this segment of the Riverwalk. (Today's Riverwalk evolved form a 1929 idea proposed by Hugman.) They have built and updated a wall sketched by Hugman in the '30s as a series of arched bays to serve as the infrastructure for future retail fronts. Existing bald cypress trees, an important part of the Hugman's design, have been maintained in a somewhat awkward serpentine planter. And, Hugman's original paving stones have been salvaged and re-used. But the most original and best work is the theatrical river-level entry to the Aztec Theatre – well known for its baroque faux-Mesoamerican interior décor – under Crockett Street. Inspired by the theater itself, Overland has opened a wide passage bisected by a heavy, tapered column. Atop the column, artist Juan Navarro will contribute a massive sculpted head of the Aztec Moon Goddess, while below the Aztec calendar has been rendered

(above, left) A circular elevator hoistway towers over a ticket booth for barge excursions embarking from 3D/International's Riverwalk Park. (above, right) The Aztec calendar is rendered in local terrazzo at Overland Partners' Aztec Theatre Riverwalk Improvements.

in local terrazzo tile. When completed, these playful and dramatic effects will likely be a welcome part of the Riverwalk's environment, adding life and a mix of both local and tourist activity to a neglected area.

Further down, at the northeast corner and heart of the most highly developed section of the Riverwalk, is the lyrical and spatially impressive Presa Street Linkage by Beaty & Partners. Its central feature is a gently curving staircase linking the river to the street. The stair's composition is an exercise in the sensory experience of bodily movement, particularly the sense associated with the smooth gliding motion of flowing water. A trip down to the river level is a gently led descent that, once underneath, opens to a wide panorama of two legs of the Riverwalk. At the river level, a circular node is established at the foot of the stairs that serves as either a point of arrival or departure. Above, a lane of the former roadway has been removed exposing the tectonic skeleton of the Presa Street bridge and allowing natural light to penetrate below. Providing structure for the entire path is the collaborative work of artist Cathy Cunningham who has created a series of neon-lit glass disks set into an attractive stone patterned pavement; one at the bottom, one at the top, and a meandering string leading to Houston Street. Beaty Partners, like Overland, has referenced Riverwalk precedent in order to enrich the vertical transition, in the use of limestone piers that line the walk and the setting of the path within a fountain that cascades down to the river in an update of Hugman's own "floating sidewalk." While functionally the project is intended as an attractive connector between the commercial interests on Houston Street and commerce on the Riverwalk, it is also an exercise in how to successfully weave together the distinct geographies of the river and the street.

Finally, at the southeast corner, which many used to consider the end of the Riverwalk, by 3D/International. Taking what was once an impassable corner due to the presence of a San Antonio Water System (SAWS) facility, 3D/International has

"Reweaving the Riverwalk" continued on page 55.

"Reweaving the Riverwalk" continued from page 37.

created an effective and much needed link to the serene southern leg of the Riverwalk. While, it is basically a path that wraps around the corner circumventing tanks, pumps, and the backside of the Arneson River Theater, it is well structured into three parts. The first is a well-planned queuing area for river barge rides that deftly allows passage through and the development of multiple lines for tickets and/or barges. The second is a slowly meandering path that ascends and circumnavigates a massive storage tank providing overlooks along the way. The third – and most disappointing – is a continuation of the path as it extends and rejoins the Riverwalk below. Here, many people are apparently confused and turn back as if they think they've gone the wrong way. There, on display is the backside and parking for the SAWS facility that should have served as the subject of local artist George Schroeder's fence work. Instead his woven steel plate ornamental fencing is used to enclose a few minor pumps, the scale of which would have been better suited to fencing off SAWS. On the whole, 3D/International's contribution is important because it completes a missing link on the "riverbend," and like Lake/Flato's park it extends the fabric of the Riverwalk, thus opening up access to the less commercial south leg.

Viewed in a broader context, it is significant that the names of these four projects are so non-descript. Words such as "linkage," "link," "improvement," and 3D/International's generic "park" suggest that the primary role of these public places is not to stand out but to complete the fabric of the Riverwalk, to connect the river to the street, as well as tourists to residents. Each of these four projects contribute to such connections, and the same is hoped for the larger River Improvements Project.

Vincent B Canizaro, Ph.D., teaches architecture at the University of Texas at San Antonio.

PROJECT Historic Civic Center River Link, San Antonio
CLIENT City of San Antonio Department of Public Works
ARCHITECT Lake/Flato Architects
CONTRACTOR Winters Construction
CONSULTANTS King's Creek (landscape); Lizcano Engineers (MEP); Jaster-Quintanilla (structural); Celia Alvarez Muñoz (artist); San Antonio River Authority
PHOTOGRAPHER Hester+Hardaway

RESOURCES **STONE:** Garza Masonry Stone; **ARCHITECTURAL METALWORK:** Metal Tech; **AWNINGS AND WIREMESH MATERIALS:** Metal Tech; **LIGHTING:** Bega, Ledtronics

PROJECT Riverwalk Park and Visitor Services Building, San Antonio
CLIENT City of San Antonio Department of Public Works
ARCHITECT 3D/International Inc.
CONTRACTOR Winters Construction
CONSULTANTS Bender Wells Clark (landscape); Jaster-Quintanilla (structural); James T. Rodriguez (MEP); Metalmorphosis (design enhancements)
PHOTOGRAPHER Richard Payne

RESOURCES **CONCRETE PAVEMENT:** Ingram Ready Mix; **UNIT PAVERS:** Alamo Concrete Pavers; **CONCRETE MATERIALS:** Ingram Ready Mix; **STONE:** Garza Masonry; **METAL MATERIALS:** MT Welding; **RAILINGS AND HANDRAILS:** MT Welding; **PAINTS:** Sherwin-Williams

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PROJECT Aztec Theatre and Crockett Street Redevelopment, San Antonio
CLIENT Euro-Alamo Management
ARCHITECT Overland Partners
CONTRACTOR G.W. Mitchell & Sons, Inc.
CONSULTANTS Lundy & Associates (structural); Coyle Engineering (civil); MS2 (MEP); Project Management Group (project management); Rialto Studio (landscape); Jack White & Associates (waterproofing); Etter Tree Care (arborist); Juan Jose Contreras Navarro (outdoor sculpture artist); Venice Art Terrazzo (Aztec calendar artist)
PHOTOGRAPHER Overland Partners

