

Architecture SOUTH

PROTOTYPE ISSUE FALL 1993 FIVE DOLLARS



MEMPHIS REAWAKENING

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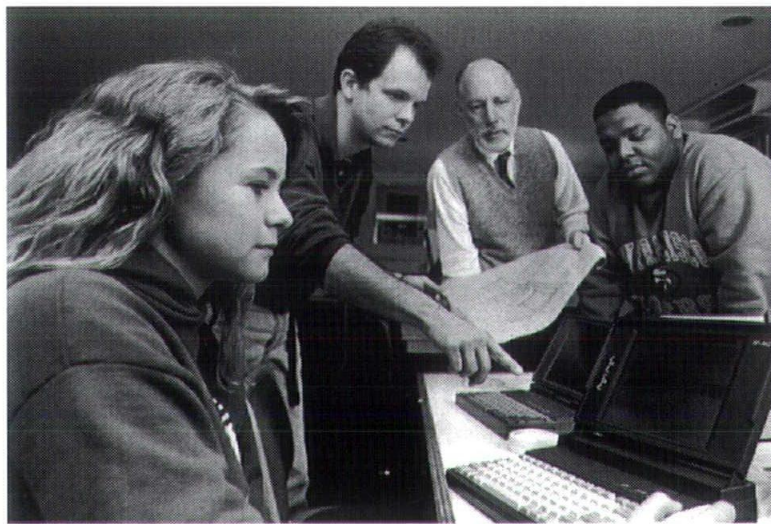
LIBERTY PARK: CITY CENTER IN A COUNTRY SETTING
THE RESTORATION OF OLD MAIN AT THE UNIVERSITY OF ARKANSAS
LOUISIANA'S BARRON AND TOUPS
THE WALTER ANDERSON MUSEUM

IN THE NEWS

VERNACULAR FORUM HELD IN NATCHEZ

The 14th annual meeting of the Vernacular Architecture Forum was held in Natchez, Mississippi in May 1993. The organization, committed to expanding public and professional appreciation of vernacular and regional architecture, focused this year on topics dealing with the culture and architecture of the Gulf states.

Bill Ferris, Director of the Center for the Study of Southern Culture, was the keynote speaker at the sold-out conference, where papers ranged from "Ethnic Landscapes" to the "Building of Colonial Identities". A rich tour of Natchez byways explored buildings outside mainstream tourism. Mississippi architect Belinda helped organize the conference. She suggests that additional information on the VAF can be obtained from VAF, 109 Brandon Road, Baltimore, MD 21212.



With universal, electronic access to information, these MSU students have become Digital Nomads.

CROSSTIES + BEAUXTIES

On April 2, AIA/Mississippi hosted its third Beaux Arts Ball, "Crossties and Beauties," in the all-but-abandoned Amtrak/ICG Railroad Depot in downtown Jackson. The event is held annually to benefit the Mississippi Architectural Foundation, which supports architectural education and historic preservation and promotes public awareness of architecture.

Two previous balls had been held across the street in the elegantly decaying marble lobbies of downtown Jackson's King Edward Hotel, a formerly boarded up and vacant building. Serious development interest in the King Edward followed the intense media attention produced by the ball.

The ball has focused positive attention on threatened buildings, on the unique vitality of the city's downtown, and on the cultural contributions made by the state's architects. Although the project has yet to fill the foundation's coffers, it has proved to be a public relations success.

DIGITAL NOMADS AT MSU

Mississippi State University architecture students are embracing the computer as part of the theoretical and technological education of an architect. Portable laptop computers are now required for second year students to use in both design studios and other courses. This program, developed by Assistant Professor Michael A. Berk, encourages the student to use this electronic tool to supplement—and not to replace—traditional media.

Says Berk, "The students are now able to carry the technology with them, whether it is in the traditional classroom or on their desk in the design studio; it is a concept whose time has come." Included in this program are "docking stations," enabling students to connect into various networks. Other opportunities also include the use of modem from remote locations to communicate with colleagues and faculty via "E-Mail." With universal, electronic access to information, these MSU students have become Digital Nomads. ♦

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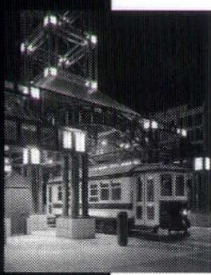
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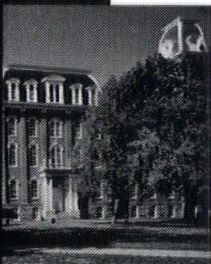
The hilly countryside outside Birmingham, Alabama, boasts an "uptown" development. Architect Joseph Giattina, AIA, describes the urbane plan for rural Liberty Park.



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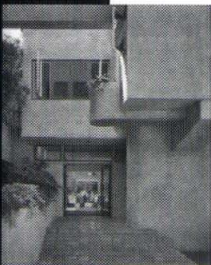
A trolley pauses on Memphis' renovated Main Street after decades of banishment. Memphians are investing in the future of downtown. Read how energy, ideas, and fresh capital are bringing a new look to the riverfront city. By David Yawn.



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Old Main, the symbolic flagship structure at the University of Arkansas at Fayetteville, has been revitalized. Architect John Mott, FAIA, planned new life for the building on the hill.



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A profile of one of the region's premiere architectural firms by a distinguished historian. Geoffrey Baker, PhD, visits Barron and Toups at their office on New Orleans' historic Pirate Alley.



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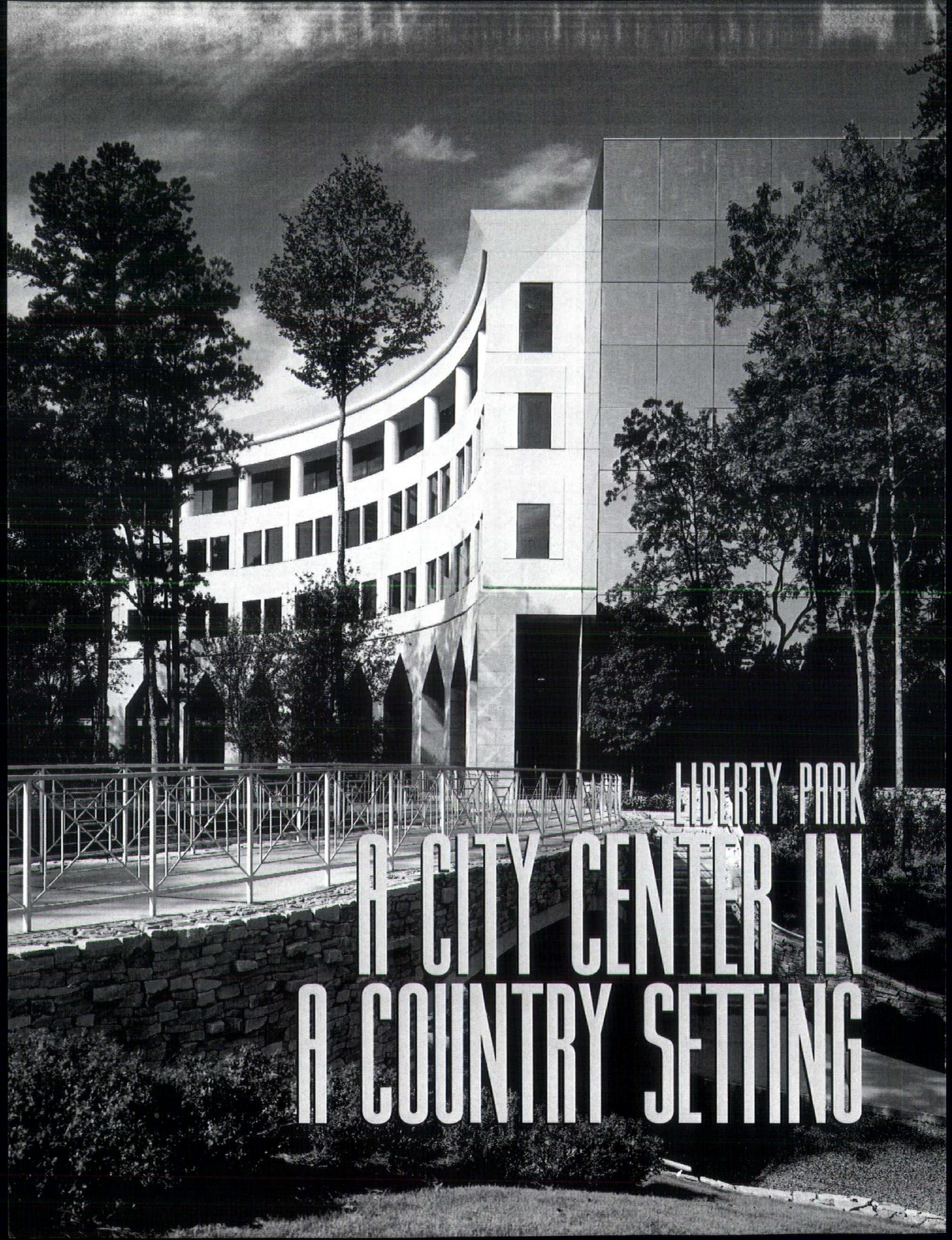
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LIBERTY PARK
A CITY CENTER IN
A COUNTRY SETTING

