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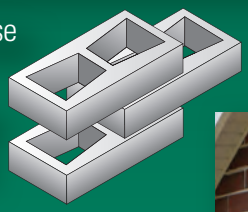

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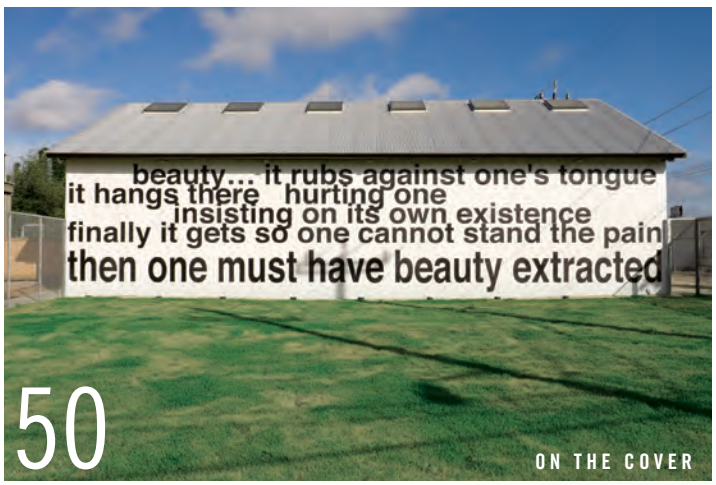
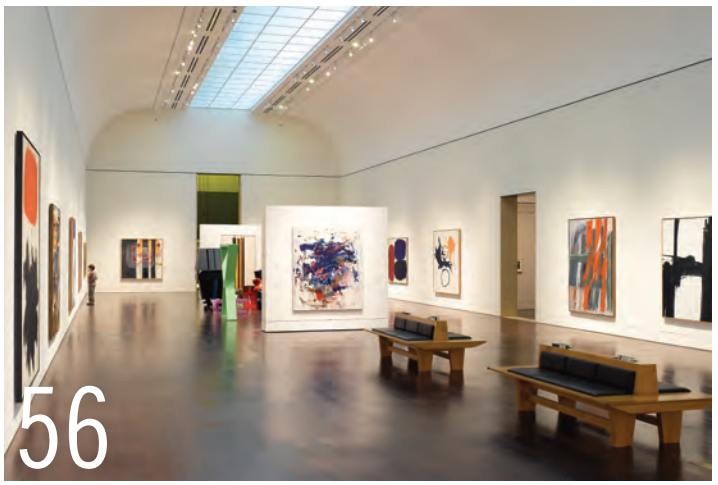
INNOVATIVE INSERTION
Jean-Paul Viguier s.a. d'architecture
with Ford Powell & Carson
RONNIE SELF

ART IN THE PARK
PageSoutherlandPage
with Hargreaves Associates
NATHAN ELLIOTT, ASSOC. ASLA



ENLIGHTENED CONVERSION
Poteet Architects
GEOF EDWARDS, AIA



THE ART OF DEFERENCE
Kallman, McKinnell & Wood Architects
with Booziotis & Company Architects
MARK OBERHOLZER, AIA

DEPARTMENTS

TexasArchitect

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RENDERING COURTESY JEAN-PAUL VIGUIER S.A. D'ARCHITECTURE; PHOTO BY ESTO, JEFF GOLDBERG

McNay's French Connection

In Toulouse, Jean Paul Viguier faced challenges similar to his San Antonio project

In his native France, Jean Paul Viguier is known for his modernist rigor in designing projects for clients ranging from cultural institutions to multinational corporations. However, Viguier was almost unknown in the U.S. when the McNay Art Museum commissioned him to design a much-needed expansion. The McNay's leaders entrusted Viguier to help them realize a building that would raise the museum's stature among this country's visual arts cognoscenti once construction was completed, but they were eager to get the word out in advance. Then someone had the brilliant idea of organizing an overseas press junket. Lucky for me, I was one of five magazine writers invited to spend four days traveling through France to personally experience Viguier's work.

Our first stop was Toulouse, known as La Ville Rose for the distinctive red brick that enriches the architectural fabric of the regional capital of Midi-Pyrénées near the border with Spain. Viguier, who grew up in Toulouse, had designed an expansion of a natural history museum near the city center. The project, at that time still a few weeks from opening, shared similar problems posed at the McNay. Both projects challenged Viguier to program a major addition for exhibits and back-of-house functions while respecting an existing, venerable structure. In San Antonio, Viguier was dealing with a Spanish Colonial Revival mansion built in 1929, which many Americans might consider old. But this being France, "old" means *really old*. The expansion of the Muséum d'Histoire Naturelle de Toulouse (shown above) required grafting onto a former convent dating to the 1400s. Viguier responded with characteristic aplomb, fusing an annex of glass and metal to the red-brick remnants of the ancient cloister which curves to embrace a new spiral-shaped courtyard.

That trip took place in early 2008, five months before the completion of the Jane and Arthur Stieren Center for Exhibitions. Viguier's McNay expansion, accomplished with Ford Powell & Carson serving as architect of record, was unveiled last June to resounding applause. For those (count me among them) who have long been enamored with the McNay for its architecture and its grounds as well as its art collection, the début brought a welcome sense of relief to the crowds attending the opening festivities. Viguer was there, as was his project architect, Blin Vose-Trincal, along with the museum's director, William J. Chiego, and members of the McNay's Board of Trustees, including emeritus board president Jane Stieren Lacy. The $8 million bequest of her late husband, Arthur T. Stieren – the largest single gift ever made to an arts organization in San Antonio – gave impetus to the project.

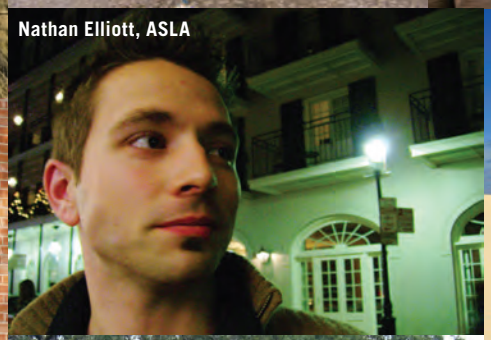
The Stieren Center (at left) is a gem that must be seen with one's own eyes. Photography cannot convey the spatial fluidity of the interiors and gardens, much less the ethereal light from above that intensifies each encounter with the works on display. I urge you to see the building for yourself. In the meantime, see the article in this edition by architect and design educator Ronnie Self for his thoughts on the achievement by Viguier, his team, and his client.

STEPHEN SHARPE

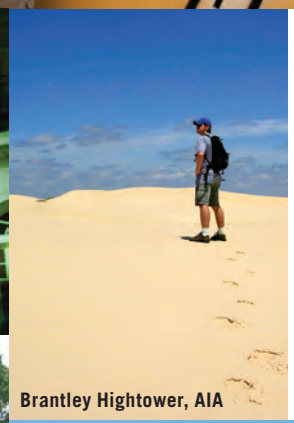

Henk Van Assen


Margine Biswas, AIA


Brian Dougan


Nathan Elliott, ASLA


Geof Edwards, AIA


Brantley Hightower, AIA


Mark Oberholzer, AIA


Ronnie Self


Daniel M. Olsen

HENK VAN ASSEN is principal of HvADesign, a New York–based studio that focuses on book design and environmental graphics. He has taught at the Yale University School of Art, the University of Texas at Austin, the School of Visual Arts in New York, and the University of the Arts in Philadelphia.

MARGINE BISWAS, AIA Immigrating to two countries early in life, living in three states, and traveling around the world has given Biswas opportunities to learn about different people, their cultures, and above all the impact of environment on myriad architectural designs.

BRIAN DOUGAN teaches design and graphic communication at Texas A&M University. His passion for sharing an interdisciplinary reality with curious students brings a strong pedagogical bias to the table that strives for curricular coordination among faculty to foster confidence and creative liberation.

GEOF EDWARDS, AIA directs the design studio at Kell Muñoz. He has served on the board of the Blue Star Contemporary Arts Center and the Carver Community Cultural Center, taught architectural history at Trinity University, and worked to bring a branch of the Smithsonian to San Antonio.

NATHAN ELLIOTT, ASLA Originally from Baton Rouge, Elliot graduated from Louisiana State University in 2004. As a senior associate with The Office of James Burnett, his responsibilities include marketing, business development, and the management of Woodall Rodgers Park in Dallas.

BRANTLEY HIGHTOWER, AIA Having worked and studied for a time in the Midwest and Northeast, Hightower returned to his home state of Texas in 2005, lured there by the mild climate, verdant landscape, and a desire for real enchiladas. He currently works with LakelFlato Architects in San Antonio.

DANIEL M. OLSEN is an associate professor of design at UT Austin, where he serves as graduate advisor for the MFA design program. His work focuses on developing methodologies that cross the boundaries of design disciplines, including graphic design, photography, furniture, architecture, and film.

MARK OBERHOLZER, AIA is celebrating 10 years of marriage to his wife, Leigh, his best critic (and worst-ever client). His other clients at Austin's Rhode Partners have a taste for green mixed-use projects; however, his two sons have recently developed a taste for bacon.

RONNIE SELF is registered to practice architecture in Texas and France. He is also an associate professor at the University of Houston's Gerald D. Hines College of Architecture where he coordinates the Graduate Level III Design program. He likes museums.

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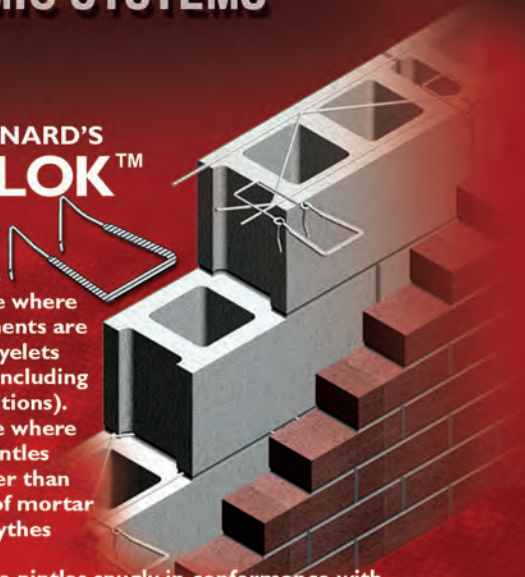

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Halprin's Plaza Is Our Heritage

I appreciate Michal Tincup's excellent review of the current unfortunate condition and uncertain future of Lawrence Halprin's Heritage Plaza in the March/April issue. (See "Halprin's Heritage Plaza in Fort Worth Among 'Endangered Places' of 2009," p. 12.) The potential loss of such significant examples of urban design is an increasing national concern, and the work of Preservation Texas and The Cultural Landscape Foundation, as well as related local groups, needs our support. I recognize that design does and must change with culture over time, but each generation needs also to recognize and support the landmarks of our past heritage which got us where we are. Thank you for keeping this issue before us, and please continue to offer reviews of these endangered places of our built environment.

Claude Thompson, ASLA
Dallas

CORRECTIONS

The news article on the 2009 AIA Fellows (March/April, p. 10) misidentified the firm that employs Anita Picozzi Moran, FAIA. She works with WHR Architects in Houston.

Due to an editing error, the news article on the Menil Collection's master site plan (March/April, p. 18) contained mistakes regarding the architects for the Rothko Chapel and Byzantine Fresco Chapel Museum and the dates those buildings were completed. The Rothko Chapel, opened in 1971, was designed by Howard Barnstone and Eugene Aubry. The Byzantine Fresco Chapel Museum, finished in 1997, was designed by François de Menil.

The name of the project consultant Lang Lighting Design was misspelled in the credits for Fellowship Bible Church (March/April, p. 65). In addition, Lang Lighting Design was inadvertently omitted from the lists of consultants for two other projects profiled in the same edition—the AT&T Executive Education and Conference Center (p. 71) and Hyatt Lost Pines Resort (p. 72).

First, Quality Control, Then 3-D

Every professional and trade publication I read contains articles about Building Information Modeling. The March/April edition of *Texas Architect* contained an article ("Survey: Texas Slow to Adopt BIM," p. 74) by Andy MacPhillimy, AIA, noting the results of a survey by AIA Houston and the Texas Society of Architects. Per Mr. MacPhillimy's summation, "over 60 percent of respondents not currently using BIM have no initiative toward adoption of BIM." Mr. MacPhillimy also states that a large percentage of the architects that use BIM share their model with engineering consultants, but only 27 percent share with contractors.

BIM shares the same "garbage in, garbage out" flaw of two-dimensional computer-aided design and drafting. Computers depict input data and cannot imagine or envision, for example, the proper method for detailing a roof parapet. Only the human mind can create such images. The operator must input correct information so the product will be useful.

Our company uses a true design/build process so I know exactly how the construction documents influence the project. The major problem we have with the construction documents is quality control. I find so many "silly mistakes," i.e., enlarged plan keys do not reference the correct plan, section keys have the wrong sheet or drawing number referenced, or referenced sections/details do not exist on other sheets. These are easy for the architect to correct by reviewing the set of plans.

I believe that architects must have a quality control program in place to produce coordinated construction documents in 2-D before they jump to "hyper-drafting" in 3-D. If architects fail to produce a coordinated, 2-D set of plans, how can they produce a useable set of plans using BIM? If inexperienced staff draw unconventional details in 2-D, how will a third dimension correct them? Taking the time to coordinate the construction documents will reduce the number of RFIs and will save the architects time and money. Architects should invest in an effective training program for young architects and implement a quality control program. As "Dirty Harry" said in the movie *Magnum Force*, "…a man's got to know his limitations." I am not saying BIM is bad or ineffective, just that not all design professionals are ready for 3-D at this time.

Michael Fairchild, AIA
Grand Prairie

(left) A photo from November showed stabilization efforts that protected the 1856 mansion from the elements as work crews began to prepare for its eventual restoration. (above) The fire caused heavy damage to the attic and roof.

PHOTOS COURTESY THE GOVERNOR'S OFFICE

State Awaits Funds for Governor's Mansion

AUSTIN Ten months after an arsonist set the Governor's Mansion ablaze, devastating one of the state's most cherished historic artifacts, officials were awaiting action by the Texas Legislature in mid-April on a request for $27 million to restore the historic residence.

Last fall, workers finished erecting a protective canopy to protect the heavily damaged building as law enforcement continued searching for suspects. Meanwhile, private donations and pledges reached $3.2 million to restore the 1856 homestead. The fire broke out in the early morning hours on June 8, with a security camera capturing images of a lone male throwing an incendiary bomb at the front door.

At press time, with the House and Senate divided over the State Preservation Board's request for $27 million, officials were reconsidering that estimate to determine if the budget for the restoration project could be lowered. That estimate includes funds to cover the restoration, along with $3 million to expand the grounds across an adjacent residential street and enlarge the parking area as well as $3.5 million for a security plan. "The restoration estimate was made in October when the economic climate was very different, and the State Preservation Board is now looking for a reasonable point where the state is comfortable with the amount and the Board has enough money to do the job," said Dealey Herndon, project manager for the state agency.

Herndon said the Board expects to receive funds no later than September, at which time the restoration would begin. During the interim period, she said, selective demolition to prepare for a restoration will continue. She added that the Board plans to issue a Request for Proposals sometime in the next two months to begin the process to select a preservation architect. Once an architect is hired, restoration could take up to two and a half years to complete.

Designed by master builder Abner Cook, the Greek-Revival-style mansion is located one block southwest of the State Capitol in downtown Austin. At the time of the fire, the mansion was undergoing a $10 million restoration. Its contents, including heirloom furniture and significant artworks, were in storage. Most of the damage caused by the flames was limited to the front of the house, the second floor, the attic, and the roof. The 29-foot-tall Ionic columns that grace the front porch were charred, and most of the interior's original woodwork was scorched but intact.

The initial months-long efforts to repair the building focused on securing the site, stabilizing the structure, and identifying salvageable materials so restoration could begin in early 2009. Along with the State Preservation Board, the Texas Facilities Commission, the Texas Historical Commission, and the Governor's Office have been involved in the efforts.

NOELLE HEINZE

EPA Extols Houston, D/FW for Efficiency

Houston and the Dallas-Fort Worth metropolitan area are among the top five cities in the nation with the most buildings enrolled in the Energy Star program administered by the U.S. Environmental Protection Agency. The federal program promotes energy conservation and reduction of greenhouse gases by designing buildings to be more energy efficient.

The EPA released its Top 25 list in March, which draws upon 2008 data from more than 3,300 commercial buildings and manufacturing plants that had earned the federal Energy Star label. According to the EPA, that number of facilities represent a savings of more than $1 billion in utility bills and more than seven million metric tons of carbon dioxide emissions.

In sequential order, the cities leading the Top 25 were Los Angeles, San Francisco, Houston, Washington, D.C., Dallas-Fort Worth, Chicago, Denver, Minneapolis-St Paul, Atlanta and Seattle. Two other Texas cities were included in the Top 25—Austin at #13 and San Antonio at #16.

According to the EPA, energy use in commercial buildings and manufacturing plants accounts for nearly half of total U.S. greenhouse gas emissions and nearly half of energy consumption nationwide.

"Energy Star buildings typically use 35 percent less energy and emit 35 percent less greenhouse gases than average buildings," said EPA Administrator Lisa P. Jackson. "EPA commends all of these cities and all of the others, as well as countless individuals, who are now using more energy efficient appliances and dwellings."

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AIA Awards Texas Housing Projects

Two projects by Texas firms are among the 17 residential buildings recognized in the 2009 AIA Housing Awards. The awards program, now in its ninth year, was established to recognize the best in housing design and promote the importance of good housing as a necessity of life, a sanctuary for the human spirit, and a valuable national resource.

Cinco Camp in Brewster County by Rhotenberry Wellen Architects received an award in the One/Two Family Custom Housing category. Firm principal Mark Wellen, AIA, designed the project for a client who desired a retreat that could be built quickly and economically, and which would cause a minimal impact on the site. Wellen chose recycled shipping containers as the primary building component because of their compact size and ready availability. The units are also typically seen aboard trains that periodically pass near the site, providing an intermittently obvious contextual reference.

The Bridge in Dallas by Camargo Copeland Architects in conjunction with Overland Partners Architects, was recognized in the Special Housing category. The project for the Metro Dallas Homeless Alliance is a temporary shelter for homeless people. The team designed a reclaimed warehouse with transitional housing located on its upper floors. The project integrates the work of a publicly selected artist who worked with homeless people, superimposing their writings over brightly colored glass—a metaphor for the spectrum of humanity. Translucent walls denote sleeping areas, welcoming natural light and reminding the city's more fortunate residents of the presence and function of the building. Facing downtown, the project demonstrates the need for shelters to be a visible part of the community that represents a society's compassion.

Cinco Camp

The Bridge

PHOTOS BY (LEFT) HESTER & HARDAWAY AND (RIGHT) CHARLES DAVIS SMITH, AIA

The jury for the 2009 Housing Awards include: Jury chair Kenneth H. Workman, AIA, of RWA Architects; Rainy Hamilton Jr., AIA, of Hamilton Anderson Associates; Jane Kolleeny, an editor for McGraw-Hill publications *Architectural Record* and *GreenSource*; and Jeff Oberdorfer, FAIA, of First Community Housing. The jury recognized projects in four award categories—One/Two Family Custom Housing, One/Two Family Production Housing, Special Housing, and Multifamily Housing.

Lake/Flato's Shangri La in Top Ten Green

Lake/Flato Architects' Shangri La Botanical Gardens and Nature Center in Orange is among the Top Ten Green Projects for 2009 as recognized by the AIA's Committee on the Environment (COTE). Each year the national award celebrates excellence in sustainable architecture and design solutions that protect and enhance the natural environment.

The project, completed in 2007 for the Nelda C. and H.J. Lutcher Stark Foundation, will be honored at the AIA 2009 National Convention.

Members of the 2009 jury were Michelle Addington of the Yale School of Architecture; Brandy Brooks, Assoc. AIA, of the Community Design Resource Center in Boston; William Leddy, FAIA, of Leddy Maytum Stacy Architects in San Francisco; Nadav Malin, editor of *Environmental Building News* in Brattleboro, Vermont; Kim Shinn of LTLC Engineering for Architecture in Orlando, Fla.; and James Timberlake, FAIA, of Kieran Timberlake Associates in Philadelphia.

