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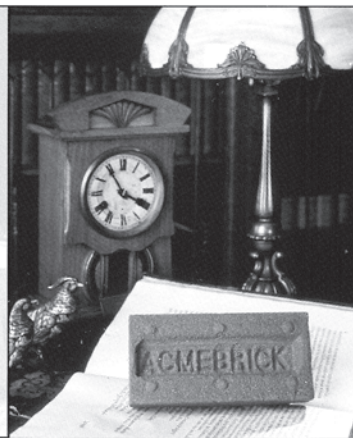
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The Nasher Sculpture Center, Dallas, by Renzo Piano Building Workshop; photo by Hester + Hardaway.

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TexasArchitect

March/April 2004

Volume 54, Number 2

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects (TSA), 816 Congress Ave., Suite 970, Austin, Texas 78701, www.texasarchitect.org. TSA is the official Texas state organization of the American Institute of Architects (AIA). Copyright 2004 by the Texas Society of Architects.

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

Subscription price is \$20 per year for TSA members, \$25 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *TA* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

Nasher's Gift

The allure of a cultural happening revives the Dallas Arts District.

SIX years after announcing his intention to finance the design and construction of a facility in downtown Dallas to display his collection of modern sculpture, Raymond D. Nasher opened his \$70 million Nasher Sculpture Center in October. That long-awaited event immediately raised the city's stature within the international art world because Nasher's collection is extraordinary and his new sculpture center is itself a work of art. Closer to home, his gift to the people of Dallas surpasses almost all expectations while raising hopes that Nasher's largess has revitalized the languorous Arts District.

The Arts District has long been in need of revival. Comprising 18 blocks of downtown's northeast corner, the area was officially designated an arts district in 1983, but until last year its only major cultural components were the Meyerson Symphony Center, the Dallas Museum of Art, and the Crow Collection of Asian Arts. Most of the land has remained vacant due to high property values and the economic downturn of the late 1990s, two unforeseen factors when Sasaki Associates unveiled a master plan in 1984 that envisioned a lively, pedestrian-oriented urban quarter. In April 1998, although he had budgeted only \$32 million for land, design, and construction, the upward spiraling cost of real estate led to Nasher's spending \$7 million for the 2.4-acre tract adjacent to the Dallas Museum of Art. More cost overruns would follow, more than doubling the price of the project, yet his tenacious commitment to Dallas and its Arts District endured.

The Nasher's January 2001 groundbreaking proved to be a turning point, and not long afterward came announcements that other high-profile projects were planned for the Arts District. Chief among them was the Dallas Center for the Performing Arts Foundation's decision to build two theaters just east of the Nasher, one designed by Sir Norman Foster's firm and a second designed by Rem Koolhaas' Office for Metropolitan Architecture. (See related article on page 9.) The group also plans a third theater in the Arts District. A fourth project, the expansion and remodeling of the Booker T. Washington High School for the Performing and Visual Arts by Brad Cloepfil of Allied Works Archi-

tecture in Portland, Oregon, is moving forward although construction has not been scheduled. The impetus for all of these endeavors can be seen as emanating directly from the groundswell created by Ray Nasher.

As if his new sculpture center weren't enough to keep him busy, the 82-year-old Nasher is very much involved with the design and construction of another architectural project. Nasher has given \$10 million to his alma mater Duke University to build the \$23 million Nasher Museum of Art at Duke. Rafael Viñoly has designed the building that is expected to open in 2005.

A perfectionist and a hands-on architectural client, Nasher and his wife Patsy hired Howard Meyer in 1950 to design their modernist home in Dallas' upper-class enclave of Preston Hollow. (Nasher describes Patsy, who died in 1988, as "the inspiration and catalyst" for the Nasher Sculpture Center.) There the Nashers displayed the sculpture they first began to collect in the early 1960s.

Extremely successful in developing commercial properties, Nasher is best known for NorthPark Center which opened in 1965. Inside the retail mall's creamy brick-walled interior thoroughfares he installed sculpture by Henry Moore, Frank Stella, Ray Lichtenstein, Andy Warhol, Joel Shapiro, and their contemporaries to heighten the shopping experience. As Nasher explained to *The New York Times* last year, "We felt the art we put in would become a permanent type of happening that people would see, enjoy, learn from and maybe come back to."

That same appeal, the allure of a permanent cultural happening, is attracting people from Dallas and around the world to the Arts District to stroll through the white travertine and clear glass galleries of the Nasher Sculpture Center. Once they have experienced the light-filled building, its serene garden, and the exceptional Nasher sculpture collection, they will return.

STEPHEN SHARPE



Raymond Nasher, left, and Renzo Piano during construction of the Nasher Sculpture Center; photo courtesy Renzo Piano Building Workshop.

Redesigned Pages and New Content

The previous edition of *TA* inaugurated several redesigned layouts and one new editorial feature. Art Director Adam Fortner, always thinking of ways to improve the magazine's visual appeal, has tweaked the graphic design of the **Table of Contents** and the opening page of the **News** section (as well as increased the size of the magazine's body type by a half point!) Working with Associate Publisher Judey Dozeto, Fortner also has redesigned the **Portfolio** section to better accentuate the photography of the featured projects and revamped **Marketplace** to emphasize the layout's grid. And in collaboration with *TA*'s Advertising Representative Carolyn Baker, Dozeto changed the name of the Special Section to **Insight**, which better communicates that section's objective to provide articles about topics related to new technology and industry-related themes, and initiated the "Trends of the Trade" column in **Marketplace**. My own innovation is **Paperwork**, a one- to two-page feature that will spotlight projects that are on the boards or currently under construction. *Texas Architect* welcomes all submittals for this new feature. Please send materials via e-mail to editor@texasarchitect.org or use our physical address found at the top of the masthead on page 4.



Odon Sundberg Kundig Allen Architects Photo: Paul Warchol

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Best TA I've Read

For many (try 40 or so) years, I have read, enjoyed, and admired our *Texas Architect* magazine. Its development, purpose, and current state are the envy of many others.

I have seen issues that were more glitzy and more humorous, but your January/February 2004 issue from cover to cover is, perhaps, the most informative, straight forward, to-the-point, best that I have read. Way to go!

The publications committee, the magazine staff, editor and writer Stephen Sharpe, and all of the contributors, including particularly the other major byline authors: Val Glitsch, FAIA; Elizabeth Danze, AIA; Ed Soltero, AIA; Mark Lam, AIA, Ph.D.; and Ed Burian are to be congratulated.

Beyond celebrating your brilliant works, please accept these individual comments: Val, thank you for including the Murcutt quotes on compromise, quality, and fees. Burian, it is time for you to join your professional society. We need you. Lam, Ph.D.s are not a shock to our system. They are normal, as well as talented professionals. Lake/Flato, you are a class act. Period. Your humble inclusion and recognition of Ford Powell Carson

as related to your success as the 2004 AIA Firm of the Year is very special (in addition to your design and management talents). David Richter, can you do nothing with your partner, Elizabeth? I hope not. She is the best of us (as are you).

John Only Greer, FAIA
College Station

In the last edition's "Paperwork" feature on page 18, the description of La Cascada in San Antonio contained several errors and omitted the name of the firm. The corrected text follows:

Designed with 46 luxury condominiums, the first phase of La Cascada is now under construction along the Paseo del Río on the south side of downtown San Antonio. The project, designed by Thorn+Graves Architects of San Antonio for SECO Ltd., is the first multi-story condominium project to be built along the Riverwalk in 20 years. Completion of Phase One is scheduled in August, with construction of a second tower planned to begin shortly afterward. When Phase Two is complete as scheduled in early 2006, the total number of residential units will be around 150, with a commercial

and retail center at ground level. The superstructure will be poured-in-place concrete, with metal stud walls and an EIFS and stone facade.

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After Reorganizing the Dallas Arts District, OMA's Ramus Envisions a 'Gateway' Theater

D A L L A S Joshua Ramus is the lead designer of a multiform theater, one of two performance spaces currently being designed for the Dallas Center for the Performing Arts. Ramus is with the Office of Metropolitan Architecture, the firm founded by Rem Koolhaas that also has collaborated with Foster and Partners of London in designing the recently unveiled master plan for the Dallas Arts District. Foster and Partners is under contract to design a larger theater for the DCPA, a 2,200-seat Margot and Bill Winspear Opera House. Preliminary theater designs are expected to be presented this summer.

Russell Buchanan, AIA, of Dallas recently interviewed Ramus by telephone about his ideas on the multiform theater and the master plan.

How has working on the master plan influenced your ideas for the design of the multiform theater?

I think in two significant ways.

First, prior to working on the master plan, our site was in a very different location. We were on the site of what is currently the Arts District Theater, which poses very different challenges for the size of building. We switched our site to the opposite side, between Flora and Ross Avenue. The opera house was then moved to the site between the Meyerson Symphony Center and the relocated Annette Strauss Artist Square. This was a very positive switch for both projects. The dimension of the opera house is more suited to making a visual link towards Woodall Rodgers and it has a better ability to mesh with the Meyerson. Conversely, our building is smaller, it has a much greater percentage of public to private area, and has more potential to have multiple frontages than the opera house because of the amount of support areas required. This gives the multiform theater the ability to engage all sides and perimeters.

Second, while we embrace the Sazaki Master Plan for the Arts District, we are also critical of it in that it creates frontages along Flora. We wanted to make sure the building along Ross would encourage the future development south of the Arts District into office, retail, and, ideally, residential. Given that desire, it became very important to explicitly dub the multiform theater as a gateway building. What that

ultimately means, without suggesting a design, is it will be very multidirectional.

What special challenges do you face designing a project in which the architectural context is the Dallas Museum of Art, the Nasher Sculpture Center, and the Meyerson?

The difficulty is two-fold.

First, we disagreed with the basic concept of the Sazaki Master Plan that many of those buildings had already been built to reinforce. We felt they were turning their backs to the south, which we envisioned in the next 50 to 100 years would become developed.

Second, many of those buildings have made a sort of cultural fortress. They are walled in. Our position became clear that Artist Square was crucial to the vitality of the Arts District because it has a much greater populace or patronage at present than a lot of these high art facilities. Also, if our hope is for this area to become a vibrant 24-hour zone, it is important to think of ways our facilities could be used to give it more of a 24-hour life. Artist Square is very important to that.

The multiform theater site is located adjacent to the Booker T. Washington School for Performing and Visual Arts, designed by Allied Works, and a third performance venue to be designed by a local architect. What impact will these adjacencies have on the design of the multiform theater?

Very much the same as the others. Instead of saying how will our building react to the third performance hall and the Arts Magnet School, it's better to say that all of these buildings have to have their own vitality but they also need to support the ability of the in-between public spaces in order to have density and critical mass.

The success of the master plan will depend as much on those in-between spaces as they are on our buildings because the buildings have the potential to become little islands. We're trying to stitch them all together and make them urban.

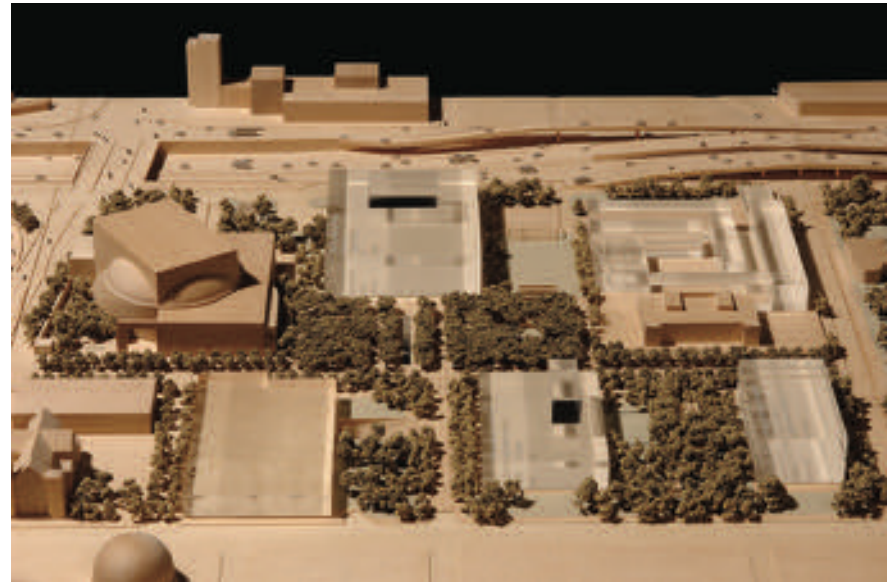


PHOTO COURTESY DALLAS CENTER FOR THE PERFORMING ARTS FOUNDATION

Looking north with Ross Avenue in the foreground, the new master plan for the Dallas Arts District features Lucite models of four future buildings. Clockwise from top left is the Winspear Opera House, the Booker T. Washington School, a third performance venue, and the multiform theater.

The only way that's going to really happen is if the public spaces take on a kind of urban vitality and critical mass. Each one needs to be significantly different in its character so that you see them sort of like other buildings, not spaces between buildings.

Over the years, OMA has developed a kind of theoretical framework that guides a projects direction. Working on a theater project in Dallas, what kind of ideas have you considered in the development of a theoretical position for your project?

In terms of actual buildings, we often talk about a building's performance. The projects are derived out of their programmatic requirements and then reinvented.

Our buildings are generated by taking a hyper-rational strategy. We try not to design. We try to be hyper-rational. If you are, over time, dogmatically rational, you will get to places that otherwise, most people would not normally get to. And it looks very un-rational. It looks very formal.

Will the multiform theater be an iconic building?

People think that what we are doing is iconic buildings, which means you're designing

"Theater" continued on page 15



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AIA San Antonio Announces Design Awards

SAN ANTONIO From a pool of 61 entries, 12 completed projects received awards from AIA San Antonio in the chapter's 2003 Design Awards held in November. Jury members were Peter Bohlin, FAIA, of Bohlin, Cywinski & Jackson Architects in Wilkes-Barre, Penn.; Gregory Ibañez, AIA, of Gideon Toal Architects in Fort Worth; and Allen Eskew, AIA, of Eskew Dumez Ripple Architects in New Orleans.

Honor Awards went to two projects by Lake/Flato Architects.

