Program Summary:
The new welcome pavilions enhance the entrance experience into the sculpture garden beyond, where visitors discover works of art framed by the vibrant natural landscape.

Program Statement:
As the first phase of a much larger and broader Master Plan, the new Arrival Garden with its Moody Pavilions establishes a new public face for the institution and clarifies a dedicated pedestrian entry from West 35th Street just south of the historic gate.

Here, architecture and landscape are conceived as an integrated and unified experience. A series of vertical steel planes and steel and glass pavilions draw visitors into the park through a sequence of shady outdoor spaces. The composition of structures, walls, and gardens are organized along a central walk covered by shade canopies. Concrete site walls, stonedust paving, and lush plantings further enclose two outdoor courts for patrons to gather and linger while taking in views of the property’s mature live oak canopy, 100-year old Italianate villa, and compelling works of art.

The Pavilions house a welcome center, an outdoor cafe, and a museum retail shop — amenities that never existed on site before. A modern material palette of weathered steel, plate glass, and concrete is carefully detailed and scaled to defer to the site’s landscape and existing historic structures.
Project Inspiration

Constructed out of 1-3/4” solid weathering steel plates, which act as the structure of the buildings and weather-proof enclosures, the new pavilion buildings take cues from minimalist sculptors and artists Richard Serra, Jorge Oteiza and Donald Judd.
Arrival Garden Entry

The new entry establishes a new public face for the site focused on enhanced visitor experience as pedestrians enter from West 35th Street.
View of New Arrival Garden from Historic Oval

Designed as an assemblage of framing devices, the buildings of the new arrival garden integrate themselves with the adjacent landscape providing a cohesive experience for visitors to the site.
Collaborating with renowned artist Liam Gillick, the interior space of the museum shop is seen as extension of the installation art on site.
Monolithic cast in place concrete site walls define the edge of landscape terraces adjacent to the new pavilions. The site wall seen here doubles as a seating element for visitors to use.
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Site Plan – Historic Oval
1  Café
2  Visitors Services & Museum Shop
3  Historic Gatehouse Renovation
Floor Plan – Arrival Garden

1 Café
2 Visitors Services & Museum Shop
3 Shade Canopies (above)
4 Historic Gatehouse Renovation
Large shade canopies hover above the new entry for protection from rain and provide ample shade during hot summer months.
The Architects worked closely with the steel fabricator and suppliers to specify raw mill scale finish for the weathered steel walls. This was done to showcase the resultant of the hot rolling process forming the steel plates. Here, one can see the scratches and scarring of the steel plates which will weather more quickly than other parts of the steel faces. This, in turn, reveals the act of making and assembling these monolithic, seamless steel plates into buildings. The walls are the primary structure of the buildings and weather enclosure and waterproofing, a combination not commonly used in construction.
As the landscape matures, the site walls are meant to blend in and become background for the larger sculpture garden site.
Project Name: The Betty and Edward Marcus Sculpture Park at Laguna Gloria - Arrival Garden and Moody Pavilions

Project Location: Austin, Texas

Owner/Client: The Contemporary Austin

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General Contractor: The Beck Group

Photographer(s): (please list which specific slides get credited to each photographer(s) listed).
Leonid Furmansky: slides 5-7, 11, 13
Alexa Johnson: slides 4, 12