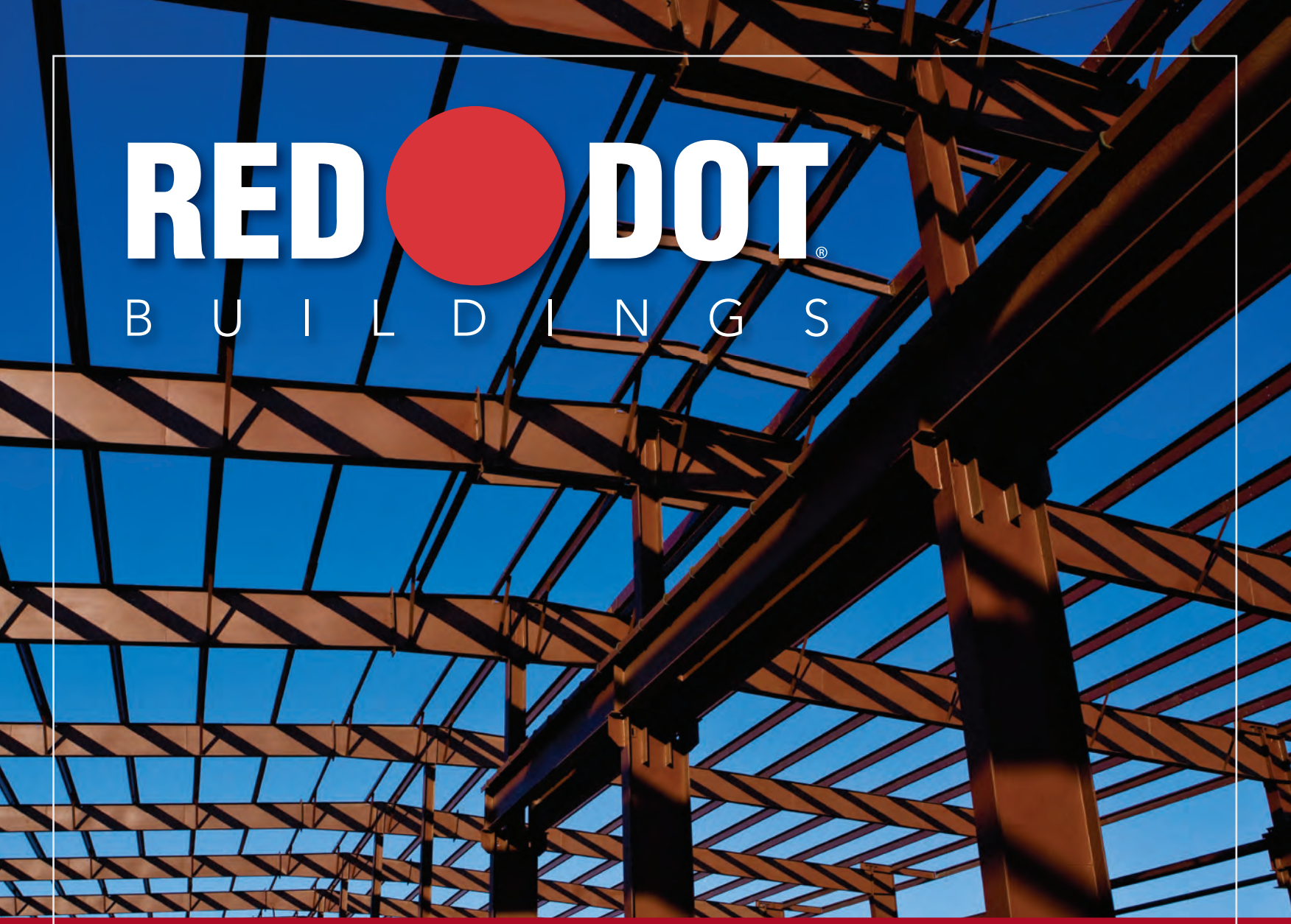
"In architecture, performance and aesthetics are inextricably linked. The COTE Top Ten is one of the very few awards that evaluates performance and design," jury members noted in a joint statement. "Other awards and organizations look strictly at performance without care for how a building looks."

Shangri La Botanical Gardens and Nature Center

PHOTO BY HESTER + HARDAWAY

Located on 252 acres, the Shangri La Botanical Gardens and Nature Center serves primarily as an interpretive center for the site's native ecosystems as well as a facility for study and research. The Nature Center provides hands-on learning opportunities by means of an exhibit called the Nature Discovery Center, a laboratory, and three outdoor classrooms located deep in the cypress swamp. At the beginning of the construction process the property sustained a direct hit from Hurricane Rita, but the team was still able to maintain LEED Platinum standards in the building process by salvaging natural materials, as many fallen trees were either incorporated into the construction of the new facilities or harvested for other projects.

The project (featured in *TA* July/August 2008) was designed in association with Jeffrey Carbo Landscape Architects of Alexandria, La., and Dallas-based MESA Design Group. In 2006, two Lake/Flato projects were included on that year's COTE Top Ten Green list.



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SAC Program Celebrates Milestone

SAN ANTONIO In 1958, architect Vernon Helmke inaugurated a program at San Antonio College to prepare students for careers in architecture. Since offering those first classes in design, graphics, freehand drawing, and construction, SAC's architectural curriculum has grown in size and reputation.

Helmke, who had studied engineering at SAC during 1948-49, returned to the college in 1956 to teach drafting. His mentor, SAC professor George Chasey, urged Helmke to establish the architecture program. Though a full-time member of the faculty, Helmke continued to practice architecture in San Antonio, eventually helping to establish the firm of Roberts Allen and Helmke in 1964. Helmke's motivation to create the program, he said, was for students who, although they came up short in academic requirements for university studies, could still start their education in architecture.

Today, SAC offers two options for architecture students—a two-year associate of arts degree and a two-year program that fulfills the criteria for enrolling as a junior in a university degree program. SAC has written transfer agreements (called "2-plus-2s") with three of the eight accredited universities in the state—Texas A&M, Texas Tech, and UTSA.

Andrew Vernooy, dean of Texas Tech's College of Architecture, is enthusiastic about SAC's program: "SAC has worked assiduously over the past 40 years to build a better program," he said recently, adding, "It is an excellent model for the state." When SAC students transfer to Tech, he said, "They have all the skills they need." Vernooy also praised the dedication of the instructors, the support of the local professional community, and the resources that SAC has continued to invest in the program.

Richard Armstrong, the program's coordinator, said 100 freshmen and 50 sophomores typically enroll in SAC to study architecture. On average, he said, 40 sophomores will seek admission at a university to continue toward an architectural degree. In the past 12 years, he said, about 40 percent of SAC students have gone on to complete bachelor degrees in architecture at senior universities around the nation.

Perhaps its students are the best measure of the program's success. William Hensley, AIA, a 17-year veteran architect for the City of San Antonio, credits SAC for sending him off to Texas A&M with most of his junior year requirements met. Christopher Kimm, AIA, head of WestEast Design Group, said SAC made the difference in his life. "The teaching I had early on at SAC was practical and hands on," said Kimm, a UT-Austin architecture graduate.

SAC will celebrate the anniversary with a number of programs, events, and exhibits. The San Antonio College Architecture Education Fund was established in August to provide computer hardware and software, other technology needs and opportunities for student participation in professional organizations. The fund also will provide prizes for the sophomore design competition.

The 50th Anniversary Exhibition timeline, on display at the Moody Learning Center on campus, was unveiled at a reception in January. Tenure-track professor Dwayne Bohuslav is the curator and exhibit organizer. Also in the works is a Friends & Alumni Web site and a companion fundraising event on May 13.

An architectural photo contest is part of "Foto Septiembre," a month-long celebration of photography exhibits in San Antonio. The exhibit, a fundraiser for the Architecture Education Fund, will open Sept. 24 at Speegle Davis: Architecture, 626 Ave. E.

JULIE COOPER

(top) As part of SAC's celebrations, a timeline exhibit on campus traces significant events since the architectural program's inception. (above) Professor Michael Connor instructs students Lorena Gomez Farias and Nick Speers.

PHOTOS COURTESY SAN ANTONIO COLLEGE

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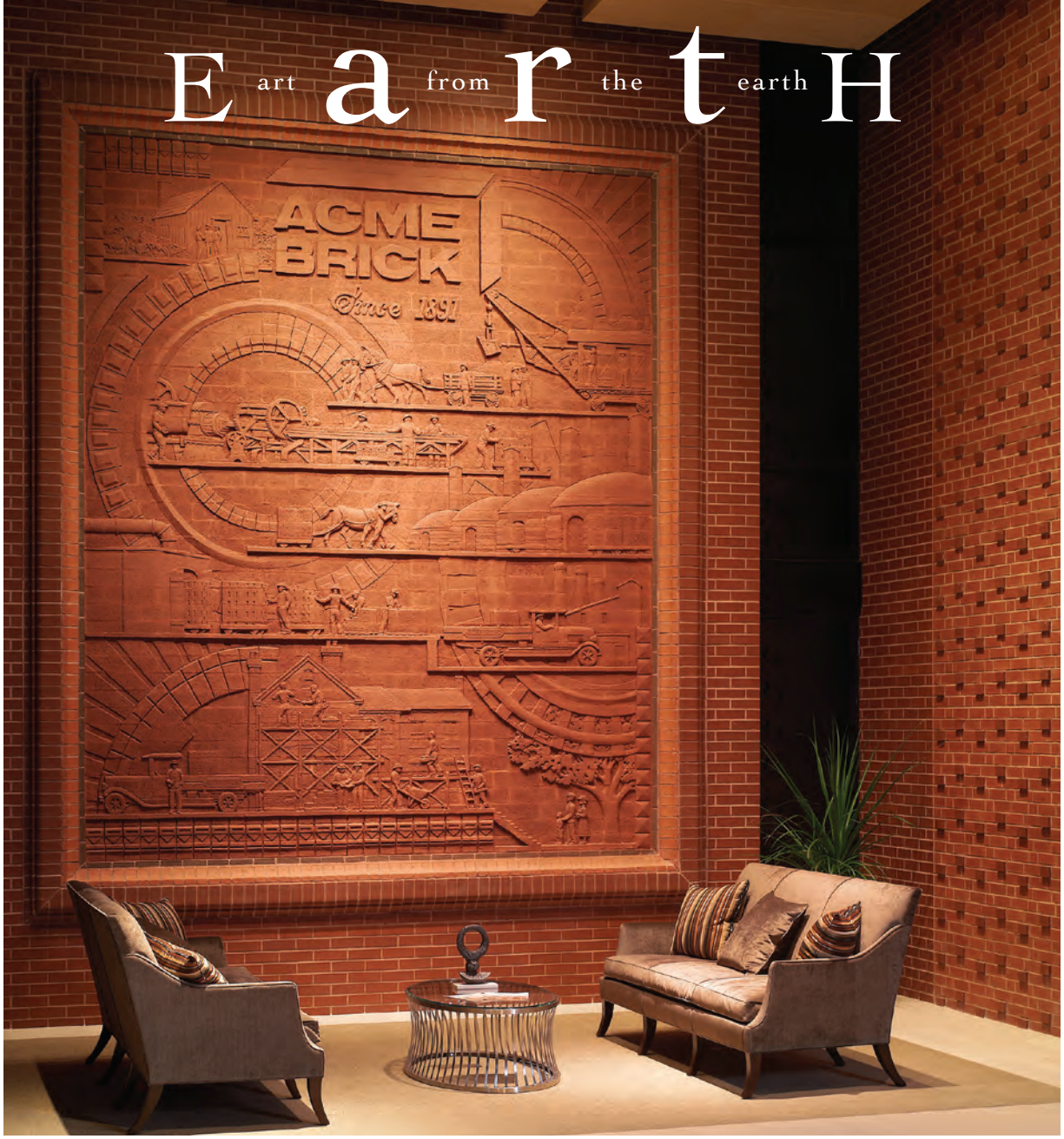
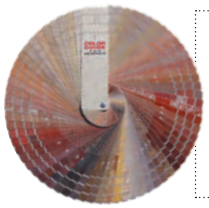


Architecture in brick endures as art and craft. Brick's human scale gives architects the freedom to design coursing, patterns, details, and textures that celebrate creative vision. Visually stunning and vitally sustainable, Acme Brick is a LEED local material that weathers beautifully and adapts easily, extending its low environmental impact across the ages.

Artisans from Images in Brick carved the mural design into "green ware" wet clay brick. Once complete, the sculpture was disassembled. Its component bricks were dried, fired, and sent to the job site. Masons carefully reassembled and set the brick with matching mortar.

"The Acme Brick family of products provided the material selection we needed to make this an environmentally responsible project. We contrasted the smooth exterior base course of Texas Quarries limestone with darker, textured Acme Brick. Both materials are locally available and have low life-cycle costs. American Tile and IBP GlassWalk™ highlight the lobby floors. Featherlite concrete block is used extensively in the exterior walls. We did not want any site run-off to reach the nearby Trinity River, so we directed much of the roof water to an 18,000-gallon cistern beneath the entry fountain, for use in irrigation. We also placed pavers in the main drive on an 18-inch base of recycled crushed concrete for better drainage. Acme was a partner in this eco-friendly design, even to the extent of laser-etching lettering for fire lanes into pavers so that we could avoid paint."
— Gordon B. Arnold, AIA, Gideon Toal

architect **Gideon Toal** *Fort Worth*
general contractor **Austin Commercial** *Dallas*
masonry contractor **Dee Brown** *Garland*
brick mural artist **Images in Brick** *Denton, Neb.*



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TSA Design Awards Jury Selected

Philip Freelon, FAIA

Mary Margaret Jones, FASLA

Rick Joy, AIA

AUSTIN Three highly respected designers will judge the entries in the 2009 TSA Design Awards program. The jurors will be Philip Freelon, FAIA, president of the Freelon Group in Raleigh-Durham, N.C.; Mary Margaret Jones, FASLA, president of San Francisco-based landscape architecture firm Hargreaves Associates; and Rick Joy, AIA, of Rick Joy Architects in Tucson. The jury is set to meet May 15 in Austin.

Philip Freelon, FAIA, is the 2009 recipient of the AIA Thomas Jefferson Award for Public Architecture. A native of Philadelphia, he graduated from North Carolina State University's College of Design with a Bachelor of Environmental Design (Architecture) and went on to earn his Master of Architecture degree from MIT. In 1990, he founded the Freelon Group, which focuses on a wide variety of projects from higher education and transportation facilities to museums and cultural centers. The firm was recently selected by the Smithsonian Institution to lead the planning team for the new National Museum of African American History and Culture to be located on the Mall in Washington, DC. The Freelon Group has received 26 AIA design awards (regional, state, and local) and has also received AIA North Carolina's Outstanding Firm Award in 2001. Freelon has served as a visiting critic/lecturer at numerous esteemed university programs across the nation. He is currently a visiting lecturer at MIT in the School of Architecture and Planning.

Mary Margaret Jones, FASLA, earned a Bachelor of Landscape Architecture in 1979 from the Texas A&M University College of Architecture and Environmental Design. She has served on numerous juries, lectures widely, and is active in the public forum of design and development issues. Jones has served as a visiting critic at the Harvard Design School. She is also a Fellow of the Design Futures Council, as well as a Fellow and member of the Board of Trustees of the American Academy in Rome. For Hargreaves, she has served as senior principal-in-charge for a number of award-winning projects, including the Sydney Olympics Master Concept Design, University of Cincinnati Master Plan, Guadalupe River Park, and Crissy Field in San Francisco's Presidio. Her work with Hargreaves also includes two prominent park projects in Texas, Dallas Downtown Park and Open Space Master Plan (in association with Chan Krieger & Associates and Carter & Burgess) and Discovery Green in downtown Houston (in association with Page Southerland Page).

Rick Joy, AIA, studied music at the University of Maine from 1977 to 1984 before switching directions and studying architecture at the University of Arizona, where he graduated in 1990. He established his own practice in 1993, designing private houses primarily set in desert locales. In 2002, Joy received the Award in Architecture from the American Academy of Arts and Letters. In 2004, he received a National Design Award from the Smithsonian Institute/Copper-Hewitt Museum. A chapel at St. Edward's University in Austin is among his projects currently in design development. His work was been documented in several books, including *Rick Joy: Desert Works*, published in 2002 by Princeton Architectural Press. The book features nine of Joy's most significant works, including the Tubac House, the Tucson Mountain House, and the Pima Canyon House. These residences rest lightly upon, or within, the landscape. Joy designs spaces that open to panoramas of landscape, vistas that are as important to him as is the house itself.

TA STAFF

Hariri to Lead Studio Awards Jury

Gisue Hariri of Hariri & Hariri Architecture in New York City, has been selected to lead the 2009 Texas Society of Architects Studio Awards jury. This year's TSA Studio Awards will be judged separately from the Design Awards, and the deadline for entries has been set later in the year to encourage more students to participate in the competition.

The deadline for Studio Award submittals is June 12. Entry forms and instructions are posted on the TSA Web site under "Awards" in the "About TSA" section. Download the PDF named "Design Award & Studio Award Guide." The competition is open to students and faculty from any accredited architectural program in Texas, along with architects registered in the state and TSA associate/intern members. Submittals are limited to actual projects on the boards or in the drawers but not under construction.

At the invitation of the TSA Design Awards Committee, Hariri has been asked to choose two colleagues to complete the three-person jury. *Texas Architect* Editor Stephen Sharpe will facilitate the judging on July 22 in the offices of Hariri & Hariri.

Hariri received her Bachelor of Architecture from Cornell University in 1980. After working with notable architectural firms in New York and San Francisco, she formed her own practice in 1986 with her sister, Mojgan Hariri. The Iranian-born siblings have shared national awards for their integration of striking architectural forms and inventive use of materials.

Gisue Hariri

The firm has designed a number of high-profile projects, including the Sagaponac House in Long Island, New York. Most recently, the firm was commissioned to design Two Arts Plaza, a multi-family development in the Dallas Arts District.

Hariri has taught as an adjunct professor of architecture at Columbia University, a visiting critic at Cornell University, and at Parsons School of Design.

AIA Houston Recognizes 12 Projects

HOUSTON AIA Houston honored 12 projects at its 53rd annual Design Awards Dinner held on March 26 at the Rice Hotel's Crystal Ballroom. Winners were selected from 115 entries in six categories: architecture, residential architecture, interior architecture, renovation/restoration, urban design, and on the boards.

The jury met in Houston on Feb. 25. The jury was comprised of David Brininstool, FAIA, of Brininstool + Lynch in Chicago; Sir Michael Hopkins, RIBA, chairman of Hopkins Architecture in London; Dan Rockhill, AIA, of Rockhill and Associates and a professor at the University of Kansas School of Architecture; and Robert Silver, FAIA, of Schwartz/Silver Architects in Boston.

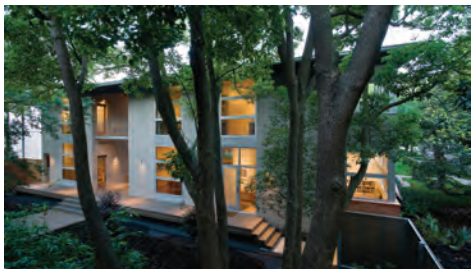
Three projects were awarded in the Architecture category:

New Horizon Family Center, designed by Brave/Architecture is a 9,600-sf facility for those escaping domestic violence. Robert Silver observed, "the way it picks up on a sort of vernacular architecture…and creates this small group of structures each very simple in form, making a very nice interior space and elegant exteriors." Originally value-engineered out of the project's scope, the central courtyard's vegetation and detail was implemented pro bono by the architect, contractor, sub-contractors, and the United Way of Baytown.

John Cooper School of Performing Arts Theatre, designed by Morris Architects, masses the building's volumes to lessen the effect of the ninety-foot height of the fly loft. The 38,000-sf performing arts center's palette draws from the existing campus' varied use of materials. Michael Hopkins commented "It is a building which has got very complex programs inside it… which have to work both for the audience and for performers. It's a well-organized, thoughtful, careful, small building. It looks delicious to me."

The Grove at Discovery Green was designed by Page Southerland Page as a series of long, thin bars that run parallel to a double row of live oaks on the north side of the site. By breaking the restaurant into a series of smaller parts and using a range of warm, tactile materials, the building becomes a natural extension of downtown Houston's new urban park. David Brininstool said of the project, "The linear nature of it—the interior and exterior both flow outside so it becomes this uniform viewing platform for the park with levels. It is a great place to experience the park from." The Grove and surrounding park is expected to receive a LEED Gold rating.

New Horizon Family Center



Wroxton House-Studio

John Cooper School of Performing Arts Theatre

Rice University's Oshman Engineering Design Kitchen

The Grove at Discovery Green

New Regional Planning

One project was awarded in the Residential Category:

Wroxton House-Studio, designed by Nonya Grenader Architect, employed energy-saving strategies, material selection that minimizes maintenance, and massing that protects the building envelope from Houston's diverse weather conditions. The 1,800-sf house is linked to a 700-sf studio by an expansive roof that shades, protects, and unites all of the elements in the tradition of the dog-trot typology. Silver admired how the project "depended upon for its effect the clarity of its organization—the well-designed and very handsome interior spaces and the way those interiors engaged the outside of the building."

Two projects received Renovation Awards:

Rice University's Oshman Engineering Design Kitchen, designed to LEED Silver standards by Stern and Bucek Architects, is the modification of a 1964 modernist brick box. The architects reworked a neglected storage and office space into an interactive, multidisciplinary laboratory. The long continuous window projects along one side, exposing both the workings of the lab and allowing natural light inside. Dan Rockhill was drawn to the project by "its very clever, very subtle insertion of this long rectangular window…it elevates the quality of what had been a rather mundane building measurably."