- International Museum of Art & Science in McAllen: A freestanding addition to an existing museum, the new facility features educational and interactive children's exhibit spaces.

- Chico con Suerte on the Llano River: A modest weekend house designed to emphasize solitude and harmony with the surrounding Hill Country landscape.

Four projects received Merit Awards.

- Humane Society/SPCA of San Antonio/Bexar County by Alamo Architects: The playfully designed facility pairs a network of room-sized enclosures with sunlit yards.



Humane Society/SPCA of San Antonio/Bexar County

- Hockaday Academic Research Center by Overland Partners (with Good Fulton & Farrell): An academic hub for a prestigious all-girls' academy in Dallas that accommodates two floors of libraries and rooms for the school newspaper and yearbook activities.

- Trammell Crow Visitor Education Pavilion at the Dallas Arboretum by Lake/Flato: Designed as a "gateway" between urban Dallas and the peaceful 64-acre gardens on the shore of White Rock Lake.

- SBC Center in San Antonio by Lake/Flato: The new home to the San Antonio Spurs and the city's annual rodeo captures the unique South Texas blend of cultures and blurs the distinction between exterior and interior.

In addition, the jury chose four projects for Citation Awards.

- Temple Beth-El Pavilion Addition in San Antonio by Marmon Mok: The special events pavilion is composed of two parts, a 27-foot square domed volume and a linkage between two sections of the 1927 complex.

- Goliad Weekend House by Lopez Salas Architects: The house was designed as a simple plan for inexpensive construction and efficient use of space while providing dramatic views from its hilltop site.

- Ricardo G. Salinas Health Center in San Antonio by Sprinkle Robey Architects: Built for the Metropolitan Health District, the facil-



Trammell Crow Visitor Education Pavilion



SBC Center

ity houses several dental and preventive-care services for a low-income community.

- Shrack Residence in Lexington, Virginia, by Lake/Flato Architects: Built of dry-stack stone walls and timber frame, the house offers dramatic mountain views and a pared-down lifestyle for a retired couple.

Also presented was the 2003 Mayor's Choice Award, selected by San Antonio Mayor Ed Garza, which went to the Ricardo G. Salinas Health Center by Sprinkle Robey Architects. In addition, Mayor Garza presented an Honorable Mention to the Bexar County Courthouse Exterior Restoration by 3D/I.

BRIAN FEE

Of Note: 'Village Green' for the Blanton

AUSTIN Landscape designer Peter Walker and artist Mel Chin will collaborate on the design of a public plaza and garden for the Jack S. Blanton Museum of Art, a "village green" at the southern edge of the University of Texas campus. Encompassing 72,000 square feet, the plaza will be defined by the two buildings that form the Blanton's new museum complex, designed by Kallmann McKinnell & Wood Architects and scheduled for completion in late 2005. Walker and Chin were awarded the commission in January after an intensive selection process.



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AIA El Paso Awards Five Projects

E L P A S O Five projects received awards for architectural excellence in AIA El Paso's 2003 Chapter Design Honor Awards. Jurors for the competition were Frank D. Welch, FAIA, Max Levy, AIA, Eurico Francisco, AIA, Kevin Sloan, Assoc. AIA, and Michael Platt.

The jury selected one project to receive an Honor Award, the Region 19 Head Start Dinosaur Time Zone designed by Alvidrez Architecture. The project is an extension of the IntelliZeum, an interactive children's museum. The Dinosaur Time Zone features immersive, hands-on activities beginning with the Time Capsule in which preschool children "voyage" to the Age of Reptiles.

Merit Awards went to:

- **Bienvivir Senior Health Services** by McCormick Architecture: The nonprofit health-care institution provides inclusive care for the elderly through various programs with two adult day-care facilities and one Alzheimer adult day-care center. The building's colors and texture echo the predominately Mexican heritage of the region.
- **Region 19 Pete Duarte Head Start and Child Wellness Center** by Alvidrez Architecture: The



Region 19 Head Start Dinosaur Time Zone

colorful walls and lettered building blocks emphasize the building as a learning tool and enclose a progressive health-care facility for the local community.

In addition, El Paso Mayor Joe Wardy recognized the Marcos B. Armijo Sports Aquatic Center by Alvidrez Architecture with the Mayor's Award. This honor is presented to projects completed for the City of El Paso within the last five years. The indoor competition and recreation pools integrate with the design of the existing 1960s facility.

The chapter also honored Robert Garland, AIA, with the 25 Year Award. Though usually bestowed on architectural designs of lasting significance,



Bienvivir Senior Health Services



Region 19 Pete Duarte Head Start Center

this year's award recognizes Garland for a lifetime of professional accomplishments.

BRIAN FEE

Eleven Texans Elected AIA Fellows

WASHINGTON, D.C. The 2004 Jury of Fellows has elected 11 Texans to become AIA Fellows for their significant contributions of national significance to the architectural profession. In all, 81 architects nationwide were selected.

The following individuals will be invested in the College of Fellows during the 2004 AIA National Convention on June 11.

- **Craig Blackmon** of BlackInk Architectural Photography for making the profession of ever-increasing service to society through an alternative career; nominated by AIA Dallas.
- **Tommy Neal Cowan** of Graeber Simmons & Cowan for coordinating the building industry and the profession of architecture through AIA leadership; nominated by AIA Austin.
- **Walter Eugene George Jr.** of UTSA's School of Architecture for advancing the science and art of planning and building by advancing the standards of architectural education; nominated by AIA San Antonio.
- **Stanley A. Haas** of TeamHaas Architects for promoting the aesthetic, scientific, and practi-

cal efficiency of the profession through design; nominated by AIA Austin.

- **Nestor I. Infanzón** of Jonathan Bailey Associates for advancing the science and art of planning and building by advancing the standards of architectural practice; nominated by AIA Dallas.
- **Max Levy** of Max Levy Architect for promoting the aesthetic, scientific, and practical efficiency of the profession through design; nominated by AIA Dallas.
- **Diane R.K. Osan** of FKP Architects for advancing the science and art of planning and building by advancing the standards of architectural practice; nominated by AIA Houston.
- **Peter L. Pfeiffer** of Barley + Pfeiffer Architects for advancing the science and art of planning and building by advancing the standards of architectural practice; nominated by AIA Austin.
- **Grant Armann Simpson** of HKS for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice.
- **Bill T. Wilson II** of WKMC Architects for coordinating the building industry and the

profession of architecture through AIA leadership; nominated by AIA Corpus Christi.

- **Ronald E. Wommack** of Ron Wommack Architect for promoting the aesthetic, scientific, and practical efficiency of the profession through design; nominated by AIA Dallas.

Of Note: AIA Young Architect

WASHINGTON, D.C. **Donna Kacmar, AIA, of Houston** is one of five architects in the nation recognized by the AIA with the 2004 Young Architects Award. Kacmar graduated from Texas A&M University with a bachelor's degree in environmental design and a master's in architecture. In 1999, after working with Natalye Appel Architects, Kacmar began her own firm, Architect Works, that supports residential and small-scale, environmentally responsible commercial projects. She is an assistant professor at the University of Houston's Gerald D. Hines College of Architecture and serves on the board of Avenue Community Development Corporation, a nonprofit low-income housing development corporation.

continued from page 9

because you're trying to create an icon. We're actually not. Certainly you could say some of our buildings are iconic, but once you experience the interior of the building it's not an issue. Even though I would suggest they happen to be good icons, it's not an issue. It's unimportant compared to what they're trying to do.

We're very conscious that in Dallas there might be a need for modesty. I wouldn't be sur-

prised if the extent to which we push the formal expression of these programmatic issues is held in tighter restraint than some of the other projects. It's just more modest at first glance. And I wouldn't be surprised if that same sort of modesty isn't important to maintain in Dallas.

RUSSELL BUCHANAN, AIA

Vintage Dance Halls on View

"Dance Halls in Central Texas" documents 70 pre-WWII wooden structures built by German and Czech immigrants to the region. On view in Goldsmith Hall's Mebane Gallery, the exhibit includes black and white photographs, architectural drawings, maps, and text by Krista Whitson. More information is available at www.ar.utexas.edu or call (512) 471-1922. MARCH 8-31

Lecture Series in San Antonio

UTSA School of Architecture and AIA San Antonio will co-sponsor talks by three nationally recognized architects as part of the "Architecture from the Corners of the Continent" lecture series. Thomas Hacker of Portland, Oregon, speaks at the San Pedro Playhouse, and Brigitte Shim of Toronto and Rob Quigley, FAIA, of San Diego, Calif., will speak at the International Center. Call (210) 458-4299. MARCH 11, 23, 25

Architecture Month in Dallas

Joining AIA Dallas in celebrating Architecture Month during April are the Dallas Architecture Forum, Preservation Dallas, and the local chapters of the American Society of Landscape Architects, The Society of Design Administration, the American Society of Interior Design, and the American Planning Association. Information is available at www.dallasaia.org and www.architecturemonth.com. APRIL 1-30

Calvert Sponsors Home Show


A century ago, Calvert was the fourth largest city in Texas, with more than 10,000 residents. Hotels, theaters, opera houses, and lavish Victorian homes abounded. Today, Calvert's downtown is the state's third-largest historic district. As part of its annual Mayfest Home Tour and Quilt Show, Calvert opens six historic structures to the public, including the 1909 Katy Hamman-Stricker Library. Visit www.calverttx.com or call (979) 364-2559. MAY 1-2

The House Barragán Did Not Build

In 1984 Dominique de Menil asked Luis Barragán to design a guesthouse to be sited between The Menil Collection and the Rothko Chapel. The small residence – to have been the architect's only project outside his native Mexico – never materialized, but a wealth of studies, plans, and correspondence make up "Luis Barragán: An Unbuilt House for the Menil." On display are the finished model, working blueprints, presentation boards, and other material. Call (713) 525-9490 or contact Melissa Brown at mmbrown@menil.org. THROUGH MAY 23


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2004 TSA HONOR AWARDS PROGRAM CALL FOR NOMINATIONS

Each year since 1971 the Texas Society of Architects has recognized individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. In addition, the TSA Honor Awards program recognizes TSA's exceptional members in several categories and distinguished Texas architectural educators and writers for leadership and achievement.

AWARD CATEGORIES

Honorary Membership

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

Citation of Honor

Awarded to groups or organizations outside the profession whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas. The artisan nominee should show a collaborative nature in his or her contribution to projects.

Edward J. Romieniec Award

Awarded to recognize an individual architectural educator for outstanding educational contributions. Awarded in memory of Edward J. Romieniec, FAIA, a former professor and dean of architecture at Texas A&M University. Nominee must be a current or former member of the faculty of one of the eight accredited Texas schools of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria includes: teaching of great breadth; influencing a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media. Awarded in memory of TSA's first executive vice president.

William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership. Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and leadership and service to the organization and community. Architect members of the AIA who have been licensed to practice less than 10 years by the submittal deadline are eligible. The nominee should be a role model who: goes beyond

the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

James D. Pfluger Award

Awarded to an individual TSA member, firm, or chapter for an extended commitment to community service or significant contribution evidenced in a positive impact on urban, environmental, or neighborhood issues. Nominees may be architects who use their practice to enhance their community, architects whose volunteer work in the community has made a difference through leadership, or the singular effort of an individual or group of architects that has enhanced the community. The award is named in honor of James D. Pfluger, FAIA, whose community service extended over a lifetime of commitment resulting in significant community enhancements.

Architecture Firm Award

Awarded to a TSA firm that has consistently produced distinguished architecture for at least 10 years, this is the highest honor the Society can bestow upon a firm. The Honors Committee will focus its evaluation on the quality of the firm's architecture and, secondarily, the firm's contributions to the profession and to the community. Firms practicing under the leadership of either a single principal or several principals are eligible for the award. In addition, firms that have been reorganized and whose name has been changed or modified are also eligible, as long as the firm has been in operation for a period of at least 10 years. Any TSA component may nominate one eligible firm.

Llewellyn W. Pitts Award

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

ASSOCIATE AWARDS

The TSA Associate Awards publicly acknowledge outstanding achievements by Texas AIA and Texas Associate AIA members who have exhibited an exemplary commitment to the professional development of TSA's associate members.

Associate Member of the Year Award

Awarded to an individual TSA Associate AIA member who best exemplifies the highest qualities of leadership and has demonstrated an unparalleled commitment to Texas or their component chapter.

Associate Mentorship Award

Awarded to a TSA member who has made an extraordinary effort to promote the advancement of Associate members in Texas or their component chapter.

Associate Special Merit Award

Awarded to a TSA architect member, chapter, firm, or organization for developing unique and successful programming for the promotion of associate members in Texas or their component chapter.

NOMINATION PROCEDURES

All TSA chapters are invited and encouraged to submit nominations to the Honors Committee. Each nomination must be submitted through the local chapter and must be in an approved format. Nominations for the Llewellyn W. Pitts Award may be made by any TSA member in the form of a letter addressed to the chair of the TSA Honors Committee. No portfolio is to be submitted.

SELECTION AND NOTIFICATION

Honor Award recipients are chosen by the TSA Honors Committee in June of each year following a careful examination of nomination portfolios. The only nominations requiring TSA Board of Director's approval are those of Honorary Members; these are voted on at the board's July meeting. Honor Award recipients are notified of their selection and invited to the appropriate award ceremony during the annual TSA Convention. Winning portfolios are held for at least six months following the TSA Convention. The others are returned to the nominating chapters prior to the convention.

PRESENTATION

Awards are presented during TSA's 65th Annual Convention in Houston, October 21-23, 2004. The names of Honor Awards recipients are published in *Texas Architect* and press releases are sent to the appropriate newspapers.

SUBMITTAL DEADLINE

All nominations must be received in the TSA office by **5 p.m. on Friday, June 4, 2004**. Please direct questions to Becca Floyd at 512/478-7386, or becca@texasarchitect.org. Send nominations to: TSA Honors Committee, Texas Society of Architects, 816 Congress Avenue, Suite 970, Austin, Texas 78701-2443.



