

COLUMNS

A Publication of AIA Dallas | Dallas Center for Architecture | Fall Vol. 28 No. 3

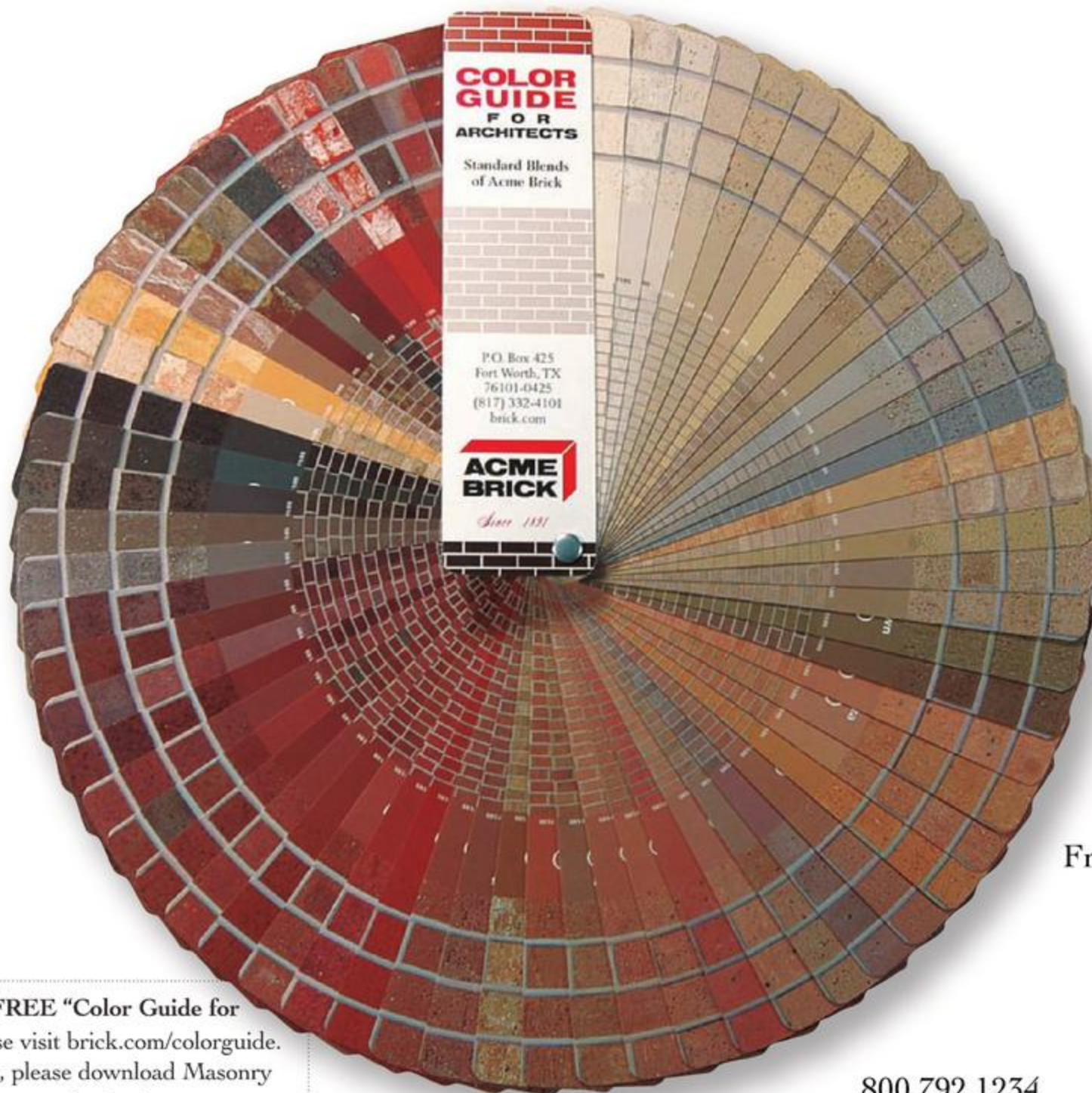




Color my world green.

Over many decades, Acme Brick has invested in initiatives to reduce fossil-fuel use, clean our air, and recycle the water we use. To date, we have built 17 lakes to reclaim raw material sites. Today, we make durable, recyclable brick from Earth's clay, providing a LEED-friendly, regionally derived, sustainable product with incredibly low life-cycle costs. Our network

of manufacturing plants allows Acme to meet LEED's 500-mile limit for local materials for most projects. Our brick transcends current LEED goals, too, providing long-term sustainability and design freedom. Many of our natural colors — every one of them "green" — are now ready for your selection in a handy new Color Guide that can be yours *free*.



To request your FREE "Color Guide for Architects," please visit brick.com/colorguide. Also at brick.com, please download Masonry Designer, a free companion design program

From the earth,
for the earth.®

800.792.1234
brick.com



Soil Building Systems

It's all in the soil!

Green Roofs That Work For You!



Dallas residential green roof project installed using Soil Building Systems' lightweight green roof growing medium in Weston Solutions' Green Grid® roofing system.

Your North Texas landscape material supplier for *Spectacular* results.

www.SoilBuildingSystems.com

866-Soil-SBS

972.831.8181



AMERICAN SOCIETY OF
LANDSCAPE ARCHITECTS

Branded with Quality



Purdy-McGuire Mechanical-Electrical Engineers

17300 Dallas Parkway, Suite 3000, Dallas, TX 75248-1147, 972-239-5357
www.purdy-mcguire.com



LEED, AP Accredited Members On Staff

Promoting LEED and Sustainable Concepts by incorporating GREEN design and building materials into our own facility by utilizing 100% sustainable materials

**HUB
CERTIFIED**



**WBE
CERTIFIED**

Offering MEP Design, LEED Services and Commissioning Services

AIA DALLAS 2007 CONSULTANT OF THE YEAR

Thornton Tomasetti

Structural Engineering
Integrated Modeling
Multidisciplinary Consulting & Design
Forensic Investigation & Analysis
Exterior Wall Consulting
Historic Preservation
Building Evaluation & Rehabilitation



Block 21

12760 Merritt Drive Suite 760, LB-7 | Dallas, TX 75261 | T 972.387.6393



Watermark Community Church
Dallas, Texas

INNOVATION | EXPERIENCE | SERVICE



L.A. FUESS PARTNERS
Structural Engineers

3333 Lee Parkway
Suite 300
Dallas, Texas 75219
214.871.7010
www.lafp.com
Mark Peterman PE, Principal
mpeterman@LAFP.com



A publication of
AIA Dallas | Dallas Center for
Architecture

1909 Woodall Rodgers Frwy.
Suite 100
Dallas, TX 75201
214.742.3242
www.aiadallas.org
www.dallasca.com
AIA Dallas *Columns*
Fall, Vol 28, No 3

Editorial Team

Brian McLaren, AIA | Editor
Linda Mastaglio, ABC | Managing Editor
Kerrie Sparks | Art Director

Publications Committee

Charla Blake, IDEC, Assoc. AIA
Greg Brown
Paula Clements, Hon. TSA
W. D. Collins, II, AIA
Nate Eudaly
Chris Grossnicklaus, Assoc. AIA
Todd Howard, AIA
Jill Magnuson
Linda Mastaglio, ABC
Brian McLaren, AIA
Andrew P. Moon
Kristy Morgan
Jeff Potter, AIA
Robert Rummel-Hudson
Katherine Seale
Doug Sealock, Hon. AIA
Kerrie Sparks
Laurel Stone, AIA
Jennifer Workman, AIA

AIA Dallas 2009 Officers

Todd C. Howard, AIA | President
Joe Buskuhl, FAIA | President-Elect
Bob Bullis, AIA | VP Treasurer
David Zatopek, AIA | VP Programs
J. Mark Wolf, AIA | Chapter Director
Betsy del Monte, AIA | Sr. Chapter Director
Jennifer Workman, AIA | TSA Director

AIA Dallas Staff

Paula Clements, Hon. TSA |
Executive Director
Greg Brown | DCFA Program Director
Kerrie Sparks | Communications
Coordinator
Ania Deptuch | Program Assistant
Shani Master | Event Coordinator
Rita Moore | Office Manager/Accountant

Publisher

Denise Dawson
Dawson Publications Inc.
2236 Greenspring Drive
Timonium, Maryland 21093
410.560.5600 | 800.322.3448
Fax: 410.560.5601

Art Director

James Colgan

Sales Manager

Dave Patrick

Sales Representatives

Susan Foster, Tom Happel

Columns is a publication of AIA Dallas Chapter and the Dallas Center for Architecture. For information on professional and public memberships, please call 214-742-3242.

One-year subscription (4 issues): \$32 (U.S.), \$52 (foreign). To advertise please call Dawson Publications at 800.322.3448 ext. 125.

For reprint, web posting, or back issue information contact: Kerrie Sparks, ksparks@aiadallas.org.