New Regional Planning's renovation by Studio Red Architects, has been a transforming catalyst for adaptive reuse of adjacent properties showing how one project can influence an existing Houston neighborhood. Hopkins said of the project, "One of the most sustainable things you can do is to actually rework and reuse existing building fabric. And it is a very good, small example of it."

Two projects received Interior Architecture Awards:

New Offices and Imaging Laboratory, designed by m + a Architecture Studio, is an

continued on page 21

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continued from page 18

office build-out for a start-up company that analyzes rock samples through high-tech imaging and computational models. The ceiling structure was exposed to maximize the spatial volume given only eight feet to the bottom of structure and nine feet to the bottom of roof deck. Silver admired the "small interventions throughout where furnishings really become the main architectural element of the space—a lot of custom cabinet work done with a real simplicity of means and elegance."

Global Management Consulting Firm, designed by Rottet Studio, addressed the need for formal and informal common areas by offering a centrally located space that can be arranged in various configurations with movable partitions. Team rooms were incorporated in between offices, offering better conference room accessibility and more effective collaboration. Rockhill felt the design benefited from how "the palette of materials is kept very simple, yet elegantly proportioned in scale to the space."

Two projects received On the Boards Awards:

Republic of Trinidad + Tobago Schools, designed by Morris Architects, outlined proposals for the design of six primary schools in the Republic of Trinidad + Tobago. Drawing upon the tropical climate and building culture, an environment is provided where students actively interact with the landscape. Rockhill commented that the six schools shown "all held together in a very cohesive language that is responsive to site and climate."

The Blossom Heights Preschool SLIPS, designed by Truitt Foug Architects, combines new construction and a salvaged older home to link the preschool to the neighborhood. Rockhill said "finding solutions that are rooted in education and youth are critical for the way in which we turn around the urban core of every city…and this is a particularly clever way to come at it."

The jury also gave two citations:

Metalab received a Citation for Sustainability for its **Green Development Center**, a temporary structure installed on the site of a proposed condominium in Houston. Two recycled 20-foot shipping containers were enhanced with components that provide solar racking, shading, signage, and exterior decking. Hopkins said he "enjoyed the general idea of reusing the container—but the thing that particularly interested us on top was…the hinge and pivoted new mechanism for the solar power."

Gensler received a Citation for a **Rooftop Terrace in Kansas City's Barkley Center**. When Barkley decided to lease the 50-year-old TWA operations center as its new headquarters, it wanted to make a clear statement as to its commitment to historic revitalization and sustainability. Silver noted "what was previously an unused and unusable part of the building has been transformed into really a delightful space" and how the designers "really created out of a bit of wasteland at the top of the building… the most elegant and most pleasant part of the entire project."

CHRISTIAN SHERIDAN, AIA

New Offices and Imaging Laboratory

Republic of Trinidad + Tobago Schools

Global Management Consulting Firm

Blossom Heights Preschool SLIPS

Heritage Homes Tour

The Heritage Society of Austin presents the Heritage Homes Tour, "The Jewels of Castle Hill." For more, visit *www.heritagesocietyaustin.org*. MAY 2

ArCH Hosts 'Architectural Euthanasia'

Architecture Center Houston (ArCH) presents "Architectural Euthanasia," an exhibition showcasing 13 years of work of Havel Ruck Projects. In conjunction with the exhibit there will be display panels highlighting the winners of the AIA Houston 2009 Design Awards. For more information, visit *www.aiahouston.org*. THRU May 8

'Cool Austin'

The Austin Center for Architecture presents "Cool Austin," in conjunction with the Blanton Museum of Art's "Birth of the Cool." For more information, visit *www.aiaaustin.org*. THRU MAY 15

'New Classicism' at SA Center for Architecture

The Texas Chapter of the Institute of Classical Architecture & Classical America presents an exhibit based on Elizabeth Dowling's book *New Classicism: The Rebirth of Traditional Architecture* (Rizzoli, 2004) at the Center for Architecture, San Antonio. Visit *www.classicist.org*. THRU MAY 31

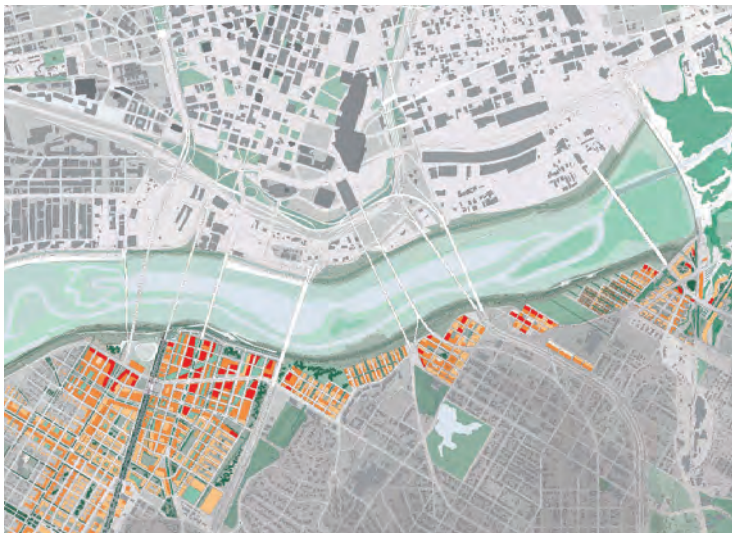
Deadlines for TSA Awards

Three important deadlines fall on June 12 for awards programs sponsored by the Texas Society of Architects/AIA Texas. Nominations must be received in the TSA offices by 5 pm. Those programs are:

- Honor Awards – TSA members may forward nominations to the Honor Awards Committee. Nomination forms are posted on the TSA Web site (*texasarchitect.org*). Look under "About TSA" for the "Awards" section.
- Studio Awards – See article on p. 17 for details on submittals of unbuilt projects. More information is posted at *texasarchitect.org*. Look for "Design Awards" in the "Awards" section.
- 25-Year Award –TSA members may forward nominations to the TSA offices. This year's award will recognize one project completed 25 to 50 years prior to 2009. More information is posted online in the "Awards" section. JUNE 12

THC Grant Writing Workshop

The Friends of the Texas Historical Commission and THC are hosting 2009 Grant Writing Workshops in June. The workshops will be held in three sessions at the Regional Foundation Library in Austin. For more information, visit *www.thc.state.tx.us* or call (512) 463-6092. JUNE 22-26

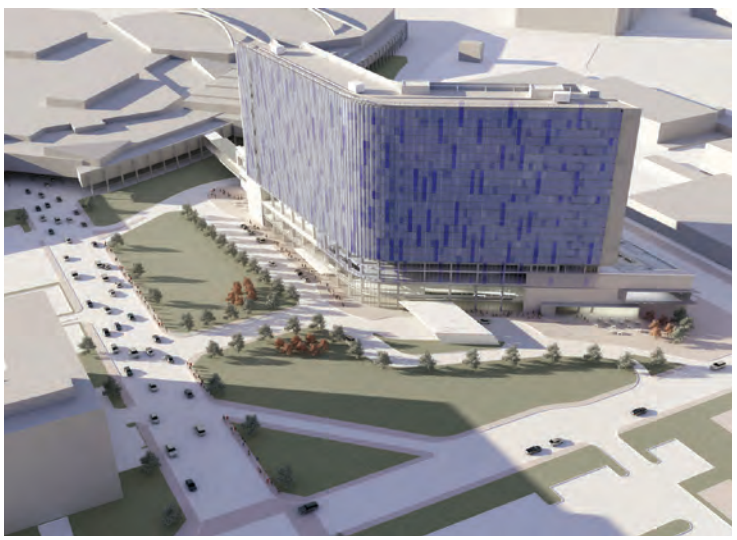


Vision 2030: West Dallas Gateway

Recognized with a 2009 Great Places Award, co-sponsored by the Environmental Design Research Association and *Metropolis* magazine, the West Dallas Gateway suggests redevelopment strategies for a blighted, post-industrial area of the city. The study culminates several years of research by UT Austin School of Architecture professor Dean Almy and his students. Joining them in the initiative are the City of Dallas' development staff, design professionals, and investors. Through a program of design-based research, the plan attempts to illustrate how careful integration of programmatic density, landscape infrastructure, and transit, along with public amenities, such as new schools, could bring life back to the abandoned tracts of land separated from downtown by the Trinity River. The project harnesses the potential of the area, while developing protective strategies intended to sustain the cultural importance of the historic neighborhoods in the area. Jurors praised the project for its goal of radically redefining the future of a city that has previously looked only outward.

The Tolerance Bridge

The Tolerance Bridge is among several public projects planned by the City of Houston to enhance the green space surrounding Buffalo Bayou. The German arts collaborative Elmgreen & Dragset, selected for the project through an international competition, will work in partnership with Houston-based architects SWA Group. Sited just east of Montrose Boulevard, the 850-foot-long pedestrian bridge is designed to connect the bayou's north and south banks, as well as existing hike-and-bike trails. The $7 million project's signature element is the "twisted arc." When seen from a distance, the curved form makes the span appear impossible to traverse, yet this is actually a crafted illusion. Pedestrians cross the bridge by passing through apertures at either end of the arc's swirling wave. As stated by Peter Marzio, director of the Museum of Fine Arts, Houston, and a member of the artist selection panel: "The committee enthusiastically selected Elmgreen & Dragset's proposal because of its playful yet eloquent use of space as a metaphor for the Houston tradition of tolerance."



Dallas Convention Center Hotel

In March, demolition and soil remediation began on the future site of the Dallas Convention Center Hotel, designed by Dallas architectural firm 5Gstudio_collaborative with BOKA Powell as the architect of record. The design work began in September under an integrated project delivery format closely involving the City of Dallas, Matthews Southwest, Omni Hotels, and Balfour Beatty Construction. The $500 million hotel and convention facility, with 1,000 guestrooms and 100,000 square feet of meeting space, will have four podium levels containing ballrooms, meeting rooms, restaurants, a spa, and parking garage levels. The guestrooms will be vertically distributed into 19 boomerang-shaped floor plates with a glazed curtain wall on the north and east facades, allowing unobstructed downtown views. Precast concrete panels with ribbon windows on the south and west facades will minimize solar heat gain and offer views of the Trinity River Corridor. An outdoor pool deck will highlight views of downtown. Construction is scheduled for completion in late 2011.

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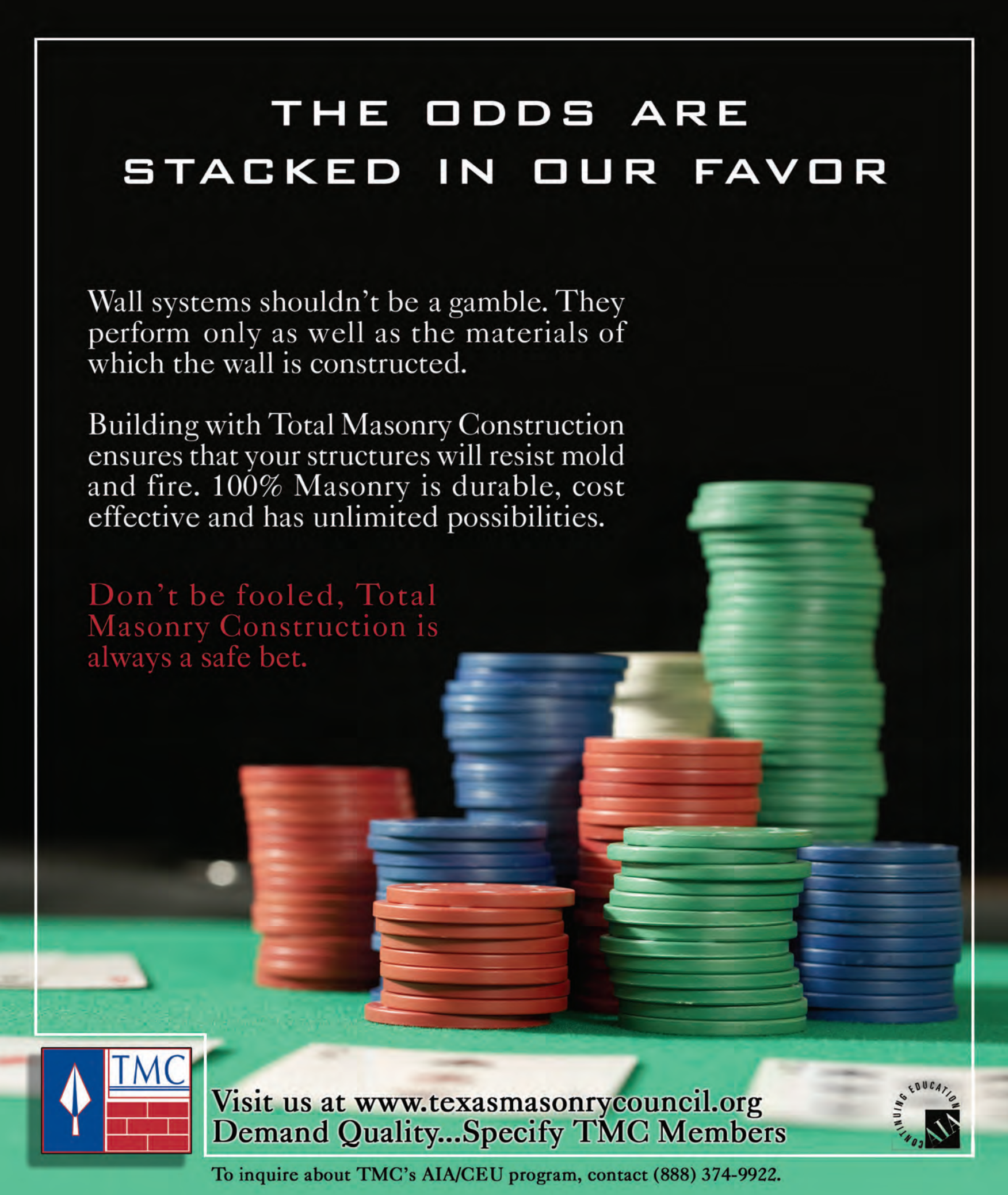

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Designs on Volunteering

'Expanding Your Horizons' program is one way to fulfill goal of service to society

by MARGINE BISWAS, AIA

THE OPPORTUNITY TO OFFER ONE'S KNOWLEDGE and skills to young people can be an exceptionally rewarding experience. When such an opportunity arose recently, I joined several members of AIA Dallas' Women in Architecture in preparing a presentation for middle school-aged girls to help them realize their potential for professional careers. Our presentation was part of the national "Expanding Your Horizons" program sponsored by the American Association of University Women.

PHOTO BY PENNY BALL

We gave our presentation on Feb. 28 at Cedar Valley College in Lancaster, one of 16 similar EYH programs held annually across Texas. Around 70 girls in grades six through eight attended, with architecture being one of 11 professions explained and demonstrated in hands-on workshops. In essence, the program encourages girls to continue their studies in math and science by introducing them to exciting career options in specialized topics. Other career fields included veterinary medicine, pediatric health care, microbiology, forensic art, and electronics. The EYH program's main purpose is to demonstrate that these professions can be exciting and are worth pursuing.

The Dallas chapter of Women in Architecture has been volunteering in the local EYH program for several years. My colleagues and I have found that our volunteer service has not only helped a number of deserving students who otherwise may not learn about the many career paths that are open to them. We've also learned that we could benefit from our service, too, because the preparation and teaching keeps us sharp by using our minds in new and creative ways. In addition, our choice of volunteer service offers the chance to network with other professionals working in careers outside of ours. Most of all, by sharing our vision with the girls, we help them understand how good design matters in the creation of buildings and entire communities.

The members of Women in Architecture – Amanda Boers, AIA; Lennie Chamberlin, Assoc. AIA; Patra Philips, and I – represented our profession in Lancaster. We prepared our presentation in the conference room at Omniplan, thanks to Lauren McLain, AIA, who volunteered the firm's facilities. There, we organized our presentation and finalized the drawings and paper cutouts we used to teach the girls about the basics of architectural design.

During our presentation, we showed the girls the different methods of design development, from mass models to construction documents. Their task included choosing among three options—the design of a school, a gym, or a library. We gave them a site plan drawn to scale, with a parking lot as well as roads and contours. The program called for the girls to place the building of their choice within the constraints of the site and the program. The girls were given walls, cutouts of doors, HVAC rooms, cutouts of furniture, desks, restrooms, trees, etc. We had different material samples, such as carpet, wallpaper, and paint colors. The sessions progressed like mini-studios, with the architects providing guidance about how to place the building on the site and making efficient layouts to reduce cost. The girls were quick to grasp the instructions and readily engaged themselves in responding to the programmatic elements. At the end of our workshop, they presented their designs and explained how they arrived at their solutions.

Volunteering can be very joyful, as long as you put your time and effort into a volunteer project that truly interests you. For example, look first at the organizations that you already support with financial contributions. Or, if you can't find a group that shares your interests, consider starting your own. The only limitation is your own imagination. Perhaps you would like to learn something new. Just be aware that such work might require extra time for training. There is also the option of virtual volunteering, an opportunity to use your computer to help if your time or transportation is limited. Some areas that are always looking for volunteers include museums, art galleries, historic properties, and public parks.

A word of caution: remember not to over commit. Start slow before you commit to something you aren't certain you can finish. Once you've found the right balance, think of your volunteer service as your contribution to society while giving a voice to your heart.

Margine Biswas, AIA, is the founding principal of Archiphy in Dallas.

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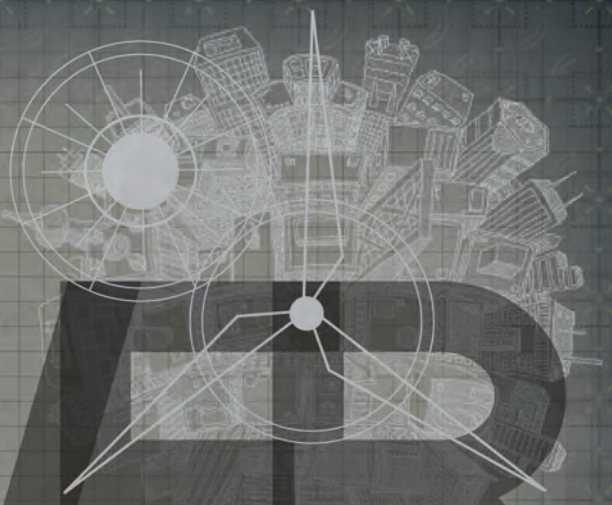

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Language in the Landscape

By DANIEL M. OLSEN

The rural Southwest provides a place for landscape to wordlessly tell stories, reveal history, and offer solace. A few hours spent "listening" to this landscape reminds us that our spoken and written languages are human constructs. But in the age of information, where spoken and written language reign, the landscape slowly but steadily loses its apparent significance for those whose lives are not directly connected to the land. We become, in effect, deaf to the ways in which the land communicates. Ranch gates are a physical manifestation of language interjected into landscape, that is, language in the act of naming – of claiming – the land.

In his novel *The Crossing*, Cormac McCarthy questions the relationship between landscape and language: "The world has no name, he said. The names of the cerros and the sierras and the deserts exist only on maps. We name them so that we do not lose our way. Yet it was because the way was lost to us already that we have made those names. The world cannot be lost. We are the ones. And it is because these names and these coordinates are our own naming that they

cannot save us. That they cannot find for us the way again."

Ranch gates seem oddly out of place in the landscape, yet they remain an integral part of it. In their own idiosyncratic language these signs strive to ground that which cannot be grounded. They try to stabilize, fix, and define a landscape whose timeline dramatically dwarfs the fence lines we've created. On the timeline of our land, our written language is a momentary blip. Only time will tell of our language's significance. Though facing extraordinary odds, these ranch gates, temporary marks in the landscape, perform their duty with a sense of pride.

Excerpted from *Ranch Gates of the Southwest* (Trinity University Press, 2009) by Daniel M. Olsen and Henk van Assen.


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HARRAL


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N


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Our history of "being green" since 1891 provides a foundation for partnering with architects to build earth-friendly. Acme Brick makes sustainable products derived from earth's clay that architects have used in historic homes and architectural landmarks which span the decades.

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Acme Brick has thermal mass that architects can use in design to delay heat transfer and improve energy performance. Using brick as an interior finish material meets LEED goals by eliminating the use of volatile organic compounds associated with paints, carpets, and adhesives.

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Long ago, we invested in our own fleet of delivery vehicles for efficiency, and developed earth-friendly maintenance to recycle tires, oil, and wash water. We reduced fuel consumption through route

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optimization, and have added trucks that run on a biodiesel blend.