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Sixth + Brushy

Designed with 7,400 square feet of street-front retail space, Sixth + Brushy is expected to transform a long-neglected area just east of downtown Austin that is rich in culture but lacking in many basic amenities. The mixed-use development also will include 23 loft-style apartments and live/work spaces located a few blocks off Congress Avenue and one block from Sixth Street, the city's main entertainment district. With many creative professionals now maintaining offices and studios in the immediate vicinity, the project is anticipated to further enliven the neighborhood. The developer is Richard Kooris and the architect is Earl Swisher, AIA, of the Lawrence Group Architects. Both parties involved with the project maintain offices on Austin's east side and are focused on the long term success of the area. Delivery is scheduled for spring 2005.

Progreso Port of Entry

Improvements are underway to remodel the main administration building at the Progreso Port of Entry in the Lower Rio Grande Valley. The facility will support expanded immigration services and the inspection processes of the U.S. Department of Homeland Security. The brick, stucco, and galvanized metal building is the architectural centerpiece of an enhancement project that also includes support facilities, offices, and the remodeled International Bridge that links Progreso with Nuevo Progreso, Tamaulipas. The bridge, completed last year, features covered walkways and four lanes to speed traffic both directions across the border. Construction of a separate commercial bridge on the east side for heavy truck traffic is also in progress. The Port of Entry project is a collaborative effort between Marmon Mok and Structural Engineering Associates, both of San Antonio.



Gates Memorial Library

On the campus of Lamar University in Port Arthur, the historic Gates Memorial Library is being renovated and expanded by the local firm of Moore Stansbury & Vaught Architects. The project, without affecting the appearance of the library's front, will give the 10,000-square-foot, two-story Classic Revival building an additional 6,600 sf for a multi-purpose conference room, audio/visual rooms, a new loading dock, and more space for technical services. Also, a new courtyard with a fountain will be added to the rear of the building. Originally built in 1916 by Warren & Wetmore, the reinforced-concrete structure is clad and detailed with Indiana limestone. The library was entered into the National Register of Historic Places in 1981. Completion of the new project is set for this spring.

My Architect: A Son's Journey

On a quest to learn about the father he hardly knew, Kahn's filmmaker son relates a fresh, heartfelt story

by JOHN BLOOD

THE film *My Architect: A Son's Journey* is the story of Nathaniel Kahn's quest to connect with his long deceased father. In this case the father is Louis I. Kahn, FAIA, an icon of enormous stature in the world of architecture, a father who died when Nathaniel was 11 and who never married Nathaniel's mother, who had another child out of wedlock, and who died bankrupt. Nathaniel's search takes him to places where Louis Kahn lived and worked and into conversations with the people in Kahn's life, but most significantly to Kahn's great buildings, timeless masterpieces of modern architecture.

It is inherently challenging for architects to look at the work of Louis Kahn with fresh eyes.

Louis I. Kahn and his son Nathaniel Kahn, circa 1970; photo by Harriet Pattison.



The handful of Kahn's major works have been thoroughly analyzed and debated, and are at least familiar if not intimately so to anyone who has studied architecture in the past 40 years. Remarkably, Nathaniel Kahn tells the story of *My Architect* in a way that is energetic and fresh, and even manages to include surprising moments for architects well versed in Louis Kahn's work and lore.

As a dramatic story the son's quest is engaging and heartfelt. Viewers will empathize with the child that grew up without a father and will be genuinely pained to hear stories of Louis Kahn watching cartoons at Christmastime with the children of an employee, or of colleagues who were instructed not to acknowledge the existence of Nathaniel as the child of Louis.

It is most interesting to observe and hear the story as told in the medium of film. As it is a documentary, the narrative is naturally casual and informal. However, it is also a movie, and while viewers may expect a certain amount of polish, *My Architect* is almost completely unpretentious and is photographed in a decisively nonslick manner. But at times the visual impact of the filmmaking is undeniable, such as when a few judiciously placed time lapse images reveal



Nathaniel Kahn at the captial complex, Dhaka, Bangladesh, from the film *My Architect: A Son's Journey*.

the experiential power of Kahn's genius, when the buildings become frame and foreground capturing the movement and transcendence of light, and when a child plays in the potentially fixed and immutable plaza of the Salk Institute under an ever-changing sky.

I cannot help but imagine how Hollywood might have fictionalized this story. As the disenfranchised son of an architect of international stature who lived a double (actually triple) life, the lead role offers opportunity for weighty dramatic performances. More than likely, in Hollywood's traditional fashion, Nathaniel would have been written as a character haunted by buried turmoil and consumed by seething anger. Instead, Nathaniel Kahn in *My Architect* comes across as unassuming, mature, well educated, and practically mellow with only a hint of inner angst. What emerges is a story that, much like Kahn's buildings, is forceful in its authenticity and moving at unexpected moments.

The story consistently and invariably returns to the architecture. Louis Kahn spoke of materials and light in spiritual terms, and for Nathaniel (and his audience) his father's soul is embodied in the works. Ultimately, *My Architect* affirms the power of architecture and opens a window into the human spirit.

A practicing architect, John Blood also teaches in the University of Texas at Austin's School of Architecture and Department of Radio-Television-Film.



Lightness Rendered Artfully

by RICHARD BRETTELL, PH.D.

photos by HESTER + HARDAWAY



The carefully wrought simplicity of the Nasher Sculpture Center's interior serves as an ideal background for the world's finest private collection of modern sculpture. In the foreground is *Voltri VI* by David Smith.

RENZO Piano has designed the most radically open art museum in history for the Nasher Sculpture Center. His design represents a fundamental departure from that of the majority of buildings in the West dedicated to the display of art. Typically, art museums in the U.S. and in most of Europe are virtual boxes (occasionally with skylights), most often raised on vast urban plinths to enshrine and ennoble the works of art they contain. By contrast, the Nasher rests on the earth and confronts the pedestrian not with a protective wall of masonry, but with a wall of glass divided into five identical bays. The transparent wall reveals almost every object on display in the museum even before the visitor has entered the building. Readily visible from public domain of the street are masterpieces by major artists like Matisse, Picasso, Giacometti, Calder, Noguchi, and many others. Such visual immediacy happens only occasionally in the very best retail galleries in New York, Paris, or London, but rarely, if ever, in an important art museum. (Not even the "shop front" of the 1939 original Museum of Modern Art building

PROJECT Nasher Sculpture Center, Dallas

CLIENT The Nasher Foundation

ARCHITECT Renzo Piano Building Workshop, Genoa, Italy

ASSOCIATE ARCHITECT The Beck Group

CONTRACTOR The Beck Group

CONSULTANTS Peter Walker and Partners (landscape); Interloop A/D (consulting architect); Ove Arup and Partners (lead structural and MEP); Datum Engineering (local structural); Arjo Engineers (local MEP); Halff Associates (civil); Steve R. Keller and Associates (security); Wrightson, Johnson, Haddon, and Williams (audio/visual); Worrell Design Group (food service); Schirmer Engineering (life safety); Inspec (accessibility); IntroSpec/Restoration (specification)

PHOTOGRAPHER Hester+Hardaway

RESOURCES CONCRETE MATERIALS: TXI; STONE: Freda S.R.L.; GRANITE: Freda S.R.L.; ARCHITECTURAL METALWORK: Metalrite; ARCHITECTURAL WOODWORK: Brochsteins, Southern Architectural Woodwork, Signature Millwork; WATERPROOFING AND DAMPPROOFING: American Hydrotech; BUILDING INSULATION: Dow Corning; ENTRANCES AND STOREFRONTS: Archiglaze International; GYPSUM BOARD FRAMING AND ACCESSORIES: Integrated Interiors; ACOUSTICAL WALL TREATMENTS: Woodtrends, Eurospan by Wall Technology; PAINTS: Sherwin-Williams; BLINDS, SHUTTERS, AND SHADES: Archiglaze International, Arquati; CUSTOM GLASS ROOFING SYSTEMS: Archiglaze International



attained such radical transparency: the art, after all, was upstairs.)

Essentially, the building for the Nasher is nothing more – and nothing less – than six parallel travertine walls set perpendicular to the street, with glass ceiling/roofs and glass wall ends. Few museums are more basic, and none more open. Even Mies van der Rohe’s glass-walled museums in Houston and Berlin are raised from the street on masonry pedestals. By contrast, the Nasher, sited on a gently sloping block in downtown Dallas, is almost a drive-by or, better yet, a stroll-by museum. Even if one can’t afford the \$10 admission, the artwork inside is visible for everyone to see.

Raymond Nasher, founder of the Nasher Sculpture Center, and Dr. Steven Nash, its director, describe the institution as entirely unprece-

dented: the first in the world devoted exclusively to modern sculpture. As with any such claim, this one begs for verification. Architecturally speaking, there are three types of precedents for the Nasher, although none contradict absolutely the claim of the institution’s uniqueness. However, these precedents help to demonstrate the conceptual lineage of the Nasher. One precedent is the modernist sculpture garden which segregates sculpture from painting because the latter cannot be placed out-of-doors. Examples are abundant around the world and include Otterloo in Holland, Louisiana in Denmark, Bari in Italy, as well as Philip Johnson’s urban garden for MoMA and Isamu Noguchi’s for the Museum of Fine Arts, Houston. However, these examples can only help us interpret the outdoor portion of the Nasher Sculpture Center. (As an

aside, I’ll mention Beelden am Zee, a sculpture museum in Scheveningen, Holland, that holds a major private collection of twentieth-century European sculpture, displayed both indoors and out. Its aims are startlingly similar to those of the Nasher, and the two should get to know each other.)

The second type of architectural precedent is the institution devoted to the career of a single sculptor. Many such institutions exist, including those dedicated to the work of Canova, Thorvaldsen, Rodin, Moore, Bourdelle, Daniel Chester French, Noguchi, David Smith, and, closer to home, Elizabet Ney. These tend to be housed in buildings used by the artists in the production of sculpture or acquired especially for monographic display. Thus, though specifically oriented to sculpture, they are not true precedents for the



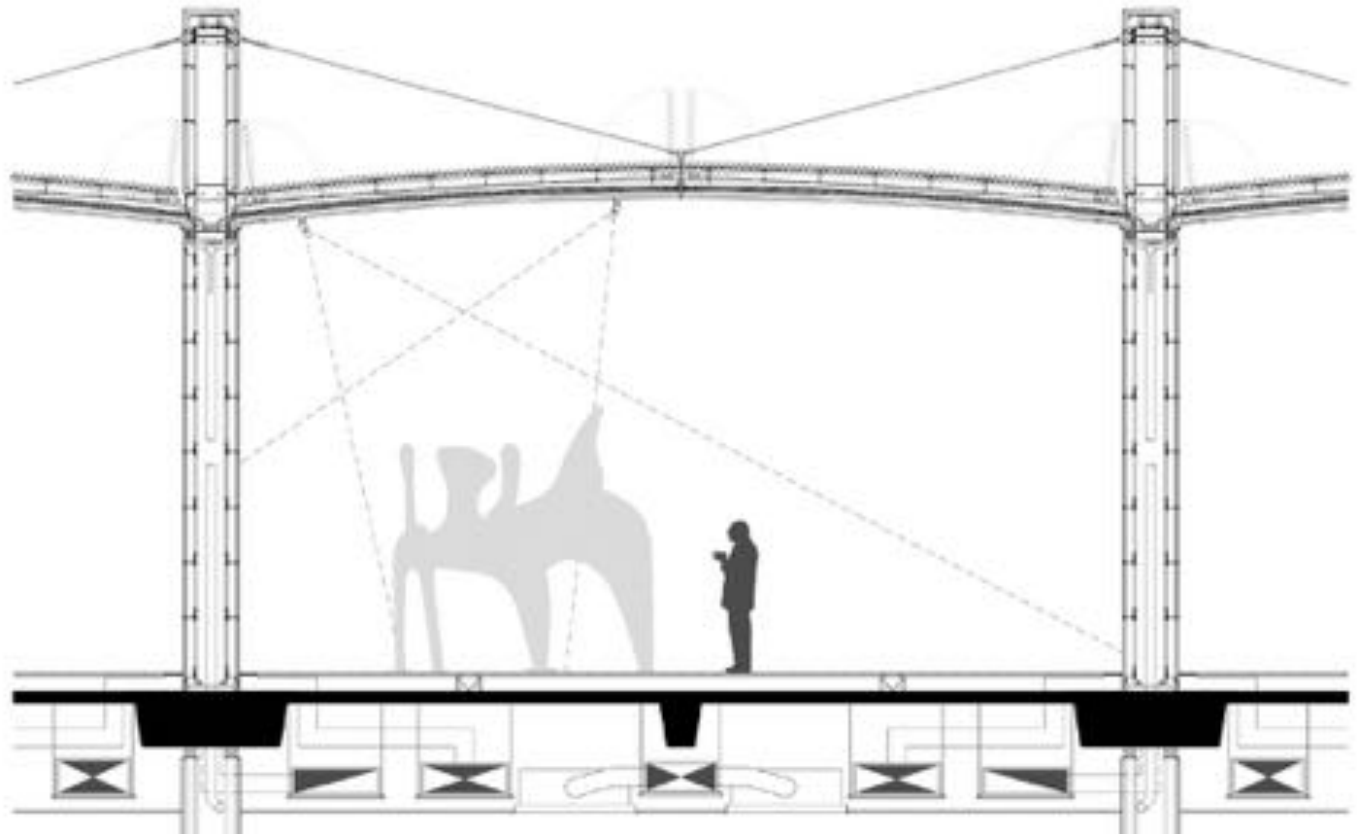
Water-blasting the travertine on the building's exterior effected a weathered finish that contrasts with the interior stone's smoothly textured surface. Inside the galleries visual clutter is minimal because stone cladding hides most of the Nasher's mechanical and electrical systems.

Nasher, and none played a role in the architectural character of Piano's building.