The opinions expressed herein or the representations made by advertisers, including copyrights and warranties, are not those of the Executive Board, officers or staff of the AIA Dallas Chapter, the Editor of *Columns*, or Dawson Publications Inc., unless expressly stated otherwise.

About Columns

Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects and the Dallas Center for Architecture. It is distributed to members, other AIA chapters, architects, business leaders, public officials, and friends of the Dallas Center for Architecture. The journal offers educated and thought-provoking opinions to stimulate new ideas and elevate the profession of architecture. It also provides commentary on the art and architecture within the communities in the greater North Texas region.

The Mission

The mission of *Columns* is to provide contemporary, critical thought leadership on topics of significance to the architectural community and to professionals in related industries.

© 2009 The American Institute of Architects Dallas Chapter and the Dallas Center for Architecture. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.

Some sales insertion orders may reflect Summer 2009.

Cover: Dallas Center for the Performing Arts' Margot and Bill Winspear Opera House, photo by Jeffrey Buehner.



Photography by Jason Wynn



CONTENTS

Departments

President's Letter 5
Use imagination to shape new vision.

Local Arts 11
Join the week-long celebration for Dallas' new performing arts center.

Upcoming DCFA Events 11
Exhibition explores the architecture of the Dallas Arts District.

People, Places & Things 12
Who's on the move and what's happening in local arts and architecture?

Creative on the Side 23
Dallas-area design professionals create inspiring art on their own time.

Sense of Place 25
Art with an architectural sensibility as seen through the lens of photographer Jason Wynn

Centered on the Center 36
Sustainable design illustrates our commitment to the greening of our city.

Profiles 37
Insights from Craig Beneke, AIA and Valetta Lill

Index to Advertisers 41
Support the folks who support *Columns*.

Web Wise 41
Intriguing places to visit in cyberspace

Field Notes 42
An interview with DTC creative director, Kevin Moriarity

Social Responsibility 43
Architecture for a cause

Critique 44
Architects review *LeCorbusier: Toward an Architecture and Architecture Depends*.

Practice Matters: The Business of Design 45
Savvy firms embrace the award submission process as an integral facet of their operations.

Edit 47
Good architecture addresses the space between the buildings.

Features

Campus Versus City: Toward a More Inclusive Arts District for Dallas 6

By Michelangelo Sabatino, PH. D.: Will the Dallas Arts District simply become an enclave of wealthy arts patrons who represent a small yet influential minority?

Reinventing the Opera House 16

By Maria May: Representing a radical rethinking of the traditional opera experience, the design of the Margot and Bill Winspear Opera House takes the theatre to the audience.

Imaging the Dee and Charles Wily Theatre 18

By Joshua Prince-Ramus: By emphasizing infrastructure for transformation, the Wily Theatre grants the artistic director the freedom to determine the entire theater experience.

Vision Achieved for Dallas Arts District 22

By Mark Nerenhausen: The opening of the Dallas Center for the Performing Arts marks the completion of the original vision for the Dallas Arts District.

Illumination in Red 24

By Maria May: Explore the vibrant red glass exterior on the Margot and Bill Winspear Opera House.

Winspear: Peering Inside the Architect's Vision 26

Excerpts from a speech given by Norman Foster, the architect of the Margot and Bill Winspear Opera House

The Gallery 30

Compiled by Kerrie Sparks: Beauty, inventive design, intelligent creation...all unveiled in this print exhibition of compelling architecture.



Extraordinary Design Solutions - Exceptional Service

D|C|CADD is the only Autodesk® Premier Solutions Provider for Architecture in Texas and with more Architects and Revit Certified Experts on staff than any other Texas VAR. Contact us to discover why the state's leading architectural firms are switching to D|C|CADD.

- Classroom Training
- Custom On-site Training
- CADD Learning Online
- Software Solutions
- Programming
- Technical Support

Autodesk® Building Design Products

- AutoCAD
- Autodesk® Revit® Architecture
- AutoCAD Architecture
- 3ds Max Design
- Autodesk® Revit® Structure
- Autodesk® Revit® MEP

Autodesk
Authorized Value Added Reseller

800.454.5499 + dccadd.com

Autodesk
Authorized Training Center

The art of architecture

Foster + Partners

September 26, 2009 – January 10, 2010

Continuing its investigation of contemporary architecture, the Nasher Sculpture Center presents a focused retrospective of Pritzker Prize-winning architect Norman Foster and his architectural firm, Foster + Partners.

Foster + Partners, Beijing International Airport, Terminal 3, 2003–08. Photo: Nigel Young © Foster + Partners

2001 Flora Street 214.242.5100
NasherSculptureCenter.org

Nasher Sculpture Center

President's Letter |



Photography by Bud Force, budforce.com

Imagine AIA/Dallas receiving a call from the mayor for advice on the development of new municipal initiatives that provide a clear definition of the city's environmental vision. In this conversation, he notes that with the AIA nationally being over 80,000 members strong and the leaders in the development of the built environment, he wants to rely on our expertise to shape this new vision. Here are some of the items he would like us to consider:

Renewable Energy—Develop an initiative that reduces electrical demand. In that conversation, he asks that the AIA lead the task force and work closely with city staff, electric delivery companies, and building stakeholders to reduce energy consumption by 400,000 tons of CO₂ annually through the development of renewable energy and co-

generation sources by the year 2012. Also, he would like us to work with the building department to streamline the permitting process for projects that utilize solar water heating and other alternative energy products.

Clean Transportation—The mayor would like members of the AIA to work with city staff to develop a comprehensive plan of bicycle trails, including presenting ideas related to a citywide bicycle sharing network. Along with this initiative, he would like us to identify locations on city-owned property to designate parking for car-share vehicles.

Waste Diversion—The mayor would like the AIA to study how the city can divert 50% of its waste from the city landfills through source reduction, reuse, recycling, and composting. He would like restaurants to have plans in place to reduce street litter caused by carry out and fast-food containers. Additionally, he would like to ban the use of Styrofoam and require use of compost-friendly or recycled food-service ware at these same restaurants.

Education—The mayor would also like to develop an award-winning program that would educate the educators and their students so that they in turn can inform others about the importance of sustainable initiatives. Through this program, schools would begin composting programs and gardening in the schools. Additionally, there would be a program where students use recycled products for art projects and learn how products can be reused.

What a great opportunity for the AIA. These ideas are not a figment of the imagination. They are happening in cities all around us through alliances between the AIA and the mayors of large metropolitan areas. These are leadership initiatives. Let's answer the call!

Todd C. Howard, AIA, LEED AP

CAMPUS VERSUS CITY:

TOWARD A MORE INCLUSIVE ARTS DISTRICT FOR DALLAS



Dallas Center for the Performing Arts

With the inauguration of the Margot and Bill Winspear Opera House and the Dee and Charles Wylie Theatre, Dallasites and visitors from around the world are poised to experience theatre and music performances in noteworthy buildings designed by Pritzker Prize-winning architects. At this early point in the life of the new buildings, some uncertainties remain regarding the urban qualities and programming future of the site: Will the arts district become a socially-diverse and inclusive civic place where citizens of all walks of life will feel welcome? Or, will the arts district simply become an enclave of wealthy arts patrons who represent a small yet influ-

ential minority? Can intelligent and sensitive programming, by the different arts institutions in the district and developers entrusted to introduce residential units into the area, ensure that people fill the streets and buildings at all times of the weekdays and weekends?

The aim of this article is not so much to undermine the planning that has been done so far but to raise questions and generate debate over what can still be done to make it better. Since the zoning strategy, based upon the principle of concentration (i.e. campus) versus dispersal of cultural institutions, has been put into place, what still needs to be addressed is how to



Birds eye rendering of the Dallas Arts District

introduce residential and mixed use retail. How will it complement the programming initiatives of the arts district while allowing the messy vitality of everyday life? Will greedy and myopic real-estate developers ensure that only high-end residential units contribute to making the arts district a playground of the rich or will a civic leadership attitude intervene to ensure that some middle-income residential units, within and around the fringes of the arts district, temper elitism with a heterogeneous social reality more in keeping with other progressive large cities throughout the United States? Will integrative strategies replace segregative ones?

Campus versus City: Is Sensitive Programming the Solution?

What makes the 19-block, 68-acre Dallas Arts District distinctive is the way it brings together a number of institutions that serve like-minded yet diverse constituencies. This type of cultural "acropolis" builds upon the American university campus tradition of grouping buildings together in pastoral landscapes removed from the "vice" of the city. There are exceptions, of course, in large cities such as Chicago and NYC, where urban universities are vibrant as well as integrated into the city. The advantages of this campus-zoning approach are as numerous as the disadvantages insofar as it makes access easier to move from one event to another but also tends to be self-selecting and caters to specific groups at the expense of others.