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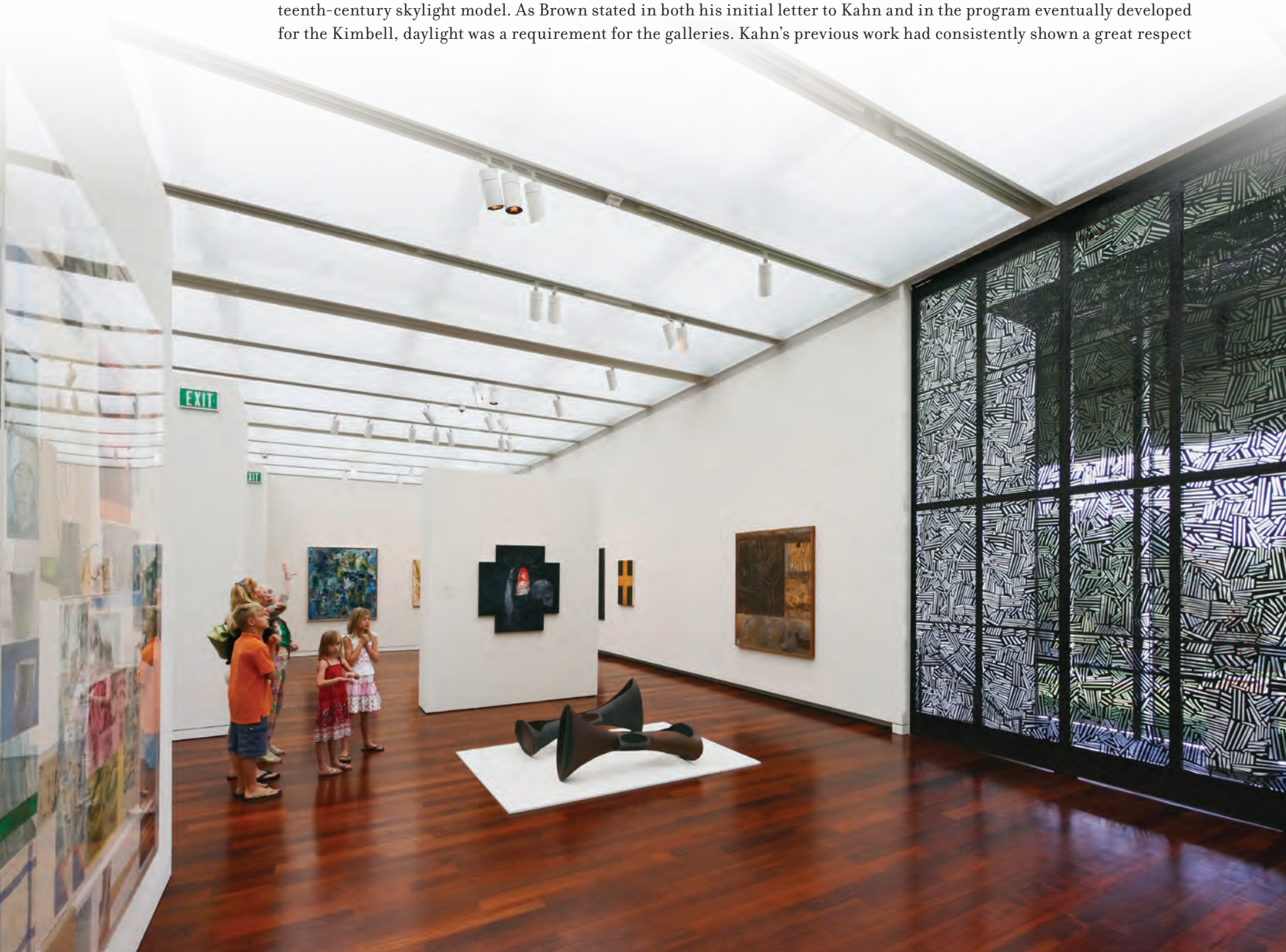
Solar Control

To mitigate the Texas sun, museum architects have devised increasingly complex strategies

by J. BRANTLEY HIGHTOWER, AIA

JEAN-PAUL VIGUIER'S JANE AND ARTHUR STIEREN CENTER FOR EXHIBITIONS at the McNay Art Museum in San Antonio represents the latest example of what has become a growing typology in the state—the art museum with a glass ceiling. This development might seem odd in a state known for its blisteringly hot summers and intense sunlight, but the concept of lighting works of art from above is not a particularly new development. The standard model for countless nineteenth-century museums was to place painted works on upper floors where skylights could illuminate them from above. However, the first half of the twentieth century saw a movement away from this strategy. With the development of the electric light and a shift in curatorial attitudes toward preservation as well as display, the next generation of museums were designed as hermetically sealed boxes with little or no connection to daylight.

Louis Kahn's 1972 Kimbell Art Museum in Fort Worth represented a shift away from that trend. The museum's founding director, Richard Brown, had developed an affinity for natural light from his work in museums that had followed the nineteenth-century skylight model. As Brown stated in both his initial letter to Kahn and in the program eventually developed for the Kimbell, daylight was a requirement for the galleries. Kahn's previous work had consistently shown a great respect



for daylight and ultimately his collaboration with Brown proved to be a prophetic one. To develop the now famous aluminum reflectors for the Kimbell, Kahn collaborated with Richard Kelly. Trained as an architect, Kelly championed a close relationship between lighting and architecture, and referred to himself as a lighting designer before that particular specialty existed. The result of that collaboration was a timeless example of the potential of day-lit gallery spaces.

In the years that followed, the natural illumination of galleries has become a given for museum design. Unlike the Kimbell where a relatively small aperture was deployed to introduce a controlled amount of light into the galleries, subsequent projects often began with an all-glass ceiling and then deployed increasingly intricate louver and glass technologies to protect fragile artwork from the brute intensity of the Texas sun. Many of these projects were executed by Renzo Piano who has made a career out of developing elegant technical solutions to relatively straightforward architectural problems. The difference between his diverse technical and Kahn's lyrical approach will perhaps soon be readily apparent should plans move forward with Piano's addition to the Kimbell.

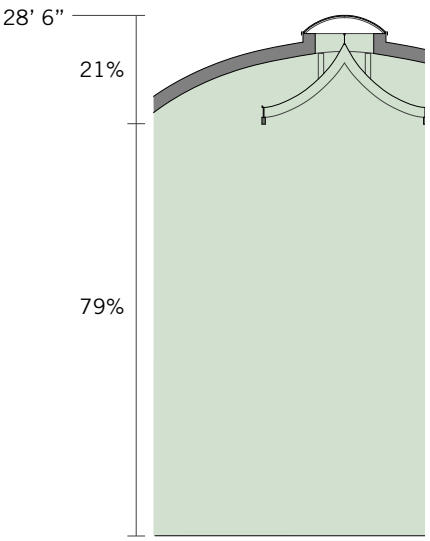
Over the years, the amount of space dedicated to these light-control spaces relative to the volume of gallery space illuminated by them illustrates the complexity of the problem to be solved.

1972

Kimbell Art Museum

Louis Kahn with Prestom M. Geren and Associates

Kahn's iconic museum in Fort Worth set the standard for the harmonious integration of space, structure, and daylight control systems. A small 3' slit at the top of the vaults allows a small amount of light to enter the space, which then bounces off an aluminum reflector to bathe the gallery interiors with diffuse daylight that changes in quality depending on the season and hour of the day.

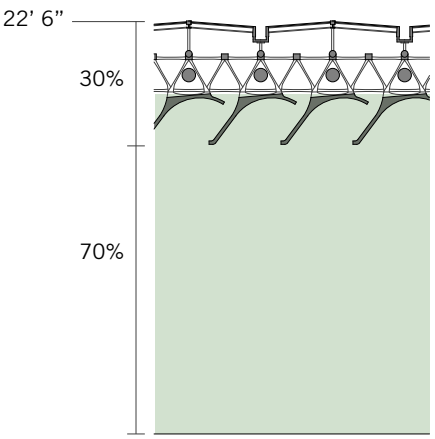


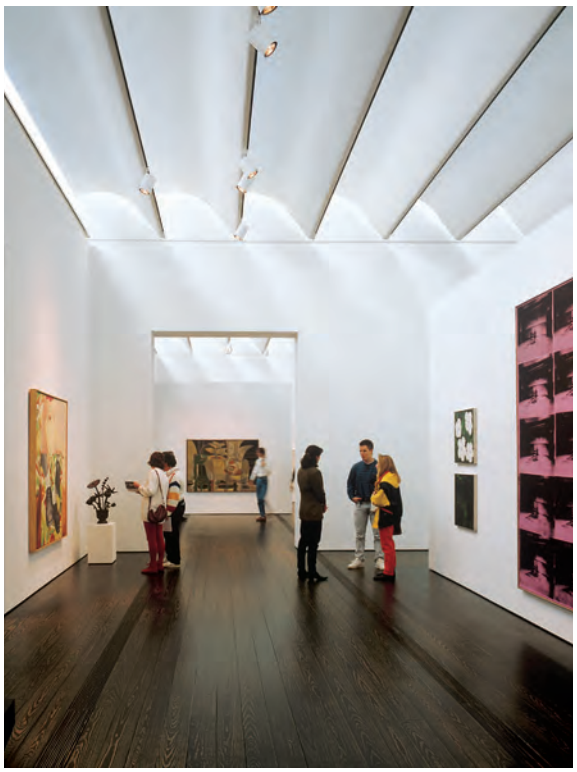
1986

The Menil Collection

Piano & Fitzgerald

In his first building in the United States, Piano deployed a modular system of wave-shaped ferro-cement fins mounted underneath a continuous skylight to evenly distribute light as it changes throughout the day. The fins, along with the trusses that support them, are exposed and serve to define the building's distinctive "high-tech" character.



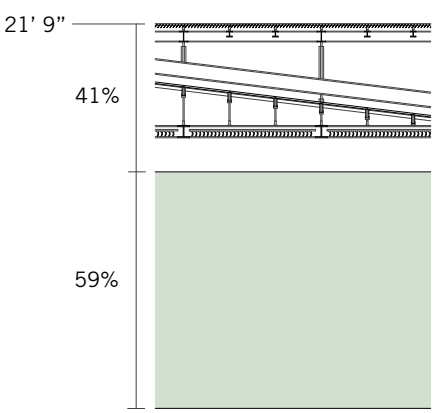


1995

Cy Twombly Pavilion

Renzo Piano Building Workshop with R. Fitzgerald & Associates

For his next project in Houston, a small gallery adjacent to the Menil, Piano used fixed exterior louvers as well as mechanized interior ones to maintain a constant interior light level through changing daylight conditions. Here, unlike in his earlier building across the street, the elaborately layered solar control system is obscured by a fabric ceiling stretched across the interior.

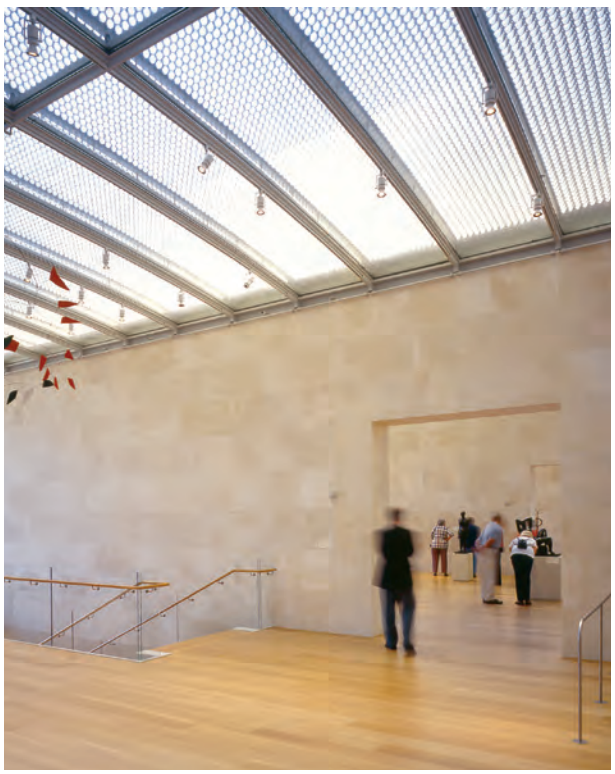


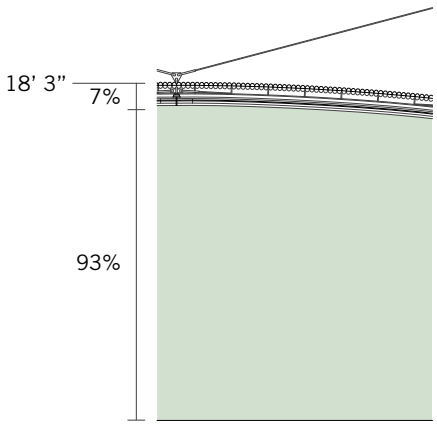
2003

Nasher Sculpture Center

Renzo Piano Building Workshop with Interloop A/D

The anomaly in this study of daylight control measures, Piano's building in Dallas possesses the "thinnest" section of roof-top systems because the Nasher does not contain paintings or other types of artwork that are similarly sensitive to sunlight. The strategy here merely involves a cast-aluminum screen that diffuses direct sunlight above a curved ceiling of glass.



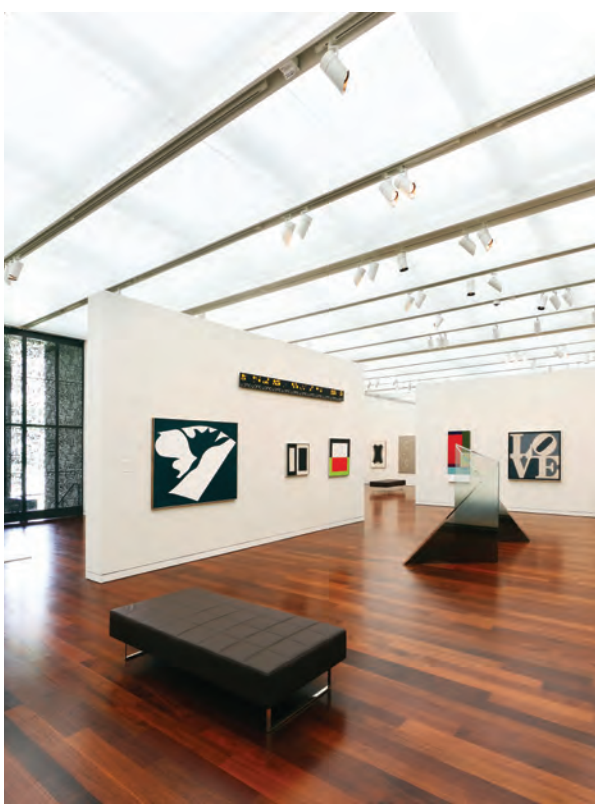


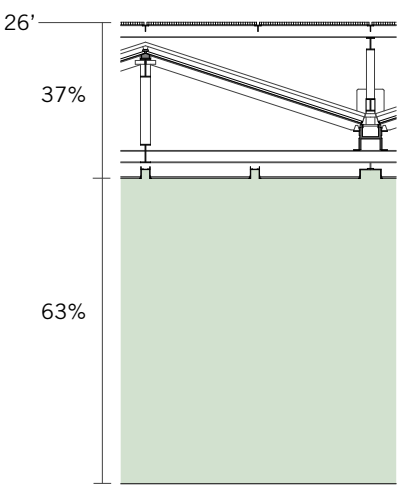
2008

Stieren Center for Exhibitions

Jean-Paul Viguier with Ford, Powell & Carson

Using a layered technique similar to Piano's Twombly Pavilion, Viguier incorporates an exterior layer of fixed louvers along with multiple interior layers. These interior filters consist of an assembly of fritted glass panels with offset pixilated patterns to subtly diffuse sunlight. Like the Twombly, these innermost layers obscure the mechanics of the rest of the system above.





J. Brantley Hightower, AIA, works with Lake/Flato Architects in San Antonio.

Innovative Insertion

by RONNIE SELF

PROJECT Jane and Arthur Stieren Center for Exhibitions, San Antonio

CLIENT McNay Art Museum

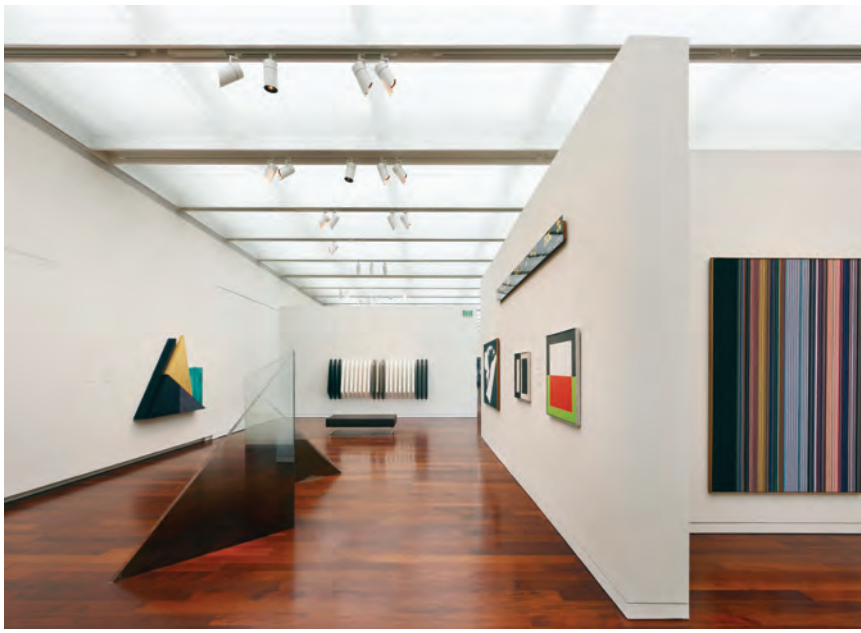
ARCHITECT Jean-Paul Viguier s.a. d'architecture in association with Ford Powell & Carson

DESIGN TEAM (Jean-Paul Viguier s.a. d'architecture) Jean-Paul Viguier, Hon. FAIA; Blin Vose Trincal; (Ford Powell & Carson) Chris Carson, FAIA; Viola Lopez, AIA; YuLong Yang, AIA; Gary Coombs, AIA

CONTRACTOR Whiting-Turner Contracting Company

CONSULTANTS Paratus Group (project director); TBG Partners (landscape); Pape-Dawson Engineers (civil); Robert Silman Associates (structural); Stuart-Lynn Company (estimator); Firetrol Protection Systems, SystemsGroup (security); Altieri Sebor Wieber (MEP); Hoyt Consulting Civil Engineers & Surveyors (surveyor); ARCORA (structural advisor); CSTB (daylighting); Raba-Kistner (geotechnical); ARUP Lighting (lighting); Front (exterior enclosure); Patrick Sears (exhibit design); Harvey Marshall Berling Assoc. (AV/acoustics/theater); C&G Partners (graphics); Shen Milsom Wilke (IT/cable); Bender Wells Clark Designs (landscape for gas station site); PSI (inspections); Laurie Hawkins (arborist)

PHOTOGRAPHER ESTO, Jeff Goldberg



THE NEW JANE AND ARTHUR STIEREN CENTER FOR EXHIBITIONS at the McNay Art Museum by the French architect Jean-Paul Viguier is a modern building. It is not nostalgic, a fact worth noting because the Stieren Center is the latest extension of a 1920s-era Spanish Colonial Revival mansion designed by Ayers and Ayers.