The third precedent – and perhaps the closest in concept to the Nasher – is the *glyptothek* (Greek for “sculpture gallery”). The best examples are those created in Munich and Copenhagen in the nineteenth century. Of these, the example in Munich is at once earlier and more ambitious. Designed by the great German museum architect Leo von Klenze in 1815, it was intended as a companion to a nearby building, also designed by Klenze, called a *pinacothek* (painting gallery). These two institutions were in every way a study in contrast, intended to contribute to the idea of *paragone* (competition among the arts) in which aesthetes argue over the preeminence of painting or sculpture (and often architecture and drawing). For Klenze, sculpture was not modern, but ancient and was to be housed in a modern, if classical, urban palazzo placed firmly on the ground in the manner of the Julio Romano's Palazzo del Te in Mantua. Klenze arranged an important collection of ancient Greek and Roman sculpture in a choreographed series of square and rectangular galleries experienced in a linear order around a central courtyard. While certain galleries were illuminated by skylight, most were lit by large windows facing the courtyard. By 1820, this practice of lighting sculpture from one side to enhance its three-dimensionality through shadow became the norm. Throughout the nineteenth century, sculpture galleries in most urban museum buildings from Berlin to New York to Chicago were placed on the ground floor of two-story art palaces, while paintings were placed on the *piano nobile* (second floor) and lit from above by skylight.

The contrasts between Klenze's great museum – the first specifically designed for sculpture – and Piano's are numerous and will form a good deal of the subtext of the following remarks. Klenze was making sense of classical sculpture to a modern audience, while Piano attempts a building that makes modern sculpture eternal. Anyone who has heard the eloquent Italian modernist speaks about his building for the Nasher may recall that he stresses its millennial qualities. Based on a photograph of Roman ruins in Italy and constructed with Italian travertine – used in Italian architecture since the Greeks





RENDERING COURTESY RENZO PIANO BUILDING WORKSHOP

A transversal section hints at the technical precision required to design and construct a building that appears so simple on the surface.

colonized the peninsula—the Nasher Sculpture Center reverberates deeply backward through time. And forward as well: Both the architect and his patron stress their hope that the Nasher will survive the coming centuries, even after the massive buildings around it have been transformed or demolished.

Yet, the Nasher is also “modern,” and to clarify this point I return to its openness and transparency. Piano has elected to cover a series of walls that he himself refers to as “ancient” with a high-tech roof/ceiling of metal and glass. This meticulously engineered sandwich consists of large, gently curved panes of transparent glass set beneath removable (for cleaning) white enameled aluminum sunscreens, or *brises-soleils*. The ceiling/roof’s considerable weight (each 4 x 16-foot glass pane alone weighs 1,200 lbs.) is carried by the steel infrastructure hidden within the travertine-clad walls via a system of precision-engineered stainless steel cables anchored into the walls above the roofline. The entire ceiling/roof is a sort of see-through suspen-

sion bridge. Shipped to Dallas in crates of like parts and assembled on site, Piano’s sunscreen emanated from the same factory in Bologna that fabricates precision metal parts for Masserati. (So unique is this architectural element that the Nasher intends to patent the design.) The sunscreen is pierced with small round holes angled to allow only benign north light into the galleries. During the daytime, when the viewer faces north, the sunscreen seems to materialize as a thin, dark veil set against the bright sunlight, and when facing south, the sunscreen appears as white due to natural light radiating from the gallery’s glass walls. At night, the sunscreen also reads as white, lit by the gallery’s reflected artificial light. Whether night or day, the ceiling is always “light.”

The visual effect of this marriage of “ancient” walls and “modern” ceiling is that of a tree-shaded allée. There is an undeniable indoor/outdoor sensation in which the only elements that suggest interiority are the wide-plank oak floors, the gallery furniture, and the smooth stone walls. To suggest that the building already has weathered, Piano water-blasted the travertine on the building’s exterior to give it a rough finish. In contrast, identical stone used inside

is finished as a smooth plane with its minute imperfections filled and its grouting perfectly matched both chromatically and texturally to the stone. This interior *pietra serena* is the ideal backdrop for sculpture.

Of the five bays, the two on the extreme east and west ends are reserved for services—shop and administration on the side facing the Dallas Museum of Art and café/catering on the side facing the Meyerson Symphony Center. (It is interesting to mull over the Nasher’s choice of the word “center” rather than “museum” as the name for this art institution.) The central three bays are reserved for art and entrance and were installed for the Oct. 20 opening with 50 or so major works of modernist sculpture of the early and mid-twentieth century from the Nasher Collection. The gallery spaces are 32 x 112 x 16 feet (17 feet at the high point of the barrel vault). After entering the building, visitors may either proceed straight on axis into the beckoning gardens, or descend a majestic staircase to unseen treasures on display below, or turn right and enter the two further galleries through a doorway cut into the center of the wall. With identical openings in all six walls, these form a classic *enfilade*, ending on the west with a windowed

door facing the DMA and on the east with a pair of glass doors opening into the café. Thus, works of art are never “on axis,” and the doorways function more for circulation than as frames for important objects. In this way, the building comprises a resolutely modernist assemblage of open spaces rather than a hierarchical sequence of valued rooms of varied proportions and types for a specifically ordered group of artwork. This arrangement of galleries is very different from Munich’s Glyptothek, and allows for installations far removed from that choreographed by Klenze as a carefully controlled historical narrative of classical sculpture with its beginning, middle, and end. At the Nasher, the building encourages no particular narrative or sequence.

Instead, it is open and flexible, even if made of monumental materials. In fact, it is easy to imagine that this perfectly formulaic building could be functionally reconfigured many times in its history without marring the purity and simplicity of Piano’s design.

There is a radical openness too in the Nasher’s executive offices. At most museums, a visitor to the museum’s director is met at the information desk and escorted to a hidden office, usually furnished luxuriously and installed with superb works of art. The same goes for members of the museum’s board of directors, who typically walk up stairs, pass through doors inaccessible to the public, and make decisions in boardrooms unseen by all but them and the senior staff. Not

so at the Nasher. The two executive offices are smallish, glass-walled rooms just to the left of the entrance and near the public elevator. This conspicuous arrangement allows anyone to see if either the director or assistant director are in, while they, in turn can easily measure the museum’s daily attendance. Same for the boardroom, which is located behind the executive offices and has a glass wall that runs the length of the bay. Such extreme openness counters the conventional notion of an art museum’s mysterious inner workings by putting board deliberations on public display (at least those occurring during the Nasher’s open hours).

There are, of course, the hidden areas for collection management (library, storage, con-

A Museum Without a Roof

by RONNIE SELF

The formula for many recent museums around the world seems to consist of a highly photogenic exterior, along with an impressive entry and interior circulation spaces. Often, however, the architect devotes less attention to the museum’s galleries. Frank Gehry’s Guggenheim (1997) in Bilbao can be seen as an illustration of this trend, as might Zaha Hadid’s recent Contemporary Arts Center (2003) in Cincinnati, or even Tadao Ando’s Modern Art Museum of Fort Worth (2002) with its double-height entry that looks onto a vast reflecting pond.

Renzo Piano rejects that formula, and his Nasher Sculpture Center, even if somewhat monumental for such a small building, remains discrete. The interior space, conceived especially for Raymond Nasher’s collection, reveals no explicit hierarchy. Discrete, too, are the interior finishes: smooth stone walls, oak floors, and transparent glass panels. The ensemble of materials suggests infinite space, and invites the visitor’s eye to wander from sculpture to sculpture and beyond, outward to the garden and upward to the sky.

While other museums follow the present formula, the Nasher is not characterized by a flamboyant play of form or volume. Instead, the Nasher’s most prominent attribute is the sunlight that floods inside and animates the galleries, thanks in large part to the roof assembly of glass and cast aluminum. Piano has successfully experimented several times with the concept of a “museum without a roof,” translated as a glass-roofed building, including the Menil Foundation (1986) in Houston for which he devised a roof composed of two layers: an outer layer of slightly sloped glass panels over an inner layer of ferro-cement “leaves” that diffuse and reflect sunlight. He experimented further with the Cy Twombly Gallery (1995) in Houston, also part of the Menil Foundation, where he designed a roof com-

posed of four layers: an exterior *brise-soleil* that shades glass panels with motorized interior louvers that regulate sunlight diffused again by a fabric ceiling. Piano’s roof for the Beyeler Foundation (1997) in Basel, Switzerland, is conceptually similar to the Twombly roof but adapted to the Swiss climate and is composed of five layers.

For the Nasher Piano again composed a roof of only two layers, but for the first time Piano uses glass (with its inevitable reflections) as the ceiling material. Above the glass panels is an ingenious *brise-soleil* in cast aluminum that responds both to the building’s geometry and the sun’s orientation. The sunscreen itself resembles a kinetic sculpture.

Only a few gestures comprise the Nasher Sculpture Center, perhaps the museum project that has offered Piano the best occasion to realize several of his ongoing architectural preoccupations. Primarily, since the building is small and narrow, transparency – a quest for many modern architects – was assured; even from the street visitors see through the building and glimpse the entire garden. And because sculpture is generally less sensitive to light than are paintings, Piano conceived for the Nasher his simplest, lightest, and purest glass roof. Also, since the garden is integral to the project, Piano created a strong relationship between the interior space and nature. Finally, the Nasher’s location in the Arts District – sited between the Dallas Museum of Art (1984) by Edward Larrabee Barnes and the Meyerson Symphony Center (1989) by I.M. Pei – allowed Piano to participate in the collaboration on a more traditional (that is, pedestrian) urbanism in the heart of automobile-dominated Dallas.

Piano sometimes refers to Piet Mondrian’s *Composition* paintings – with black lines framing blocks of

color – to exemplify his own approach to expressing the primary structure of a building and then attaching secondary elements (such as blinds, *brises-soleils*, cladding, etc.) clearly signified as applied pieces. Mondrian’s minimalism and studied repetition in painting also parallels Piano’s experience in museum design. Where Mondrian rendered singular paintings by employing again and again the same basic graphic vocabulary, Piano has created a series of museums from Houston to Basel – and now in Dallas – derived from revisiting his own restrained palette of architectural elements, including strongly expressed walls and, most important, a glass roof. As with each painting by Mondrian, each museum building by Piano – with the influence of the client, the location, and the collection – ultimately evolves into a unique work of architecture.

A practicing architect, Ronnie Self also teaches architecture at the University of Houston.



At the Nasher Piano used glass for the first time as the ceiling material.



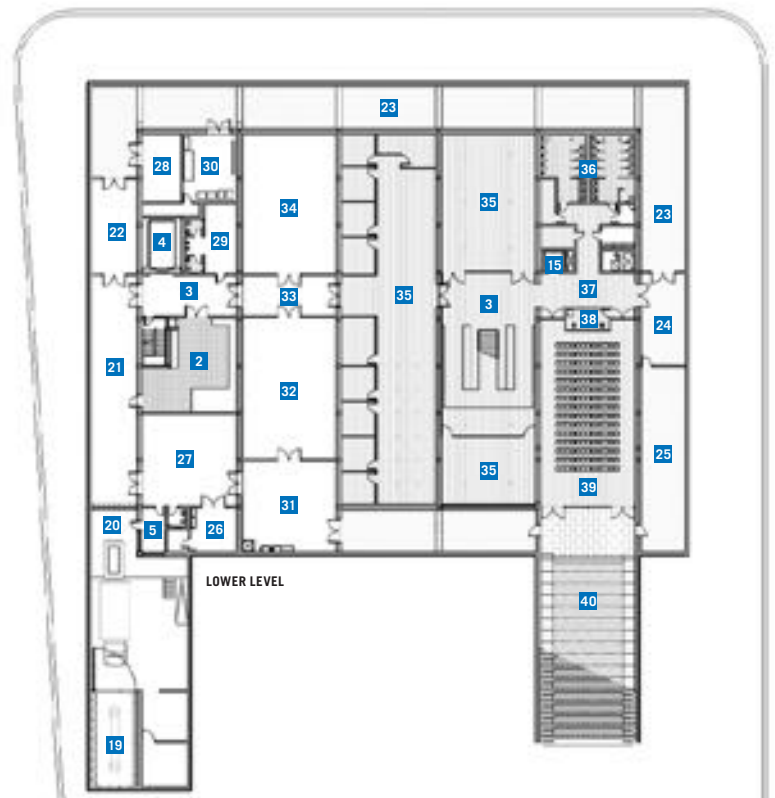
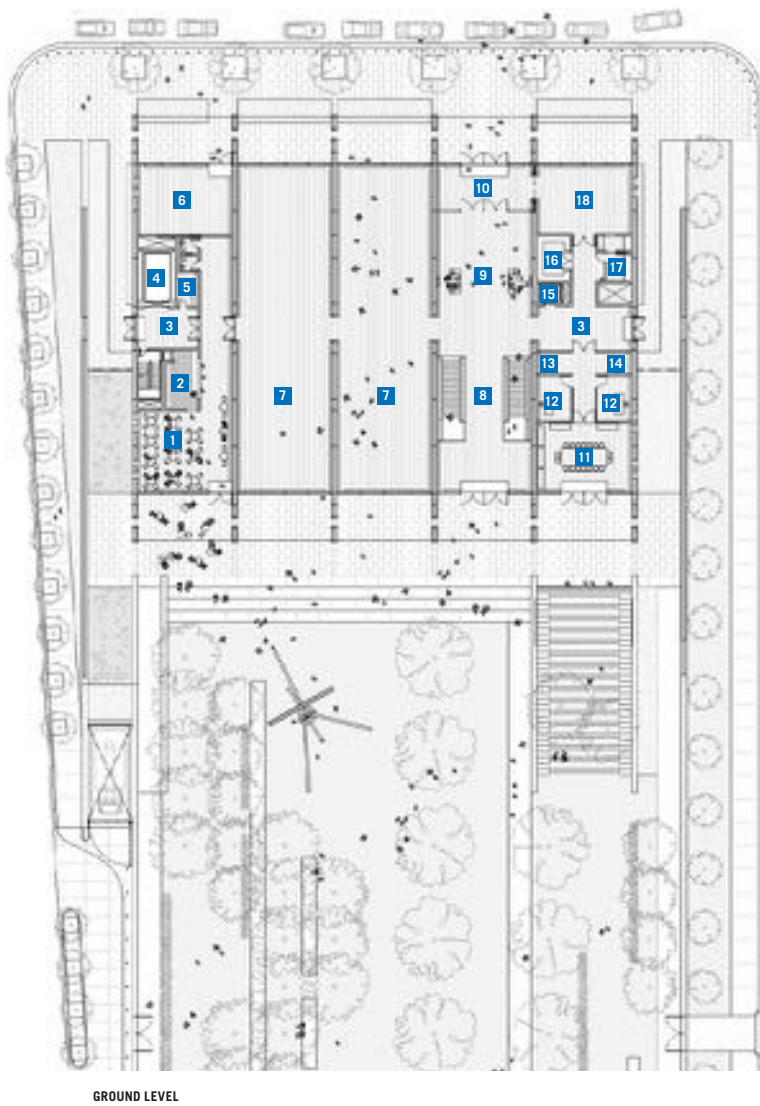
(left to right) Terraced seating forms an outdoor amphitheater that descends to a glass-walled auditorium. George Segal's *Rush Hour* is just beyond the top step. The entrance to *Tending, (Blue)*, a James Turrell 'sky-space' designed in collaboration with Interloop A/D, also architect of record for the artwork.

servation, transport, etc.) and these—especially the below-grade loading dock equipped with a sophisticated hydraulic platform that lowers and lifts artwork-laden vehicles—are wonderfully simple and flexible. In fact, because all of these ancillary spaces are situated in the lower level of the building, they do not influence the visitor's perception of the museum, which, with its airy galleries and gardens filled with works of art, seems supremely, if artfully, simple. Except for a well-proportioned gallery without natural

light, the only major public space in the Nasher's lower level is a handsome auditorium/lecture room, a modest space enclosed by travertine walls on two sides and a wall of glass facing a stepped terrace that ascends to the garden. Piano's superbly engineered glass wall slides easily out of view to merge the indoor and outdoor spaces for concerts and lectures, offering an indoor/outdoor experience equal to those of the upstairs galleries and the garden.