RESOURCES **CONCRETE PAVEMENT:** Ingram Ready Mix; **UNIT PAVERS:** Alamo Tile Company; **SITE, STREET, AND MALL FURNISHINGS:** Canterbury International; **CONCRETE MATERIALS:** Ingram Ready Mix; **MASONRY UNITS:** Featherlite; **LIMESTONE:** San Jacinto Material; **CAST STONE:** Pyramid Stone; **METAL MATERIALS:** Palmetco Steel; **ARCHITECTURAL METAL WORK:** Casteel Manufacturing; **STRUCTURAL WOOD:** Georgia-Pacific; **WATERPROOFING AND DAMPPROOFING:** Hydrotech; **WATER REPELLENTS:** Vandex; **GLASS:** Texture Glass; **TERRAZZO:** Venice Art Terrazzo; **PAINTS:** Sherwin-Williams; **SIGNAGE AND GRAPHICS:** Kurt Voss Metals

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PROJECT Presa Street Linkage, San Antonio
CLIENT City of San Antonio Department of Public Works
ARCHITECT Beaty & Partners Architects
CONTRACTOR Guido Brothers Construction Company
CONSULTANTS Lafoon Associates (landscape); Bain Medina Bain (civil); Danysh & Associates (structural); A.A. Gonzalez Consulting Engineers (mechanical); Raba-Kistner (environmental)
PHOTOGRAPHER Leigh Christian

RESOURCES **UNIT PAVERS:** Alamo Concrete; **TREE GRATES:** Urvan Accessories; **BRICK PAVERS:** D'Hanis; **CONCRETE MATERIALS:** Alamo Concrete; **CAST STONE:** Pyramid Stone; **RAILINGS AND HANDRAILS:** Hospitality Metal Fabricators, Garces Iron Works; **TILE:** Daltile; **HIGH-PERFORMANCE COATINGS:** Sherwin-Williams; **STONE:** San Jacinto Materials, Design Material; **ARCHITECTURAL METAL WORK:** Steel Tex; **METAL ROOFING:** Samuel Dean

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Usable balconies extend the private realm of the residences into the public realm of the streets in Legacy Town Center.

by KEVIN W. SLOAN

Space, Place, and Hybrids

PROJECT Legacy Town Center, Plano
CLIENT Electronic Data Systems and Post Properties
ARCHITECT RTKL Associates
CONTRACTOR Post Properties
CONSULTANTS Huitt-Zollars (civil, MEP, landscape); Brockette Davis Drake (structural)
PHOTOGRAPHER RTKL/Dave Whitcomb

THE COLLECTIVE FORM OF CITIES AND THE recovery of a sense of place are arguably the most serious and relevant architectural problems of our time. Decades of explosive suburban growth have produced a numbing backdrop of charmless places which deprive citizens of communities and neighborhoods worthy of their affections. The New Urbanism continues to expand its acceptance with land speculators, marketing "new" places where one can live, work, shop, and gather within the human measurement of a 10-minute walk. However, its recapitulation of techniques from the 1920s frequently collides with the contemporary developer's kit of suburban products, forcing clever adaptations and hybrids to emerge.

Like Lilliput dropped into the Land of Giants, The Legacy Town Center, as implemented by the Dallas office of RTKL Associates, is a supreme contrast in the human scale of its sympathies with the mega-scale of its immediate neighbor Electronic Data Systems (EDS) and the other mega-buildings of Corporate Land. To date, only the first half of the 150-acre master plan has been built on the land south of Legacy Drive between the EDS campus and the Dallas North Tollway. Originally master-planned by the Miami office of Duany/Plater-Zyberk (seminal figures of the New Urbanism), their charrette knitted streets, squares, and mixed uses into a dense mid-rise urban *quartier*. However, the inevitable collision of those ideals with standard market "products" – such as "big box" retail, strip malls, spec office buildings, etc. – enabled RTKL to advance the plan by meshing the original ideas with commercial types more familiar to brokers, the real estate community, and lending institutions. The hybrids and adaptations are interesting to examine.

The tract south of Legacy Drive is organized around a town park. Where one might expect a usable, straightforward "green" as its known in New Urbanist nomenclature, an exuberant application of stone walls, lights, and casually winding paths around a pond substitutes as the community centerpiece. (These elements and forms exist at other suburban Dallas locations such as Lincoln Center and the Galleria.) Their appropriation and "urbanization" into a town center seems to make the design of new urban places more palatable and attractive to developers. Such is the case at Legacy, where the anchor retail tenant stipulated this approach for the park thereby easing the retailer's buy-in by dressing it with more familiar "curb appeal."

Although its boundaries were greatly determined by EDS' internal real estate department, the retail at Legacy Town Center benefits greatly from RTKL's knowledge of this commercial type. The edge fronting the high-traffic volumes of Legacy Drive receives the drive-by logic of the car. Slip roads make parking apparent much like the conventional strategy of a strip center. However, the retail transforms as it turns the corner, spatially defining streets like Bishop, the main north-south street that connects the edge of Legacy to its internal neighborhood park. Matching suburban retail types with the suburban macro grid then using the same essential building type to define and become an urban space-maker is ingenious and serves as a good model for all architects to study and develop further.

Elements traditionally associated with suburban places make the new urbanity familiar and embraceable.

The architecture is equally intriguing in how its character exists in between the cultural expectations of a mall and nostalgic associations of "Main Street." Signage and text festoon surfaces to embrace the suburban comfort created by its lively imagery. However, the strength of the retail and residential buildings is not these additive elements, but rather how the architecture remains obedient to the street as a surface. In addition to urban design's need for spatial clarity, the loss of the vertical surface as an architectural idea is another manifestation of the amnesia within our architectural culture that begs to be rectified.

Legacy Town Center also demonstrates a fundamental challenge of this kind of planning and its ensuing architecture. That is, how does one create an authentic sense of variety? Much like the economics that have standardized suburbia, architectural firms have also become specialized in their commercial building types, leading patrons and clients back to the same tested sources. Regardless of invented strategies, when all the architecture of an urban place comes from the same hand or is filtered through the same committee, it runs the risk of becoming monotonous—mannerist expressions of the same bag of tricks. However, at Legacy Town Center the design of the Doubletree Hotel (by Hawicz & Stait in Houston in affiliation with HKS) is a demonstration worth noting in how variety is achieved when many designers, working separately, design in concert with the same set of rules. Here, one can observe how the stone and prairie-style sensibilities of the hotel are stylistically distinct from the design work of RTKL. With the Doubletree, scale, consistent floor-to-floor heights, and obedience to what Vincent Scully calls the "law of the street" were all successfully observed.

Although the contrast between Legacy Town Center and the EDS corporate campus couldn't be more black and white, the clever hybrids of this projects reveal that most modern problems of our time turn out in shades of gray and are the better for that outcome. The retail and initial residential buildings are quite successful architecturally and economically, which is a testament to RTKL's ability to mesh the logic of commerce with the art of place-making. ■

Kevin W. Sloan is a vice president for site and landscape architecture in Hillier's Dallas office.