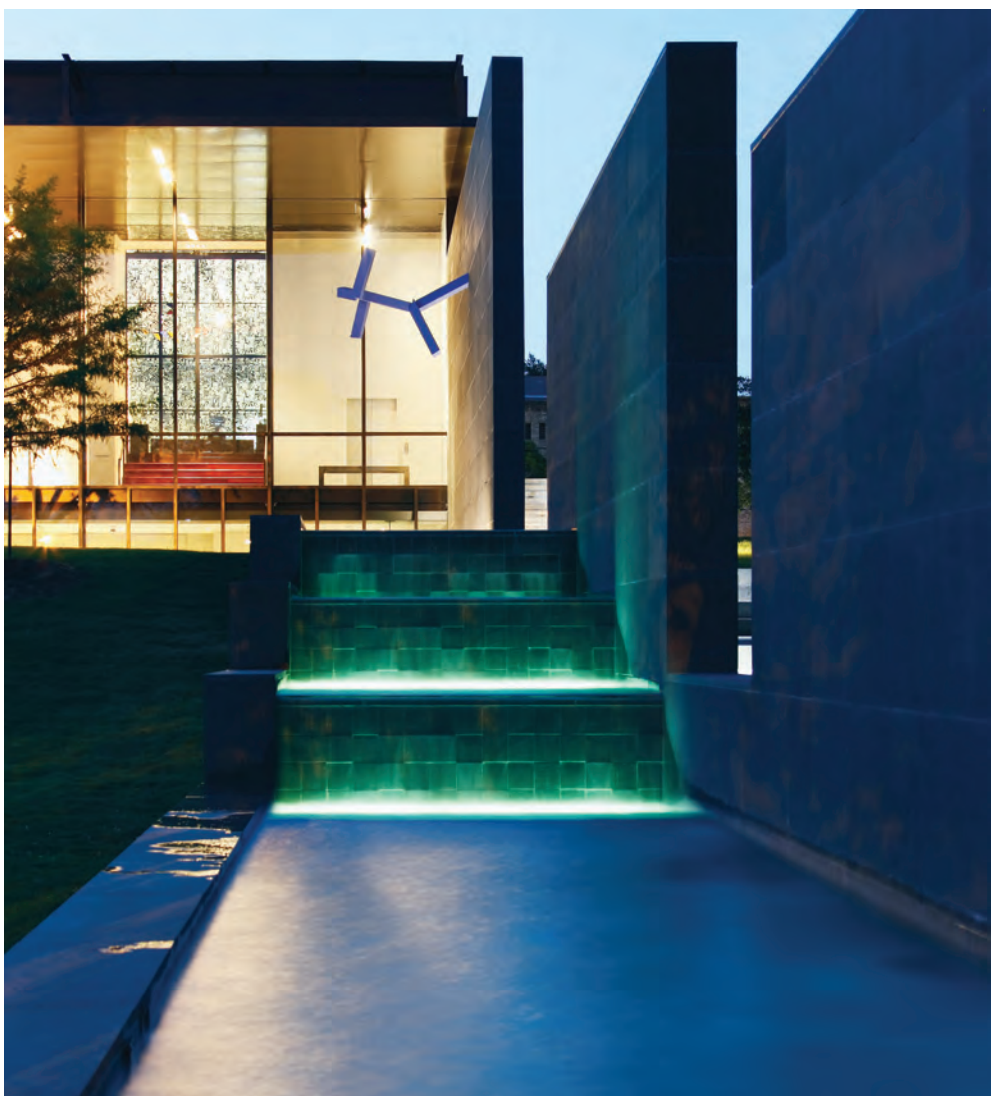
Viguier is known for placing modern structures next to revered historical and even ancient monuments. When searching for an architect, the McNay was especially seduced by the combined modesty, simplicity, and force of his museum and visitors center adjacent to the Pont du Gard, the 2,000-year-old Roman aqueduct in the south of France. Viguier often responds to more imposing, monumental structures with serene, horizontal forms that show no temptation for pastiche. When possible, he integrates his buildings into the landscape to reduce their impact. This approach is found at the McNay where Viguier literally inserted his project into the 23-acre sloping grounds by placing a significant portion of the program below ground. Thus the center remains relatively low and horizontal, allowing the original home of Marion Koogler McNay to remain dominant as the iconic image of the institution. Viguier's new building is roughly the same height as an earlier expansion, the Lang Galleries by Ford Powell & Carson, that is situated immediately to the west and links the Stieren Center to the mansion. A vertical reveal joint makes the transition from the Lang Galleries' smooth stucco wall to the Stieren Center.

The 45,000-sf Stieren Center is the largest single addition of the eight McNay expansions since the museum opened in 1954. Viguier's building sits to the east of the earlier buildings. As a foreground to the south/entry side of his project, the architect has organized a sculpture garden within five parallel stone-clad walls. The earth itself has also been modeled and descends to the underground level in two of the four bays of the garden. By integrating the building into the landscape, the impression of an isolated architectural "object" has been diminished. The building's predominately glass south facade, with its wide, cantilevered canopy, is sober and elegant, but has an austere quality inherited, perhaps, from Viguier's larger, commercial projects. In an otherwise refined composition, the I-beam support connections above the canopy seem under-articulated. Less resolved, however, is the building's east side where the outdoor space is little integrated into the overall garden scheme.

While Texas' sunlight is so often characterized as "harsh," it has inspired many fine architects to produce their best works, especially museums. Happily, the McNay chose to enter into what might be considered a tradition in Texas of innovative natural lighting solutions for museums. Together, William Chiego, the director of the McNay, and Jean-Paul Viguier visited and scrutinized Texas museums from the Kahn's Kimbell Art Museum to Piano's Cy Twombly Gallery. They also toured Piano's Beyeler Foundation near Basel, Switzerland, which apparently influenced the San Antonio design's multi-layered roof system.

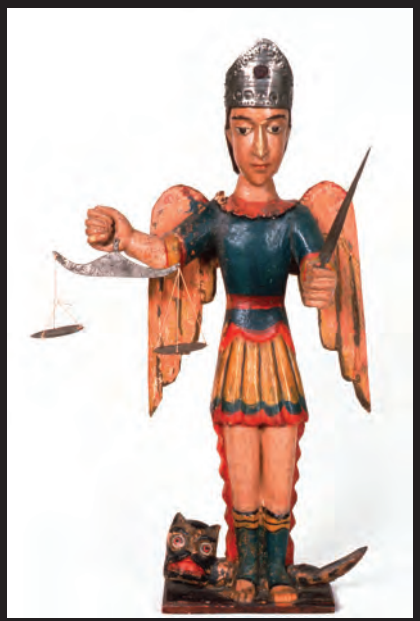
The Stieren Center's gabled roofs of acid-etched glass, 7'6"-high and the full width of the 24'6" structural bays, run in the north/south direction. Above, fixed, metal, exterior louvers are angled to filter the light. Below is a translucent glass ceiling that, with the glass shed, forms a loft space that is accessible for maintenance. Just above the glass ceiling is a pair of horizontal roller shades: one to screen sunlight and one for total blackout. Steel profiles support the glass ceiling panels and give the ceiling rhythm as well as a place for light tracks. The incandescent artificial lighting levels adjust automatically when outside light conditions change.

Lighting results of the roof complex easily respect conservation and viewing norms. It is, however, the treatment of the silkscreened glass ceiling that renders the technical feat architecturally seductive. Beginning with study models of overlapping rectangles of Scotch tape on plexiglass and inspired by the texture of bygone computer punch cards, Viguier and his team worked to resuscitate the life and vibration of natural light within the space. They took advantage of the three layers of laminated glass to apply irregular patterns of small, white squares and rectangles. The treat-



(preceding spread, left and right) Opened in June 2008, the Stieren Center doubles the exhibition space of the McNay Art Museum. The new building divides its program on two levels connected by a monumental stair along the south facade.

(this spread, top row from left to right) The lower level includes a narrow gallery, an auditorium, and educational spaces. Viguier and his team devised a complex, multi-layered system for controlling sunlight. Deep overhangs shade the upper-level sculpture gallery that runs the length of the building's south side. The architect introduced a new vocabulary of materials to the McNay, including green granite from China.
(this page, left) Walls of the same stone delineate the bays of the sculpture garden.

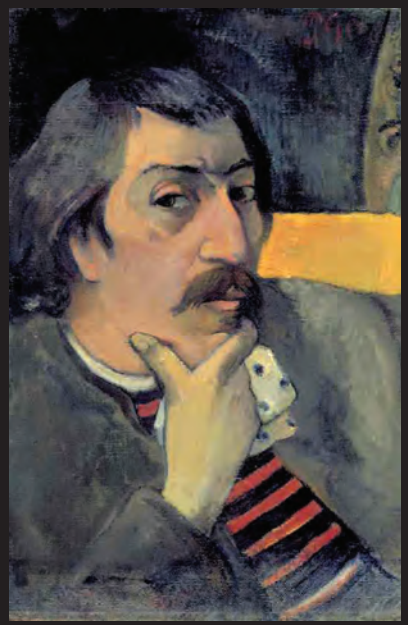


Art at the McNay

Since opening in 1954, the McNay Art Museum continues to build on its already strong collection of European and American paintings and sculpture from the nineteenth and twentieth centuries. Among the collection are the works of significant artists ranging from Paul Cézanne, Vincent van Gogh, Auguste Rodin, Henri Matisse, and Pablo Picasso, to Edward Hopper, Georgia O'Keeffe, John Sloan, and Marsden Hartley.

Last year's completion of the Stieren Center allowed more pieces from the permanent collection to be displayed, as well as the expanded presentation of the museum's Southwestern artifacts and a revitalized installation of medieval and early Renaissance art. Two other areas where the McNay excels are the Tobin Collection of Theatre Arts (close to 9,500 objects, with emphasis on scene and costume designs) and more than 2,000 rare books (noteworthy volumes are one of three known copies of Serlio's treatise, *De Architectura*; the complete works of Chaucer printed by the Pre-Raphaelite artist William Morris; and *Klange*, illustrated by Wassily Kandinsky).

Outdoor installations of prized works of sculpture extend beyond the gallery walls, inhabiting the McNay's 23 acres of lawns and wooded paths. Works range from monumental pieces by Alexander Liberman and Tony Smith to a kinetic sculpture by George Rickey and a minimalist human figure by Joel Shapiro.

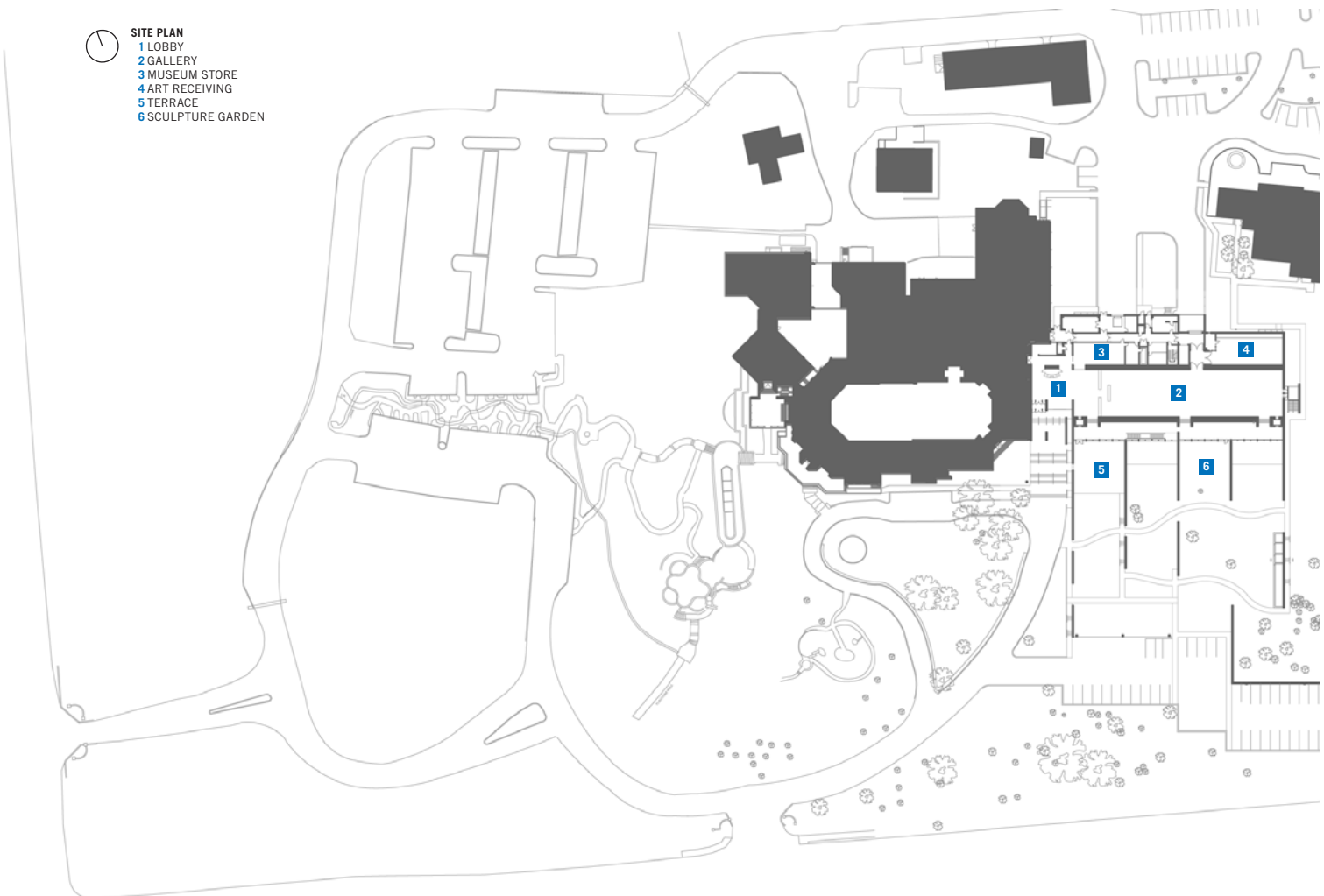


San Miguel Arcángel

ALL IMAGES COURTESY MCNAY ART MUSEUM: *SAN MIGUEL ARCÁNGEL* (CA. 1830), WOOD WITH WATER SOLUBLE PAINT AND TIN, BEQUEST OF MARION KOOGLER MCNAY; *PORTRAIT OF THE ARTIST WITH THE IDOL* (CA. 1893) BY PAUL GAUGUIN, OIL ON CANVAS, BEQUEST OF MARION KOOGLER MCNAY; *ILLUSTRATIONS FROM LEWIS CAROL ALICE'S ADVENTURES IN WONDERLAND* (1969) BY SALVADOR DALÍ, PHOTOGRAVURE, NEW YORK, MAECENAS PRESS, GIFT OF USAA; *VICTORIA* (1991-2000, CAST 2007) BY PHILIP GRAUSMAN, STAINLESS STEEL, MUSEUM PURCHASE WITH THE RUSSELL HILL ROGERS FUND FOR THE ARTS; *HORIZONTAL COLUMN OF FIVE SQUARES EXCENTRIC II* (1994) BY GEORGE RICKEY, STAINLESS STEEL, MUSEUM PURCHASE WITH THE RUSSELL HILL ROGERS FUND FOR THE ARTS

Portrait of the Artist with the Idol
by Paul Gauguin

SITE PLAN
1 LOBBY
2 GALLERY
3 MUSEUM STORE
4 ART RECEIVING
5 TERRACE
6 SCULPTURE GARDEN



Illustrations from Lewis Carol Alice's Adventures in Wonderland by Salvador Dalí

Victoria by Philip Grausman

Horizontal Column of Five Squares Excentric II by George Rickey

ment gives substance and depth to the ceiling and eliminates the uniform, reflective quality that can make glass ceilings appear harsh. An immaterial quality remains and, as Viguier points out, the ceiling gives the impression of a placid surface of water as seen from a submerged point underneath. The ceiling treatment makes the ensemble a true success.

The building plan is organized into three east/west bands: delivery, service, storage, and mechanical rooms at the north side; the main exhibition space in the middle; and to the south, a narrow sculpture gallery at a slightly lower level. Thick technical walls separate these three main programmatic zones and allow access into the ceiling loft spaces. The glazed south gallery looks directly onto the sculpture garden and a strong visual link is established between inside and outside. The architectural link is not as clear, however, and the parallel walls outside seem detached, being shifted by 90 degrees from the overall organization of the building itself. A monumental stair along the south facade descends to a lower-level gallery space, a 225-seat auditorium, and the learning center.

The main gallery, encompassing 7,500 square feet, is one large, luminous, 16'-high space subdivided by lower, temporary walls. The partitions, approximately 12'6" high, are low enough to allow the ceiling to hover above and be read as a continuous plane, but high enough to adequately define contained spaces appropriate for the works. The rigor and simplicity of the envelope is balanced by the more labyrinth-like spaces created by the partitions, which are akin to those of the original house and its earlier additions. In general, the Stieren Center's galleries are pleasant and the architectural space seems to recede so that the visitor's focus is on the works of art.

William Chiego and Jean-Paul Viguier's research into museum buildings, combined with the efforts and input of a host of consultants and colleagues, paid off. With the Stieren Center, the McNay has most probably entered into conversation with the other important art spaces in Texas.

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

RESOURCES UNIT PAVERS: Pavestone; FOUNTAINS: Greenscape Pump Services; SAFETY FENCE: Pecos Fence; INTERIOR SECURITY GATES: Vestal Steel Specialties; MASONRY UNITS: CBIS/Korfil; GRANITE: Alamo Tile and Stone; MASONRY RESTORATION: Stone Care of Texas; METAL MATERIALS, DECKING, STAIRS AND RAILS: CMC Alamo Steel; STRUCTURAL STEEL: CMC Alamo Steel; ARCHITECTURAL METAL WORK: Classic Architectural Products, M&M Metals; RAILINGS, CUSTOM SINKS, CAMERA COVERS: Offenhauser; FIBERGLASS REINFORCED PLASTIC GRATINGS: American Grating; LUMBER: Georgia-Pacific; ARCHITECTURAL WOODWORK, LAMINATES: Keystone Millwork; WATERPOOFING: Carlisle Coatings & Waterproofing; INSULATION: Owens Corning; ROOF AND WALL PANELS: Alucobond (Classic Architectural Products); METAL DOORS AND FRAMES: Steelcraft, IR Safety & Security (Calply Door Systems, Austin); WOOD AND PLASTIC DOORS AND FRAMES: Marshfield Door Systems (Calply Door Systems, Austin); SPECIALTY DOORS: Keystone Millwork, Alamo Door Systems, Ed Flume Building Specialties; HARDWARE: Schlage, Hager (Calply Door Systems, Austin) exit devices: Precision; ENTRANCES AND STOREFRONTS: Vistawall; BALANCE DOORS: Ellison Bronze; SKYLIGHTS: Naturalite; GLASS: Via Glass; GYPSUM BOARD FRAMING: Dietrich Metal Framing; GYPSUM: Georgia Pacific; TILE: Alamo Tile and Stone; TERRAZZO: Venice Art Terrazzo; ACOUSTICAL CEILINGS: USG; METAL CEILINGS: Classic Architectural Products; ACOUSTICAL WALL TREATMENTS: Keystone Millwork; PAINT: Sherwin-Williams; LETTERS AND PLAQUES: Great Panes Glassworks; SIGNAGE AND GRAPHICS: Design Communications; WIRE MESH PARTITIONS: Acorn Wire & Iron Works (Southwest Solutions Group); OPERABLE PARTITIONS: Hufcor (Ed Flume Building Specialties); EXTERIOR SUN CONTROL DEVICES: Via Glass, Lashley South Texas; TUB AND SHOWER DOORS AND ENCLOSURES: DEA Specialties; KITCHEN AND BATH CABINETS, MANUFACTURED CASEWORK: Keystone Millwork; AUDITORIUM SEATING: Theater Solutions

Art in the Park

by NATHAN ELLIOTT, ASSOCIATE ASLA

PROJECT Architecture of Discovery Green, Houston

CLIENT Discovery Green Conservancy

ARCHITECT PageSoutherlandPage

PRIME CONSULTANT, PARK PLANNER/LANDSCAPE ARCHITECT Hargreaves Associates

DESIGN TEAM (PageSoutherlandPage) Lawrence Speck, FAIA; Jeffrey Bricker, AIA; Robert Owens, AIA; Aaron Jones, AIA; (Hargreaves Associates) Mary Margaret Jones, FASLA; Jacob Peterson, ASLA

CONTRACTOR Miner-Dederick Construction

CONSULTANTS PageSoutherlandPage (MEP, LEED, commissioning); Schiller Del Grande (interior design, The Grove); Milton Architects (restaurant planner); Henderson & Rogers (structural, The Grove); Walter P Moore (structural, garage and connected structures); Hunt & Hunt Engineering Corp. (site/garage electrical); Lauren Griffith Associates (landscape architect); TGE Resources (environmental); TSC Engineering (civil)

PHOTOGRAPHERS Eric Laignel Photography; Chris Cooper Photography; Julie Pizzo

IN EARLY 2004, A GROUP OF PROMINENT LOCAL PHILANTHROPISTS negotiated a landmark deal with Houston Mayor Bill White. As outlined in the pact, the City of Houston contributed several downtown parcels in front of the George R. Brown Convention Center and the philanthropists agreed to fund the design and maintenance of a world-class park that promised to breathe new life into the urban core. Named through a public competition, the non-profit Discovery Green Conservancy opened the $122 million park in April 2008 to widespread acclaim. The 11.8-acre urban amenity is located near the southeast edge of downtown, between the Toyota Center basketball arena and Minute Maid Park baseball stadium.

The Houston office of PageSoutherlandPage, with firm principal Larry Speck, FAIA, leading the design team, was selected to design the park's buildings, including two restaurants, administration headquarters, underground parking garage, and outdoor performance structures. Working within the design framework developed by landscape architect Mary Margaret Jones, FASLA, president of Hargreaves Associates, Speck developed a scheme that deftly integrates the buildings into the landscape. Unified by a consistent palette of masonry, metal, glass, and wood, the buildings are distinctly modern and respectful of their context. Speck is passionate about environmental responsibility and the buildings employ extensive daylighting, local materials, and a number of other sustainable features that are expected to earn the project LEED Gold certification.