Along with university campuses, a number of arts districts in the U.S. and throughout the world have followed the zoning model, notably New York's Lincoln Center. Its raised pedestrian plaza creates an urban place that is at once part of the city and removed from it. To a certain extent, Houston followed the Lincoln Center model with its Jones Plaza, started in the 1960s to give the city a new civic place near the city hall. Ulrich Franzen's cavernous Alley Theatre, completed in 1968, stands next to the lofty classical porticoes of Jones Hall and the nearby awkward mass of the Wortham Center. Despite the uneven architectural quality of these buildings, the combination of street and pedestrian life and the proximity to offices, retail, and residential venues have made Jones Plaza a lively place for interaction of different constituencies. Closer to Dallas, Fort Worth has developed an arts district of its own with Philip Johnson's Amon Carter Museum (1961), Louis I. Kahn's Kimbell Art Museum (1972), Tadao Ando's Modern Art Museum of Fort Worth (2002), and a number of other cultural institutions in close proximity. The addition being planned for the Kimbell by Renzo Piano Workshop will add another distinguished building to this campus of the arts.

The conceptual and practical foundations of the Dallas Arts District are to be found in American zoning trends of the 1970s well before the mixed-use approach common to some of the best examples of New Urbanism would seriously put this into question. Following the bond election of 1979, the City of Dallas, under Mayor Robert Folsom, launched an international competition in 1982. The Boston and San Francisco landscape architects Sasaki Associates designed a new urban street for Dallas in which art and commerce coexist where dilapidated buildings once stood. Rather than eliminate cars altogether, the Sasaki plan sought to encourage pedestrian activity by way of tree-lined Flora Street. It is anchored at one end by the Dallas Museum of Art (1978-93), designed by Edward Larrabee Barnes, and at the other by the recently completed One Arts Plaza, a mixed-use residential, commercial, and retail high-rise designed by Dallas architects Morrison Seifert Murphy. The recent additions to the arts district build upon the Sasaki plan thus

avoiding the need to start everything from scratch. Yet, one might question the wisdom of using an idea and plan that was conceived when cars and mono-function zoning were prevalent. The plan coincides roughly with the rise of the first experiment in the New Urbanism at Seaside, Florida and with the increased influence of Jane Jacob's seminal book, *The Death and Life of Great American Cities* (1961). In this book, the author argues in favor of an urbanism based upon co-existence and integration rather than segregation. Although New Urbanism has led American cities and developers to questionable use of neo-traditional models, at its core are important urban values of street and pedestrian life. One doesn't need to visit historic European cities to understand that mixed use areas that combine residential and commercial are key to lively and diverse neighborhoods. Sadly, it grows clearer as the arts district is gradually completed that developers have converged on the site trying to take advantage of the "prestige factor" of proximity to signature buildings by adding a number of residential units that do not take into account middle-class pocket books.

The second phase of One Arts Plaza—Two Arts Plaza, wedged into a site next to the Woodall Rodgers Freeway—and the proposed Museum Tower next to the Nasher Sculpture Center are both emblematic of this attitude. This 42-story "new centerpiece of the Dallas Arts District" designed by Scott Johnson promises to bring 123 luxury residences to the site. As it stands now, land to the east of the arts district on Ross Avenue should be used to offer residential opportunities for people other than the very wealthy. Even though the Woodall Rodgers Park, designed by The Office of James Burnett, and the initiatives around the Trinity River Corridor promise to bring lakes, parks, and sidewalk cafés, will they be enough to create a pluralistic place for all citizens of Dallas?

Interesting—even iconic—architecture is effective in drawing people of all walks of life: Frank Gehry's Guggenheim Bilbao in Spain for instance. Clearly, Dallasites behind the arts district initiatives have as much ambition as deep pockets to make these projects a reality.

The Bill and Margot Winspear Opera House was designed by Foster + Partners (Spencer de Grey, senior partner and



Justin Terveen, Urban Fabric Photography

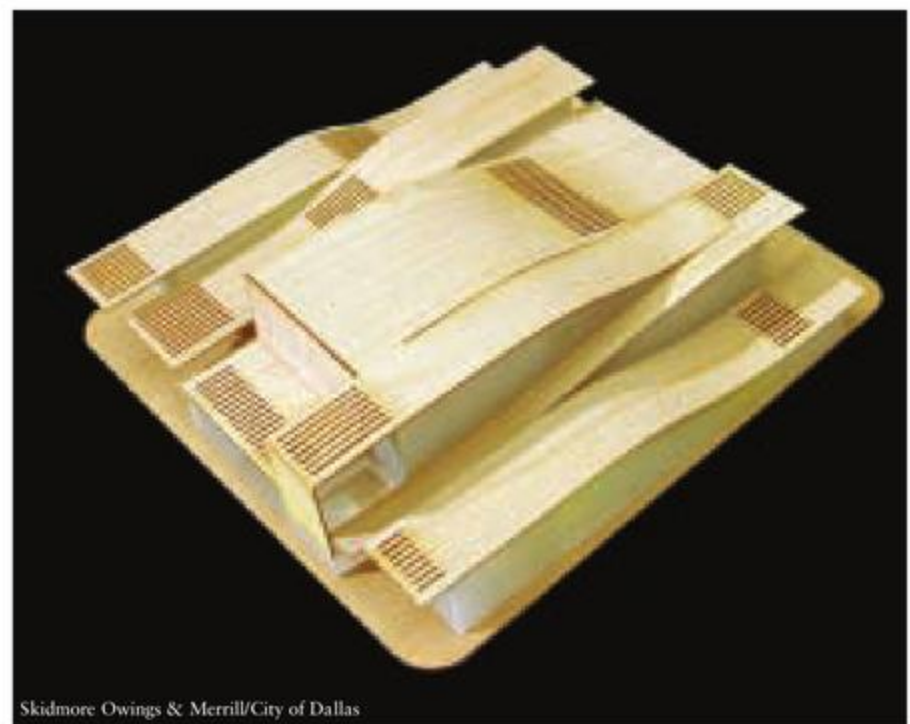


Foster + Partners

principal architect) with Houston-based architects of record Kendall-Heaton Associates. When it opens next fall, it will provide performance space for the Dallas Opera, Texas Ballet Theatre, touring Broadway productions, and numerous other performances. The opera-house design is distinguished by its high-tech monumentality and transparency. The deep-red glass panels that wrap around the auditorium, thrusting above the canopy, contrast with the precious travertine employed as cladding in Renzo Piano's nearby Nasher Sculpture Center (2003) and the Indiana limestone-clad Dallas Museum of Art. The Nasher's transparent "storefront" façade is echoed in the transparency of the Winspear Opera House. The restaurant, café, and possibly a bookstore will remain open throughout the day in order to welcome both the opera-going and the non-opera-going public into the building. Amenities like these are key to encouraging street life at all times of the day outside of the performance schedule. A similar open access is stressed in Foster + Partners' design for the Annette Strauss Artist Square, an outdoor performing arts space that can accommodate as many as 5,000 people on its lawn and terraced seating.

A monumental yet airy canopy of louvers envelops the 2,200-seat auditorium. The choice of reflective red panels and the rounded contours of the auditorium echo the dramatic baroque draperies typically employed for theatre stages. I. M. Pei & Partners' Morton H. Meyerson Symphony Center (1989) to its west also exploits the curves of baroque architecture to create theatrical effects. The Winspear's 60-foot-high canopy projects beyond the building to create an urban space shaded from the Texas sun. It invites opera patrons to linger outside the lobby and public concourse, even as the spacing and angles of its louvers reduce the air-conditioning load on the building. A clear glass façade, enabled by this canopy, is foundational to making the building transparent and accessible to the public. It can be raised on the east side, where the café and the restaurant are located, to provide an opening of about 85 x 23 feet. Although the building has not gone through the LEED certification process, Foster + Partners incorporated many energy-efficient design features for exceptional sustainability in comparison with other buildings of its kind.

Above: Nighttime rendering of the Margot and Bill Winspear Opera House, designed by Foster + Partners, at the Dallas Center for the Performing Arts Below: Model rendering of City Performance Hall, to open as part of the Dallas Center for the Performing Arts in 2010



Skidmore Owings & Merrill/City of Dallas

The visual and spatial drama of the Winspear is not challenged by the understated and recently completed addition to the Booker T. Washington High School for the Performing and Visual Arts (2008) on its east flank. The design for expanding a historic high school at this site, completed in 1922 to serve African American students, was won in a 2001 NEA competition by Brad Cloepfil of Allied Works Architecture of Portland, OR. Cloepfil's design uses horizontal brick bands and a pinwheel plan to create a modest yet thoughtful building. Booker T. Washington School includes an outdoor amphitheatre for public performances, classrooms, and visual art studios.

The Dee and Charles Wylie Theatre is the most unconventional and daring building in the arts district and will provide a home for the Dallas Theater Center, Dallas Black Dance Theatre, and the Anita Martínez Ballet Folklórico. Bold architecture can lend visibility to an art form threatened by cinema and YouTube. The potential architects for the theatre were invited to Dallas in 2001 to deliver lectures. They included Rem Koolhaas and the Office for Metropolitan Architecture, Daniel Libeskind, Snøhetta, and UN Studio van Berkel & Bos. Local patron

Deedie Potter Rose chaired the committee that eventually selected Rem Koolhaas and the Office for Metropolitan Architecture (OMA). More than a tastemaker, Deedie Rose has been part of a core of dedicated volunteers who have galvanized the Dallas business community into supporting the Dallas Center for the Performing Arts.