RESOURCES **UNIT PAVERS:** Metro Brick, Acme Brick; **FOUNTAINS, POOLS, AND WATER DISPLAYS:** Texas Water Works; **FENCES, GATES, AND HARDWARE:** Peachtree; **MASONRY UNITS:** Metro Brick, Acme Brick; **CAST STONE:** Dallas Cast Stone; **ARCHITECTURAL METAL WORK:** Peachtree; **RAILINGS AND HANDRAILS:** Peachtree; **LAMINATES:** Wilsonart; **SHINGLES:** Elk Roofing Products; **ROOF TILES:** Monier Lifetile; **METAL DOORS AND FRAMES:** Pioneer Industries; **ENTRANCES AND STOREFRONTS:** EFCO; **PAINTS:** Benjamin Moore; **AWNINGS:** Sunbrella

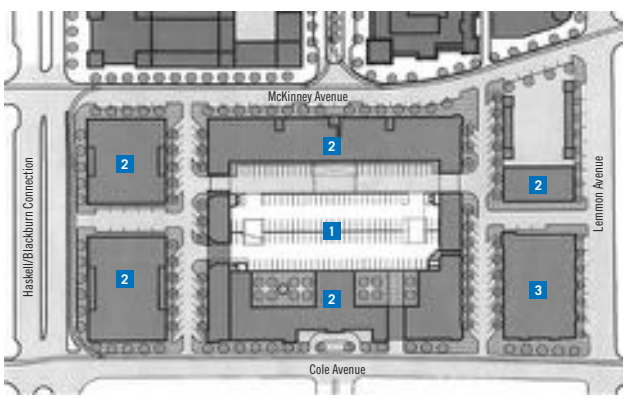
West Village

PROJECT West Village, Dallas
CLIENT Phoenix Property Company & Urban Partners
ARCHITECT David M. Schwarz Architectural Services and KSNG Architects
ARCHITECT OF RECORD KSNG Architects
CONTRACTOR Dal-Mac Construction
CONSULTANTS L.A. Fuess Partners (structural); Basharkhah Engineering (MEP); Pelton Marsh Kinsella (acoustical); Brockette, Davis Drake (civil); Armstrong-Berger (landscape)
PHOTOGRAPHER Steve Hall/Hedrich Blessing

Located in the Uptown District of Dallas, West Village is a central neighborhood hub that provides luxury apartment living, shopping, restaurants, a movie theater, and more. This urban development includes 178 luxury apartment units and 125,000 square feet of high-end retail space. The village is designed for those who like to walk, window shop, and those who enjoy the cultural, arts, and entertainment districts of the city. Built in the heart of Dallas, West Village is like an urban version of small-town shopping with modern boutiques and shops. Popular retail shops such as the GAP, Banana Republic, Ann Taylor Loft, and Ralph Lauren fill the street-level storefronts. The village building heights range from one to four stories, with residential occupying spaces above the retail stores. The West Village site plan is divided into five blocks with one-way streets connecting them together. Referencing Mediterranean architecture, the building in front of Cole Avenue uses elements such as clay tile roofs, stucco walls, projecting metal balconies, and ornamental surroundings at various windows and doors. The second building, which fronts McKinney Avenue, is more of a commercial street that forms the project's eastern edge. The McKinney Avenue building was designed to stand up on its own once a 10- to 20-story office buildings planned in the future for CityPlace is built. In the smaller blocks of West Village, two-story buildings (bottom) are occupied by street-level retail with residential units above.

JACQUELINE PHUNG

SITE PLAN
1 GARAGE
2 RETAIL/RESIDENTIAL
3 RETAIL/CINEMA



RESOURCES **METAL DECKING:** Ennis; **LAMINATES:** Nevamar; **ROOF TILES:** Monier LifeTile; **MEMBRANE ROOFING:** Johns Manville; **ENTRANCES AND STOREFRONTS:** EFCO; **METAL WINDOWS:** RFCO; **VINYL WINDOWS:** Capitol; **GLASS:** AGFD; **PAINTS:** Sherwin Williams; **TILE:** American Tile; **BRICK:** Acme (Ranger Red Brick), Blackson (Sioux City Brick); **CMU:** Palestine Concrete; **CAST STONE:** Dallas Cast Stone; **EIFS:** Texas EIFS

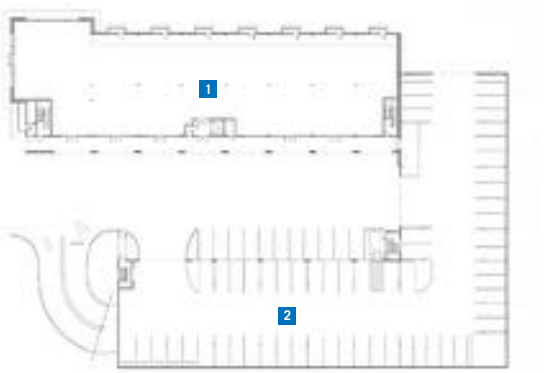
524 N. Lamar

PROJECT 524 N. Lamar, Austin
CLIENT NL-6 Partners
ARCHITECT Steinbomer & Associates
CONTRACTOR Austin Canyon Corporation
CONSULTANTS Jaster-Quintanilla (structural); Tom Green & Company (MEP); Gray Jansing & Associates (civil); Holt Planners (landscape)
PHOTOGRAPHER Coles Hairston

The 524 N. Lamar building (top) in Austin is a 40,000-square-foot structure by Steinbomer and Associates of Austin. The three-story building was designed to be visually appealing without overpowering the other shops found close by. The building provides multiple functions to the urban site and beautiful views of downtown Austin. Commercial retail space is found at ground level, with the storefronts facing the main street. Chico's, By George, and Cities all occupy the bottom floors. Offices can be found on the second level, while the Mecca Spa and Gym fills the third tower level. At night, one can see the top of the tower lit up through the glass windows. The glow creates a deep sense of warmth throughout the night, which makes the building hard to miss in the Lamar commercial district. To maintain the active pedestrian activity of the street, parking can be found in the back. Divided into two levels, the parking garage (bottom) provides 160 available parking spaces for shoppers, employees, and their clients. Building materials for 524 N. Lamar are predominantly stucco with metal paneling and railing for signage and glass windows for storefronts displays. Display windows stretch along the sidewalk offering pedestrians a glimpse of the retail spaces inside. Located just west of downtown, the design of 524 N. Lamar has set the design standard for future developments in the area.