BY JOSEPH P. GIATTINA, JR., AIA



TED TUCKER

No visitor to Birmingham, Alabama, can miss "Miss Liberty", a one-fifth scale replica of the Statue of Liberty overlooking highway I-459. Dramatically lighted at night, vigilant throughout the day, she oversees Liberty Park, destined to become a 2,600 acre planned community. Building One, designed by Birmingham architects Giattina Fisher & Company, recently opened as the first of an eight building complex known as the "Urban Center"—key commercial properties within the master planned community complex.

Bounded on the west by I-459, Liberty Park's northern boundary is set by the Cahaba River, a pristine stream which serves as a major source of drinking water for Jefferson County. This first building respects the ecology of its setting, almost masked into invisibility by trees. Well-forested with a good mixture of conifers and hardwoods, the building sits on rugged and irregular terrain.

Early on it was decided that site planning and building design should respond to and retain the natural characteristics of the site, a decision made more difficult by the discovery of existing coal mines. The mines' presence threatened to disrupt the project. After a year's investigation, planning and building resumed.

A critical decision brought urban density to the natural setting—at build-out, less than 25% of the ground will be covered. Yet the project is ambitious: eventually it will provide about 2,000,000 square feet of leasable area with parking for about 9,000 vehicles. Early phases will be served by a centrally located, ground-level parking lot. As more buildings develop and density increases, formal parking structures will replace parking on the grounds.

By concentrating the development, rather than spreading it across the site in a typically suburban office park manner, two different objectives were achieved—first, to provide interaction and a humanizing social vitality for the development by encouraging sufficient urban density (Building One will be joined by a mate, creating a plaza for employees and guests);



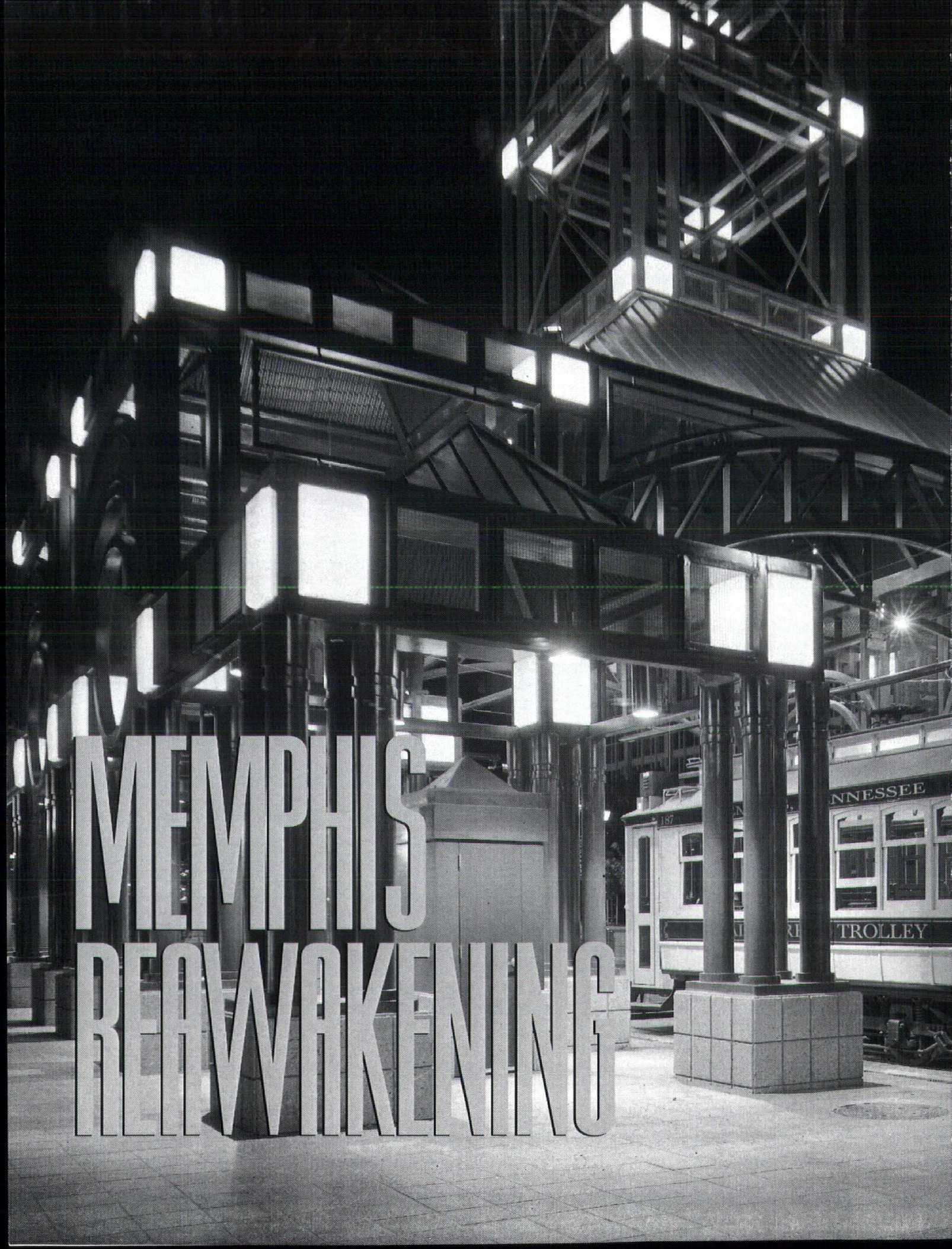
Travertine walls and floor in the building lobby reflect outdoor mountain light.

second, to retain the harmonious natural characteristics of the site—the country aspect.

Building One reinforces those objectives by integrating structure and nature. The building sits on a rubble granite base which establishes a rustic character in strong contrast to the orderly cut stone and glass facades above it. A rill which runs through the building site has been enhanced with the addition of native ferns and wildflowers. The interplay between the cut stone, matching precast concrete elements, and the four-sided, reflective glass components create tension in the building and harmony with the surroundings. The massive base is strongly architectural; glass portions reflect the trees and sky, visually dissolving parts of the buildings.

The project was begun in 1980 and is still in its formative stages. Subsequent years of use will validate the architect's vision of a city center in a country setting. In the meantime, Miss Liberty remains on guard, torch aloft. ♦

- ▼ **Project**
Building One, Liberty Park
- ▼ **Location**
Birmingham, AL
- ▼ **Client**
Torchmark Development, Inc.
- ▼ **Project Budget**
\$9,770,000
- ▼ **Gross Square Footage**
196,000 sf
- ▼ **Architects**
Giattina, Fisher
& Associates
- ▼ **Structural Engineers**
Ball Marlin Bridges
- ▼ **Mechanical Engineers**
Miller & Weaver
- ▼ **Electrical Engineers**
Cater & Parks
- ▼ **Contractor**
Brice Building Co.
- ▼ **Completion date**
December 1990



MEMPHIS REAWAKENING

TENNESSEE

TROLLEY



JEFFREY JACOBSON/STUDIOS

BY DAVID YAWN

Downtown Memphis is reawakening. At a time when many cities' central business districts were in their build-up phase during the 1970s activity in downtown Memphis was almost dormant. Landmark buildings lay empty; many businesses had moved their headquarters out east. The full-scale renovation of the historic Peabody hotel in 1981 may have been the catalyst for the current revitalization. Today, public and private efforts have combined to bring hope to the city center.