Faintly troublesome are two aspects of the Nasher as a space for the display of sculpture. One of these has to do with what we might call gallery furniture. Since there are no walls in the Nasher's galleries other than the lateral travertine walls and since the axial walls are glass, the curatorial staff has installed several simple, self-supporting box-walls to display

certain works or to sequester specific groupings of sculpture within the galleries. Together with the many bases and plexiglass vitrines for small-scale sculpture, the "box-walls" derive from the simple, molding-free display cases perfected by the MOMA in the 1940s—and are the only elements in the building that are comparatively inexpensive and temporary. For many scholars and critics (and curators in particular), the "problem of the base" is the principal challenge to the appropriate display of modern sculpture. Given that the foremost attribute of twentieth-century sculpture is its revolutionary divorce from the pedestal, one might think that one of the world's greatest museum architects could have devised an imaginative architectural solution to the problem posed by many of the works in the collection.



FLOOR PLAN

- | | | | |
|--------------------|-----------------------|------------------|-------------------------|
| 1 RESTAURANT | 11 BOARDROOM | 21 LOADING AREA | 31 CONSERVATION STORAGE |
| 2 KITCHEN | 12 OFFICE | 22 ENGINEER ROOM | 32 ART STORAGE |
| 3 LOBBY | 13 RECEPTION | 23 VENTILATION | 33 CORRIDOR |
| 4 FREIGHT ELEVATOR | 14 WAITING | 24 STORAGE | 34 GENERAL STORAGE |
| 5 SECURITY | 15 PASSENGER ELEVATOR | 25 SERVICE | 35 INSTITUTE |
| 6 BOOKSTORE | 16 CLOAKROOM | 26 WORKSHOP | 36 PUBLIC RESTROOMS |
| 7 ART GALLERY | 17 WORKROOM | 27 STAGE AREA | 37 AUDITORIUM LOBBY |
| 8 ENTRY HALL | 18 GIFTSHOP | 28 MOTOR ROOM | 38 CONTROL ROOM |
| 9 VESTIBULE | 19 TRUCK LIFT | 29 STAFF BREAK | 39 AUDITORIUM |
| 10 MAIN ENTRANCE | 20 LOADING DOCK | 30 SWITCHROOM | 40 TERRACED GARDEN |

The second problematic aspect of the building as a place for modern sculpture is its uniformity of interior scale. With the exception of the lower level gallery (due to its drywall surfaces), all the spaces for the display of indoor sculpture are of the same height and physical quality. Hence, works that range from minuscule to very large (immense objects are reserved for the garden) are all viewed within spaces of a single character—quite at odds from the diversified characteristics of other venues where these pieces have been displayed. Surely this formulaic coherence of design has its roots in Nasher’s desire for simplicity and, even more important, flexibility. This is, after all, *not* a museum, but a center.

In addition, there are two aspects of this superb building that this reviewer found inexplicable. The more obvious is Piano’s decision to interrupt the six long walls at the north and south ends, revealing a single section of the glass roof at both ends of each wall. For a project in which every architectural solution was debated, this “breaking” of the walls seems mannered and

even a little fussy. Then there is Piano’s decision to divide the glass walls into eight lights, thereby placing a mullion in the approximate center of each bay. (An odd number of openings would have effectively liberated the center with a pane of pure glass.) However, in both cases, Piano forces the viewer to consider the glass itself, which is as radically free of any color, much the same as the museum is radically open.

There is no doubt that the Nasher Sculpture Center is the most important building for sculpture since Klenze’s Glyptothek. While the two are more a study in contrast than a pair, they each marry important architecture with a recently formed private collection of sculpture in ways that allow the viewer to see three dimensional artwork in natural light. (Klenze, of course, had little choice in the early nineteenth century!) For Klenze the proper environment was a studied series of rooms with variable proportions lit from above and from one side. For Piano, it is a sequence of lateral-walled spaces lit from above and from two sides, each

opening out to the modern city. Klenze effectively denied the viewer any knowledge of the contents of his Glyptothek from the outside and, conversely, kept knowledge of Munich’s urban character from the museum visitor once inside. In contrast, Piano designed a museum that is an ordered section of the city itself—radically open and transparent. We feel free to come and go, less constrained by architecture than liberated by the Nasher’s essential permeability. There is no doubt that Piano—like Tadao Ando for his new museum in Fort Worth—was thinking of Louis Kahn’s Kimbell Art Museum when he conceived his series of curved-roof, travertine-walled bays. Yet, where Ando was burdened by the precedence of Kahn, Piano found in Kahn (with help from Klenze) the freedom to pursue an architecture defined by light. ■

Richard Brettell, Ph.D., a former director of the Dallas Museum of Art, is a professor in the Arts and Humanities Department at the University of Texas at Dallas.

The Nasher's 'Living' Room

by ROBIN ABRAMS, PH.D., AIA, ASLA

'A new garden is like plastic surgery; the first few days aren't pretty,' said Doug Finley not long after the Nasher Sculpture Center opened last October. Finley, of Peter Walker and Partners, the landscape architecture firm that designed the Nasher garden, went on to explain that a project like the Nasher takes five to 10 years to mature into its desired form. While the garden occupies the larger portion of the block within the Arts District of downtown Dallas, it shares the site with the exquisite Renzo Piano museum and the peerless Nasher sculpture collection. Rather than compete with these for attention, the garden is designed as a "loft"—a generous and uncomplicated room composed of a floor and columns: a "container for art" in which large works of sculpture can be installed without architectural interference.

The overall landscape design for the Nasher comprises four essential components: the streetscape along Flora Street at the entry on the museum's south side; the areas on the east and the west sides; the terrace area immediately outside the galleries to the north; and the loft, or sculpture garden.

The Nasher's entry was originally planned to front on Harwood Street, directly across from the Dallas Museum of Art. Wisely, the orientation was changed to site the entry along Flora Street, which has a better pedestrian scale and serves as an excellent link between the DMA and the Meyerson Symphony Center. Since the Nasher's opening, Andrea Nasher, daughter of founder Raymond Nasher (and a full participant in the design process), has noticed something extraordinary—"people walking and laughing on Flora Street." The transparency of the Nasher, giving its art to the street at all times of the day, and its human scale further complement the character of Flora Street. Furthermore, the impeccable detailing of the building and its fine materiality has raised the aesthetic standard for the streetscape in and around the Arts District.

Initially, the designers were concerned that the scale of the building as experienced along its east and west sides—where it almost encroaches the sidewalk and there is no relief or openings in the elevations—might be perceived as

harsh, and required buffering. Also in these two areas, on the flanks of the museum where the lower level extends beneath the sidewalks, landscaping was restricted because there is less than one foot of soil depth. The solution was to create small gardens composed of blue pebbles planted with bamboo. Design challenges aside, this resolution appears cliché and somewhat out of context in downtown Dallas.

As soon as visitors enter the garden from the museum, they immediately encounter striking views of surrounding high-rise buildings. Seen from inside the high walls of the garden, the feeling is one of being in a secret and protected place. Terraces extending from the rear of the museum provide a splendid overview of the garden. In particular, the terrace adjacent to the café, furnished with stainless steel tables and chairs, invites visitors to linger. Here singular spouting fountains drown out the sounds of traffic and pools of water play with the angles of the sun. More than anywhere else at the Nasher, in this outdoor nook the designers have created a sense of sculptural elegance that matches the art on display.

At the opposite end of the museum, an outdoor amphitheater steps down below grade to face a glass-enclosed auditorium. Within these steps are two oddly placed, asymmetrical cedar elms. While the designer explained that these trees were carefully situated to obscure unsightly views beyond the garden, time may prove that he has created another—only closer—distraction.

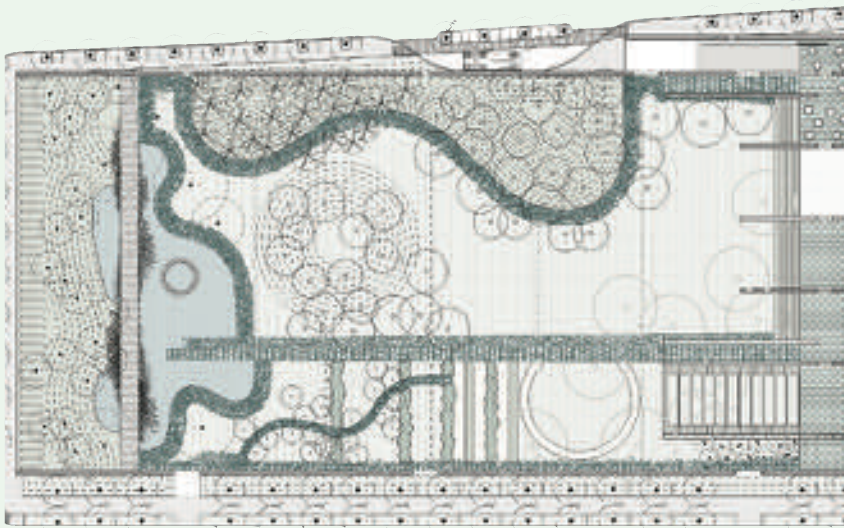
Moving from the terraces and into the sculpture garden, the main textural experience underfoot is one of thickly tufted grass. The floor of this "loft" is primarily a special fescue seed mix intended to stay green year round, and is underlain by sports-field drainage technology that permits mud-free pedestrian traffic shortly after a rainfall. The idea of columns in this outdoor space is conveyed by parallel axes of live oaks (planted fully mature), cedar elms, and magnolias.

Carefully placed throughout the garden are peerless pieces of sculpture—by Picasso, Serra, Hepworth, etc.—from the Nasher collection. Nasher describes the collection as a survey of twentieth-century outdoor sculpture, "dating

from 1875 to tomorrow." Many of these works were previously installed amid eight acres outside the Nashers' home in Dallas: they are now on a site closer to two acres in size. (Serra's *My Curves Are Not Mad* was across the street at the DMA.) It will take a bit of time to find the best way to juxtapose them and to plant effectively around them. These pieces, many of which will rotate on a two-year basis, have been, and will continue to be, arranged in the outdoor space by the director and lead curator of the museum, Dr. Steven Nash, in consultation with the Nasher family.

The far end of the garden presented a particular series of challenges to the design team from the beginning. Originally, this area was designed as a berm serving a dual purpose: reflecting attention back toward the museum and buffering the sounds of freeway traffic beyond. During the construction period, rumors circulated that a "surprise" would be placed on this berm, and that it would be a Calatrava sculpture. The surprise instead turned out to be a James Turrell "skyspace." The artwork is *Tending, (Blue)*, a collaboration between Turrell and the Houston architecture firm Interloop A/D. The skyspace is a 10 x 10-foot opening in the ceiling of a 25-seat room clad in black granite. Inside the white interior, visitors experience a subtle wash of color emitted by LEDs that alters the eye's perception of the view upward through the opening and into the heavens. While *Tending, (Blue)* has received enthusiastic reviews, its enclosure, from the perspective of the garden, could be compared to the mechanical equipment room in a loft; not exactly living up to its position as the secret at the bottom of the garden. From the garden view, its most remarkable feature is its beautifully lit doorway, which is not apparent during the day. This below-grade doorway presented a serious challenge for the designers, who had to gracefully resolve the tight entry into the building in a manner that would meet ADA requirements without compromising the aesthetic standards of the design. This is an area of the garden that will require further tweaking.