JACQUELINE PHUNG

FLOOR PLAN
1 RETAIL SPACE
2 PARKING



RESOURCES **METAL DECKING:** Vulcraft; **RAILINGS AND HANDRAILS:** Tips Iron & Steel; **MEMBRANE ROOFING:** Firestone Rubberguard; **METAL DOORS AND FRAMES:** Kawneer; **SPECIALTY DOORS:** Raynor Rolling Steel Doors; **METAL WINDOWS:** Kawneer; **GLASS:** Austin Glass & Mirror

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LEEDing With Good Design

by GARY OLP, AIA

Formal quadrangle contrasts with hevaily wooded edges.

PROJECT Sabre Corporate Campus, Southlake
CLIENT Sabre, Inc.
ARCHITECT HKS, Inc.
CONTRACTOR H.C. Beck Group
CONSULTANTS HKS Inc. (interior architect); Brockette Davis Drake, HKS/Structural (structural); James Johnston Associates (MEP); Archillume (lighting); Pelton Marsh Kinsella (audio visual); Hillier (landscaping); SDI (kitchen design)
PHOTOGRAPHERS Joe Aker (interiors); Ed La Casse (exteriors)

FOR HKS AND SABRE THIS CORPORATE CAMPUS represents a radical departure from the way new facilities have been planned, designed, detailed, and built in the fast-track, bottom-dollar, site-consuming culture that has long been the standard for commercial architecture. The new headquarters for Sabre – a provider of technology, distribution, and marketing services for the travel industry – was designed with the protection of the environment and the conservation of natural resources included as stated program goals, along with the normal parameters of budget, access, parking, space, and functional relationships. Beyond the playful architectural forms, refined detailing of finished surfaces and the color-laden interiors, this facility illustrates how major corporate clients, like Sabre, have begun to respond to the concept of designing "green" buildings.

Mike Baker, senior vice president of Sabre's corporate services stated, "We knew we wanted something to be different. Sabre wanted a community-based campus offering plenty of amenities for employees. We also wanted to create an environment that was contemporary, professional, colorful, and comfortable. The United States Green Building Council's LEED program fit right into our strategy and vision."

The result is phase one, a 450,000 square foot, two-building corporate campus situated on a heavily wooded site designed by HKS in Dallas. Phase one is part of a master-planned, 157-acre, two million-square-foot, 10-building campus. Kirk Teske, AIA,

The contrast between finished surfaces and bare concrete columns sets a relaxed tone within the interior spaces.

the project's LEED accredited professional and vice president of HKS, said, "The Sabre facility was one of the first ten buildings in the naton registered with the USGBC for LEED 2.0 Certification. Once the USGBC concludes its review of the application for certification, the project is expected to be recognized as a LEED 2.0 Silver Certified facility." (The LEED – Leadership in Energy and Environmental Design – rating system is the federal standard for environmental performance in non-residential buildings.) The $80 million complex includes two similar office buildings – one four stories and the other five stories – and an 1,800-vehicle parking structure. The public areas and amenity spaces of the contemporary headquarters are planned along a "main street" spine that links the two buildings. A copy center, shoeshine stand, convenience store, corporate travel center, credit union, and ATM machines are found along "main street."

"The typical office floor is approximately 50,000 square feet," said Dan Jeakins, AIA, principal-in-charge. To provide more sensitively scaled spaces, the building is broken up into six major neighborhood joined by narrow transition zones. Each neighborhood is offset slightly from the adjacent section and transition zone to provide shorter vistas and avoid a "bowling alley" affect that could occur with a long building. The core steps and offsets with the layout of the building. Each section contains two neighborhoods with the core areas running the full length of the building.

A recurring design theme in the interiors of the new facility is the relationship of finished wall and ceiling planes to the unfinished columns and ceilings open to the structure above. Because Sabre wanted the spaces to be very colorful, HKS based its design concepts on a non-typical office environment saturated with color to create a comfortable and collaborative atmosphere. Color changes occur at the neighborhoods to help identify each section of the building and as a wayfinding device. A curved and slanted blue wall serves as an additional orientation landmark for staff and visitors moving through the building. The narrow transition zones are characterized by slanted feature walls that are either serpentine, offset, curved, or stepped. On each floor, walls are manipulated in shape and color to easily render an understanding of one's location in the facility.

In addition, the master-planning HKS provided for the Sabre project created an extremely effec-

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Pedway and access drop-off (above left).
The "quadrangle" (above right).

tive building footprint, which exceeded the local open-space requirement by 120 percent. The joint decision by client and architect to provide structured parking contributed significantly to the creation of the additional open space. Structured parking also substantially reduced the "heat island" effect typically generated by acres of surface parking.

To minimize site disturbance, HKS located the buildings on the site where the spoils from other construction projects had been deposited. Degraded habitat was restored by building new wetlands and reintroducing native grasses and wildflowers. Howard Garrett was brought in as a consultant to draft the organic maintenance procedures for the entire site. Committed to the organic program, Sabre uses no pesticides, herbicides, or chemical fertilizers to maintain the campus grounds.

The campus is pedestrian-friendly and encourages employees to access buildings from landscaped walkways. Bike paths thread through the facility and employees are encouraged to ride a bike to work or at lunch to reduce pollution and land development. Bike racks are located in the facility's garage and locker rooms with showers are provided within the building. Sabre also dedicated to the City of Southlake a four-acre strip of land that will connect the campus to the city's hike/bike trail system.

Water efficiency needs are met through a 2.1 million gallon storm water retention lake, encompassing 1.10 acres. The retention lake, was designed to retain all post-development runoff, settle out suspended solids and phosphorous, ultimately providing irrigation for the headquarters' landscape. All collected rainwater is reintroduced back into the landscape and naturally filtered. Approximately 20 percent of the site is irrigated; the balance has been smartly planned with xeriscape principals. Other innovative water-use technology employed throughout the building are waterless urinals, low-flow faucets, and auto-flush valves. Consequently, the Sabre complex is 30 percent more water efficient than required by the 1992 Federal Energy Policy Act.

The campus buildings address energy efficiency by employing integrated building and mechanical systems that exceed the ASHRAE energy code by

Bright colors enliven work areas, creating a comfortable and collaborate atmosphere.

20 percent, which ultimately saves Sabre more than $120,000 per year in utility costs. The thermally effective envelope begins with the buildings' exterior skin, which is comprised of native, locally available Texas limestone, aluminum, low-E, one-inch insulated glazing, and pre-cast concrete. The dense wall construction utilizes R30 uninterrupted insulation at the walls, roof, and crawl space. Exterior glazing is recessed 12-inches and features 16-inch sun-shading devices to shield the interiors from direct summer sunlight to minimize heat gain. The roof surface is a highly reflective specialty ceramic coating that produces 81-percent reflectance and emittance of .93.