The latest additions downtown include a \$33 million fixed-rail trolley line with dual tracks down Main Street, a \$62 million, 20,500-seat Pyramid sports and entertainment arena, as well as the Harbor Town and South Bluffs residential neighborhoods.

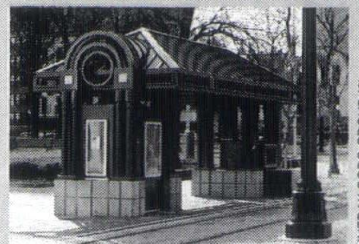
The trolley on Main Street—unveiled this summer—will serve as a connecting link for downtown, joining Central Station on the south end with the Pyramid and Memphis Cook Convention Center (site of an \$8 million renovation) on the north side. Until now, transit between the Peabody/Beale Street and the convention center has been difficult.

Now, through plans devised by the Hnedak Bobo Group in conjunction with MATA, this electric vintage-style trolley with four cars will be available to shuttle downtown workers, conventioners, and tourists. The trolley reintroduces vehicular traffic back to Memphis' downtown artery, Main Street, formerly known as the Mid America Mall.

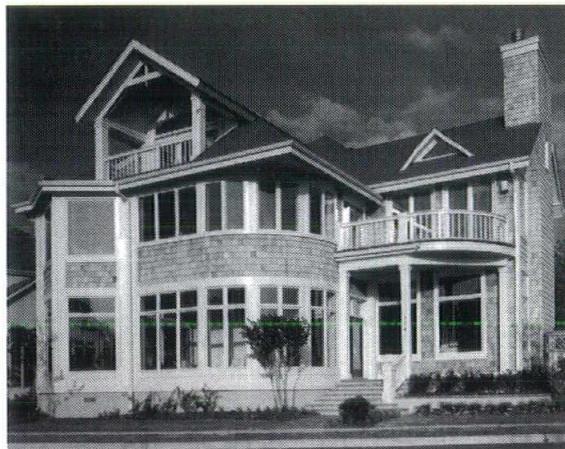
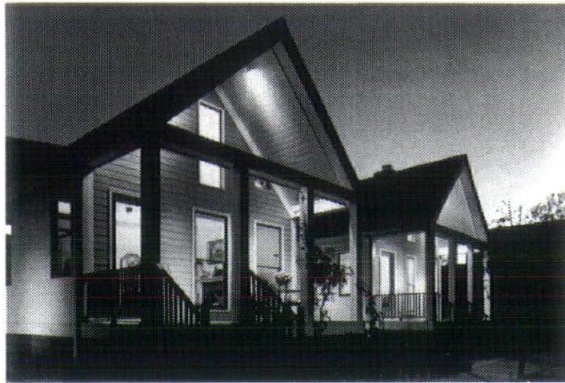
Main Street is vivid proof of the determination the city has to return vibrancy to downtown by "stepping back to the future." It is hoped that night traffic will increase downtown. It should also make the area a canvas for architects to design new bistros, sidewalk cafes and attractions that will bring small shops back downtown.

Already, dozens of restaurants dot downtown, from the Rendezvous to a Russian kitchen—fixtures that in most cases had few neighbors during the 1970s doldrums.

Part of downtown's hope comes from adjacent development, particularly Harbor Town. Built to resemble a turn-of-the-century neighborhood,



HNEDAK BOBO GROUP (2)



Houses line the Mississippi shore near downtown Memphis at Harbortown, a new residential community on Mud Island. Looney Ricks Kiss Architects, Inc., has received 24 regional and national awards for Harbortown projects (above).

Harbortown, designed in part by Memphis-based Looney Ricks Kiss Architects, has gained the attention of a number of national publications.

While Harbortown is new, renovations of older buildings by private development have increased, most interestingly perhaps into residential quarters. Altogether, more than 5,000 persons, including Memphis' legendary Cybill Shepard, now live in downtown Memphis, many in revitalized buildings.

Among those who have championed downtown living from the earliest days are its architects. Jack Tucker, AIA, who renovated the first downtown condominium in 1976, directs the Memphis Landmarks Commission. He and key downtown developer Henry Turley are among the leaders of efforts to revitalize downtown by introducing housing.

The private sector has not cornered the market on renovation. City government, led by Mayor W.W. Herenton, has supported downtown revitalization. The state of Tennessee plans to renovate the 12 story, Donnelley J. Hill State Office Building—a \$6 million effort. And Shelby County is committed: the Shelby County Courthouse, an early-20th century neoclassical edifice that covers a city block was recently renovated to its original grandeur.

Fresh energy is attracting new capital and new people. AutoZone, a Memphis-based public company that supplies the nation's automotive replacement needs, has chosen to build its national headquarters downtown. This seven-story, \$18 million edifice will become part of a larger, \$105 million mixed-use project called Peabody Place—the brainchild of Belz Enterprises, responsible for the Peabody Hotel renovation.

Scheduled for completion in 1995, AutoZone's headquarters, which were designed by Looney Ricks Kiss/Architects in association with Gensler & Associates of Texas, will have surrounding windows with excellent river views and will incorporate an adjacent, existing parking garage.

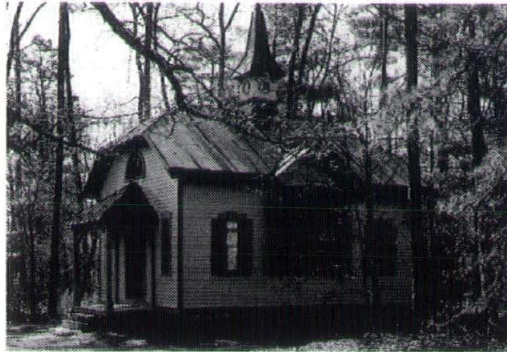
While new life is being poured into old buildings, opportunities remain. Left unexploited, in many cases, are the upper floors of historic properties, buildings and space awaiting new life and fresh ideas already evident in the surrounding streetscape. ●



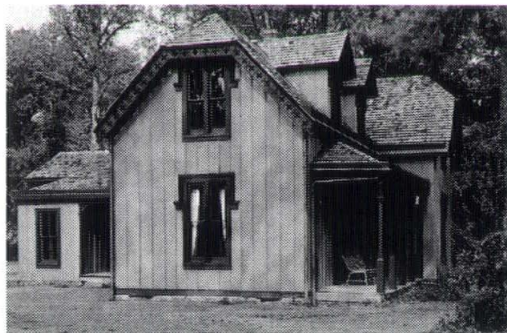
RUGBY, TENNESSEE

In 1880, Rugby's British founder Thomas Hughes called it "a lovely corner of God's earth." Today, Rugby is a well-preserved Victorian village of 20 historic structures, the remnant of a utopian community founded in the nineteenth century for the "second sons" of the British gentry. Learning a trade was to be the emphasis here, removed from urban distractions, class distinction, and greed.

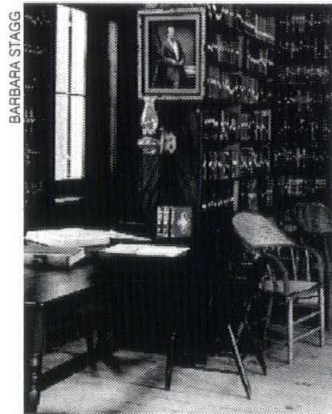
The egalitarian goals faded with time, but the buildings remained. Located at the southern end of the Big South Fork National River and Recreation Area, the Rugby Colony was to be incorporated into this new national park as a museum village. However, the still fiercely independent modern Rugbeians chose to remain a living community on the park's boundary.



Hughes Library (1882)



Kingstone Lisle (1884)



Library Interior

It is not only the beautiful Victorian Gothic buildings that draw visitors, but also the spectacular location of Rugby. Originally developed as a planned community on several ridges overlooking deep river gorges lined with rhododendron forests, vistas of distant mountains, and picturesque landscapes, its most scenic spots sport names such as the "Meeting of the Waters" and the "Gentlemen's Swimming Hole."