In the interim, OMA partner Joshua Prince-Ramus formed a new firm, REX. Then REX/OMA, Joshua Prince-Ramus and Rem Koolhaas, created a design that includes the 600-seat Potter Rose Performance Hall and a black box theatre, as well as support spaces that are organized vertically, stacked on top of or below the performance space. Seen against the backdrop of two ornate postmodern towers in downtown Dallas, designed by Skidmore, Owings & Merrill, the austere spaces of the Wyly Theatre serve as a lesson in modesty and a hymn to verticality in a land of horizontal sprawl. With its structures of reinforced concrete and suspended steel, the Wyly refuses the opulence of such materials as the travertine cladding of the Nasher or the limestone of the Dallas Museum of Art and Meyerson Hall. The understated, even gritty quality of the Wyly echoes the recently demolished corrugated steel shed building that once served as an alternative performance space for the Dallas Theater Center.

Luxigon/JRR



Rendering of promenade at Performance Park, designed by Michel Desvigne, part of the Dallas Center for the Performing Arts

The curtain wall that wraps around the truncated Wyly tower is made of unpainted aluminum extrusions of different diameters; the overall effect is that of an undulating theatre curtain wrapped around a building. In an attempt to integrate the building with the city, the architects provided access to the Wyly along a downward sloping ground plane—known as the “draw” or the “scoop.” The subterranean entrance allowed the designers to keep the performance hall open to the public gaze on both Flora Street and Ross Avenue.

Blue Chip Versus Local Architects

With the completion of the Winspear Opera House and the Wyly Theatre, the Dallas Arts District will boast four Pritzker

Charles D. Smith, AIA



One Arts Plaza from Florida Street

Prize laureate-designed buildings. Unlike Houston’s Pritzker winners—Philip Johnson, Rafael Moneo, I. M. Pei, Renzo Piano, James Stirling, and Robert Venturi—all of whom were honored following their commissions in the Bayou City, the Dallas Art District architects received their local commissions only after receiving their Pritzker Prizes. In selecting the design of these important additions to the built environment of Dallas, business and civic leaders have relied on the expertise of a number of American and European architects, landscape architects, and urban designers. The architects of the Winspear Opera House and the Wyly Theatre were chosen on the basis of past achievements and the excellence of their preliminary designs. American institutional and private clients, unlike their European counterparts, seem reluctant to adopt the talent-scouting method of open competitions as a way to discover talent. They prefer selective interviewing instead.

The concentration of high-profile buildings in the Dallas Arts District has generated a spirited debate about what is to be valued in contemporary architecture. Critics have charged that the arts district will amount to a cultural playground for the wealthy with its collection of iconic buildings all calling out for attention. Some have claimed that, rather than create an inclusive civic place by working collectively to meet the challenges of the city, architects have given Dallas “objects,” destinations for wealthy benefactors—a jewel-laden tiara, not a vibrant arts district of mixed uses for people of mixed incomes. Since so much goodwill and money has gone into the Dallas Arts District, it would be a shame to see it fail its civic mission of creating an inclusive neighborhood that attracts citizens of all walks of life. Developers should take note of the crucial role that residential units and mixed use commercial retail can still play in making this a truly heterogeneous and engaging place for all. ■

Michelangelo Sabatino, PH. D. is assistant professor at the Gerald D. Hines College of Architecture, University of Houston.

Editor’s Note: The research and writing for this article draws upon an article recently published in *Cite – The Architecture + Design Review* of Houston (Spring 2009, n. 78) entitled “Dallas Reaches for the Stars.”

Local Arts | Lectures, Exhibitions, and Events of Note

Week-Long Celebration for New Performing Arts Center



Rendering of the Margot and Bill Winspear Opera House, designed by Foster + Partners, at the Dallas Center for the Performing Arts

The long-awaited grand opening of the Dallas Center for the Performing Arts will take place from October 12 through 18 with a series of public events designed to showcase the world-class new facilities and the types of performances that will take place inside of them. Among the highlights of the week, will be two architectural forums, providing rare opportunities to hear firsthand from two of the most prominent architects in the world in buildings of their own design. On Thursday, October 15, Pritzker Prize-winning architect Rem Koolhaas will give a public lecture in the Dee and Charles Wylie Theatre, designed by REX/OMA, Joshua Prince-Ramus and Rem Koolhaas. Koolhaas will discuss not only his radical concept for the Wylie Theatre, but also the future of theatre design in general. On Friday, October 16, Norman Foster, the Pritzker Prize-winning architect of the Margot and Bill Winspear Opera House will speak about his inspiration for the 21st century opera house. These events will be presented in conjunction with the Dallas Architecture

Forum and will be open to the public and free of charge.

The grand-opening week will begin with a civic dedication of the Dallas Center for the Performing Arts on Monday, October 12. Performances in the center's Elaine D. and Charles A. Sammons Park will take place throughout the week, capped off on Sunday, October 18, with free performances throughout the day and public tours of the Winspear Opera House and Wylie Theatre. In addition to public performances by acclaimed jazz musicians David Sanborn and Nestor Torres, the center will also showcase the unique performance art of Luma, a one-of-a-kind light show; Mass Ensemble, featuring Earth Harp, a large-scale architectural stringed instrument; and AntiGravity, which combines art and athleticism in performances that evoke flight.

For more information on the grand opening activities, including detailed times, visit www.dallasperformingarts.org. ■

Jill Magnuson is vice president of public affairs with the Dallas Center for the Performing Arts.

Upcoming DCFA Events

The premier event for the Dallas Center for Architecture this autumn is an exhibition exploring the architecture of the Dallas Arts District. We will have a schedule full of events—tours and films, lectures and symposia, and a party or two produced not only by DCFA, but also our partners and allied organizations. Visit DallasCFA.com for all the latest details.

Putting it in Context: The Architecture of the Dallas Arts District
October 7, 2009-January 8, 2010

With the completion of the Dallas Center for the Performing Arts, the largest urban arts district in the United States now has its crowning jewel. But the foundation for the District began over 25 years ago with the relocation of the Dallas Museum of Art from Fair Park to its newly constructed Edward Larrabee Barnes-designed building downtown. Today, the Arts District is a veritable living museum of architecture, featuring not only the work of four Pritzker Prize-winning architects—Norman Foster, Rem Koolhaas, I.M. Pei, and Renzo Piano—but also other buildings important in the civic history of the city. This exhibition will examine the District's evolution and place its buildings into a larger context within the extraordinary architectural richness of the region.

The exhibition will be accompanied by walking tours of the Arts District as well as other special events and programs. ■

Greg Brown is the program director for the Dallas Center for Architecture.

People, Places & Things I

People

PSA-Dewberry has named **Jennifer Taylor** to the position of BIM manager in the firm's Dallas office.

dsgn associates announces the addition of **Emily Harrold, Assoc. AIA**, to their staff as an architectural intern and **Pat Meckfessel, IIDA, LEED AP**, as a senior associate and director of interior design.

Corgan Associates Inc. also announces the promotion of **Eric Horstman** to principal.

UT Arlington School of Architecture Assistant Professor **Wanda Dye** has been awarded a 2009 Education honor award for excellence in course development and architectural teaching by the American Institute of Architects for her course, "The Everyday City."

Paul Pascarelli, Assoc. AIA, at WKMC Architects Inc. has achieved architectural registration and licensing.

Omniplan promoted **Lisa Lowrie** to director of interiors.

Gresham, Smith and Partners congratulates **Travis Apodaca, Sean Bogart, AIA, Greg Schon, AIA**, and **Amanda Slack, Assoc. AIA**, on achieving LEED accreditation. The firm has also named **Jane Ahrens, AIA, LEED AP**, as director of sustainability.

Ford Price and **General Dr. David Young** have joined the 2009 board of directors at **Rees Associates Inc.**

Dan Noble, FAIA, FACHA, LEED AP, has been elected to the **HKS** executive committee. ■



SHW Group announces that construction is underway for the new "green" Workforce and Continuing Education Building at Brookhaven College, part of the Dallas County Community College District. The \$6-million facility is slated to open in January 2010.

Laurie Waggener, RRT, IIDA, AAHID, has joined **WHR Architects** in their knowledge resource studio.

The Make-A-Wish Foundation of America has chosen **Thomas Parrett** to serve on its board of directors. Tommy is managing director in the project and development services division of **Jones Lang LaSalle**.

Half Associates Inc. is pleased to announce that **Dan Lee, AAHID, AIA, ASID, IIDA**, is now an evidence-based design accreditation and certification (EDAC) professional.

BASIC architecture + interiors named **Steve Elliott, AIA, NCARB, LEED AP**, to vice president.