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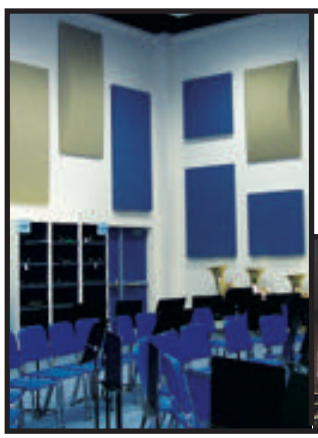

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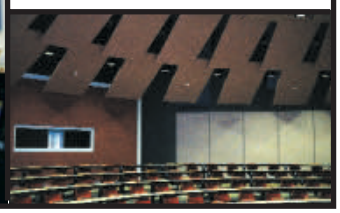

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Indirect lighting provides an even illumination of the ceiling plane. The site also features zero light pollution—all fixtures used were cut-off design and no up-lighting of the building or landscaping was installed.

Designing high-energy, light-filled spaces that exploit raw building components wonderfully minimized interior finishes. Concrete floors are left exposed but are treated with high-gloss stained coating. Carpet is limited to surfaces where it is needed for comfort and sound control, and was selected because of its recycled-fiber content. At the end of its life-cycle use, the carpet can be recycled again. Columns, beams, and joists were left exposed as natural concrete, as were all of the building's operational components – such as ductwork, fire sprinkler lines, HVAC condenser lines, etc. – in circulation areas. Fifty percent of the building's materials used some recycled content of post-consumer or post-industrial products.

Indoor environmental air quality was also a key factor in the project. The Sabre building meets the requirements of voluntary consensus standard ASHRAE 62-1999, Ventilation for Acceptable Indoor Air Quality. All paints, sealants, and adhesives were extensively researched to provide low-emitting materials that meet Green Seal requirements. Prior to installation, all of the interior furnishings, carpeting, and other finishes were off-gassed to ensure interior air quality. Prior to move-in, the buildings and their ventilation systems went through a flush-out period. Sabre mandated a strict non-smoking policy in the building, with designated outdoor smoking areas, carefully chosen to avoid contamination of indoor air. To ensure consistent and long-term indoor air quality, HKS designed the HVAC systems to operate with permanent carbon dioxide, temperature, and humidity monitoring. All copy, print, and janitor rooms where indoor pollutants can be generated by storage or operation were designed to be physically separated and independently ventilated from the rest of the building.

The space planning is based on a flexible open-office plan with movable work stations. The low-horizon, 51-inch-high panels provide visual seated privacy while still allowing views to the outdoors by anyone walking through the space.

A few other key LEED credit areas satisfied by the Sabre project included the use of certified wood for framing lumber. A diligent construction-waste program was employed during construction to divert 50 percent of the normal volume away from the landfill through recycling efforts. The entire building was commissioned by an independent agent to certify that a Construction Indoor Air Quality

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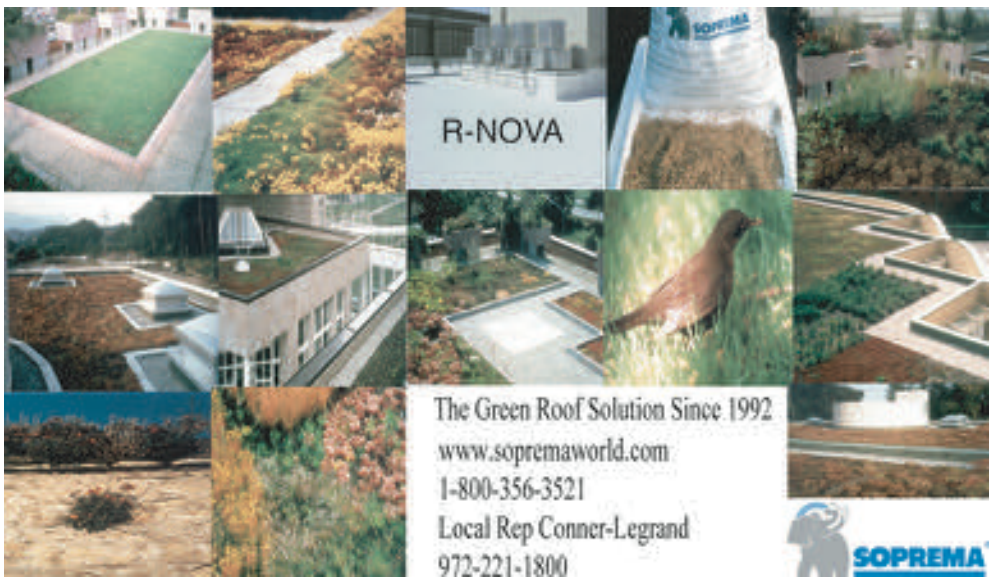

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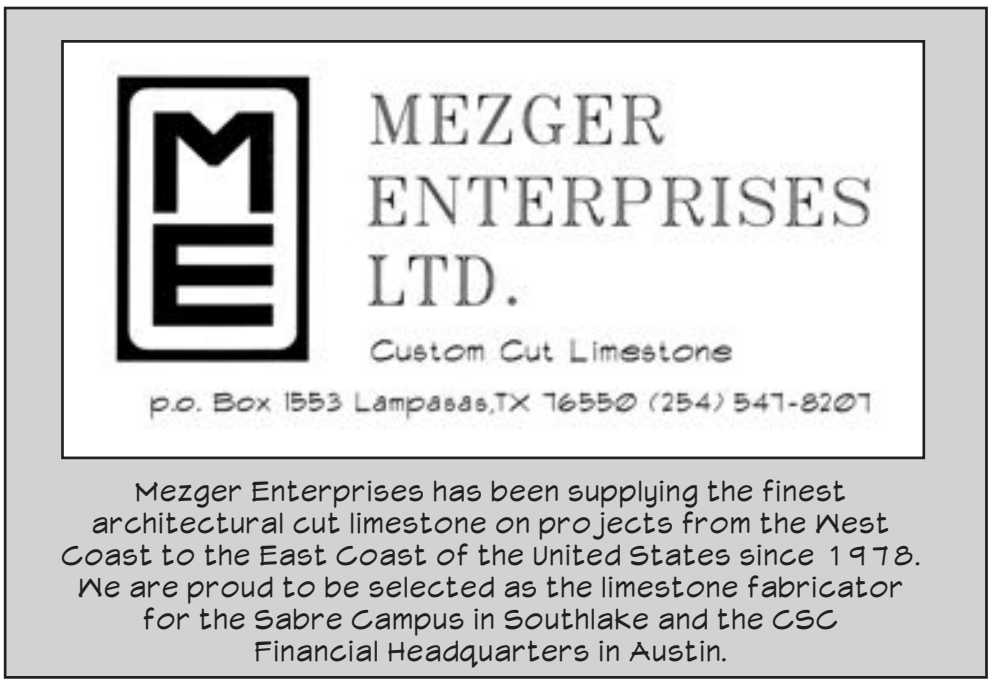

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The pedway connector and interaction zone overlooks the quadrangle.