Excellent hiking, canoeing, and white-water rafting opportunities abound throughout the adjacent Big South Fork park. A music and crafts event (May), an annual pilgrimage (October), and Christmas round out some of the special opportunities for visiting a treasury of Victorian building, removed from time, set among the trees. ●

— Michael Emrick

WHAT TO DO

Tours of several original, restored buildings begin with a well-designed Visitor's Center presenting a capsule history of the colony. Also open are Christ Church (1887), a continuously functioning Episcopal church which retains most of its original furnishings (including a still-used 1848 rosewood harmonium reed organ from London) and Kingstone Lisle, the home of Thomas Hughes, which is still furnished with many original Rugby pieces.

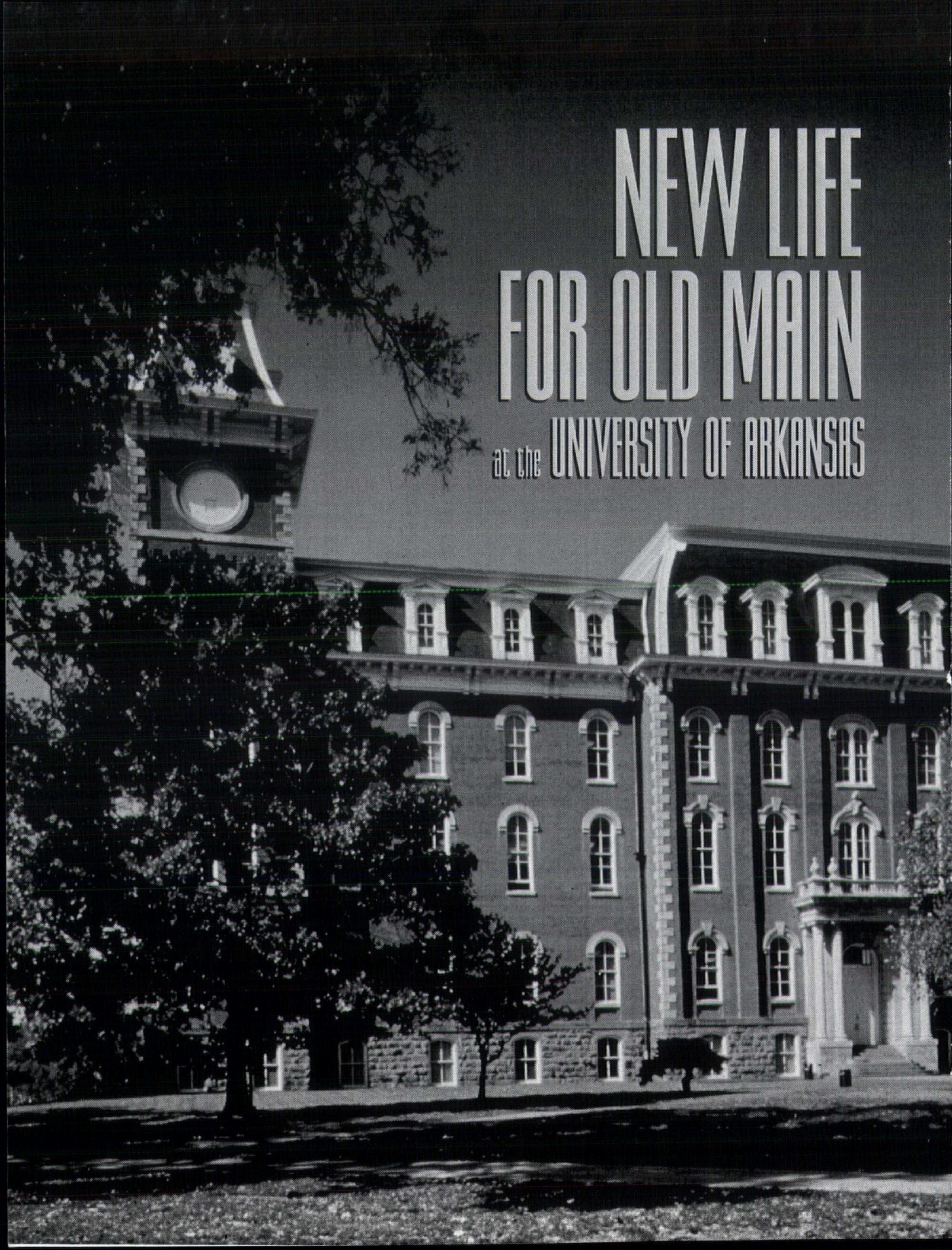
The most impressive structure is the Hughes Library (1882), with its intact collection of 7,000 books published before 1900. This is considered to be one of the most complete collections of Victorian literature in America. Other structures open for visiting are a Printing Office and the recently reconstructed Commissary and Board of Aid buildings.

WHERE TO STAY

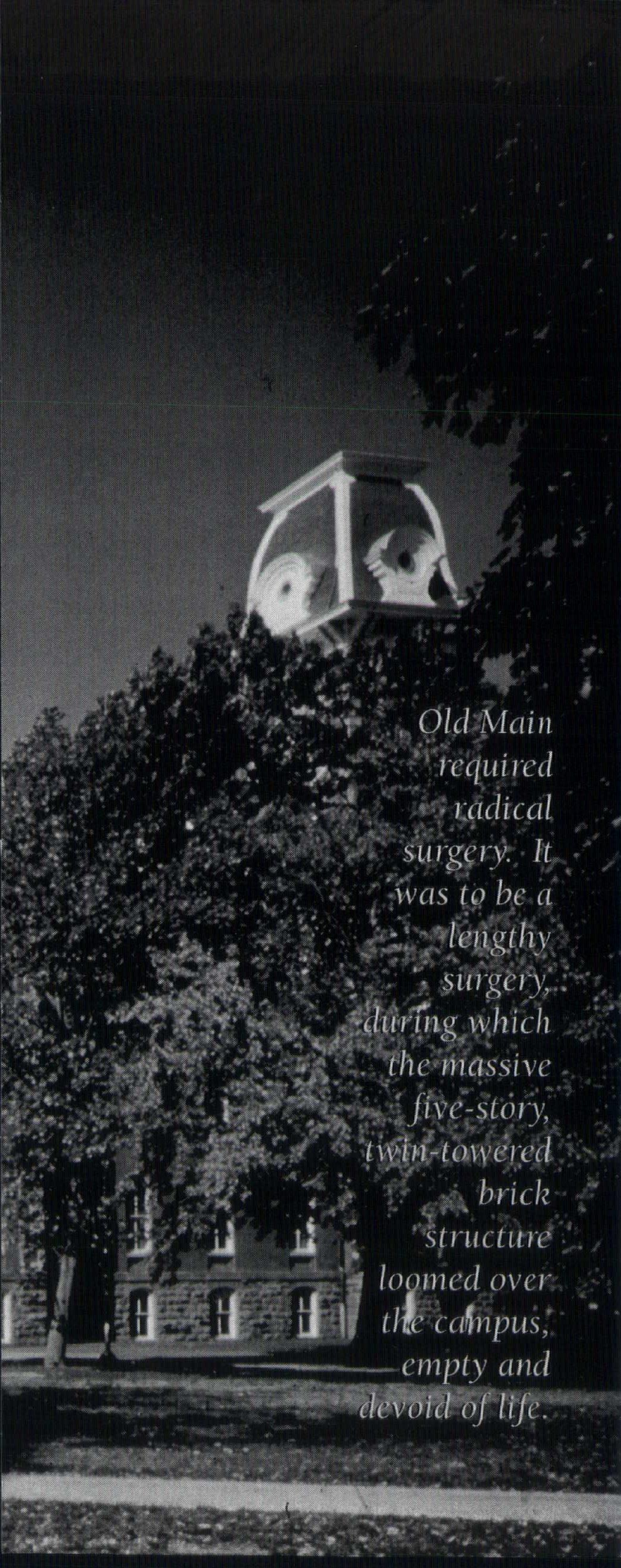
Lodging is now available in several original Rugby structures: Pioneer Cottage, Newbury House, and the Linden's Barn (the author's personal favorite.) The Harrow Road Cafe is located in the center of the historic district and features British cuisine.