The showpiece of Speck's insertions is The Grove, a destination restaurant prominently located near the convention center and its associated hotel, the Hilton Americas-Houston that rises at the southern boundary of Discovery Green. The Grove's main dining area is a crisp volume of glass and steel whose transparency completely integrates a picturesque grove of existing specimen oaks into the dining experience. The restaurant's second floor comprises the Tree House, an intimate bar with a sizable banquet space and a terrace with a sweeping view of downtown. Clad entirely in wood and beautifully detailed, the banquet room demonstrates the seamless transition between interior and exterior spaces exhibited by all of the buildings on the site.

Located at the intersection of the park's two primary pedestrian promenades, the administration headquarters and Lake House café are almost identical in size and elevation. The buildings form the necessary structural framework for the surrounding plazas, boardwalk, shallow lake, and interactive fountain. Each features a generous freestanding shade structure surmounted by photovoltaic arrays that generate an estimated eight percent of the electrical power used on site.

Floor-to-ceiling glazing in the administration offices keeps the staff visually connected to the day-to-day activities of the park. From his desk at the building's northwest corner, Discovery Green President Guy Hagstette, AIA, keeps a watchful eye over the children's playground and interactive fountain. "These buildings are an incredible environment to work in," Hagstette says, "although sometimes with all the activity it can be challenging to get work done."

Siting the café on the western edge of the Lake House, Speck ensured that the continual bustle of the outdoor dining area energizes the pedestrian promenade. The café offers light fare and guests enjoy a tranquil panorama of the model-boat basin and the richly planted lake beyond. The Lake House also houses a branch of the Houston Public Library that provides reading material and wireless Internet access to park users at no cost.

The 670-car subterranean parking garage, owned and operated by the City of Houston, was also designed by PageSoutherlandPage. Planted with sod, the sloping roof of the garage structure is cleverly employed as the event lawn for the adjacent performance pavilion. Adorning two exit stairwells required for the garage are site-specific art installations by Margo Sawyer titled *Synchronicity of Color*. Sawyer, an Austin-based artist who has previously collaborated with Speck on projects, composed each work as a prismatic grid of brightly colored boxes. Two smaller pieces grace the exterior walls of the Lake House and The Grove.

(preceding spread, left and right) The Grove's interior material palette complements its park setting. Margo Sawyer's brilliantly colorful assemblages conceal two stairwells for the underground parking garage.

(this spread, top row from left to right) Outdoor seating at The Grove places patrons in the middle of nature. The restaurant's upstairs bar, the Treehouse, emphasizes its views into the park. The architects took as much care with the design of the parking garage entrance as with all other buildings in the park. The Lake House café and the offices of the Discovery Green Conservancy overlook water features and the playground.
(this page, left) From their perch above the outdoor children's areas, staff can observe activities.

Art at Discovery Green

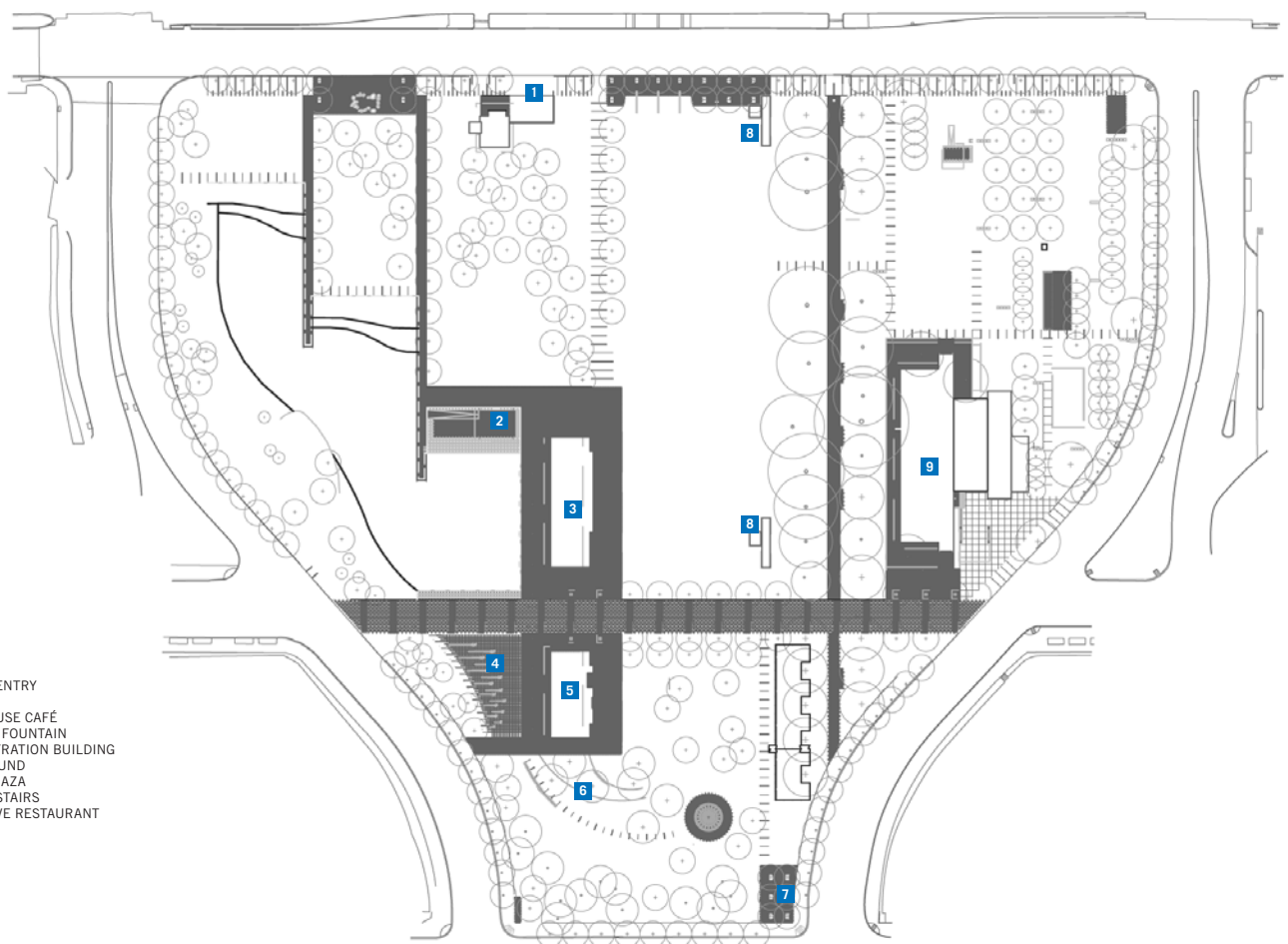
***Mist Tree* by Doug Hollis**

The designers of Discovery Green incorporated art installations throughout the park, including interactive pieces that invite visitors to have a little fun. Great care was taken to ensure the installations would be visually prominent yet nestled within the park's environs. Many of the works are by well-known artists, including Doug Hollis, whose *Mist Tree* (shown at left) is the latest of his water-jet sculptures designed for outdoor spaces around the U.S. His large interactive *Gateway Fountain* (at right) entices children to cool down from the heat.

Other artwork (next page, left to right) includes Jean Dubuffet's vividly expressionist *Monument Au Fantôme*; one of several assemblages by Margo Sawyer titled *Synchronicity of Color*; a pair of gracefully carved limestone parabolas titled *Listening Vessels*, also sculpted by Doug Hollis; and two "art carts" created by local artists Mark Bradford (his *Jadee* is shown at far right) and Rebecca Bass, along with students from Waltrip High School.

***Gateway Fountain* by Doug Hollis**

PHOTOS COURTESY DISCOVERY GREEN CONSERVANCY



SITE PLAN
1 GARAGE ENTRY
2 STAGE
3 LAKE HOUSE CAFÉ
4 GATEWAY FOUNTAIN
5 ADMINISTRATION BUILDING
6 PLAYGROUND
7 ENTRY PLAZA
8 GARAGE STAIRS
9 THE GROVE RESTAURANT

Monument Au Fantôme by Jean Dubuffet

Synchronicity of Color by Margo Sawyer

Listening Vessels by Doug Hollis

Jadee by Mark Bradford

Another two installations, both by sculptor Douglas Hollis, create interactive environments within the park's gardens. *Listening Vessels* is a pair of limestone parabolas that projects the quietest conversation 70 feet from one monolith to the other. The stainless steel *Mist Tree*, although less compelling than Hollis' previous *Waterscape* (2005; San Jose Civic Center in San Jose, Calif.) and *Waterworks* (2005; Cal Anderson Park in Seattle) installations, emits rain curtains and fog blasts that have proven immensely popular in Houston's relentless summer heat.

Local artists Rebecca Bass and Mark Bradford also contributed pieces to the park, each transforming one of the golf carts used by the park staff into unique mobile artworks. In addition, *Monument au Fantôme* by the late French painter Jean Dubuffet is installed near the northeast corner of the park. The vibrant sculpture was relocated from its previous location outside of PageSoutherlandPage's downtown offices.

Charrettes held throughout the design process ensured that the creative vision of each artist was successfully balanced with practical concerns for the safety of people using the park. "The artists were involved early in the process and it allowed them to select their own commissions," says Discovery Green's Hagstette. "In the end I think it generated much more interesting art."

More striking than any individual feature of the park is the shared sense of ownership demonstrated by everyone involved in the project. The Conservancy's continued commitment to involve the public in every aspect of the park has yielded a tremendous amount of civic pride in what has become known as "Houston's backyard." According to Hagstette, the sensitivity of the architectural interventions is a testament to Speck's consummate professionalism. "Larry was committed to the park as a whole rather than as an architectural project. He integrated the buildings into the landscape without ego," Hagstette says. "The results speak for themselves."

Nathan Elliott, Assoc. ASLA, is a senior associate with the Office of James Burnett, a landscape architectural practice with offices in Houston and San Diego.

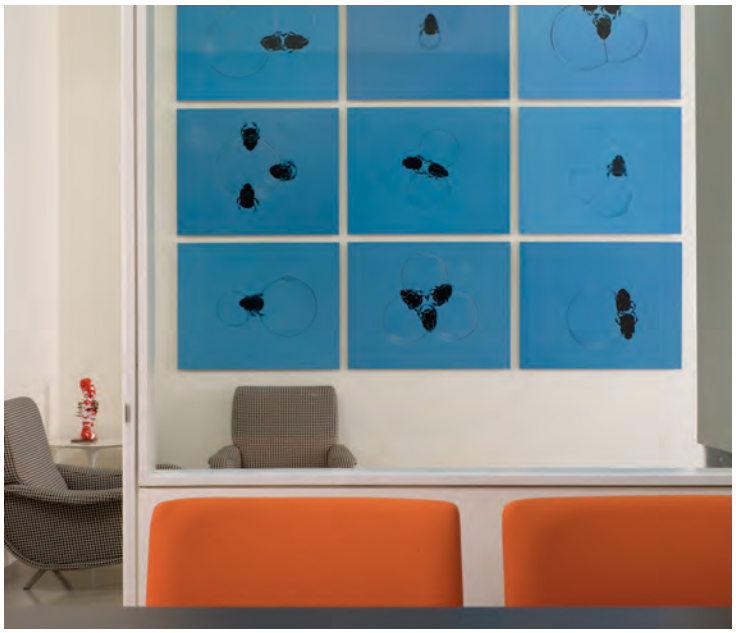
RESOURCES WATER FEATURES: Mitchell Chuoke Plumbing; **MALL FURNISHINGS:** Landscape Forms; **PLANTING ACCESSORIES:** Gibsons; **MASONRY UNITS:** W.W. Bartlett; **STONE AND LIMESTONE:** Cangelosi; **ARCHITECTURAL METAL WORK AND RAILINGS:** Berger Iron Works; **WOOD TREATMENTS:** Specialty Construction Associates Inc.; **ARCHITECTURAL WOODWORK:** Joshtom; **INSULATION:** Century; **METAL AND WOOD DOORS AND FRAMES:** Door Pro Systems; **ENTRANCES AND STOREFRONTS AND GLASS:** Ranger Specialized Glass; **ACOUSTICAL AND WOOD CEILINGS:** Acoustical Concepts; **SIGNAGE AND GRAPHICS:** Neon Electric Corp.

Enlightened Conversion

by Geof Edwards, AIA

PROJECT Linda Pace Foundation Offices, San Antonio
CLIENT Linda Pace Foundation
ARCHITECT Poteet Architects
DESIGN TEAM Jim Poteet, AIA; Brett Freeman; Isadora Sintes; Shane Valentine
CONTRACTOR Rubiola Construction
CONSULTANTS Lehmann Engineering (structural)
PHOTOGRAPHER Chris Cooper Photography


ATION



WHEN JIM POTEET, AIA, OF POTEET ARCHITECTS CONVERTED a derelict 1940s-era auto paint shop into an art studio for noted San Antonio arts patron Linda Pace, he had no way of knowing he would be redesigning that same space just a few months later. Sadly, Pace passed away from breast cancer in 2007, only six months after her new studio was completed. Three months after her death, Poteet was asked to redesign the space as offices for the Pace Foundation, a nonprofit established by Pace prior to her death. The Foundation is dedicated to the display and loan of her renowned contemporary art collection; facilitating the artist-in-residence program at Artpace; and maintaining CHRISpark, the adjacent urban park.

Poteet welcomed the commission to adapt his previous design as a unique opportunity to honor the memory of his long-time client and friend. Completed in February 2008, the re-conversion of the 2,500-square-foot building provides office space for three employees and a conference space where the Foundation's four-member board meets quarterly.

Poteet was challenged to complete the renovation in only three months. To expedite the project, the project manager set up an office at the site, answering contractor questions and working out details on the fly.

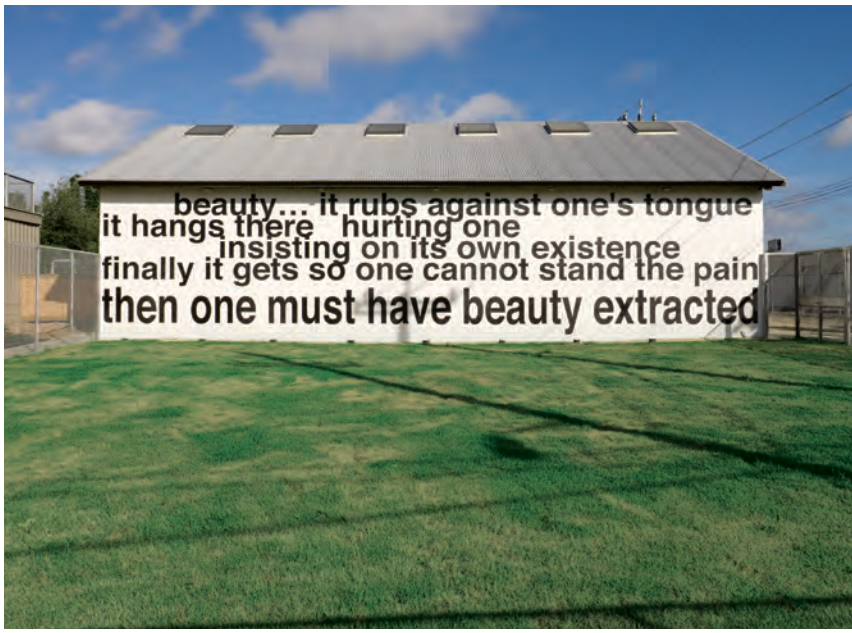
In transforming the building from art studio to the Foundation's headquarters, Poteet made one of his strongest architectural moves by flipping the entrance to the opposite side of the structure and away from the street. Now visitors access the Foundation by walking through CHRISpark, a small urban garden that was established by Pace to commemorate the life of her late son. "It's such a nice way to enter the whole thing," says Pace Foundation Director Rick Moore, "walking through the park to get to the building." An informal path of rectangular leuders limestone blocks angles toward the building entrance from a gate at the park and through the Foundation's private sculpture garden, currently populated by a pair of marble figures by Daniel Edgar Martinez that depict iconic silhouettes of Black Panther leaders Huey Newton and Bobby Seale. Poteet describes the processional approach as "a kind of memorial sequence."

Poteet added large custom-fabricated steel and glass storefront for access to the building and views back to the sculpture garden, as well as to bring natural light into the space. Other openings original to the structure have been sealed up over time: these patches remain visible, with no extraordinary efforts made to conceal their expedient workmanship other than the unifying coat of taupe-colored paint that further allows the building's modest form to recede into the park's landscape. This decision allows the building to register its past incarnations and serves as a strong counterpoint to Poteet's more refined detailing decisions.

Immediately inside the building, on axis with the lone storefront opening, is the conference room that is accessed through a centralized portal specially fabricated with a custom-coped stop to receive a pair of bright orange, sculptured front doors by Miami artist Jorge Pardo. In addition to heightening the significance of this entrance, the portal allows the doors to be viewed to equally potent visual effect in either an open or closed position. The walls of the conference room are painted gray within an otherwise entirely white interior.

The building's only signage is meticulously excised in the gray drywall that encloses the conference room. This contrast of the signage's precise craft and workmanship employed on this humble material is a key to understanding one of the project's most powerful aspects—elements that have dual interpretations or serve multiple purposes can be found throughout.

Organizationally, Poteet inserted the conference room and four private offices into the center of the building, which leaves the art display walls created during his first renovation as a perimeter gallery for the Foundation. Most of the new office spaces are open-topped to take advantage of the six large skylights added to allow sunshine to filter through the exposed trusses and fill the entire space. "We added additional diagonal members to the existing trusses to multiply the play of light and shadow across their surfaces," notes Poteet. The natural light illuminating the display walls is supplemented by museum-quality track lighting.



(preceding spread, left and right) Iconic silhouettes stand guard at the entry. Sculpted doors in vivid orange open to the conference room.

(this spread, top row from left to right) Interiors, almost exclusively monochromatic, serve to emphasize the art. Works from Pace's collection are on display throughout. The lack of ceilings for individual offices accentuates the abundance of natural light from above. Painted on the rear wall facing South Flores Street, a text piece by Daniel Joseph Martinez is hard to miss.
(this page, left) The architect modified the existing roof trusses to intensify the play of light and shadow.

Doors by Jorge Pardo

Art at the Linda Pace Foundation

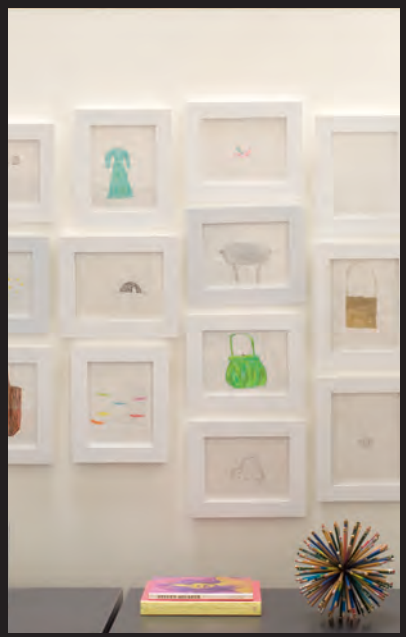
Two Black Panthers carved in the same white Italian marble used by Michelangelo greet visitors to the Linda Pace Foundation's offices, tucked behind the jewel-like CHRISpark southwest of downtown San Antonio.

Created by Los Angeles artist Daniel Joseph Martinez, the silhouetted figures of Bobby Seale and Huey Newton were commissioned by Pace before her death in 2007. On a wall facing South Flores Street, Martinez painted a lyrical text piece about "beauty" that can be read by passing drivers.

As the founder of Artpace, the internationally acclaimed artists' residency program, Pace had first choice of work created by the artists. Her collection reflects her eye for coolly conceptual art and her wry sense of humor. Her signature color was red, and, upon entering the clean-lined offices in her converted studio, you are confronted by reddish-orange doors with blobby brown cut-outs by Jorge Pardo leading into the conference room dominated by a radiating starburst of colored glass cubes titled *Burnout* by Teresita Fernandez, who designed CHRISpark.

Burnout by Teresita Fernandez

PHOTOS BY CHRIS COOPER



Linda Pace's drawings based on her dreams

Photograph by Anna Gaskell
Scumak Object by Roxy Paine

Kelly O'Connor, an artist who oversees the collection, has imbued the various spaces with themes. Her own office features a watercolor collage by British ceramist Grayson Perry depicting actress Sarah Jessica Parker stretched out in a coffin, along with a wacky green bowl patterned with burning matches and cigarettes by San Antonian Alex de Leon. Food-related pieces by Surasi Kusolwong, Paul Housley, and Tim Rollins hang in the break nook.

Among the scattered gems are squeezed silver letters by Jesse Amado, a lily by Chiho Aoshima, dismembered silver arms by Dorothy Cross and Cornelia Parker's Rorschach-like drawings of venom/anti-venom.

British artist Isacc Julien created the largest piece, a digital triptych from his short film, "Bird of Paradise." Nathan Carter spray painted disproportionate blue and red letters spelling out "Dear Linda Pace." Poignantly, one office is decorated by Pace's childlike dream drawings from her last gallery show.