Management Plan was implemented and that all HVAC systems were installed and operate within specified ranges.

Gary G. Olp, AIA, NCARB, is principal of GGO Architects, an environmentally-focused practice in Dallas. Olp has published numerous articles on sustainable architecture.

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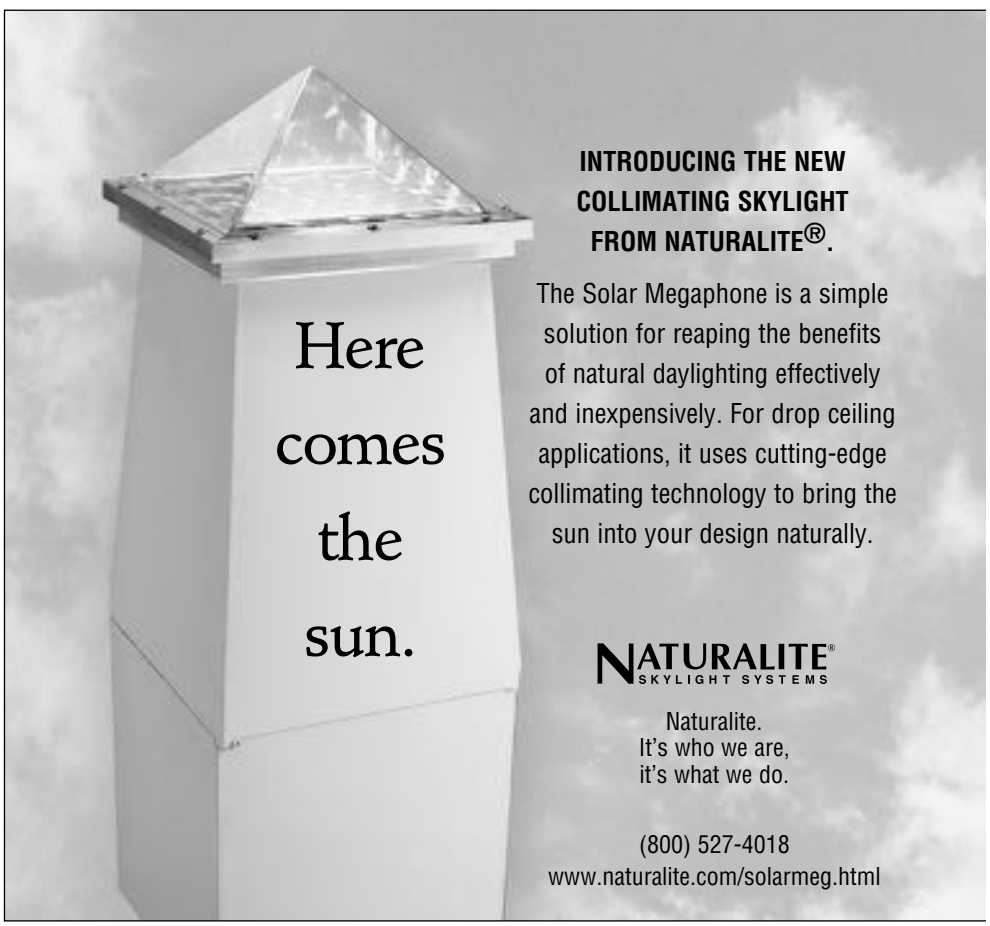

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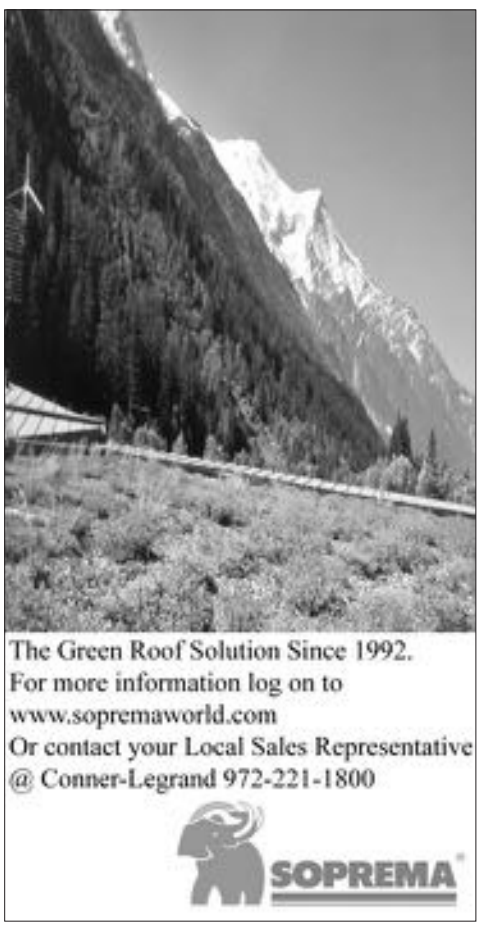

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So How Good Is LEED?

While the LEED rating system has great potential to move the building industry toward a "greener" practice, it cannot do everything. While the Sabre Corporate Headquarters displays a successful solution to the design-by-checklist approach, the project also highlights some inherent problems with any system that encourages the use of a checklist process. Once a designer or team has determined that they will not be able to achieve a certain credit, the system provides no incentive to at least pursue some building feature in that direction. Similarly, once the minimum criteria for a credit is met there isn't any additional incentive to provide a solution that might exceed the baseline.

A few of the projects that have been LEED certified demonstrate marvelous innovations embracing the intent of the credits creatively from the initial concept stage. Too many are simply the same archetypal architectural solutions that have been overlaid upon the rating system with improvements made to building components and processes sufficient to secure certification.

While the Sabre project represents a major step toward a better building, it doesn't stand out as a significantly innovative climate responsive solution either. It also begs the obvious question: why haven't we been doing this all along? As a profession we have always tried to guide our clients to build according to a higher standard—though not always toward a sustainable or environmental one. The rigid standard by which our work has been evaluated has been the pro-forma without regard for what is now called the fourth bottom line. Good intentions and common sense design solutions have for too long been set aside in the interest of budget parameters set by short-term return on investment.