GETTING THERE

Historic Rugby is located on State Highway 52, approximately 75 miles northwest of Knoxville, and approximately 35 miles from both I-75 (Exit 141) and I-40 (Exit 300). Further information can be obtained from Historic Rugby, Inc., P.O. Box 8, Rugby, TN 37733, 615-628-2441. Tours daily (except Thanksgiving, Christmas, and New Years), admission \$4.00.



**NEW LIFE
FOR OLD MAIN**
at the **UNIVERSITY OF ARKANSAS**



*Old Main
required
radical
surgery. It
was to be a
lengthy
surgery,
during which
the massive
five-story,
twin-towered
brick
structure
loomed over
the campus,
empty and
devoid of life.*

BY JOHN MOTT, FAIA

Old Main, symbolic heart of the University of Arkansas, required radical surgery. In the 1970s, structural deficiencies, moisture penetration of walls and roof, and general deterioration caused the building to be closed. For 20 years, the massive five story brick structure with twin towers loomed over the campus, empty and devoid of life.

Its brick walls were ripe for rehabilitation. Designed as the university's first permanent building by John Mills Van Osdel, the noted Chicago architect in 1871, the structure remained sound. Yet an engineering study revealed that the building was incapable of growth or significant change: no additional students or faculty could be added safely. In addition, Old Main's foundation was settling, with indications of additional settlement in the future.

It was to be a lengthy surgery. Mott Mobley McGowan & Griffin, Architects, of Fort Smith, Arkansas, were engaged by the University in 1971 and began what would become a twenty-year project of restoration in three phases.

Initial work sought to arrest further exterior deterioration and to stabilize the building's structure. Phase One, completed in 1977, consisted of exterior restoration of wood items (cornices, brackets, reconstruction of window frames and sash) and also included a new slate mansard roof.

Phase Two included foundation underpinning to prevent further settlement, waterproofing of the basement walls, and the installation of foundation drainage to eliminate seepage through the walls, a long-standing deficiency.

Surgery is expensive. Following completion of the first two phases the building sat unoccupied because of a lack of funding. The early engineering study recommended extensive, expensive work—gutting the interior to insert a new structural steel frame, and the construction of a new contemporary interior. Despite the university's hopes, costs were too high and too much of value would be lost to continue.

Once the architects developed a simpler method, that the project progressed. They suggested reusing the existing wood frame, strengthened by supplemental steel members, and found a more economical means to provide required

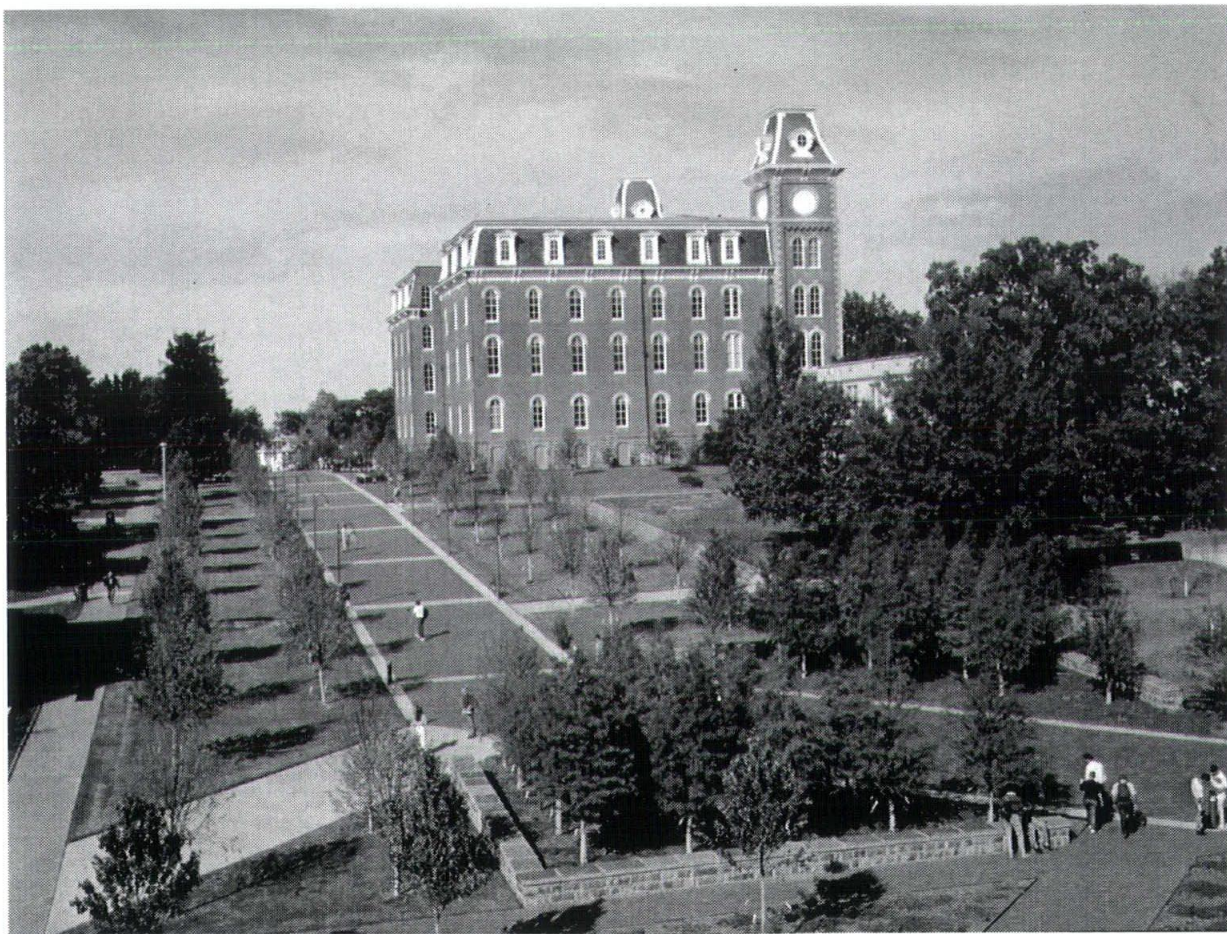
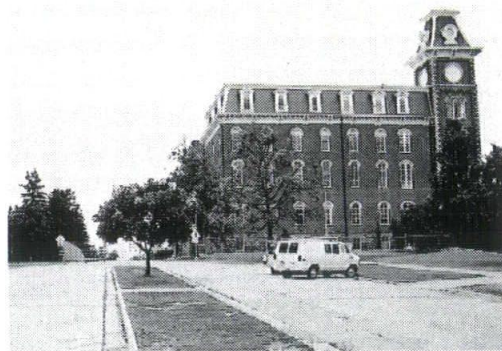
- ▼ **Project**
Renovation of Old Main,
University of Arkansas
- ▼ **Location**
Fayetteville, Arkansas
- ▼ **Client**
University of Arkansas
- ▼ **Project Budget**
\$12,775,000
(including landscaping)
- ▼ **Gross Square Footage**
100,000 square feet
- ▼ **Architects**
Mott, Mobley,
McGowan & Griffin, P.A.
Fort Smith, Arkansas
- ▼ **Contractor**
Baldwin & Shell, Inc.
- ▼ **Completion date**
1991

fireproofing. More importantly, their less expensive plan offered hope that one of the state's landmarks, a National Register property, need not be gutted, a critical factor for subsequent fund raising.

The \$11 million final phase, which was completed in 1991, included completion of exterior restoration, but the major components were the interior rehabilitation and landscaping. As the new home of the Fulbright College of Arts and Sciences, the building was to house administrative offices, faculty offices, and was to provide daily classrooms for thousands of students.

Both restoration and rehabilitation techniques were employed in compliance with the Secretary of the Interior's Standards for Rehabilita-

tion. Original classrooms, located along the principal facade, were restored as classrooms. Original detailing was restored throughout the building. Towers, which originally held faculty offices, were restored and enlarged to provide offices for the dean and for department heads. Two wings, whose open spaces had housed library, armory, and gymnasium, now house faculty offices.