DAN R. GODDARD

The theme of natural light-filled spaces is carried throughout the project as the walls of the conference room are horizontally banded with drywall at eye level to provide privacy while polycarbonate panels over light-gauge metal framing above and below the drywall admit natural light to the center of the space during the day. At night, this effect is reversed: the conference room glows like a lantern into the gallery and out to the sculpture garden.

In marked contrast to the understated west elevation at the building's entrance, the east elevation responds to the street setting of the light industrial neighborhood just south of downtown. Taking full advantage of the building's simple form, the east facade provides a canvas for a strikingly graphic text piece, a short poem about beauty, another work by Daniel Edgar Martinez. As Poteet explains, "The Foundation has a contemplative side that's quiet and green and this is the "in your face" public side. It's a billboard-sized public intervention, meant—like the art Linda loved—to open people's eyes." Moore adds, "You can't take in both sides of the building at the same time. The two sides are totally different so that, this simple form becomes complex as a container for multiple readings."

The new headquarters for the Pace Foundation delivers a rewarding architectural experience precisely because the conversion does not seek to exclude the modesty of the original structure or the memory of its use as an art studio, but uses these past lives as layers to enrich its programmatic as well as memorial mission. The cumulative effect is both subtle and powerful. By organizing the components of the project so that all create multiple meanings and perform multiple functions, Poteet has created a space that is simultaneously minimal yet richly layered. His design fulfills Pace's wishes, according to Moore: "Linda insisted that the Foundation offices be something distinctive and unique." This building embodies the characteristics that drew her to become Texas' greatest advocate for contemporary art during her life.

Geof Edwards, AIA, is chief operating officer at Kell Muñoz in San Antonio.

RESOURCES ARCHITECTURAL METAL WORK: Oscar's Custom Iron Works; ARCHITECTURAL WOODWORK: Nick's Custom Woodworking; LAMINATES: WilsonArt; PLASTIC FABRICATIONS AND GLAZING: Polygal (Regal Plastics); GARAGE DOORS: Alamo Door Systems; GLASS: PPG; HARDWARE: Omnia (Hardware Specialties & Glass); SKYLIGHT: Skylights Over Texas; GYPSUM: US Gypsum; SPECIAL CEILING SURFACES: Hunter Douglas Contract; PAINT: Sherwin-Williams; CARPET TILE: Interface (Commercial Surfaces); MANUFACTURED CASEWORK: Steelcase (Texas Wilson Office Furniture and Services); LIGHTING FIXTURES: Lightolier, Spectrum Lighting, Lonestar Lighting

The Art of Deference

by Mark Oberholzer, AIA

PROJECT Jack S. Blanton Museum of Art, Phase I & II, Austin

CLIENT University of Texas at Austin

ARCHITECT Kallman, McKinnell & Wood Architects in association with Booziotis & Company Architects

DESIGN TEAM (Kallman, McKinnell & Wood Architects) Michael McKinnell, FAIA; Don Eurich, AIA; (Booziotis & Company Architects) Jess Galloway, AIA; Lois McGinnis, AIA; Maria Nadeau, AIA; Yi Yu

CONTRACTOR Skanska USA Building

CONSULTANTS Datum Gojer Engineering (structural); Arup (MEP, daylighting, IT/AV/acoustic); Fisher Marantz Stone (lighting); Charles Gojer & Assoc. (civil/site); Peter Walker & Partners (landscape architecture); Schirmer Engineering Corp. (code/fire sprinkler and alarm/life safety); DVS Security (security); Davis Langdon (cost); Jose I. Guerra (electrical)

PHOTOGRAPHERS Emory Photography; Scott Melcer

A GLIMPSE THROUGH THE FRONT DOORS OF THE BLANTON MUSEUM OF ART reveals a soft blue light—it's the new piece, *Stacked Waters*, a cast acrylic site-specific installation by artist Teresita Fernández. Wrapping around the walls of the atrium, *Stacked Waters* suffuses the space with unexpected and atmospheric light against the backdrop of the main stair hall. The effect illustrates how the Blanton is, in many ways, a deferential building—a backdrop not just to art on the inside but to the campus on the outside as well.

With the opening last November of its second wing, the 56,000-sq. ft. Edgar A. Smith Building, the Blanton is complete nearly 10 years after its design was initially considered. The first wing, the 124,000-sq. ft. Mari and James A. Michener Gallery Building, opened in 2006. Kallman, McKinnell & Wood Architects was the second firm to tackle the design of the museum, following the departure of Herzog and de Meuron in 1999. The well-documented drama of how the architectural commission changed course is now legend to architects in Texas, still managing to provoke strong feelings from all sides. Fred Clarke, FAIA, principal of Pelli Clarke Pelli, who was instrumental in developing the university's master plan at the time, succinctly comments on the debate: "Exceptional and innovative buildings must be built but the essential qualities of the campus must also be protected. It is imperative that the approach to the future of this extraordinary place be measured and thoughtful and not simply a reaction to a moment in time that is long past."

In the Pelli master plan, the Blanton's site was originally identified as a site for student housing, with separate wings flanking an open space intended to form a secondary gateway from Austin's urban grid to the campus. In the design of the museum, Michael McKinnell, FAIA, kept this open space intact, dividing the museum's program into two separate buildings. Bounded on two sides by the wings of the museum, the space between the buildings, designed by landscape architects Peter Walker & Partners, eschews any attempt of a traditional plaza for a linear design that emphasizes the transition from campus to city, graduating from a linear grove of cedar elms to low, perforated bronze lanterns. The design allows the landscape to link the museum firmly into a campus pathway and direct views out toward the dominant dome of the State Capitol five blocks to the south.

The smaller of the Blanton's two buildings is the recently completed Edgar Smith Building that houses the museum store, café, and educational spaces. (A university gallery as well as a major museum, the Blanton has more than its share of classroom and meeting spaces.) The two-building design of the museum allows the café and store to be located on the external face of the Smith Building adjacent to the open space instead of buried within the bulk of the museum, making these functions open to the public. An open arcade runs along the entire length of the building, fronting the grove of trees and mirroring the arcade of the museum's larger component, the 124,000-sf Michener Gallery Building.

The entrances to both museum buildings directly face each other, interrupting their respective arcades with double-height glazing. Entering the Michener building, visitors pass through a perfunctory lobby, drawn instead to the center of the building by the light-filled atrium, where *Stacked Waters* now encircles the lower half of the double-height space. The atrium is trapezoidal in plan, reflecting the overall geometry of the museum. In addition to a gallery for temporary exhibits, the first floor houses public spaces, work areas, and an administrative suite. A monumental limestone stairway leads visitors to the second floor, which is effectively the main floor of the building, similar to the piano nobile of many traditional museums.

The second floor houses the permanent collection of the museum, which ranges from small-scale, antique prints to full-size facsimiles of Classical Greek and Roman sculpture to very large contemporary paintings. The largest university art museum in the nation, the Blanton contains 17,000 works. The museum galleries follow a traditional enfilade sequence

(preceding spread, left and right) The Michener Gallery Building, completed in 2006, features exhibit space on two levels. Stairs lead to displays from the permanent collection. (The gift shop has been relocated to the newly completed second building.)

(this spread, top row left to right) Sunshine filtered through a central plenum augments the galleries' track lighting. Slightly more than 36,000 sq. ft. is dedicated to displaying art. The Michener building's bottom level houses traveling exhibitions. The Edgar A. Smith Building, completed in November, consolidates administrative offices, educational facilities, the museum store, and café under one red tile roof.
(this page, left) While working within the recommended design guidelines for campus buildings, the architects exaggerated the exterior corbel detail and embellished otherwise smooth limestone walls.

Art at the Blanton

The Blanton Museum of Art is predominately strong in modern and contemporary art from the United States and Latin America, and European art ranging from fifteenth-century paintings to contemporary prints and drawings.

The institution was originally established in 1963 as the University Art Museum through a large donation by Archer M. Huntington. During the 1960s and 1970s a number of important collecting areas developed, including twentieth-century American paintings (approximately 400 from novelist James Michener and his wife, Mari) and Latin American art (200 paintings and 1,200 drawings from John and Barbara Duncan). Other notable early gifts included the C. R. Smith Collection of Paintings of the American West, given over a period of years between 1965 and 1985, and a donation in 1968 by Charles Clark of McAllen of nearly 1,000 contemporary prints.

The growth and character of the collections took a dramatic turn in 1998 with the important acquisition of the Suida-Manning Collection, which was made possible through the generosity of numerous individuals. Assembled by two generations of art historians, the collection is one of the nation's preeminent collections of Renaissance and Baroque art. It features 230 paintings and 400 drawings by many significant painters and draftsmen.

***Saint Cecilia* by Simon Vouet**

ALL IMAGES COURTESY THE BLANTON MUSEUM OF ART: *SAINT CECILIA* (1626) BY SIMON VOUET, OIL ON CANVAS, THE SUIDA-MANNING COLLECTION, 1999; *THE ROPING* (1914) BY WILLIAM ROBINSON LEIGH, OIL ON CANVAS, GIFT OF C.R. SMITH, 1984; *LITHOGRAPHIE FUR DIE FIERTE BAUHAU* (1922) BY VASILY KANDINSKY, LITHOGRAPH, GIFT OF MR. AND MRS. RICHARD GONZALEZ, 1989; *OIL FIELD GIRLS* (1940) BY JERRY BYWATERS, OIL ON BOARD, 30 X 24 IN., MICHENER ACQUISITIONS FUND, 1984; *STACKED WATERS* (2009) BY TERESITA FERNANDEZ, CAST ACRYLIC, COMMISSIONED BY THE BLANTON MUSEUM OF ART, GIFT OF JEANNE AND MICHAEL KLEIN

***The Roping* by William Robinson Leigh**

SITE PLAN

EDGAR R. SMITH BUILDING
1 ENTRANCE
2 ENTRY COURT
3 LECTURE HALL
4 SHOP
5 CAFE

MICHNER GALLERY BUILDING
1 ENTRANCE
2 MAIN LOBBY
3 INTERIOR COURT
4 GALLERY
5 PRINTS AND DRAWINGS
6 CONSERVATION

FAULKNER PLAZA

Lithographie fur die Fierte Bauhau by Vasily Kandinsky

Oil Field Girls by Jerry Bywaters

Stacked Waters by Teresita Fernandez

of spaces, including small rooms that wind around the stairway atrium and larger rooms located along the perimeter. Natural light is permitted or excluded as needed in each room, which is provided with a central lantern that channels light from a common skylit plenum. Continuous passage through the sequence of galleries is relieved periodically by rooms with windows, allowing views out as well as back to the central atrium.

Although the exterior of the museum buildings adopts the recommended campus standard of limestone walls and a red tile roof, these same materials on the Blanton are used to a markedly different effect. Very large overhangs lend visual dominance to the Blanton's roofs, further accentuated by an emphatic limestone corbel detail where wall and roof meet. Aside from the corbel detail, the exterior – though patterned – is a predominately smooth, flush surface. Every architect working on the Texas campus since the completion of the earliest buildings in the 1930s has had the opportunity to riff on – or reject – the original architectural language, and the Blanton is no exception.

Many of the University of Texas' campus buildings fall into two successful types. The first is exemplified by most of the older buildings, which have been designed to frame and balance an outdoor space. The second type includes most of the newer, postwar buildings that stand as objects within a field of landscape. On a campus with substantial changes in elevation, these two types of buildings add an intriguing variety not found on many college campuses. The Blanton Museum of Art has characteristics of both of these types without committing to either: while the basic planning of the building creates an exterior space, the buildings themselves seem more recessive than integral to this newly created landscape. As a prototype of a building attempting to follow its own demands as well as those of the campus plan, the Blanton offers a window into what the future might hold for the next generation of buildings on the University of Texas at Austin campus.

A frequent contributor to *TA*, Mark Oberholzer, AIA, works with Rhode Partners in Austin.

RESOURCES MASONRY UNITS: Acme; **UNIT MASONRY WALL ASSEMBLIES:** Headwaters Construction Materials (Materials Products International); **STONE:** Texas Quarries, Cold Spring Granite (Materials Products International); **ARCHITECTURAL METAL:** Berger Iron Works; **RAILINGS:** Metalrite; **ARCHITECTURAL WOODWORK:** Buda Woodworks (Phase I), Howard McKinney (Phase II); **WATERPROOFING:** W.R. Grace; **ROOF TILES:** Ludowici Roof Tile; **METAL ROOFING:** AEP-Span; **SPECIALTY DOORS:** Cookson Rolling Doors; **METAL WINDOWS:** Hope's Windows; **SKYLIGHTS, GLAZED CURTAINWALL:** Kawneer; **ACOUSTICAL CEILINGS:** Armstrong; **SPECIAL CEILING SURFACES:** Decoustics

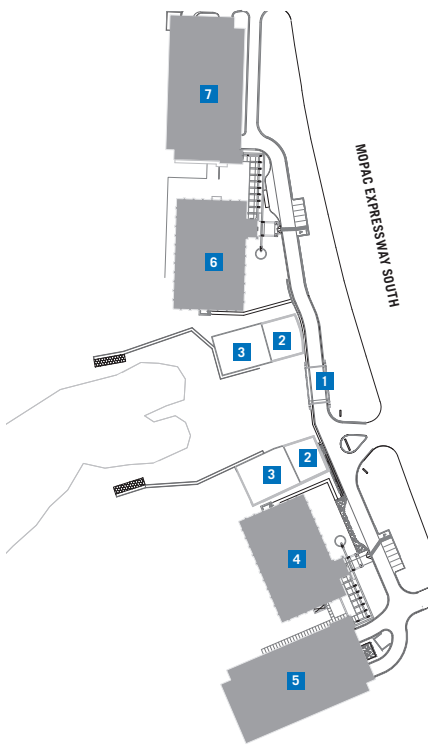
The Park on Barton Creek

PROJECT The Park at Barton Creek, Austin
CLIENT Brandywine
ARCHITECT Merriman Associates/Architects
DESIGN TEAM Milton Anderson; Mark Rouch; Eduardo Zambrana; Tracy Lee
CONTRACTOR Austin Commercial
CONSULTANTS TechniStructures (structural); Hanrahan Pritchard Engineering (civil); Purdy-McGuire (MEP); Coleman & Associates (landscape); Joe K. Wells, Jr. PE (waste water treatment)
PHOTOGRAPHER Squire Haskins Photography

RESOURCES CAST STONE: Fritchman & Associates Cast Stone; **METAL MATERIALS:** Clark Western, Allegheny Ludlum; **METAL WALL PANELS:** Centria Architectural Systems; **WATERPROOFING:** Polyguard Products; **EXTERIOR INSULATION:** TAMKO; **MEMBRANE ROOFING:** Atlas Roofing; TAMKO; **METAL DOORS AND FRAMES:** RACO (Hull Supply); **PREASSEMBLED METAL DOOR UNITS:** Steelcraft (Hull Supply); **WOOD AND PLASTIC DOORS AND FRAMES:** Eggers Industries (Hull Supply); **METAL WINDOWS:** Vistawall; **GYPSUM BOARD FRAMING AND ACCESSORIES:** Armstrong, Georgia-Pacific; **TILE:** American Tile Supply, Ann Sacks; **ACOUSTICAL CEILINGS:** Armstrong; **ELEVATOR:** ThyssenKrupp; **PAINT:** Sherwin-Williams; **LIGHTING:** Lithonia Lighting, Wila Lighting, Gotham Architectural Downlighting (The Reynolds Company); **STONE FLOOR:** Burlington Stone; **BATHROOM HARDWARE:** Bobrick, Chicago Faucets (Hull Supply); **LOBBY FURNITURE:** American Leather; **LOBBY RUGS:** David Alan Rugs; **PUBLIC CORRIDOR CARPET:** Atlas Carpet Mills

The Park on Barton Creek combines corporate office functionality with the natural setting of the South Austin greenbelt. Designed by Merriman Associates/Architects, the project features two five-story, 100,000-square-foot buildings set along the western edge of the site to minimize impact to the heavily wooded Barton Creek. A ravine and two detention ponds separate the north and south buildings, and a stone-and-steel bridge connects the two. The "Hill Country modern" style was inspired by the site's surroundings. Parking structures attach to the office buildings by way of a metal-roofed breezeway. Rainwater is channeled through a large trough across the roof's front edge, draining into a limestone tank at the entry. Native grasses, shrubs, and flowers border the drives, walks, and building edges. Sixty-foot-tall, deep-cut limestone walls with large window openings wrap the buildings' lobbies. Metal, glass, and stone encase the 20,000-square-foot floor plates, and a deep metal awning supported by large vertical trusses protects the fifth-floor glazing. Stained-concrete exterior surfaces transition into slate floors in the lobby. The limestone exterior flows through the two-story lobby and continues into the building's core. Stained wood panels soften the lobbies' edges, and large areas of glass open to tenant spaces beyond. The Park on Barton Creek was designed to meet the City of Austin's Green Building Standards.

NOELLE HEINZE



SITE PLAN
1 BRIDGE
2 RETENTION ROAD
3 DETENTION
4 PARK ONE OFFICE BUILDING
5 PARK ONE FIVE LEVEL PARKING GARAGE
6 PARK TWO OFFICE BUILDING
7 PARK TWO FIVE LEVEL PARKING GARAGE

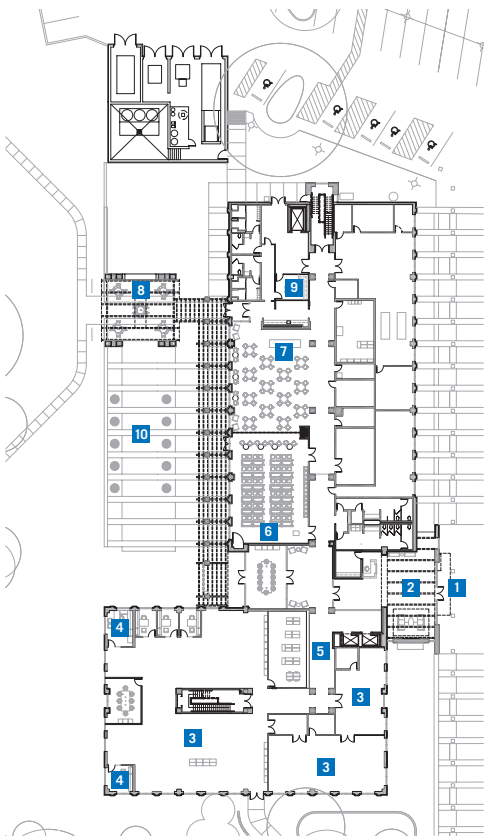
Acme Brick Headquarters

PROJECT Acme Brick Headquarters, Fort Worth
CLIENT Acme Brick Corporation
ARCHITECT Gideon Toal
DESIGN TEAM Michael Bennett, AIA; Greg Ibanez, AIA; Gordon Arnold, AIA; Karen Redrow; Russ Boatwright; Jenna Wann; Bill Hanshaw
CONTRACTOR Austin Commercial
CONSULTANT Gideon Toal (interiors); URS Corporation (civil); Purdy-McGuire (MEP); Callahan Engineering (structural); 2clighting (lighting); Kevin Sloan Studio/Gideon Toal (landscape); Stravis Technologies (IT); Dallas Security (security); Delta Fountains (fountain); Images in Brick (brick artwork)
PHOTOGRAPHER Photos by Craig D. Blackmon, FAIA; Steven Vaughan Photography, Dallas