The core issues of the LEED rating system are based on common sense principles such as sustainable site planning, habit preservation and protection, safeguarding water supplies, water efficiency, energy efficiency, renewable energy, conservation of materials and resources, indoor environmental quality, and designing structures of lasting quality and durability. Perhaps the credibility of the USGBC and the rapid acceptance of the LEED rating system by governmental bodies has redirected the notion of "green" building toward a viable, justifiable profit-generating bottom-line performance standard. Architects can now judge their work against rational environmental criteria and create lasting works that can make a tremendous difference on the world that future generations will inherit.

GARY OLP, AIA

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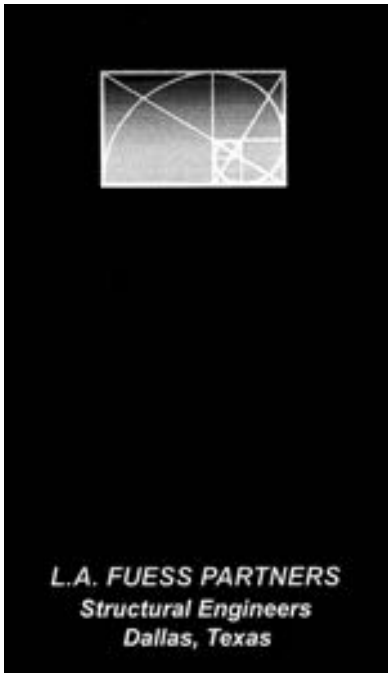

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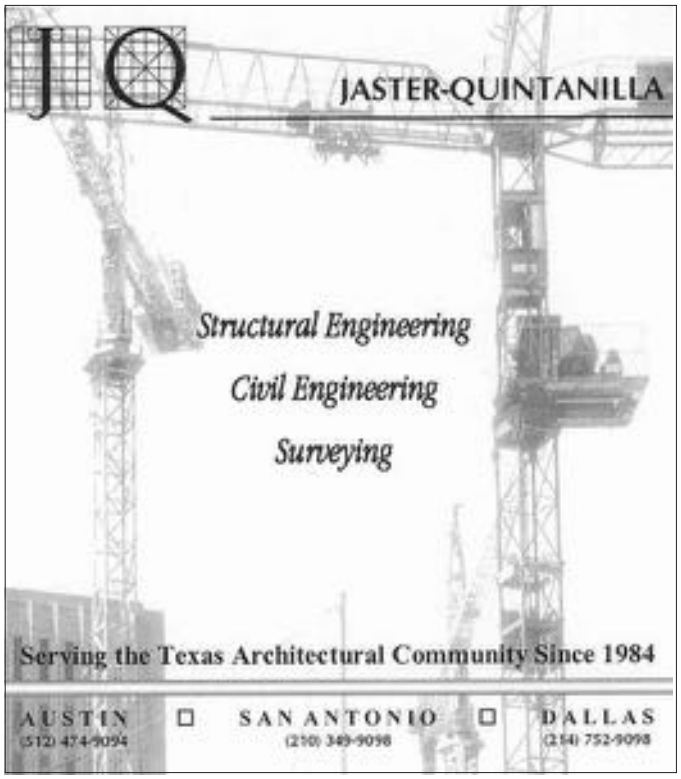

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Up and Down Main Street

As for urban design with vistas in mind, downtown Fort Worth succeeds grandly on a human scale.

BESIDES BEING TALLER THAN ITS NEIGHBORS, there are few opportunities for a building to be more visible than to be located at the end of a street. Think of Paul Cret's plan for the Benjamin Franklin Parkway – Philadephia's Champs-Elysées –with The Philadelphia Museum of Art (remember *Rocky*?) as its monumental terminus. And here in Texas we have Austin's Congress Avenue which terminates at the State Capitol. On a more intimate scale, Fort Worth boasts two urban termini which create three memorable vistas that, when combined, represent a unique symbiotic relationship between the streets, buildings, and landscape.

The magnificent Tarrant County Courthouse on downtown's northwest side provides two very different vistas from the north and south. North Main Street's long vista begins two miles away and is particularly distinguished because the courthouse is perched on a bluff like a castle overlooking the Trinity River far below. Consequently, this elevated terminus becomes a dramatic processional northern entrance for downtown and once served as a towering sentry beacon (before being dwarfed in the early 1980s by Paul Rudolph's unmatched pair of multi-faceted skyscrapers).

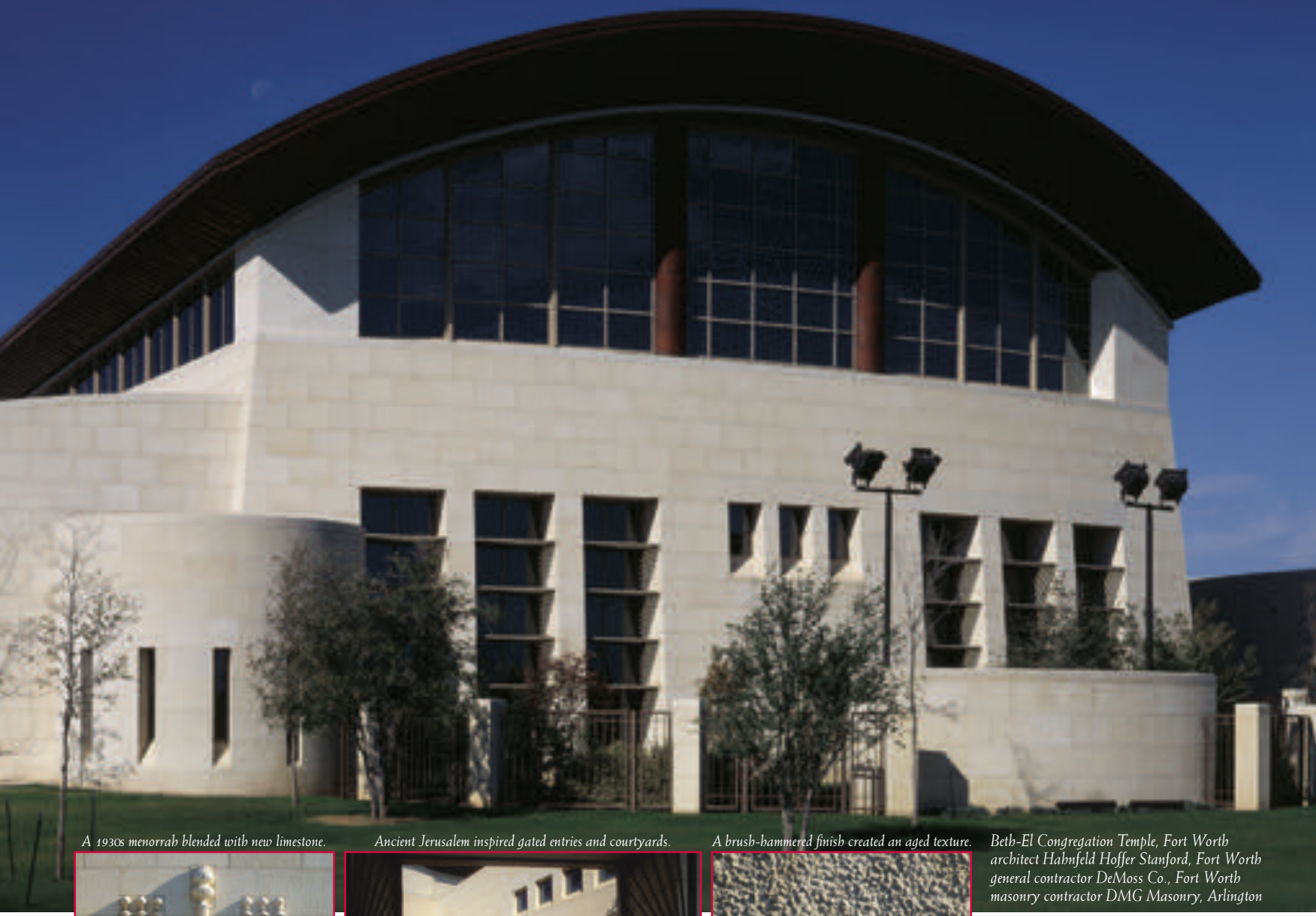
Conversely, the two nine-block-long Main Street vistas – with the splendid 1895 American Beaux-Arts courthouse at one end and the 1968 arena part of the Fort Worth Convention Center at the other – figuratively create a "room" and thus a definable human scale. Quite uncharacteristic of cities in the Southwest, this relatively narrow tree-lined and brick-paved street has a charming urban appeal that stems from its shorter blocks (200 feet versus the standard 300 feet) and the warm visual texture afforded by its brick sidewalks walled by modest-sized masonry buildings. Main Street is, in fact, so grand that Edmund Bacon, the preeminent city planner, calls it "one of the great urban vistas in America."