SHIELDS-MARLEY (2)

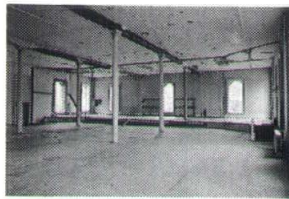
Old Main exterior, before and after

The older wooden construction raised important questions of life safety, particularly the staircases. Fireproof steel stairs now float within brick exterior walls at the ends of the wings, eliminating dead-end corridors. Fire protection was added to bring the building in line with current codes, and 20th century features including air conditioning, electrical, security, and data/communications video cabling systems were introduced. In addition, all barriers to the disable were eliminated throughout the building.

Although only vestiges of the original auditorium remained, a dedicated University alumna, Irma Fitch Giffels, provided the funding for a full restoration of this space—a centerpiece for the building. A faithful replication of the original now includes custom light fixtures that match the originals.

While the building shone with new life, its surroundings remained unattractive. Working EDAW, Inc., landscape architects, the architects created a pedestrian mall linking all of the buildings on the historic campus. Historically appropriate materials, from plants to brick pavers, now fully complement the area around Old Main.

Building and grounds now join in an award-winning, unified statement of present worth and determination for the future. Once abandoned and silent, Old Main has assumed its role at the heart of the university, fully restored to health, fully occupied and revitalized. ●



Auditorium shines with custom lighting and seating (before, top; after, middle). Unwanted elements have been stripped from unrenovated spaces (below left) to create spacious offices (below right).



SHIELDS-MARLEY (4)



LOUISIANA'S BARRON AND TOUPS

© ALAN KARCHMER



*Errol Barron and Michael Toups (above, top).
The award-winning restoration of architect
H. H. Richardson's Howard Memorial Library
in New Orleans.*

BY GEOFFREY BAKER, PH.D.

Editor's Note: Tulane Professor Geoffrey Baker has taught with New Orleans architect Errol Barron for five years. A shared interest in the work of certain architects (among them the late British architect James Stirling and the dean of fanciful American architecture, Charles Moore) drew Baker's attention to Barron's work.

On visiting the Barron/Toups office, Chicago-based architect Stanley Tigerman remarked that it must be the best located architects' office in the United States. It is hard to argue with that. Situated on Pirate Alley just behind St. Louis Cathedral, the office occupies two upper floors with continuous balconies that look onto a garden and streetscape that captures the spirit of New Orleans.

The location seems unusually important because it is impossible to separate the work of Errol Barron and Michael Toups from the city itself. Their work resonates with nuances of the city imperceptible to the visitor, echoing its mood and unique personality. For Barron, the inspiration of New Orleans lies in "its mystery, in the complex, life-enhancing under-currents—in the way its burgeoning growth floods the soul with layers of memory, fused with an extraordinary vitality—and even danger."

Michael Toups gained his masters at Princeton and studied under noted British historian Nicolas Persner at London's Courtauld; Barron got his

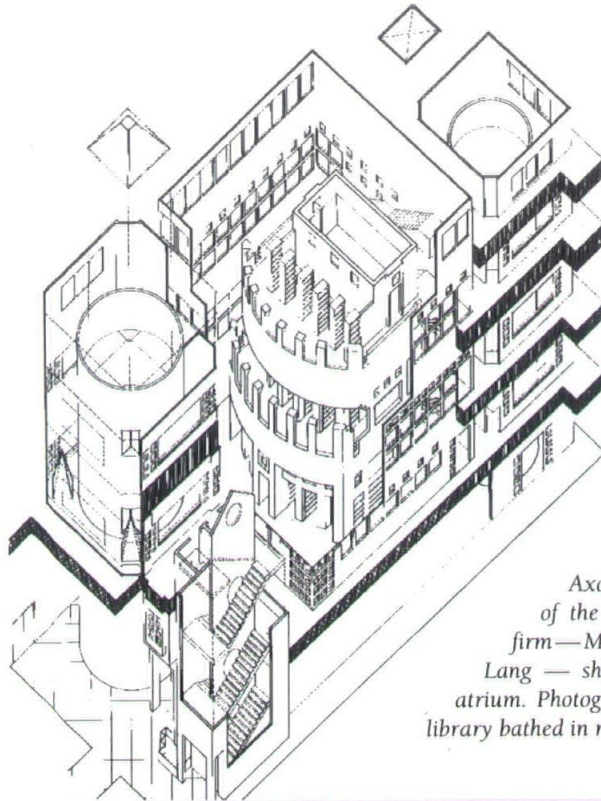
masters at Yale when AIA Gold Medallist Charles Moore was dean and the late British master architect James Stirling a tutor. The two men began their practice in New Orleans in 1979, and for Errol Barron the partnership has been richly rewarding. He acknowledges the inspirational quality and stabilizing influence of Michael Toups and the fact that Toups is a good planner and a clear thinker with an excellent sense of how to handle people. The two men remain good friends, working closely together while having independent projects in the office.

Before they joined forces, Errol Barron had worked for a transplanted Southerner for seven years—New York based architect Paul Rudolph, and typical of his generation, we find a continuous tugging between the rigorous discipline and geometrical control of the modern movement and the playfulness and contextual sensitivity of architects such as Charles Moore. For Barron, Moore's architecture is "full of delight and permissiveness," reminding us again of the spirit of New Orleans and the fact that the Wonderwall for the World's Fair of 1984 was designed by Moore when he leased two rooms in the Barron/Toups office.

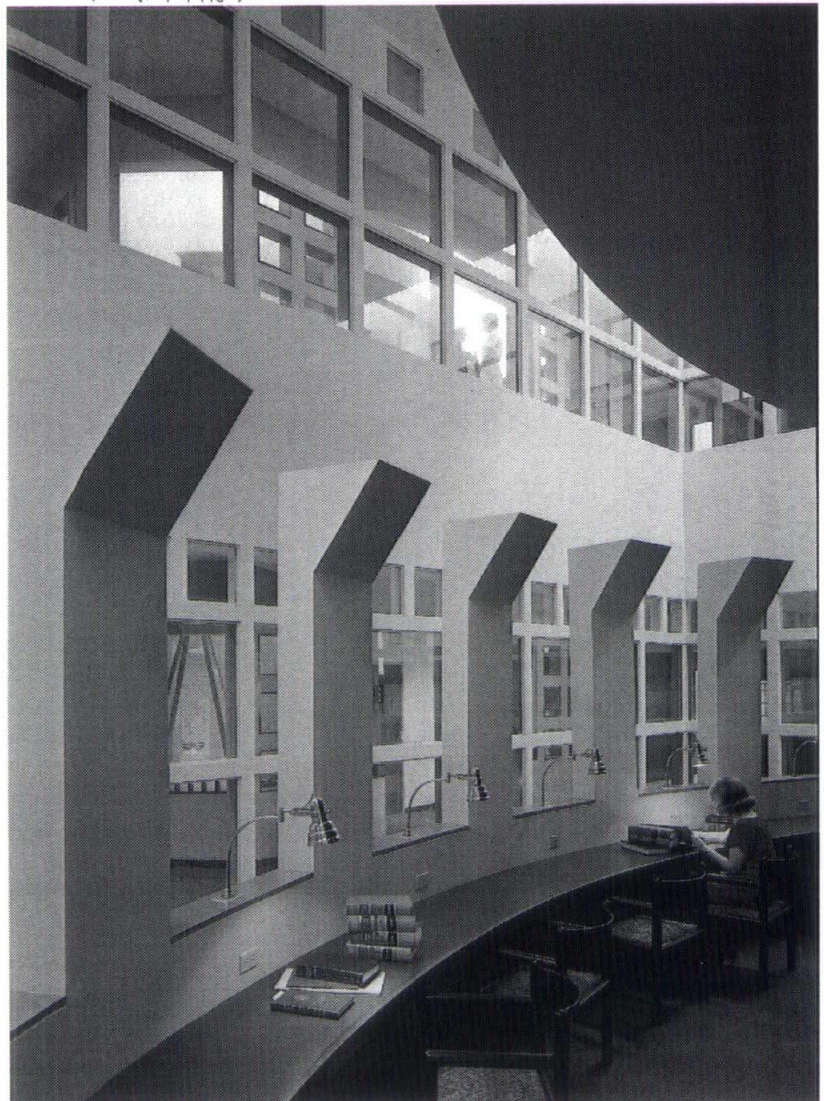
Errol Barron graduated at Tulane University in 1964, and has taught there since 1976. He represents four generations of teachers on his mother's side, while his father was an architect. To understand Barron's work we have to make connections between his family's background in Alexandria, Louisiana, his musical talent (he plays the flute in chamber music ensembles), his accomplishments as an artist, and his love of New Orleans. His work as an architect draws nourishment from all of these in projects that bring together the local and the general in an open-ended kind of synthesis.