Keith Anderson, AIA, is now a principal at **WRA Architects**.

JHP Architecture/Urban Design is pleased to announce ARE completion by **Chris Butler, AIA**, and **Kirby Zengler, AIA**, and LEED accreditation by **Robert Bullis, AIA, Kim Dresdner, Kenny Simmons, John Schrader, AIA**, and **Yogesh Patil**.

Places



The following firms/offices/organizations have adopted and are committed to implementing the 2030 Challenge...

360 Architecture
dsgn associates
Gresham, Smith and Partners
HDR Architecture Inc.
HKS Inc.
HOK
Little
O'Brien & Associates
Perkins + Will
PSA-Dewberry
SHW Group
t howard & associates inc.,

Hahnfeld Hoffer Stanford is pleased to announce the completion of an addition/renovation project for First Presbyterian Church of Fort Worth.

The non-profit group, **DowntownDallas**, is leaping into active management of the Dallas Arts District and proudly announces former Dallas City Council member **Veletta Forsythe Lill** as its executive director.

Corgan Associates Inc. has been selected as the architect for the new Dallas Holocaust Museum/Center for Education and Tolerance in the historic West End district.



CamargoCopeland Architects received a 2009 American Institute of Architects (AIA) Housing Award, the prestigious 2009 AIA HUD Secretary's Award, and the 2009 Clide Award for Special Development for The Bridge – Dallas Homeless Center.

Rees Associates Inc. announced that 100% of its officers are now LEED Accredited Professionals. In addition, their Texas Department of Transportation Management Center project won a "Best of '08" award of merit for public design from **Texas Construction** magazine.

Congratulations to the Dallas office of **PSA-Dewberry** for receiving LEED® NC 2.1 Gold certification from the U.S. Green Building Council for the new Timberglenn Branch Library which opened in 2007 for the City of Dallas.



PageSoutherlandPage has been named among the top 10 firms in the U.S. for its healthcare design interiors with a ranking of 6, and among the top 25 interior design giants in the industry with an overall ranking of 16. The international firm is one of only two with headquarters in Texas to earn this recognition, based on 2008 revenues, according to **Interior Design** magazine.



HKS accepted the sustainability award at the Dallas Arboretum Playhouse competition for their storybook playhouse for Peter Pan. They also received special mention in the 2009 eVolo Sky-scraper Competition for the overturned



vertical landscaper. Project team members included **Brian Ahmes**, **Gregg Hicks**, and **Chad Porter**.

James, Harwick+Partners Inc., now **JHP Architecture/Urban Design** was named a merit award winner in the 2009 **Residential Architect** design awards for their Bayou District at City Park project in New Orleans. ■

Things

Gallery Announcements

At the DMA... Performance/Art opening October 10 - March 21
The Artistic Furniture of Charles Rohlf's
September 20 – January 3

At the MAC... Ivan Stoytchev, Philip Van Keuren, Eric McGehearty:
New works opening November 7 - December 12 ■

Laurel Stone, AIA is a project leader at 5Gstudio_collaborative, llc. Send your People, Places & Things submissions to her at Laurel@5gstudio.com. Be sure to put "Columns PPT" in the email subject line.



AMERICAN DALLAS TOUR OF HOMES

SAVE THE DATE

November 7–8, 2009

Join us for the third annual Tour of Homes. The Tour will feature single and multi-family residences in the Dallas/Ft. Worth area designed by Texas architects. Tickets are \$25 per person. For additional information please visit www.hometourdallas.com or call 214 742 3242.

Benefiting the Dallas Center for Architecture

You Can Help Build

COLUMNS

Columns is the primary arts and architecture magazine in North Texas. As such, we offer many opportunities for our readers to express their creativity and share themselves with their peers in new and interesting ways. Below are features that run in every issue where we would like to have your involvement.

People, Places & Things

We'd like to hear about happenings in the design disciplines... send us news of your company / organization, your achievements, your accomplishments, your personal awards (community, professional, etc), accolades, promotions...or if you've completed an art or architecture project of which you are really proud, we'd like to know about it! Never fear...Le Corbusier was one of the most shameless self-promoters in the history of architects, so follow his example and share. If you're too humble, have a friend send it for you. Send entries to Laurel Stone, AIA at Laurel@5gstudio.com. Be sure to put "Columns PPT" in the email subject line.

Creative on the Side

We'd also like to provide YOU, the readers, with additional opportunities for personal, creative expression. If you write poems, paint pictures, take photographs, draw cartoons, write non-fiction, or are inspired by any other means of artistic, written or graphic expression, we'd like to see it ... and possibly include it ... in an upcoming issue. Again, your contact is Laurel Stone, AIA at Laurel@5gstudio.com.

Sense of Place

This feature showcases one piece of art per issue. It should be expressive of architectural sensibility from an artists' perspective. It might be a photo of an intricate grid of icicles, a simple piece of glass, or a new perspective of an old building. Watch each issue for the unique items we feature and then send your best example to Kerrie Sparks, ksparks@aiadallas.org.

The Gallery

A favorite feature of each *Columns* is the multi-page gallery of fine architecture. To have your project considered for inclusion, send a photo and a one-sentence statement from one of your principals describing the attributes of the structure. Entries should again go to Kerrie Sparks, ksparks@aiadallas.org.

Have an Attitude?

Do you have high praise for *Columns*? Would you like to see any changes to it? Do you wish we'd offer an article on a specific topic? Do you have a nomination for a person to feature in the Profiles segment? Send your ideas and attitudes to our editor, Brian McLaren, AIA at brian@warearchitecture.com.

Reinventing the Opera House



Foster + Partners

Representing a radical rethinking of the traditional opera experience, the design of the Dallas Center for the Performing Arts' Margot and Bill Winspear Opera House addresses the questions: "What is the nature of the opera house in the 21st century" and "How can we create a building that offers a model for the future?"

The design of the Winspear Opera House follows the practice's formulation of a master plan for the Dallas Arts District, which will eventually contain buildings by other Pritzker Prize

Above: Rendering of the Margaret McDermott Performance Hall at the Margot and Bill Winspear Opera House, designed by Foster + Partners. Margot and Bill Winspear Opera House is part of the Dallas Center for Performing Arts

winners: Rem Koolhaas, IM Pei, and Renzo Piano. Designed to ensure accessibility within a pedestrian-friendly environment, these new buildings will relate to one another along the "green spine" of Flora Street. The Winspear Opera House faces the Elaine D. and Charles A. Sammons Park and the Annette Strauss Artist Square performing space and will provide a focal point for the entire district.

Organizationally, the Winspear Opera House reinvents the conventional form of the opera house, inverting its closed, hierarchical structure to create a transparent, publicly-welcoming series of spaces, which wrap around the rich red-stained drum of the 2,200-seat Margaret McDermott Performance Hall. The ambition is to create a building that will not only fully integrate with the cultural life of Dallas, but will become a destination in its own right for the non-opera-going public, with a restaurant and café that will be publicly accessible throughout the day. In elevation, the building is transparent with soaring glass walls revealing views of the public concourse, upper-level foyers, and grand staircase. Entered beneath a deeply overhanging canopy which shades the



outdoor spaces from the harsh Texas sun, the transition from the Sammons Park, through the foyer, into the auditorium is designed to heighten the drama of attending a performance—in effect, to take the theatre to the audience.

Annette Strauss Artist Square

The Annette Strauss Artist Square forms part of the Dallas Center for the Performing Arts development, completing the ensemble of performance venues in the arts district. Its redesign creates an external performance park for music and dance, while also offering the opportunity to bring the neighboring symphony and opera to a wider audience.

A permanent sound system directs sound to the audience in the performance lawn area. The performance lawn is graded down towards the stage to improve sight lines. A new stage enclosure provides improved lighting and scene staging opportunities and generous storage for equipment and seats. With a separately design-

nated truck dock, performance equipment loading is a fast and seamless process. Elevated side terraces also provide excellent stage views and a platform for beverage and concession stands.

The integrated lighting within the hard landscaped areas continues the site lighting scheme for Sammons Park and the overall center, unifying and consolidating the different elements within the scheme. Concrete site walls border the performance lawn, sheltering the audience from the traffic noise of Woodall Rodgers Freeway. The walls replace the old temporary fencing and create a permanent ticketing boundary. The Annette Strauss Artist Square will attract a diverse cross section of the Dallas population and, in so doing, will ensure that the center becomes a real destination for the community as well as a vehicle for the continued support and growth of the performing arts in Dallas.

Maria May is the public relations director for the Dallas Center for the Performing Arts.