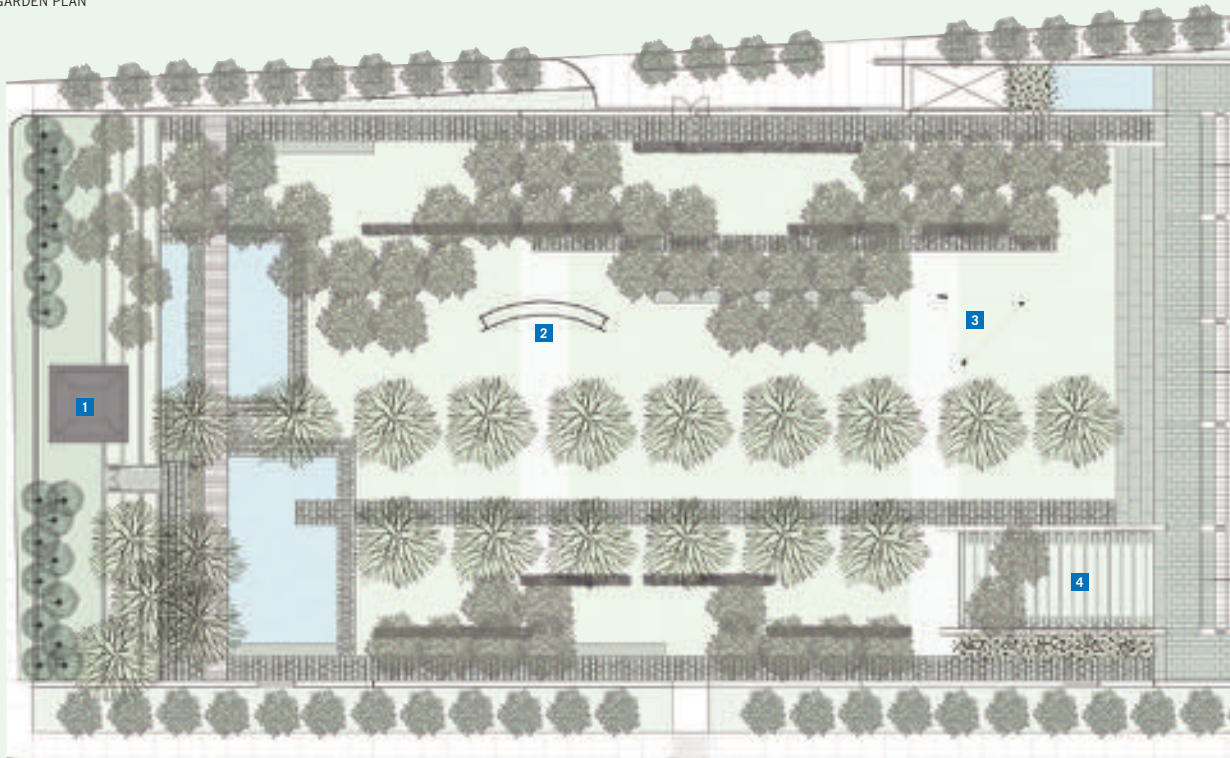
The first version of the overall garden design was an informal, romantic design with berms and winding paths. (See plan at top of opposite



ORIGINAL GARDEN PLAN

GARDEN PLAN

- 1 TENDING, (BLUE) BY JAMES TURRELL AND INTERLOOP A/D
- 2 MY CURVES ARE NOT MAD BY RICHARD SERRA
- 3 EVIVA AMORE BY MARK DI SUVERO
- 4 TERRACED GARDEN



FINAL GARDEN PLAN

page.) At some point the design team decided to move toward a more straightforward plan with tree-lined axes radiating outward from the museum walls, effectively conjoining the two plans of the museum and the garden into one. This somewhat simple arrangement has been complicated over time by additions—the granite box enclosing Turrell’s installation, for one, and a fountain outside *Tending, (Blue)*. Further complications may ensue if more items are added to the garden over the coming years.

Some of the planting decisions in the garden raise questions. The architects stated that they wanted tall trees in the center of the garden and smaller trees towards the edges so the museum

building could be seen best from the center of the garden. Yet the central trees are live oaks, which will require extensive pruning to achieve this goal. There is very little in the plant palette to tie this garden to its location on the grassland prairie (the grass is from Kansas), although native ornamental grasses can have wonderful sculptural qualities.

One of this garden’s best gifts, though, is that its growth into maturity will be on public view. Most of the great contemporary sculpture gardens around the world were works of single artists, created over those individuals’ lifetimes, and opened to the public only at the ends of those lives. With the Nasher we have the

opportunity to observe and learn and grow with this garden. Often with a building, its perfection peaks on opening day, but a garden’s first day begins its journey towards perfection. In his remarks at the opening of the garden, Raymond Nasher made it clear as he explained his choice of architects that he and his team were committed not just for that first day but for a journey they expect will continue through the next 1,000 years. **T**

Robin Abrams, Ph.D., AIA, ASLA, is an associate professor of architecture at Texas A&M University and practices urban design in Austin.



by LAWRENCE CONNOLLY, AIA

A MONOLITH CLEARLY REDEFINED

'UNAPPROACHABLE' may best describe the hulking, almost windowless, limestone building that until recently housed the Ransom Center on the University of Texas at Austin campus. Even in the eyes of its director, the Ransom Center's monolithic presence seemed to physically deter people from investigating its rich and diverse collections of unique and invaluable artifacts. Anchoring the southwest corner of the campus, the seven-story display/storage/research facility holds one of the world's finest cultural archives, with 40 million manuscripts, one million rare books (including a Gutenberg Bible, the first book printed with movable type), five million photographs (including the world's first photographic image), and more than 100,000 works of art and design. However, the institution was relatively unknown beyond the realm of research cognoscenti. In 1998, recognizing that the building's essential problem was aesthetic, Ransom Center Director Thomas F. Staley took measures to increase public awareness of the facility and to make the visitors' experiences memorable.

Toward those two goals, a building committee selected Lake/Flato Architects in 1999 to renovate and expand the building. Specifically, the team led by David Lake, FAIA, was directed to add a new theater, rework the entry, make over the existing ground-floor gallery, and bring the entire building up to ADA standards. While the project was officially designated as a renovation, the changes ultimately were so dramatic that Staley proudly proclaims it a "transformation."

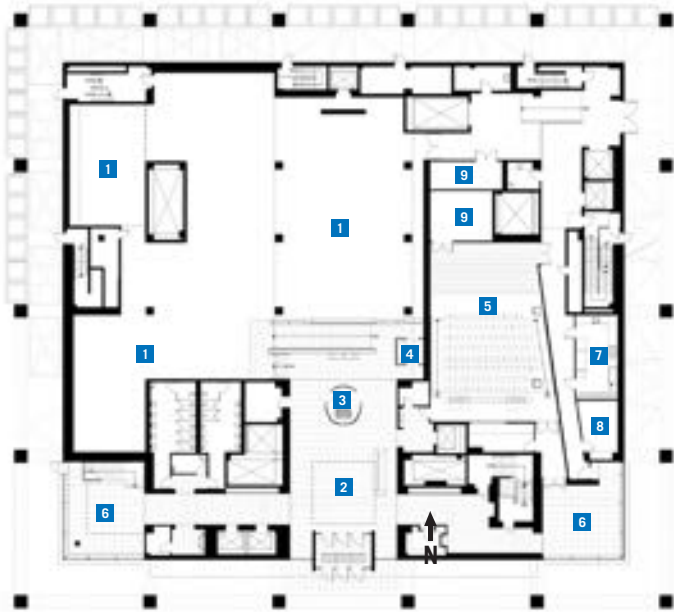
Formally known as the Harry Ransom Humanities Research Center when built in 1972, the original building's opaque envelope was a programmatic requirement. UT officials wanted to protect the center's collections from ultraviolet rays. In addition, due to that politically turbulent era of student riots across the nation, the security measures that officials demanded produced a building that looked more like a citadel than a college campus building. UT officials got the building they wanted despite Austin architects Jessen & Jessen efforts to make it more transparent, visible, and accessible.

The Ransom Center's metamorphosis, completed late last year, resulted in a "gestalt sense of openness," according to Staley, that effectively lengthened sight lines within the cubicle-laden original interior. This was achieved through enlarging the volumes of existing spaces by removing ceilings and walls where possible and introducing glass or transparent metal screens to define the new, larger spaces.

Raising the ceiling in both the entry lobby and the gallery proved significant to the transformation, accomplished by removing the existing ceiling, articulating the structural

(opposite page) Glass walls now enclose the corners on the Ransom Center's south side. Panels of glass are etched with images representing the cultural artifacts archived inside. Where the renovated building is transparent and inviting, the original structure was opaque and imposing. (below) The exquisitely detailed custom glass/steel/wood doors and side lights (etched with signatures of renowned writers and artists represented in the collections) are framed on the top and sides by a new stainless steel entry portal.





- FLOOR PLAN**
- 1 GALLERY
 - 2 LOBBY
 - 3 GUTENBERG BIBLE DISPLAY
 - 4 FIRST PHOTO DISPLAY
 - 5 THEATER
 - 6 ETCHED GLASS LOBBY
 - 7 KITCHEN
 - 8 GREEN ROOM
 - 9 STORAGE
 - 10 READING ROOM
 - 11 RECEPTION
 - 12 OPEN TO FIRST FLOOR
 - 13 GRAND STAIR
 - 14 SEMINAR ROOM
 - 15 MEETING ROOM
 - 16 OFFICE
 - 17 PAGING
 - 18 GLAZED BALCONY
 - 19 EXTERIOR BALCONY



SECOND FLOOR

GROUND FLOOR





(opposite page) To comply with building code requirements, the architects added the monumental stair with translucent mesh balustrade. Staff selected the subjects of the etched glass panels to best represent the Ransom Center's vast collections. (left) Natural light fills the two-story lobby space created by removing part of the existing second floor and pushing out the existing window wall to the edge of the second-floor porch.

A popular gauge to evaluate a renovation or addition project is whether or not it is “seamless.” As such, Lake/Flato’s renovation is an unqualified success. The project is a symbiotic composition that effectively blends the old with the new. For example, the exquisitely detailed pecan on the walls and ceilings and the walnut flooring warmly complements – and is effectively integrated into – the cold, heavy-handed brutalism of the original building. The architects have successfully remade a dark and heavy monolith into a luminous and more transparent structure (at least at its base) that benefits both its users and passers-by.

Much to the delight of its director, the Ransom Center’s transformation has increased the center’s visibility and created a more inviting and user-friendly venue that makes for a memorable experience for visitors. According to Staley, these dramatic physical improvements have gained the Ransom Center a newfound popularity, exceeding even the most optimistic expectations by increasing the number of visitors from 800 each month to more than 8,000. This ten-fold increase has finally made the Ransom Center the viable cultural landmark it deserves to be. ■

beams, and inserting new canted wood ceiling panels with indirect lighting inside the coffers. Perhaps the most dramatic alteration was the removal of most of the second floor over the lobby to create an atrium. The new second-floor opening increased the amount of natural light entering the lobby via a window wall installed at the second-floor porch over the entry. Even with reduced floor area due to the atrium, the facility’s overall square footage grew by absorbing the open corners and the second-floor porch on the building’s east side.

As the Ransom Center’s public face, the east side opens to a large courtyard and originally had outdoor fountains at either end that were seldom used because they leaked water into the basement. The roots of the building’s transformation are at these two corners where Lake/Flato

demolished stone walls and captured the former exterior spaces within clear glass. The newly created interior space at the south corner became a pecan-paneled, two-story, open-circulation space with a monumental stair hugging the south and west walls. The new space at the north corner, also clad in pecan, houses an intimate lobby for the small theater. The window-walled corners bring much-needed natural light into a previously cavernous building and provide visitors with welcoming way-finding landmarks by linking the building to the outside. Etched into the corner glass walls are images representing the work of artists, authors, and photographers archived in the Ransom Center’s vast collections. Ingeniously conceived, the walls become subtle advertisements for the cultural treasure trove housed within.

TA contributing editor Lawrence Connolly, AIA, of Austin lived across the street from the Ransom Center in the early 1970s while it was under construction.

PROJECT The Ransom Center, Austin
CLIENT The University of Texas at Austin
ARCHITECT Lake/Flato Architects
CONTRACTOR Browning Construction Company
CONSULTANTS Jaster-Quintanilla & Associates (structural); Jose Guerra, Inc. (MEP); Ducibella, Ventor, Santore (security); Fisher/Dachs Associates (lighting); Rolf Jensen & Associates (life safety); Pentagram (exhibit); FD2S (graphics)
PHOTOGRAPHER Hester+Hardaway

RESOURCES GRANITE: J.G.R. Stone; SLATE: J.G.R. Stone; **ARCHITECTURAL METAL WORK:** Crippen; **RAILINGS AND HANDRAILS:** Pat Gordon; **ARCHITECTURAL WOODWORK:** Buda Woodworks; **GLASS:** Skyline Design, Berry Glass

OUT IN THE COUNTRY

by ANNA MOD



The house is sited to take full advantage of the countryside. (opposite page) Usable year-round, the porches are extensions of the living room.



WITH an emphasis on the sensory experience of country living, the wife/husband team of Gail and Joe Adams, AIA, has designed a second home for a Houston family of five on 80 bucolic acres in Austin County. This project is not a city dweller's attempt to tame or brand the countryside. Instead, the house and its siting demonstrate sensitivity to the rural landscape.

Intentionally, the house is not visible from the dirt county road that leads to the property. The site layout includes a new gravel road that leads far back into the acreage, a design element that prolongs the first glimpse of the house and focuses the visitor instead on the active farm and pastureland. Before the final bend there is a mowed clearing for visitor parking that forces overflow guests to walk the last few hundred yards and prevents the surrounding meadowland from serving as a parking lot. Approaching the house by foot forces the visitor outdoors—a contrast to the way many of us urbanites approach our houses by car and disappear behind automatic garage doors. The architects took full advantage of the approach to the house to fully engage the visitor with their new rural surroundings.

Set on a gently sloping rise between two oak mottes and raised on a pier-and-beam

platform, the house is a fusion of regional residential, industrial, and agricultural elements and forms. The exterior has metal cladding, industrial galvanized porch railings, and a standing-seam metal roof with exposed wooden dovetail eaves. Rough-cut limestone is used on the perimeter platform piers, the battered columns near the front entrance, and the full-height fireplace wall in the rear of the house that has interior and exterior fireboxes that share the chimney. The cruciform plan has a central gabled axis with a partial-length, gable-roofed monitor and a transept that is formed below the monitor with “wings” that extend down beneath the shed-roofed bunkrooms and cover the two side carports. On the east side of the house is a limestone patio, also on a raised platform, that surrounds the swimming pool and spa.

Large porches embrace the interior space on three sides and placement of the paired screened doors allows for cross ventilation and views of the surrounding landscape. There is one bay of covered space near the exterior limestone fireplace. Beyond, the roof disintegrates into a two-bay, gable-on-hip trellis that terminates at the full-width wooden staircase that perfectly frames the meadow and pond beyond. This vista is enhanced

by the height of the platform and standing at the top of the stairs one feels as though she were standing on a ridge jutting out into nature. At the bottom of the stairs is a limestone patio with circular firepit at ground level.