Color, mood and light, those special qualities of his New Orleans habitat, became leitmotifs in the 1982 project for the former Broadway Cafe. In this surrealistic diagram of the city, a curving wall replicated the horseshoe bend of the Mississippi River as metaphors abounded in the design. An oyster bar in blue tiles occupied the core; a mural depicted suburban houses; abstracted palm tree light fixtures recalled Nash's Brighton Pavilion, and the outer edges referred to swampland, with coloring that picked up the rich foliage of the city.

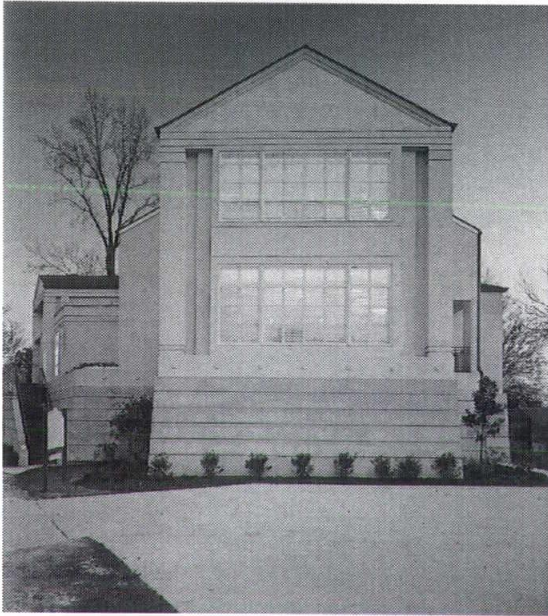
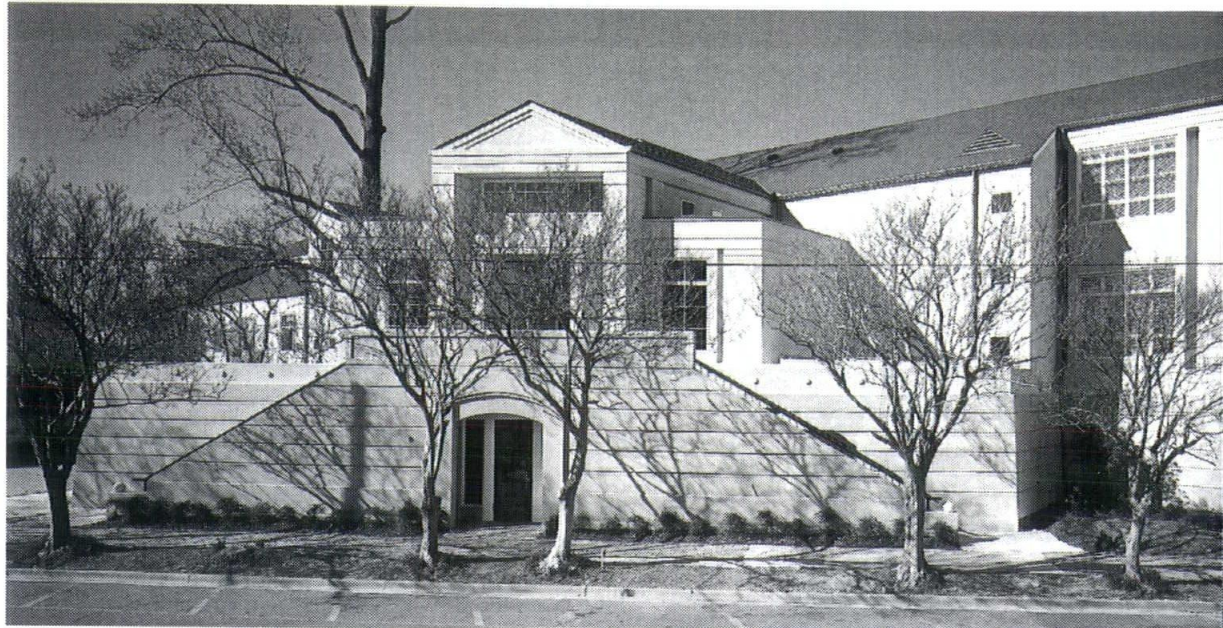
At another scale, city evocations are demonstrated in the Law Offices for McGlinchey, Stafford, Lang. A warehouse shell in the New Orleans business district is preserved with a complete interior transformation resonant of Rudolph and



Axonometric drawing of the New Orleans law firm—McGlinchey, Stafford, Lang—showing library and atrium. Photograph (below) of law library bathed in natural light.



T. HURSLEY



Three views of ORTMA Properties office building, Baton Rouge, Louisiana. Lighted conference rooms are visible through windows (above). Photograph (right) shows private courtyard.



© ALAN KARCHMER (3)



the late Louis Kahn in its volumetric ordering.

A particularly notable renovation is that of legendary Boston architect H.H. Richardson's Howard Memorial Library in New Orleans, Richardson's only work in the city of his birth. The library, seriously damaged by fire in 1940, has been sensitively restored with a meticulous use of materials and detailing selected to match the original in a manner consistent with Richardson's design intentions.

Further echoes of Louisiana are evident in the Office Building for ORTMA Properties in the historic Beaugard section of Baton Rouge. The building is sculpted in a way that abstracts traditional forms in the neighborhood, with a splayed out base, typical dormers and a raised porch that marks entry in a theatrical gesture characteristic of the region. The linear office block is deformed by a curved wall that allows a tall tree to remain—yet another pervasive symbol of this part of the world. This erosion of the form creates a courtyard, looked onto by a library, waiting room and reception area, an accommodation of function and context that typifies the work of the practice.

In their domestic work, Barron and Touns continue their essays in romantic modernism with a barn conversion in New York, in which existing barn frames (purchased in Maine and transported to the North Salem site) are re-erected over new foundations. A new wall and roof structure leaves the old supports totally exposed on the inside with an open volume that retains and celebrates the original structure.

In a recent project, the Rehabilitation Center at the University of New Orleans, several strands of the practice's design philosophy are brought together. The conjunction of picturesque towers, clear geometry and elegant facades evoke associations that give this public building a friendly character at one with its role. As such, the center demonstrates the intellectual rigor, aesthetic richness and humanity present throughout the work of Barron and Touns. ●



A new England barn was moved to North Salem, New York, for the Weinstein residence (left). Exposed timbers play against spare surfaces (above). Modulated space flows through New Orleans' Stafford residence (left).

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WALTER ANDERSON MUSEUM

A PERSONAL ESSAY
BY EDWARD PICKARD

Rarely are architects commissioned to find that true form, the music of a project, for which much of the music has already been written, already sung; the basic power and harmony already present; self and nature already conjoined. This small museum to house and exhibit the works of the Mississippi artist Walter Anderson in Ocean Springs, Mississippi, and to sustain the light of his vision was such a commission.

The charge to the architects: to put a man into a building; a quintessential man, his works, his character and his vision; to put a man who abjured museums as dead places and reveled in the world out of doors into a building; and to put that building into a special place—a small Victorian town set among groves of ancient live oaks, pines, and palmettos; archaic dunes of honey-white sand intercrossed by rivers, bayous, marshes, and bays on the Mississippi Sound.

The Man: Who through his works, journals, and aphorisms along with research and writings of his daughter Mary and his wife



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Agnes stands clearly delineated as a major American artist; a poet and philosopher; a mystic and naturalist; a man who realized the nature of one place as a microcosm of all Nature; who discharged his self-assessed debt to society by painting large murals in public spaces such as the Ocean Springs community Center and the old Ocean Springs High School auditorium; who pursued his personal quest through thousands of paintings and drawings probing the riches of life on a remote barrier island and in the great collected myths of



humanity; and who celebrated the power and joy of creation in murals covering the walls of a secret room in his private cottage at Shearwater Pottery.