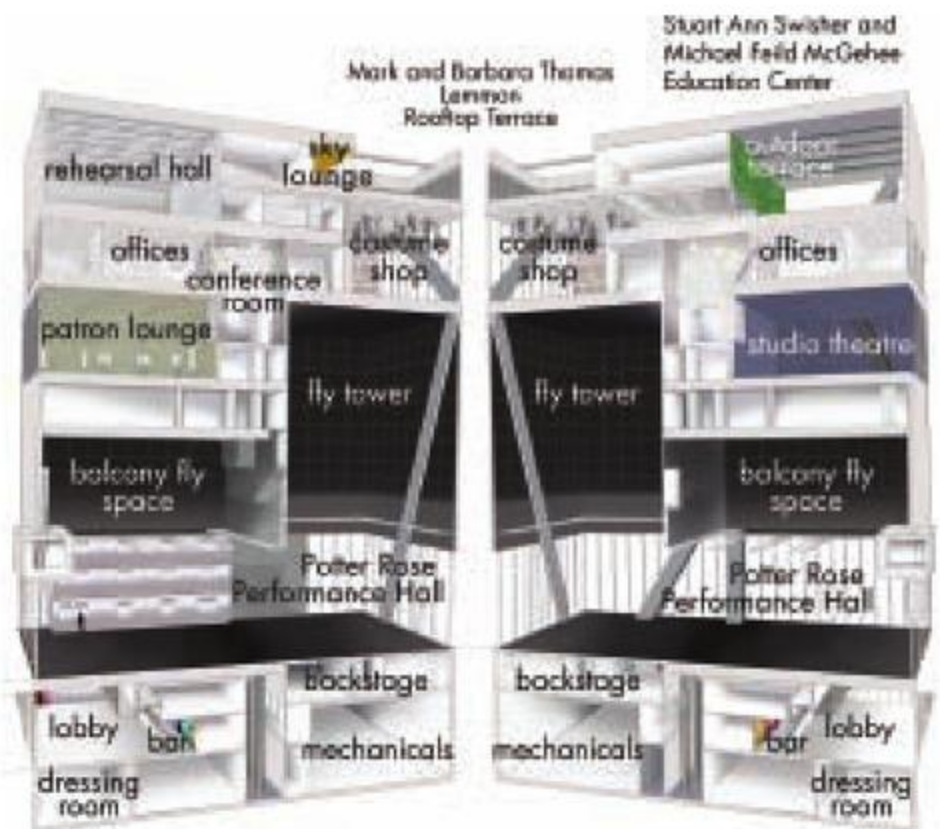




IMAGING THE DEE AND CHARLES WYLY THEATRE

The Dallas Theater Center (DTC) is recognized as one of the country's few innovative theater companies located outside the triumvirate of New York, Chicago, and Seattle. Ironically, the company's artistic success can be attributed largely to its former accommodations in a dilapidated, steel shed. Free of the need to respect these architectural surroundings, the group regularly challenged its art's physical conventions. The company's makeshift residence also allowed it to be multi-form; throughout its season, DTC routinely reconfigured its stage.

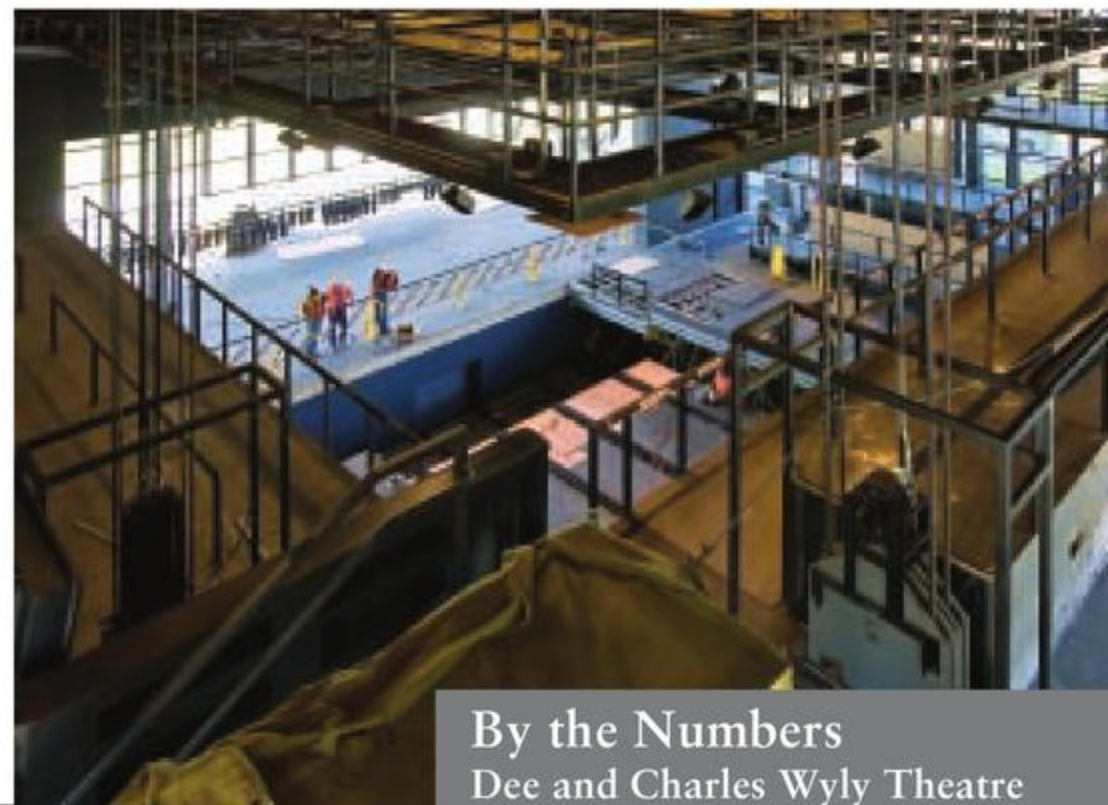
Imagining a new home for DTC posed two distinct challenges. First, like a restaurant renovation, which polishes out the character that made the original establishment successful, the creation of a pristine venue threatened to stultify the environment that had facilitated the company's originality. Second, the house's potential flexibility had become de facto rigidity: DTC's operational funding had grown taxed to the point that it could no longer afford the labor and materials necessary to rearrange its stage configuration.



Dallas Center for the Performing Arts

To overcome these challenges, the Dallas Center for the Performing Arts' Dee and Charles Wily Theatre repositions front-of-house and back-of-house functions below house and above house. This maneuver redefines the typical theater building in several ways. First, it transforms the building into one large fly tower, a "theater machine" that eliminates the traditional distinction between stage and auditorium. Second, it liberates the perimeter of the theater's chamber. Exposed on all sides, the auditorium can directly engage the city around it. And third, as all pristine elements within stage and auditorium can be flown, the remaining environment can be cut, drilled, painted, welded, sawed, nailed, glued, and stitched at limited cost.

To engender flexibility without requiring additional spending, each of the performance chamber's components—seating, light control, acoustic separation, and surface—can be altered without compromising any other component. At the push of a button, seating and balconies can move, rotate, tilt, and disappear



By the Numbers

Dee and Charles Wily Theatre

- 4,100 cubic yards of concrete
- 888 tons of structural steel
- 15,300 square feet of glass
- 47,000 square feet of aluminum
- 466 vertical aluminum tubes, each approximately 100 feet high
- 80,300 square feet
- Up to 600 seats, depending on configuration

The Wily Theatre was designed by REX/OMA, Joshua Prince-Ramus (partner in charge) and Rem Koolhaas.

completely to create proscenium, thrust, traverse, arena, flat-floor, and black-box configurations. The light-control blinds can be uniformly or individually lifted. The acoustic enclosure is provided by a facade of operable glass. The stage and auditorium surface materials are deliberately not precious to encourage scenic alteration.

By emphasizing infrastructure for transformation, the Wily theatre grants the artistic director the freedom to determine the entire theater experience from arrival to performance to departure. Suspension of disbelief can be established or ended at any point in the patron's experience. On consecutive days, the Wily theatre can perform Shakespeare in a traditional, hermetic environment; or, stripped of the auditorium's protective cocoon, Beckett, through the lens of the Dallas cityscape.

Joshua Prince-Ramus is president of REX.



LERCH BATES®

Building Insight

Elevator Consulting • Materials Management/Materials Handling • Facade Access

Traffic Analysis
Design Documents
Specifications
Installation Reviews

Maintenance Contracts
Field Administration
Maintenance Audits
Maintenance Monitoring

New Construction

Modernization

Maintenance

Acquisition

Lerch Bates offers the following AIA/CES approved training programs:

- Elevators: Technology & Design Guidelines
- Working With Machine-Room-Less Elevator Systems
- Introduction to Facade Access
- Vertical Transport in Healthcare Facilities
- Horizontal Transport in Healthcare Facilities

Lerch Bates Inc.
1925 East Beltline Rd, Suite 350, Carrollton, TX 75006
T: 972.294.5221 F: 972.294.5222 www.lerchbates.com



BURGBAD

German quality, bold design,
and exclusive distribution.
Burgbad is sculpture for
the bath.