The porches also serve as an extension of the living room. This is one of the great successes of the house—it engages the surrounding landscape and continually draws the visitor outside. The porches are usable in the summer as a respite from the sun and enjoyable in cold weather thanks to the fireplace.

The interior is small in comparison to the surrounding porches and is a balance of clean and sleek industrial elements, such as the galvanized staircase and railings, warmly stained wooden floors, and exposed wooden rafters and trusses. The nave of the house consists of the entry with a loft overhang and then moves to the great room that houses three distinct spaces: dining room, kitchen, and living room. A support kitchen and pantry is located in one side of the transept with a utility room and half bath on the other. Beyond the overhang, the full-height ceiling in the great room comes fully into view with its exposed gray-stained rafters and custom fabricated trusses with cross-shaped

While dramatically open, the interior spaces also feel intimate and welcoming; photo on left by Hester + Hardaway.



metal gussets. The central U-shaped kitchen operates as “command central” for the house with easy communication between the dining and living rooms on each side and the loft above. Despite the soaring ceiling height of this main room and the full-height limestone wall surrounding the fireplace, the space is not intimidating or overwhelming. Rather, the intimacy of the interior allows for more interaction of the people inside. The interior walls are tongue-and-groove boards with a luminous white stain that give the interior a playful feel of a cabin or a camp bunkhouse.

At the top of a galvanized metal staircase the children’s bedrooms are located on either side of the stair gallery. Upstairs bathrooms are treated camp style and a hand sink is on each side and open to the hallway. Separate rooms for shower and toilet are on either side. A balcony seat runs the full width of the loft space to overlook the great room. The metal railing of the overlook is the same as that of the staircase, stair gallery, and exterior porches.

The owners’ bedroom is separated from the children’s and has its own hand sink in a small room that receives natural light from the end bay of the monitor. A small diamond-shaped window backlights an additional exposed truss in the bedroom. Three sides of the bedroom have horizontal window banks and two doors open to a small private balcony. The views are of the rolling hills of the countryside—there is no road or other structure in sight.

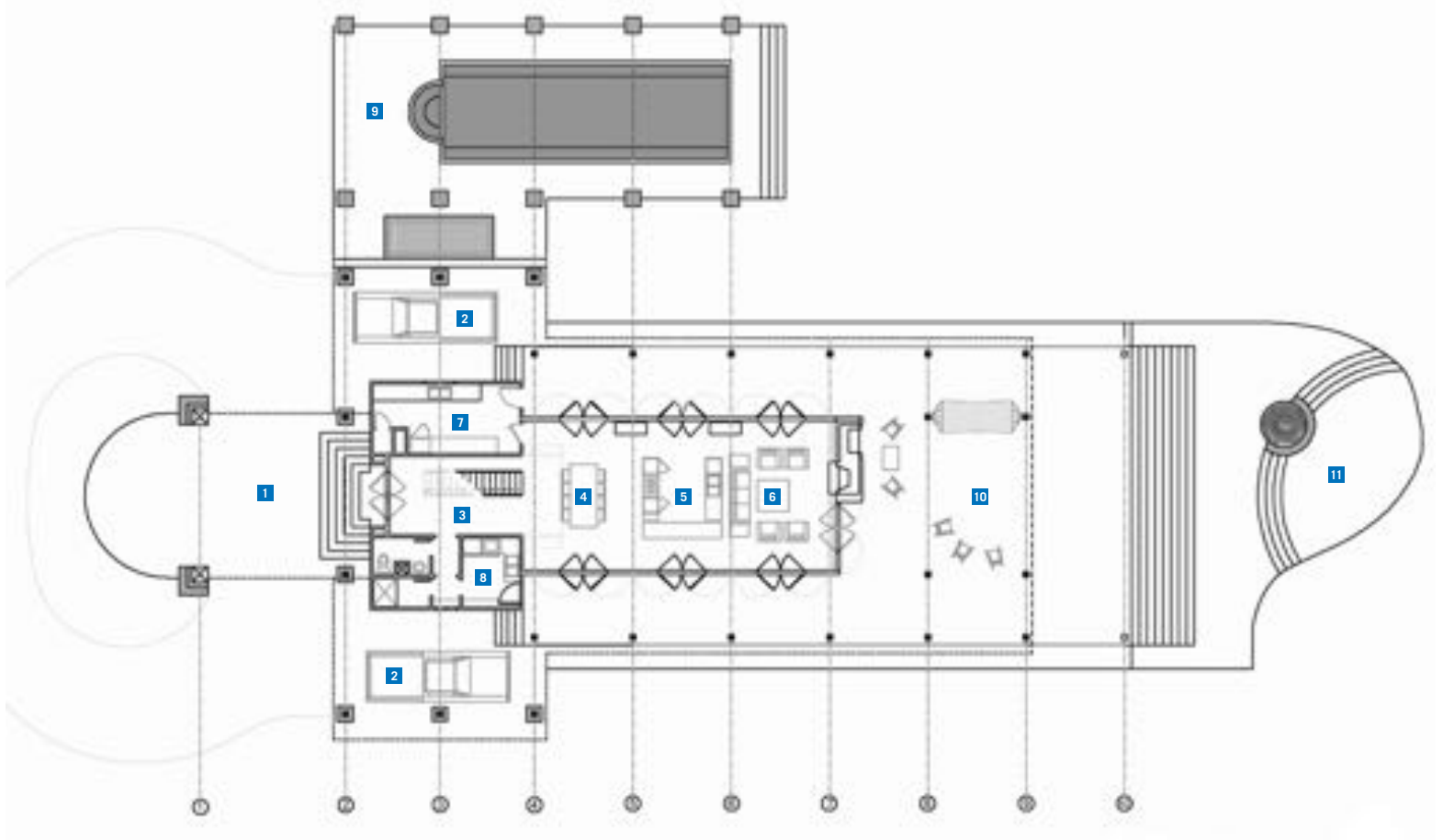
The main interior space of the house is open and dramatic yet also feels intimate and welcoming—a tough balancing act. The house is small and efficiently designed so that the residents and their guests may enjoy all of its spaces and never feel lost, intimidated, or overwhelmed by the architecture. The vast exterior porches encourage movement between the interior and exterior and function as a continuation of the interior living space—a perfect solution for a house in the country. The house has a commanding presence yet its scale and agricultural and industrial design influences are vernacular so it does not appear out

of touch with its surroundings. The Adams team understands the importance of available natural light and the landscape features of the site, and uses them to their full potential. Their design takes advantage of every opportunity to offer views of the outdoors and provide opportunities to enjoy the countryside. ■

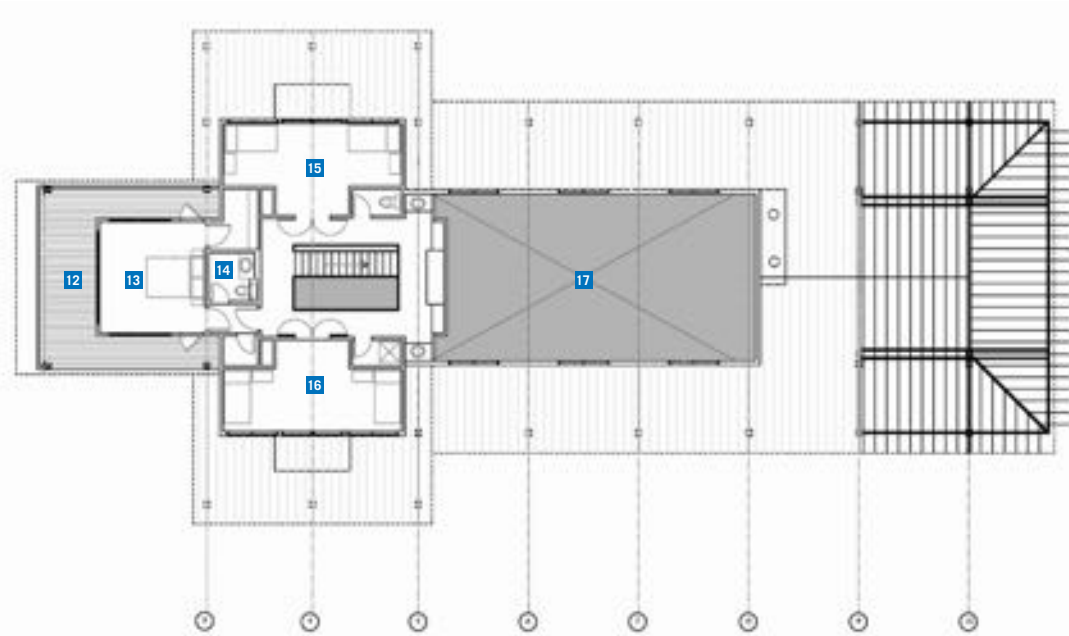
Anna Mod is a historic preservation consultant in Houston.

PROJECT 5A Farms, Bellville
CLIENT Drs. Eugene and Mary Alford
ARCHITECT Adams Architects
CONTRACTOR Ottmer Construction
CONSULTANTS Gay & Loudermilk (structural); Bernard Woolfe Lighting (lighting)
PHOTOGRAPHERS Joseph Adams, AIA, Hester + Hardaway (where noted)

RESOURCES POROUS PAVING: Pooltex; FENCES, GATES, AND HARDWARE: Texas Stair & Rails; LIMESTONE: Parker Ranch Quarry; METAL ROOF AND WALL PANELS: Metal Sales Manufacturing; PREASSEMBLED METAL DOOR AND FRAME UNITS: Stanley Doors; METAL WINDOWS: Ram Industries; PAINTS: Sherwin-Williams



FIRST FLOOR



SECOND FLOOR

FLOOR PLAN

- 1 PORTE COCHERE
- 2 CAR PORT
- 3 STAIR HALL
- 4 DINING
- 5 KITCHEN
- 6 LIVING
- 7 AUXILIARY KITCHEN/PANTRY
- 8 LAUNDRY
- 9 POOL TERRACE
- 10 PLATFORM PORCH
- 11 FIRE TERRACE
- 12 MASTER PORCH
- 13 MASTER BEDROOM
- 14 MASTER BATHROOM
- 15 BOYS DORMITORY
- 16 GIRLS DORMITORY
- 17 OPEN TO BELOW



Academic Research Center

PROJECT Academic Research Center, Dallas
CLIENT The Hockaday School
ARCHITECTS Good Fulton & Farrell in collaboration with Overland Partners Architects
CONTRACTOR Andres Construction Services
CONSULTANTS Raymond L. Goodson Jr., Inc. (civil and structural); Blum Engineering (MEP); The Office of Chris Miller (landscape); Wrightson, Johnson, Haddon & Williams (acoustical); Switch Lighting Design (lighting); Emily Summers Design (interiors)
PHOTOGRAPHERS Craig Blackmon, AIA, and Timothy Blonkvist, FAIA

The Academic Research Center is the centerpiece of a multi-million dollar renovation and construction project to upgrade the prestigious Hockaday School in Dallas. At over 54,000 square feet, the new research center houses classrooms, computer and audiovisual labs, offices, and a multimedia boardroom in addition to the two general libraries with space for 40,000 items in its collection. Located adjacent to a large courtyard, this new facility serves as the heart of the campus. The expansive ground-floor commons, extending vertically as a three-story atrium, promotes informal gathering and social interaction. The Academic Research Center is an exercise in opposites: mass and lightness, opacity and transparency. Meeting rooms, computer labs, and other spaces requiring light management coalesce to the south

in a single mass with minimal openings. A perimeter window wall and roof clerestories afford unobstructed northern light into the double-height main library space (right), as well as views into the tree-filled courtyard. In addition, an automated aluminum louver system (above) screens the western wall facing the courtyard and modulates solar gain via computer-controlled light sensors to achieve optimal amounts of sunlight. Composed of brick, stone, and glass, the building introduces curved forms in an expression sensitive to Hockaday's 1950s modernist campus. The project also challenged the architects to resolve complex site issues: a high program-to-site ratio, close proximity to adjacent buildings, the preservation of the courtyard with trees, and accommodating an established circulation network.

BRIAN FEE

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 - 6 GROUP MEETING ROOM
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 - 9 COMPUTER LAB
 - 10 AUDIO/VISUAL SECTOR
 - 11 MECHANICAL ROOM



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PROJECT Daniel E. Ruiz Branch Library, Austin

CLIENT City of Austin Department of Public Works & Transportation

ARCHITECT Stanley Architects

CONTRACTOR Braun & Butler Construction

CONSULTANTS ACR Engineering (MEP); Jaster-Quintanilla (structural); Austech Roof Consultants (roof); Stephenson & Associates (cost estimating); Eleanor McKinney (landscape); Urban Design Group (civil); Leslie Fossler Interiors (interior design); Austin Permit Service (permitting and code)

PHOTOGRAPHER Paul Bardagjy

The Daniel E. Ruiz Branch Library integrates a number of sustainable features with dynamic, user-friendly spaces and advanced network technologies. At 16,000 square feet – twice the size of typical branch libraries – this City of Austin facility houses larger stacks and reading areas, and hosts innovative computer-based education programs. In addition, the main meeting room can be configured in multiple arrangements, allowing a diverse range of community functions. The main book collections and reading spaces are centrally located, set within an expansive clerestory space lit primarily with diffused daylight and supported by an enormous exposed steel framework. The youth area adjoins the main collection room and accommodates age-specific collections, reading and computer areas, as well as a children’s meeting nook. Cultural diversity of the community and the range

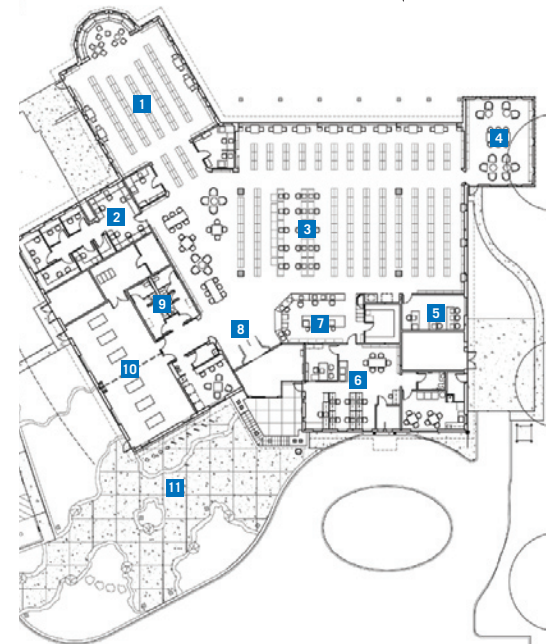
of landforms unique to the area conceptually “influenced the massing and treatment” of structural elements and details, including interior color schemes and various local stone choices, said Lars Stanley, AIA. Stanley, a metal craftsman, was especially keen on instituting tactile elements to the facility to connect it with visitors. “It was our desire to convey a sense of how the building was put together, how it was ‘made’ within the context of its place on this particular site,” said Stanley. For example, the concrete columns in the main room were specified to be poured in place with a natural concrete final finish after the forms were removed, with no further treatment necessary. The building is sited for ample daylighting, utilizing high-efficiency window coatings and sunshades to reduce solar gain yet still flood the interior with natural light. The building fenestration’s southern orientation captures attractive views of nature as well as the neighboring golf course.