The Place: A quiet village at the edge of Biloxi Bay. The immediate site on Washington Avenue is contiguous to the Oceans Springs Community Center and surrounded by nineteenth century cottages under large live oak trees. Just a few blocks away is Shearwater Pottery and the Anderson family enclave where Walter Anderson lived and worked most of his life.

The Plan: The new museum connects two major works of Walter Anderson. Standing at opposite ends of a high Galleria, the Community Center with its murals (his most public work) and the Little Room with its murals (his most private work) bracket the entire museum, cross-charging it with that high level of energy which emanates from great works of art.

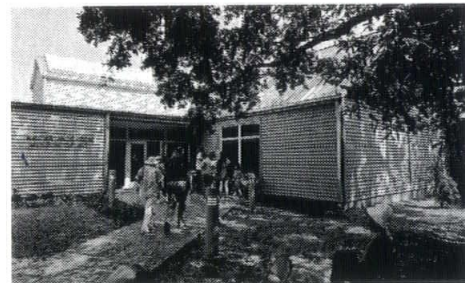
His paintings and sculpture are exhibited along the Galleria and in two large transepts surrounding interior courtyards which let filtered northern daylight into the galleries and incorporate live indigenous plants into the ambiance of the place. Ancillary spaces such as lobby, lecture hall, offices, and reception desk, museum sales shop, shipping and receiving, workshop and storage, art vault, kitchen and rest rooms all flank and are accessible from the Galleria.

The building's external massing is understated to respect the scale of the small cottages which surround it and that of the Community Center which adjoins it. Simple gables, gray lapped cypress siding and oxidized metal roof reflect the character of the cottages and make the museum a good neighbor.

The pervading quality of the building is that of a small southern house similar to those at Shearwater Pottery where Anderson lived and worked. The museum, like an oyster, unassuming, rough and gray on its outer side opens to a rich mother-of-pearl interior of pickled southern yellow pine bathed in soft natural light to reveal its pearls—Walter Anderson and his works. ●

▼ Project	Walter Anderson Museum
▼ Location	Ocean Springs, MS
▼ Client	Friends of Walter Anderson, Inc.
▼ Project Budget	\$1,065,173
▼ Gross Square Footage ...	8,516 sf
▼ Architects	Edward Pickard, Architect and Eley Associates/Architects, P.A.

Anderson's private "Little Room", its walls and ceiling fully painted, anchors the museum's south axis (left). Outside, clapboard walls and metal roofs blend with neighborhood cottages (below).



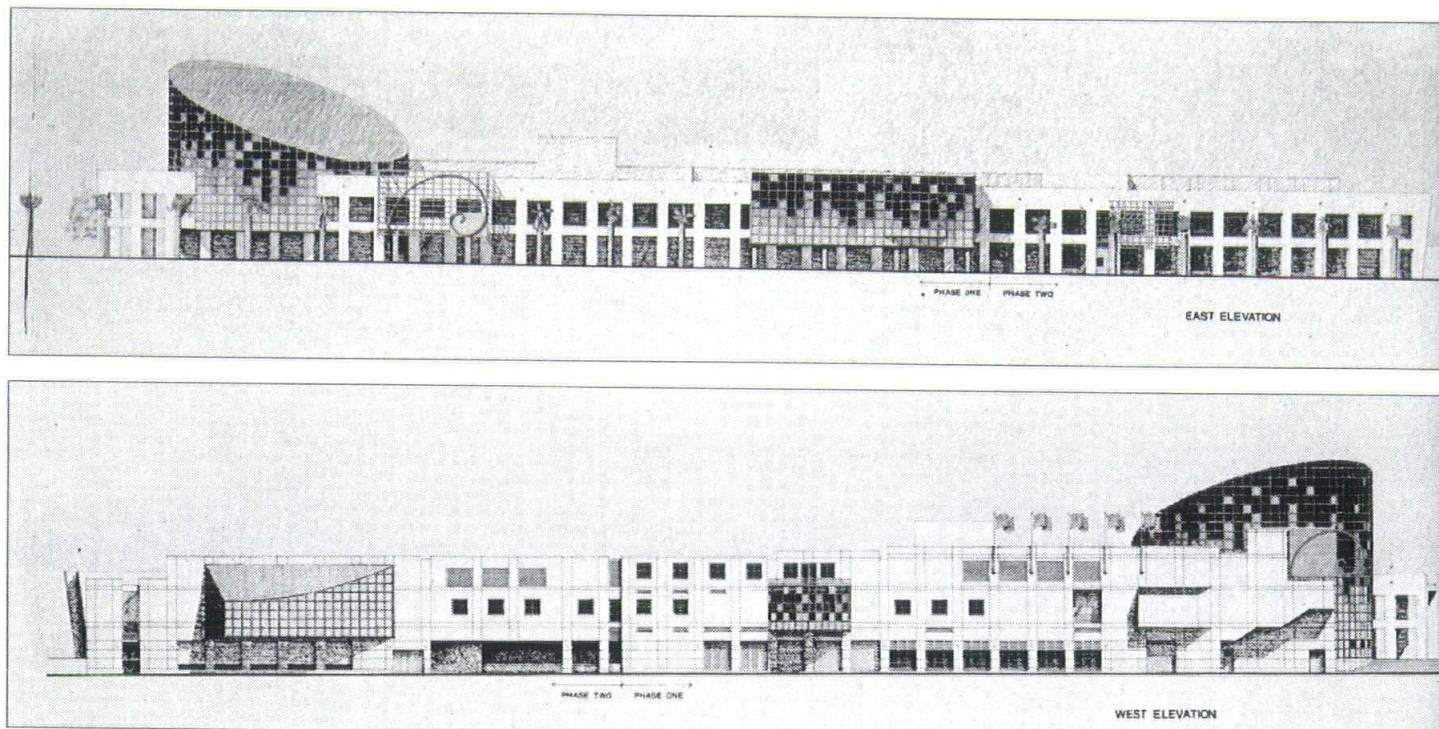
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Architecture celebrates life, the conjunction of human existence with the power, dynamic order and harmony of nature. Through design that symbiosis may be elevated to the level of music to magnify and edify humanity and to revere nature. When the true synthesis of a project is successfully realized, it is a symphony, or at least a song, which grows from a single generative seed that contains all the power, order and harmony necessary to organize and animate its form.

--Edward Pickard

Editor's Note: Ocean Springs resident Edward Pickard is married to Mary Anderson, Walter Anderson's daughter. He is both an architect and a distinguished educator. He believes that architecture can achieve the artistic synthesis of music.

ON THE BOARDS



AQUARIUM OF THE AMERICAS EXPANSION

The Aquarium of the Americas, centerpiece of the Woldenberg Riverfront Park in New Orleans, has proved to be so popular that plans for a 60,000 square foot addition to the original 115,000 square foot building are now being finalized. The addition was designed by AoA2 Architects, a joint venture of Billes/Manning Architects and Eskew Filson Architects (a venture that originally included Salvato + Company Architects).

The design of the original aquarium was based on the expression of the internal exhibits and delicate life that must be supported, as well as the external urban demands of a downtown riverfront site. Added to the original exhibits, which features aquatic life of the North and South American waters, will be a changing exhibits gallery, a river gallery, and a large format IMAX theater seating 350. This addition will help to further the environmental and educational goals of the Audubon Institute by allowing visitors to extend their stay for new aquarium exhibits, travelling exhibits, or to

watch a changing array of environmental films.

Along its river front, the fanciful, yet restrained exterior of the original aquarium has a "chorus line" of 20 columns each supporting a sculptural creature from the ocean's depths. Phase 2 expansion will take place behind these columns, continuing the original building's broad arc that stretches back toward the Bienville Street entrance to the park.

A small marquee that borrows its imagery from the main entrance springs from inside the new IMAX lobby to mark the theater doorway. On the city/flood wall side, the Phase 2 expansion will continue to house the aquarium's back-of-the house functions through an ordered presentation of windows, grilles, and stairs.

When complete, the addition should further establish the Aquarium of the Americas as one of New Orleans' chief attractions—both for the visitors it attracts and for its contribution to New Orleans' rich urban brew. ●