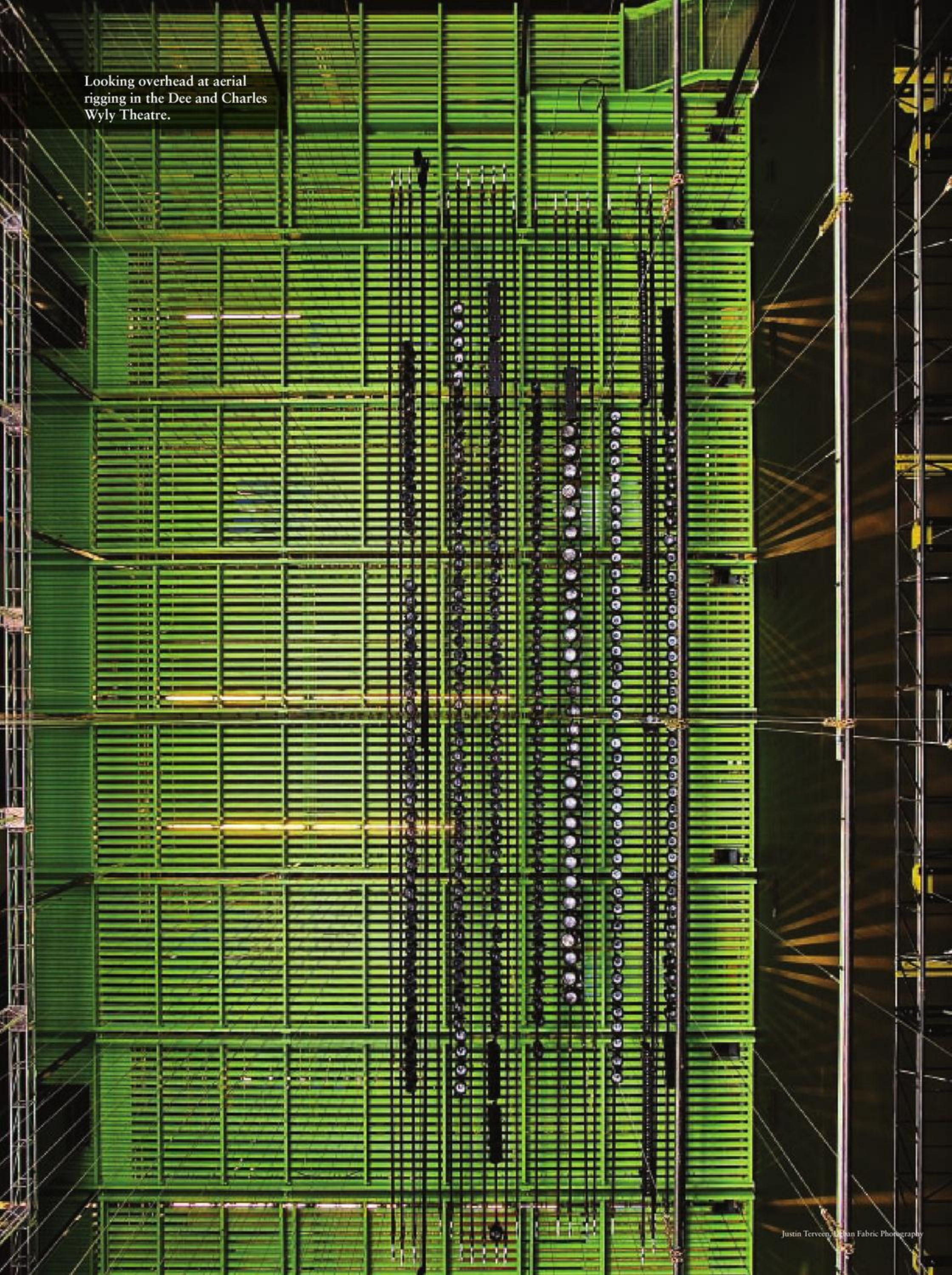
water design and hardware art



elegant additions

Houston, Dallas, Atlanta
877.542.0088, elegantadditions.net

Looking overhead at aerial rigging in the Dee and Charles Wyly Theatre.



VISION ACHIEVED FOR DALLAS ARTS DISTRICT



The Dallas Center for the Performing Arts, opening in October of this year, is the result of a decades-long dream. When the first plans for the Dallas Arts District were created in the late 1970s, they called for a district in the heart of downtown Dallas that would feature both the performing and visual arts. The first tenant of the district, the Dallas Museum of Art, moved into its current home (designed by the Edward Larabee Barnes) in 1984. Now, 25 years later, the opening of the Dallas Center for the Performing Arts marks the completion of the original vision for the Dallas Arts District.

Plans for the center began in earnest when the capital campaign was launched in 2000. After the creation of a small Board of Directors, committees were formed to select architects for the center's venues: a new opera house and multi-form theatre. The committees chose Foster + Partners to design what would be known as the Margot and Bill Winspear Opera House and the Office for Metropolitan Architecture for the Dee and Charles Wyly Theatre.

From those early planning stages, the project grew both in terms of the building scope and in its artistic ambitions. The center now encompasses the 2,300-seat Winspear Opera House; the 600-seat Wyly Theatre; Annette Strauss Artist Square, an outdoor performance venue; and the City Performance Hall, a multi-use facility for small arts groups. These venues are all set within the Elaine D. and Charles A. Sammons Park, designed by noted landscape architects Michel Desvigne and JJR—6.5 acres of green space in the heart of the city and the largest public park in downtown Dallas. The center also includes two underground parking structures.

Led by the volunteer board, the center is more than 95% privately funded—an astonishing accomplishment. The total design and construction budget is \$354 million, with only \$18 million from

Birds-eye-view rendering of the Dallas Center for the Performing Arts

the city of Dallas. The community has responded to this campaign overwhelmingly with more \$1-million gifts than any capital campaign for cultural facilities in the history of the United States.

The capital project, however, is only the beginning. Once open, the Center will be a vibrant addition to the North Texas cultural scene, providing performance spaces for The Dallas Opera, Dallas Theater Center, Dallas Black Dance Theatre, Texas Ballet Theater, and Anita N. Martinez Ballet Folklorico. The Center will feature TITAS performances, the Lexus Broadway Series, Brinker International Forum, family programs, concerts, and more. With more than 600 performances annually, there will be a performance at the Center nearly every night, creating the vitality in the Dallas Arts District first envisioned more than 30 years ago. ■

Mark Nerenhausen is president/CEO of the Dallas Center for the Performing Arts.

Dallas Center for the Performing Arts By the Numbers

Margot and Bill Winspear Opera House

- 28,500 square feet of clear glass for the Simmons Façade
- Each of the three operable sections of the Simmons Façade weighs 7.5 tons
- 43,000 square feet of red glass; each panel weighs approximately 300 pounds
- 400,000 square feet of concrete
- The solar canopy contains 850 tons of steel and has 630 louvers
- 2,200-2,300 seats, depending on the configuration of the orchestra pit
- 316 acrylic tubes comprise the chandelier

Creative On the Side | Things People Create on Their Own Time



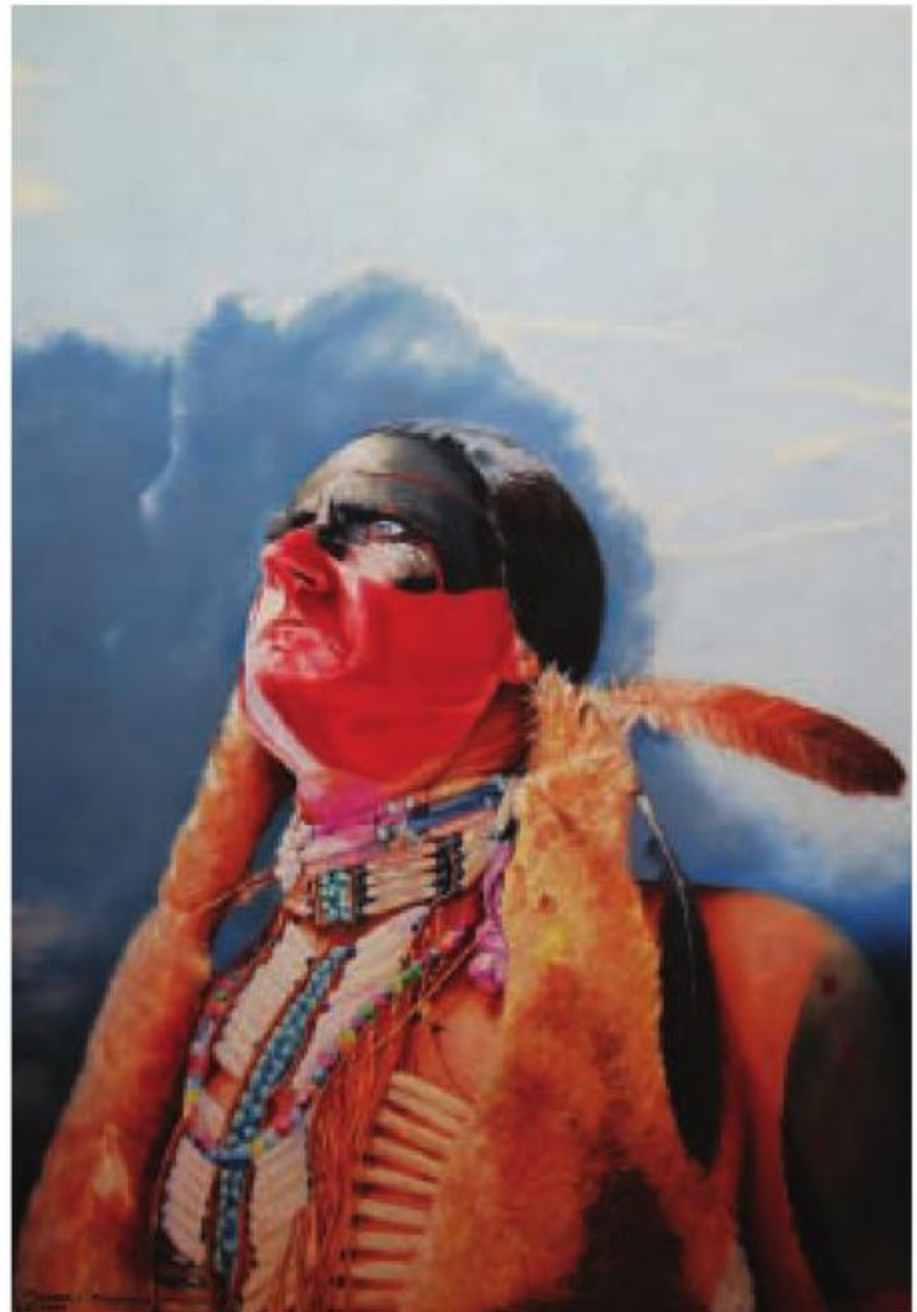
Champagne Chair, Sculpture
Kevin Parma, AIA, LEED AP, parmadesign