BRIAN FEE

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- 5 INTERNET TRAINING
- 6 STAFF WORKROOM
- 7 CIRCULATION AREA
- 8 ENTRY
- 9 RESTROOM
- 10 MEETING ROOM
- 11 PLAZA



Masonry's Past and Future on Exhibit at the National Building Museum

WHAT is the future of masonry, as well as the future of skilled masonry craftsmanship? Two recent events in Washington, D.C., provided compelling answers to both questions.

October was clearly “Masonry Month” at the National Building Museum, with the debut of the “Masonry Variations” exhibit, plus several events of the International Union of Bricklayers and Allied Craftworkers (BAC) and the International Masonry Institute (IMI), most notably the BAC/IMI International Apprenticeship Contest, the first in 40 years. Rounding out the program was the Masonry Mania Family Festival, with hands-on activities, educational exhibits, and craft skills demonstrations in restoration and terrazzo.

“The skill levels of all the contestants were really impressive,” says BAC President and IMI Co-Chair John J. Flynn. “They are truly dedicated to their crafts. We are equally committed to investing in the future of quality masonry.”

The ‘Masonry Variations’ Exhibit

The future look of masonry is the subject of the “Masonry Variations” exhibit at the National Building Museum, America’s premier cultural institution dedicated to exploring and celebrating architecture, design, engineering, construction, and urban planning. “Masonry Variations,” sponsored by BAC and IMI, explores the untapped potential of masonry, and offers designers this challenge: “If you can imagine it, we can build it.”

The purpose of the exhibit is twofold: to take masonry beyond the “traditional” use and see what else the materials can do, and to highlight the value of collaboration between those who design and those who make the designs real.

“Masonry Variations” involves the classic materials of stone, brick and terrazzo, plus a new one, aerated autoclaved concrete, or AAC block. The challenge, launched by guest curator Stanley Tigerman, FAIA, of Tigerman McCurry Architects, Chicago, was to take common masonry materials in new directions, and to suggest the unexplored potential of each.

The terrazzo team of Los Angeles architect Julie Eizenberg of Koning Eizenberg Architecture and IMI terrazzo instructor Mike Menegazzi took raw shards of slate tiles and transformed them from a highly polished smoothness to an

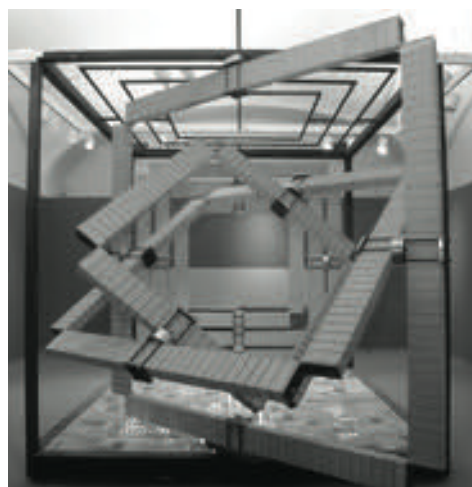
increasingly rugged texture, all while rising and undulating from the gallery floor.

The brick team offered a radical departure for the material, which for centuries has involved compression, stacked and bearing on one another. Houston designer Carlos Jiménez of Carlos Jiménez Studio worked with IMI southwest regional training director Keith Behrens to challenge convention — and defy gravity — by creating interlaced and moveable armatures joined together in tension.

For stone, Chicago architect Jeanne Gang, AIA, of Studio Gang Architects and IMI special projects coordinator Matthew Redabaugh wanted to demonstrate the delicate balance between material and shape. They started with classic marble to create a new, translucent blend of stone, woven glass fiber, and resin, cutting it into thin, yet immeasurably strong, puzzle-shapes using computer modeling, and joining the pieces together. Again a departure from stone’s traditional compression method, the result is a translucent marble curtain of 600 interlocking pieces that hang in tension from the vaulted gallery ceiling.

For the new material, AAC block, New York architect Winka Dubbeldam of Archi-tectonics worked with IMI regional training director Robert Mion Jr. to explore its possibilities. AAC is one-third the density and weight of traditional concrete block, and is gaining popularity in the U.S. for both residential and commercial / institutional purposes. Dubbeldam’s design called for sculpting the material based on the graphic patterns of sound waves of varying intensities. The installation involved two AAC columns, “Fatty” and “Slim,” reaching to the ceiling of the exhibit space. Walking through the exhibit, visitors experience different sounds, depending on where they stand

(top) Like many of the other exhibits, the terrazzo installation goes against its traditional nature, gradually becoming rougher as it climbs the wall. **(middle)** The brick installation challenged convention by creating interlaced and moveable armatures joined together in tension. **(bottom)** Chicago architect Jeanne Gang, AIA, of Studio Gang Architects and IMI special projects coordinator Matthew Redabaugh collaborated on this unique, wafer-thin stone installation; photos courtesy the National Building Museum.



in relation to a monitor showing and airing the sounds.

The installations are displayed in a series of galleries along with accompanying material describing the history of masonry techniques, changing methods of production, and possibilities for future uses. Lectures and hands-on design seminars will complete the program. "Masonry Variations" will be on view through April 4.

Beyond the principals of each team, each project involved significant team efforts, from the structural and aeronautical engineers called in to help the stone piece perform correctly (and stay up!), to the dozens of IMI instructors who painstakingly selected and ground slate for the terrazzo or made the AAC "layer cakes."

"It took a lot of courage to try it at all," says guest curator Stanley Tigerman. "There was no guarantee that any of them would work. Not only do they work, they look astounding, and they really have something to say for future design." The exhibit appealed to BAC and IMI for its emphasis on the future of masonry, and because of a strong belief in designer/craftworker col-

laboration, a hallmark of any successful building project.

"BAC and IMI believe that masonry's time-honored qualities of durability, beauty, scale, texture, flexibility, and color have even more to offer," says IMI President Joan B. Calambokidis. "With this exhibition, we hope to inspire the masonry industry to look to its design future."



HAZEL BRADFORD

Hazel Bradford is communications director at the International Masonry Institute. This article includes segments of a feature story from the December 2003 issue of *Masonry Magazine*. Excerpted with permission.



Autoclaved aerated concrete (AAC) is a new material that can be molded to fit into almost any structural design; photos courtesy the National Building Museum.

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TRENDS OF THE TRADE

• Tracking demographic, construction, and design trends is essential to a firm's future growth and maybe even survival. Here are key factors to watch in the coming decades, as reported in *Changes in Construction Markets: The Next 15 Years*, a paper by Kermit Baker, AIA's chief economist and senior research fellow at Harvard University's Joint Center for Housing Studies. Population trends include a dramatic growth of middle-age population; decline of household size and growth of single- and two-person households; growing number of heads-of-household in their 40s to 60s—the age group that spends the most on remodeling; influx of immigrants, as well as a growing population diversity; and dramatic growth of Sunbelt population. Residential trends include growth in residential remodeling, additions, and alterations; more high-end homes for single- and two-person households; new and remodeled homes to accommodate more sophisticated offices for at-home work and in-home healthcare services for aging residents; more low-maintenance, security, and automation features. Contract trends include a slowing of new office construction, but many offices will be restructuring and/or remodeling; both academic, educational, and professional/corporate training environments are expected to be in demand (renovations, new buildings, facilities for new educational models, distance learning, etc.); healthcare facilities to experience significant growth and rework; and criminal justice facilities are also expected to grow.

• A new study from the National Association of Home Builders (NAHB) Research Center suggests that on-demand water heating saves energy most dramatically in homes with lower daily hot water use. To compare the energy- and water-saving characteristics of home hot water systems, researchers created a complex laboratory environment and combined actual testing with mathematical modeling. Their results show that, given two levels of hot water use for a single-family home (41 gallons per day at the low end, 86 gallons at the high end), a distributed, on-demand water system reduces both energy demands and water use. The amount of savings varies by overall usage, but homes that use less hot water can save up to 21 percent in annual energy use, while higher-use homes may save eight percent.

• The Construction Specifications Institute (CSI) recently announced the completion of major content development for the 2004 edition of MasterFormat™, the specifications-writing standard for most nonresidential building design and construction projects in North America. The new edition addresses existing topics more fully, adds new topics, and extends the coverage beyond nonresidential buildings to include heavy civil engineering and process engineering construction. New features include: new divisions for building's fast-advancing areas, separate plumbing and HVAC divisions, coverage extended to engineering projects, and more. New content is based primarily on the building design and construction industry's input. Throughout the new edition's development, the Expansion Task Team sought feedback through workshops, meetings, and Internet message boards. More than 500 A/E/C organizations were asked for information. Each draft of the new edition was posted on CSI's website for comment. The outline can be downloaded from www.csinet.org/masterformat.



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TRENDS OF THE TRADE

• The International Facility Management Association (IFMA) has released its 23rd research report, *Project Management Benchmarks*, which reveals some surprises about how facility professionals handle projects, strategic planning, and the allocation of space. Among the findings is further evidence that the number of square feet of office space per person is continuing to shrink. In 2001, the reported average rentable space per person was 355 square feet, dropping to 347 in 2002. When examining space standards and the average square footage per work station, office sizes have decreased an overall average of 13 percent since the last report. The amount of office space per type of worker has been shrinking steadily since 1997, but the most dramatic drop in measured space has been in upper management, decreased from 280 to 239 square feet. Senior management offices have shrunk from 193 to 169 square feet. The new report also shows the ratio of open offices to those enclosed continues to increase. Since 1997, the percentage of private offices has decreased by three percent, while open-plan offices have increased by the same percentage.



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Challenged and Invigorated by the Nasher

Retired after 40 years of practice, a 'worn-out' architect hired on to the project of a lifetime.

AS I was about to retire from private practice in late 2000, Raymond Nasher called to ask if I would act as his representative as the Nasher Sculpture Center was being designed and built. Because his name is synonymous with quality, I didn't hesitate. Having worked off and on for 30 years as project manager for many of Mr. Nasher's commercial developments, the opportunity to continue that relationship on what was clearly his dream was exhilarating. The chance to work with the likes of Renzo Piano and Peter Walker only added to my excitement. I started on the Nasher project the day after I "retired."

After 40-plus years of practice, I was used to large and complex projects. But the Nasher also was a "start up" institution which meant that all of its components became my responsibility, including furniture, information technology, telecommunications, audio/visual, gift shop, food service, etc. This broadened scope of work was to be a new experience for me.

Four clocks hanging in our job site trailer demonstrated our team's diversity. One clock was set for Italian time, the second for London, the third for Berkeley, and the fourth, of course, for local time. The world became very small as the project progressed, not only from a design point of view but because products seemed to come from every corner of the planet.

Stereotypes reigned supreme—the Italians were emotional and tardy; the Brits were humorous and spoke a different language than we did; the Californians were, well, Californians, etc. Those peculiar characteristics became evident early in the project, during the on-site work sessions required for such an innovative design project. These sessions were exercises in patience and endurance because perfection was the goal of everyone involved. The resolve of

Mr. Nasher, Renzo Piano, and Peter Walker definitely fueled our mutual drive to achieve something greater than any of us had achieved before. This commitment generated many spirited debates held within rather tight quarters. However, personal animosity never followed the resolution of an issue. Well, almost never.

The team really began to gel as the building's design took shape on paper. Our mutual love for this special project transcended the problems posed by differences in language and custom. Challenges abounded nonetheless. Delivery of the unique glass systems from Italy required continual diplomacy to counteract the frustration inevitable in surmounting great distances, both in miles and in culture; constant design changes and rethinking of earlier decisions demanded everyone's patience and perseverance; and late delivery of key materials caused much delay and inefficiency. Much to their credit, the members of our building team managed to finesse these obstacles because they realized the Nasher Sculpture Center would be the most significant project of their careers. (And only a few times did we have to pull political strings when city building officials didn't understand what this project meant to Dallas and its citizens.)

Workmanship was a major concern for Piano and his people at the beginning of the project, but their anxiety gradually eased as the Texas craftsmen proved themselves through hard work and determination. I know Renzo was pleased



COURTESY INTERLOOP A/D

with the outcome because at the opening he gripped me in an emotional hug and exclaimed, "The workmanship is exquisite." Among this project's many rewards was observing how the craftspeople became absorbed in the art as the giant sculptures were delivered and installed. Mr. Nasher, during an appreciation lunch for the crews held in the street in front of the project, told them that one day they would bring their grandchildren to the site and proudly recount their role in the construction.

There is no simple way to describe the satisfaction and energy an old, beat-up, worn-out, recycled architect gained from this project. My message to other "senior" architects is this: your greatest experience may be just around the corner. If Mr. Nasher's vitality is any indication, I should have at least 15 to 20 more good years ahead of me, although I'm not sure I can stand that much fun. At 82 he is still blazing new ground and challenging people to be better than they have ever been before. Thank you, Mr. Nasher, for what you have done for architecture, the arts, and, especially, old architects.

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The writer is still quite busy with post-construction details. Those responsibilities, plus a variety of additional tasks associated with organizing the new institution, haven't allowed him time to make future plans.

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