LAWRENCE CONNOLLY, AIA

Lawrence Connolly, AIA, is a frequent contributor to *TA*.

PHOTO BY HESTER + HARDAWAY

Temple of stone creates divine architecture



A 1930s menorrah blended with new limestone.

Ancient Jerusalem inspired gated entries and courtyards.

A brush-hammered finish created an aged texture.

Beth-El Congregation Temple, Fort Worth
architect Hahnfeld Hoffer Stanford, Fort Worth
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— David Stanford, AIA, Hahnfeld Hoffer Stanford, Fort Worth

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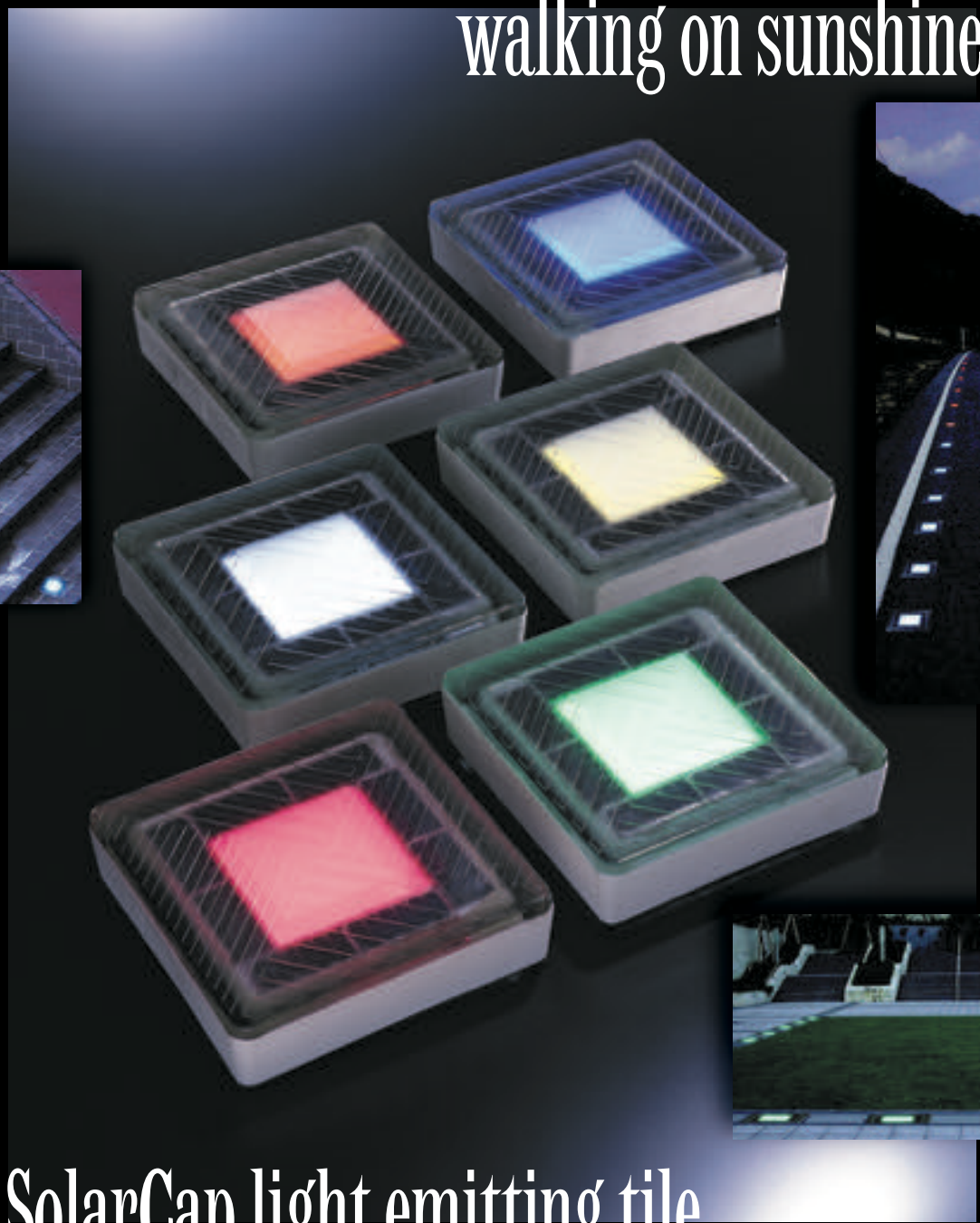

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