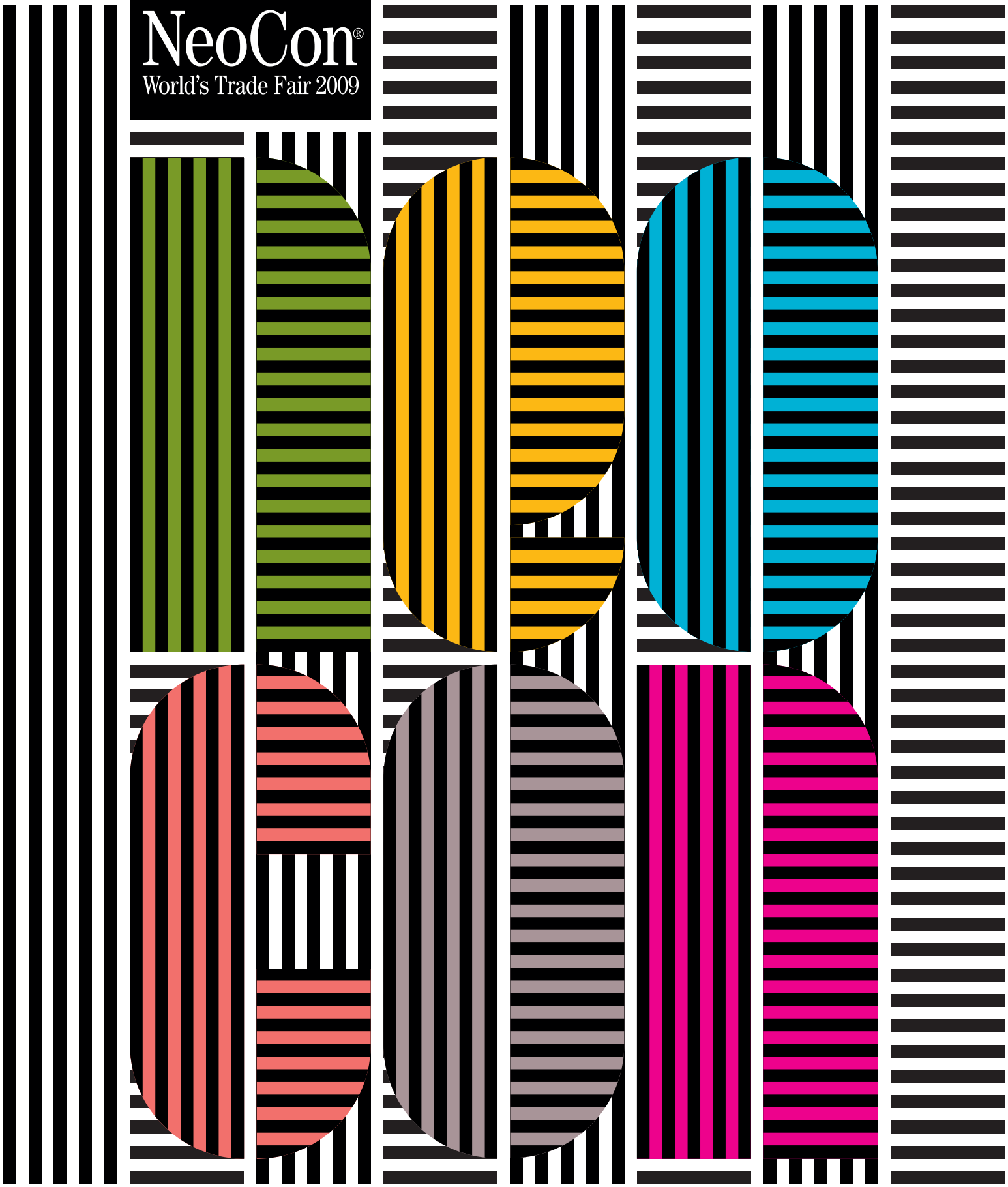
RESOURCES UNIT PAVERS: Acme; **FOUNTAINS:** Sunbelt Pools; **MALL FURNISHINGS:** Landscape Forms; **PLANTING ACCESSORIES:** Kornegay Design; **MASONRY UNITS:** Acme; **STONE:** Texas Quarries Stone, Acme; **GRANITE:** Stone Distribution; **UNIT MASONRY WALL ASSEMBLIES:** Featherlite; **METAL DECKING:** Irwin Steel; **RAILINGS:** Big D Metalworks; **ARCHITECTURAL WOODWORKING:** Patella Woodworking; **METAL ROOFING:** Anchor Roofing; **ROOF PAVERS:** Westile; **METAL AND WOOD DOORS AND FRAMES:** VT Industries (WBH Industries); **SPECIALTY DOORS:** Won-Door; **ENTRANCES AND STOREFRONTS:** Kawneer (DGB Glass); **GLASS:** Oldcastle Glass, Goldray Industries (DGB Glass); **DECORATIVE GLAZING:** IBP Glass; **TILE:** American Tile; **ACOUSTICAL CEILINGS:** Armstrong, Ecophon CertainTeed; **SPECIAL CEILING SURFACES:** Ceilings Plus (Bollen Resources); **WALL COVERINGS:** Maharam, Knoll Textiles, MDC Wallcovering, Carnegie; **EXTERIOR WALL BLOCK:** Elgin Butler; **SPECIAL WALL SURFACES:** Wolf Gordon; **PAINT:** Sherwin-Williams; **CARPET:** Constantine Commercial, Shaw Contract; **SIGNAGE AND GRAPHICS:** Identity Management Consultants; **SHADES:** Mechoshade (Kites Interiors)

Acme Brick established two goals with the design of their new headquarters—to respond to the wooded site, setting a standard for future development in the area, and to demonstrate the variety of design alternatives that can be achieved with brick veneer. Designed by Gideon Toal, the three-level, 75,000-square-foot Acme Brick Headquarters met those goals by using current masonry construction techniques, patterns, and materials, such as recycled concrete that constitutes the base for the main drive through the site. The project is located in the Edwards Ranch development in southwest Fort Worth. Sited on the banks of the Trinity River, the design takes advantage of mature native trees on the site, and the building's placement allows long views down the river. The Trinity Trails system runs adjacent to the building, which is set back from the trail to mitigate the building's mass and allow for a terrace adjacent to the river. The terrace has an extensive hardscape area for outdoor functions; a pergola shades both the terrace and the glass on the ground floor of the building. More than 200 parking spaces are divided into three small parking areas that are set back and buffered from the river by landscape screening. Existing trees were preserved to create a feeling of "parking within the trees." The entry plaza features extensive brick paving, a fountain, and specialized lighting. Numerous sustainable features incorporated into the design include rainwater harvesting, bioswale stormwater drainage, and drought-tolerant landscaping.

NOELLE HEINZE



FIRST FLOOR PLAN
1 ENTRY
2 LOBBY
3 OPEN OFFICE
4 OFFICE
5 BRICK MUSEUM WALL
6 TRAINING
7 CAFE
8 OUTDOOR PAVILLION
9 KITCHEN
10 TERRACE



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Survival in Challenging Times

Risk management becomes even more vital during downturns

by JIM ATKINS, FAIA AND GRANT A. SIMPSON, FAIA

In times of profound change, the learners inherit the earth, while the learned find themselves beautifully equipped to deal with a world that no longer exists.
—Eric Hoffer

Here we go again; another recession. And since the work of the design professional is directly related to the economy, our livelihood thrives or suffers accordingly. Those good times that seemed as though they would never end seem to have ended, at least for the present. Projects have gone on hold, or away, friends have been laid off, and many employees are now wanting for something meaningful to do.

Many of today's practitioners have not experienced a downturn before. This most recent "boom time" lasted longer than the ones that preceded it, and many careers were developed in the recent lucrative and busy times. Many budding professionals don't have the benefit of past experiences that might fuel their motivation as they strive to endure. Many new or soon-to-be college graduates are fearful for their future and may take the first job offer that comes along rather than holding out for one they really want, while some older architects may not finish their careers as they had hoped.

Quite often in times like these we see some firms go out of business. We always see firms shrink in size. Layoffs increase, the job market becomes flooded, and profit margins are challenged due to inefficient work forces, not enough projects, or nonpayment of fees. As difficult as it was to produce acceptable work in a growing economy, times such as the present are by far the most difficult.

The survival and ultimate success of architects and firms greatly depends on how quickly practitioners recognize the threats and challenges that accompany these times and how effectively they respond. Every aspect of risk management that can be adjusted to increase efficiency must be identified and appropriate action taken to ensure survival.

Where the Risks Reside

What are the risks in times such as these? Obviously, many of the risks that challenge us in good times do not go away in bad times. However, when times get tough we are more vulnerable and new risks emerge. Here are a few potential pitfalls:

- **Diminished Collective Skills** – If the work slowdown has caused layoffs, the collective quality of the workforce may have suffered. When more expensive, more highly skilled workers are let go, the quality of a firm's designs and documentation may diminish accordingly. It is a tough decision to make to let go of good talent, and the smaller

PHOTO ILLUSTRATIONS BY JULIE PIZZO, SKETCH COURTESY MERRIMAN ASSOCIATES/ARCHITECTS

practitioner who worked his or her way up to management level with strong project managers below them could find themselves once again scheduling project meetings and reviewing progress prints. If so, they should use this time with a renewed spirit of honing the skills that made them a good candidate for manager to begin with. Employees who are affected by what they perceive as a "demotion" should resist comparing their situation with the "good luck" of others. Instead, they should focus on using their skills to respond to the challenges their firm faces.

- **Declining Work Quality** – A reduction in the workforce can bring about the inclination to create less documentation. This can be very dangerous if it impacts the message in the documents. Since the design documents are supposed to describe the project as it is to be constructed, any quantitative reduction in information can result in ambiguities and omissions. Regardless of a firm's staff size, it is wise for the architect to schedule adequate labor hours to fully document each project.
- **Mortgaging the Future** – In tough times there is a tendency to quote lower fees in order to win the job. Desperation can cause a firm to "buy" a job by quoting fees below profit level. It is easy to reason that working at breakeven and keeping the staff is better than losing the job and terminating the staff. It is also easy to get into the position of "bidding" against yourself, and thereby losing a substantial sum of money in hopes of bridging over the bad times to a brighter future. Unfortunately, in times such as these, there are fewer projects with good fees that can make up for miscalculations. Thus, when margins are close there is a greater potential for losses that could lead to more serious financial instability. Staff, workload, and fees must be appropriately balanced even in tough times with close profit margins.
- **Clients Who Do Not Pay** – A problem that often accompanies a recessed economy is clients that don't pay their bills. Developers lose their prospective tenants, budgets are curtailed, and cash flow in general is constricted. The result is often slow payment or no payment at all. There must always be fees under agreement before work is expended, and the balance of payment for work produced must always be maintained. A best-practice goal is to not let payment get too far in arrears, regardless of your current cash flow or how optimistic you become about the project. If you do allow a client to get too far in arrears there may not be many viable options for catching up. Liens or litigation can result in counter claims, and often lead to a painful conclusion for all involved parties.

Protecting Your Practice

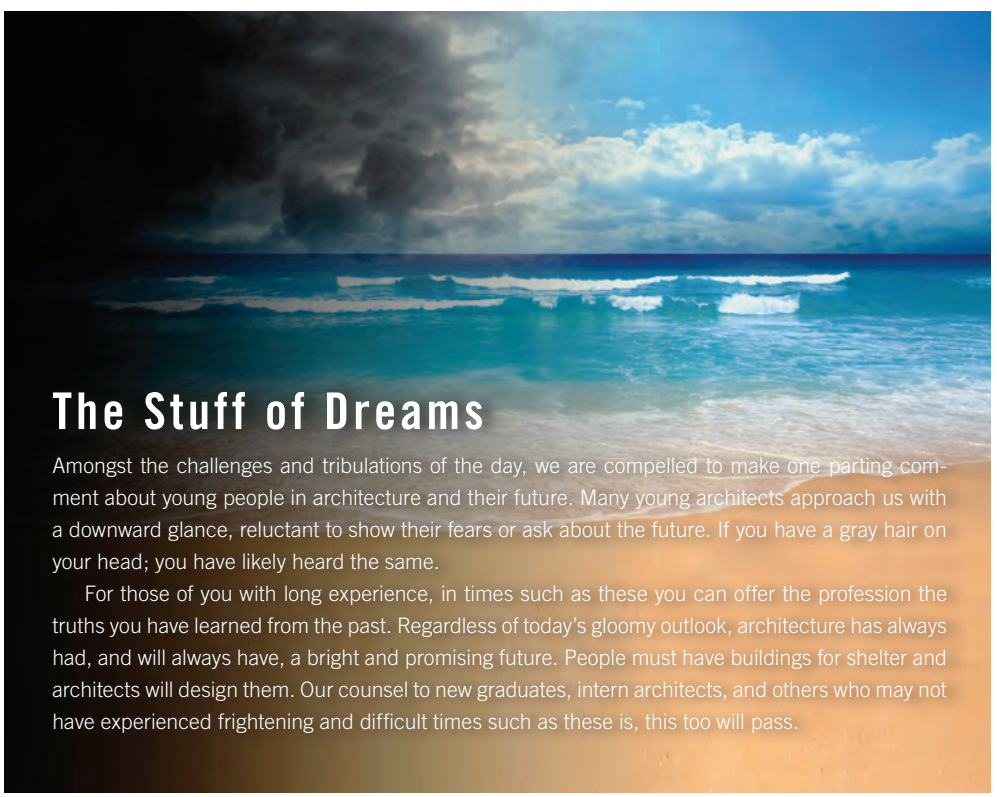
Good business practices are wise in any economic climate, but in challenging times they become vital. The daunting aspect of a declining economy is that typically there's no advance warning. Therefore, in good time and bad times you should manage your practice in a "worst case" mode. Conservative reasoning should be the order of the day.

Similarly, quality workers are always difficult to find and even more difficult to develop. There is a premium paid for skill and experience, and this "backbone" asset must be preserved to the greatest extent possible. It is better to have a smaller staff of more experienced people than to have a larger but less expensive staff of lesser experienced employees. Your objective should be to emerge from the recession with your core talent as intact as possible.

The delivery of services can be challenged when the staff is smaller, but measures can be taken to more effectively manage such situations. Fewer team members equates to more time spent by each, so if you ask for and schedule more delivery time, the project can be produced with the same attention given by a larger team in a shorter time.

If you have talented employees you do not wish to lose, but work in their primary area of expertise has diminished, consider moving them laterally to another position in the firm. If they are talented they will likely do well in any position. Moreover, a temporary assignment can broaden their experience and knowledge and make them even more valuable and productive.

If the workload decreases to the point that the ability to retain staff becomes untenable, you may want to consider a four-day work week (with a corresponding reduction in salary). This is conceptually easier for employees to endure because of its temporary connotations, while a cut in pay for the same 40-hour week or a provisional layoff might seem more permanent. This should be undertaken with caution, however,



The Stuff of Dreams

Amongst the challenges and tribulations of the day, we are compelled to make one parting comment about young people in architecture and their future. Many young architects approach us with a downward glance, reluctant to show their fears or ask about the future. If you have a gray hair on your head; you have likely heard the same.

For those of you with long experience, in times such as these you can offer the profession the truths you have learned from the past. Regardless of today's gloomy outlook, architecture has always had, and will always have, a bright and promising future. People must have buildings for shelter and architects will design them. Our counsel to new graduates, intern architects, and others who may not have experienced frightening and difficult times such as these is, this too will pass.

because clients usually do not want to be served only 80 percent of the time, and they may not understand. Therefore, consider discussing your workforce modifications with them before taking action. As an aside, it has been our observation across the span of our careers that when times improve, employers are generally eager to re-hire the staff they lost when times were not so good. What feels permanent at the time, rarely is in this cyclical profession.

Temporary furloughs are also an option, but such moves are risky because you may lose the employee to another firm when times improve. If considered, a furlough should be accompanied by a finite time limit with benefits remaining intact.

Protecting Your Product

Architecture, as a business, is difficult to forecast for more than just a few months in advance. Projects start up and shut down, often unexpectedly, in good times and bad. When adjustments to an architect's business are mandated by dark clouds over the future, it is common to overlook work product and client service excellence and focus only on survival. The reality, however, is that work product and service excellence are often the true means of survival.

A strong focus on your firm's processes, its culture of achieving design and documentation excellence and the value you place on your clients, including your ability to impact their well being, should be maintained with the same level of concern during good times or bad.

An interesting aspect of the business of architecture is that risk will confront us regardless of the economic climate. In our feast or famine profession, we will have to work as hard to manage risks in tough times as in good. Obviously, we would prefer fighting our battles in the good times.

Tough times are quick to remind us that risk management is not limited to paperwork. In fact, risk management involves anything that can affect project success – including client awareness, rapid responses, clear communications, good design, and intensive personal service – and these techniques typically do not cost any more to provide.

Some may respond that these are really just good business practices. We couldn't agree more. Risk management should be transparent and should be considered good practice, because architects who provide good services have fewer claims filed against them.

James B. Atkins, FAIA, is a principal with HKS. A past chair of the AIA Risk Management Committee and the *AIA Architect's Handbook of Professional Practice* 14th Edition Revision Task Group, he also served on the AIA Documents Committee.

Grant A. Simpson, FAIA, has served as a project delivery leader for several international firms where his responsibilities included construction documentation, project management, and loss prevention activities. He currently serves on the AIA Risk Management Committee.

This article is intended for general information purposes only and does not constitute legal advice. The reader should consult with legal counsel to determine how laws, suggestions, and illustrations apply to specific situations.

Index to Advertisers

Lake and Flato Named Top Contributors to Arts

San Antonio architects David Lake, FAIA and Ted Flato, FAIA of Lake/Flato Architects are two of 12 recipients who received the Texas Medal of Arts Award at the Long Center for the Performing Arts in early April. Sponsored by the nonprofit Texas Cultural Trust, the awards ceremony recognized the recipients for their contributions to the arts, arts education, and arts philanthropy. Other recipients included Laura Bush, James Dick, Anheuser Busch Cos., Edith O'Donnell, "Austin City Limits," Clint Black, Betty Buckley, Keith Carter, and the late Robert Rauschenberg.

Residential Architect Honors Wellen with Grand Award

Mark T. Wellen, AIA, of Rhotenberry Wellen Architects in Midland received the Grand Award in the 10th annual *Residential Architect* Design Awards for his project Cinco Camp, Brewster County, in the category of Custom Home/3,500 Square Feet or Less. The award was one of three projects by Texas architects to be recognized in the program. Tower House, Leander, by Arthur Andersson, AIA, and F. Christian Wise, AIA, of Andersson Wise Architects in Austin received an Outbuilding Merit Award, and The Bayou District at Park City, New Orleans, by Ronald E. Harwick, AIA, of JHP Architecture / Urban Design Dallas received an On the Boards Merit Award. The awards program received more than 1,100 entries in 16 categories, with 44 projects singled out for awards. For a full list of award-winning projects, visit *www.residentialarchitect.com*.

Legge Lewis Legge Recognized with AIA SPP Award

The 2009 AIA Small Projects Practioners Awards Program recently named the Austin- and New York-based multi-disciplinary group Legge Lewis Legge as a recipient of a Merit Award for Cup City in the object category. The 2009 awards program closed earlier this year with a record-setting 214 submissions. Winners will be formally announced at the AIA convention in San Francisco. The awards program emphasizes the excellence of small-project design and strives to raise public awareness of the value and design excellence that architects bring to projects, no matter the limits of size and scope.

AIA Award Recognizes Course by UT Arlington Educator

UT Arlington School of Architecture Assistant Professor Wanda Dye's course "The Everyday City" is one of five recipients of the AIA's 2009 Education Honor Award. The national award recognizes excellence in course development and architectural teaching. Dye's course examines urban theories engaging the everyday, from the writings of Henri Lefebvre to contemporary critics. Each year's jury for the Education Honor Awards program, inaugurated in 1988, looks for courses that benefit architectural practice and promote models of pedagogical excellence. The 2009 awards were presented in March at the Association of Collegiate Schools of Architecture annual gathering in Portland, Ore.

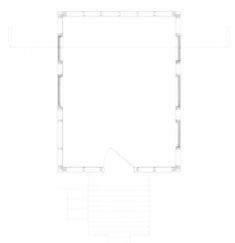
Gypsum Association Offers Free Online CEU Courses

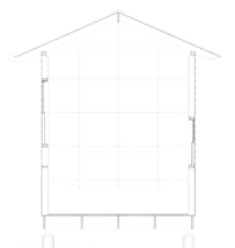
The Gypsum Association has posted its third free continuing education unit (CEU) course online. The course, titled Application of Gypsum Panel Products, offers one Health, Safety, and Welfare CEU learning unit with the AIA. This course lays the ground work for two other CEU courses on the Association's Web site. All three courses are available free of charge. For more information, visit *www.gypsum.org*.

Inside-Out Studio

A potter sheds light on his concept for a simplified workplace

by BRIAN DOUGAN





During the Spring 2007 semester, behind an anonymous tract house on a cul-de-sac in suburban College Station, I designed and built an inside-out studio where I produce utilitarian and often highly decorated earthenware.

This single-room building is protected from the elements by an interior veneer of corrugated acrylic panels while the exterior is clad by a horizontal array of rough-sawn, treated pine. When the sun goes down, the studio glows like a lantern that illuminates the neighborhood with an ethereal presence (oftentimes augmented by loud music). The scale and proportions were primarily based on the fact that only a single pair of hands were available for construction. Out of similar necessity, the project's $5,000 budget was achieved by including a number of found objects and material donations from friends.

Because the production of low-fire pottery is a rather simple process, the studio's contents are minimal—an electric potter's wheel, a workbench transformed from a discarded door, and shelves that cover the entire east wall. On and around the worktable are specific places for the various tools of the trade, adhering to the notion that a confined workspace must be well organized to function well. North-south ventilation flows uninterrupted via operable windows, supplemented by an oversized ceiling fan mounted to the ridge beam in the center of the space.

From this inside-out lantern the pots I make, as time grants its productive grace, slowly wend their way to homes in some very unlikely places around the globe.

Brian Dougan is an assistant professor of architecture at Texas A&M University. Besides being a teacher and potter, he is a musician and basket weaver who sees a communion in all creative endeavors.

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