Electrons, Kinetic Art
Jason Mellard, Corgan Associates Inc.



Untitled, Digital Photography
Jason Oliver, Corgan Associates Inc.



Comanche Sky, 36X48 Oil on Canvas
Roger Stephens, Stephens Marks Architects, PLLC

Illumination in Red

Designed by Foster + Partners, under the direction of Pritzker Prize-winning architect Norman Foster and deputy chairman Spencer de Grey, the most dominant feature of the Dallas Center for the Performing Arts' Margot and Bill Winspear Opera House is the vibrant red glass skin that will clad the five-story drum-shaped performance hall.

The design team made a statement through the exterior cladding of the Winspear Opera House. After researching various materials, from stained concrete to mosaic tiles, the architects chose to use glass. They then turned to Dallas-based curtain wall experts, Haley Greer, to perfect the assembly and installation process. Haley Greer is known for high-visibility projects including the Nasher Sculpture Center and the new Dallas Cowboys Stadium.



Each glass panel, measuring approximately 10 feet wide by four feet high, and weighing nearly 300 pounds, consists of two panels of glass with a red interlayer laminated between them and affixed to an aluminum frame that is mounted to the face of the building. The red interlayer, consisting of many thin polyvinyl films, was manufactured in Italy. The glass was produced in Germany and then shipped to Vision Products Inc. in Houston for the bending and lamination processes. The aluminum frames were assembled in China, then shipped to Dallas.

Before Haley Greer could begin installation of the red glass, their workshop team first had to develop a system for affixing the curved red glass to the aluminum frames. This was no easy task. The team in the workshop developed a unique process



with customized equipment. First, to detect any possible flaw, each piece of glass was placed in front of a light source, even though all of the glass had already been inspected in Houston. Next, the aluminum frame was cleaned of debris and dust and two-sided, structural tape was applied to the frame. Using a winch with four electric suction cups—set in a customized arrangement to account for the curvature of the glass—the panel was raised above the frame and carefully set in place on the structural tape. After cleaning the edges again, a heavy-duty silicone was injected between the glass and frame to firmly secure the glass to the frame. This process was repeated more than 1,100 times for each of the red glass panels. The numbered panels were then carefully packed in shipping crates and transported to the site.

Haley Greer's crews began installing the red glass panels on the building in late summer of 2008. Beginning with the exterior portion of the building that rises above the massive solar canopy, teams mounted each panel to a specific location, based on the curvature of the building. This was accomplished by securing the aluminum frames to mounting brackets already installed in the concrete walls. In the spring of 2009, they began the interior installation process. Because of the clear glass façade surrounding the lobby, these interior panels are still visible from outside the building, creating the effect of one solid red object from the exterior view. Deepening the dramatic impact, the red glass will be illuminated with red light at night, making for a stunning new addition to the Dallas skyline. ■

Maria May is the public relations director for the Dallas Center for the Performing Arts.

Sense of Place | Art with an architectural sensibility from an artist's perspective



This sculpture, *Demúsica* by Eduardo Chillida, is one of many visual delights that capture the essence of the expressive and expanding Dallas Arts District.

By Linda Mastaglio

WINSPEAR: PEERING INSIDE THE ARCHITECT'S VISION

The following paragraphs are excerpts from a speech given by Norman Foster, the architect of the Dallas Center for the Performing Arts' Margot and Bill Winspear Opera House. His remarks were made at a private press conference regarding the project in New York in 2008.

We can talk about the Winspear Opera House at different levels. It is very much a symbol for Dallas and one of the new, key elements in the cultural quarter—the Dallas Arts District. Before I visited Dallas, I had a mental picture of the car as dominant, and I was wonderfully surprised when I first visited, and every time I go back, with the extraordinary contrast between the car, the city and the extraordinary cultural initiative of the Dallas Center for the Performing Arts. Everything is very accessible, and I very much enjoy this contrast. This cultural quarter is a wonderful pedestrian extension of the city and downtown. The city, then, which has an image of being divided by the car, in reality is something wonderfully different. The cul-

freeway—is a much more pedestrian-friendly access point. One of the challenges, as we saw it, was how to not only embrace and attract the pedestrians in this lush landscape, which brings together all of the buildings for the arts, but, at the same time, to embrace the car in a very inclusive way: perhaps in a way that is much more associated with the heyday of the automobile, when buildings really did accommodate the car. I feel that in the evolution of modern architecture we've lost that, and we sought to rediscover it here. Approaching the building off of the Freeway, then, turning on to Jack Evans Street, we've utilized the slope of the site so that one can enter, by car, the three levels of underground parking. Then through an escalator bank filled with natural light, patrons can ascend in such a way so that everyone enters the building through the primary entrance...no matter how you've arrived—whether you are dropped off, whether you come from the parking garage or arrive as a pedestrian. From the earliest design meetings, we developed an idealism about making the arrival a great sense of occasion, and I think that we've held on to that idealism.



Rendering of Margot and Bill Winspear Opera House with solar canopy, designed by Foster + Partners, at the Dallas Center for the Performing Arts

tural district has an extraordinary mixture of uses, from the religious, to all of the arts, to the Booker T. Washington High School for the Performing and Visual Arts, brought to life by new residential elements inserted into a green landscape.

In one sense, the Winspear Opera House announces itself from Woodall Rodgers Freeway, which is a kind of throbbing, arterial road. In that sense, the Winspear Opera House is a symbol related to the scale of the car. Approaching the building from Leonard Street to Flora Street—which runs parallel to the

One aspect of the design of the Winspear Opera House is the absence of a fly tower. That is always an architectural challenge—how to embrace that element of a performing arts facility and essentially make a compact building. We've done that with the red drum of the performance hall. Although the core of the building is very, very compact, the building extends out through the solar canopy and becomes indissoluble from the surrounding gardens of Sammons Park, which provides a generosity of shade. In that sense, it is very welcoming.



The building is also accessible and permeable to the public through the café. In a different sense, on those great occasions when everyone is to see and be seen, it is very much a sequence of celebratory spaces in the tradition of opera houses. The Winspear Opera House also has the capability of opening to the outside climate. The façade near the café moves away. So, many times during the year, with the shade of the solar canopy, it is possible to dissolve, literally and physically, the inside and the outside.

The Winspear Opera House has a very compact plan, which is also rooted in the traditional opera houses. At 2,200 seats, it is a similar size to Covent Garden. In working with Bob Essert, the acoustics consultant, it was challenging to achieve the very high level of acoustic performance set for this project. Structural concrete rings give necessary acoustic mass within the space. There are five levels of seating, with extraordinary sightlines, creating an intimacy of experience. We also have the ability to change the mood of the space by dropping the chandelier down. The technical challenges, the spaces back of house, and the way in which we modify the climate distinguish the Winspear Opera House from others of its kind.

By introducing dappled shade, through the solar canopy, we create an immediate reduction in the temperature. So we



Dallas Center for the Performing Arts

modified the climate, worked with climate, always seeking solutions which are sustainable and ecological. Above all else, the quality of the public spaces—the events within the building or within Sammons Park—were of primary importance.

WALTER P MOORE
ENGINEERING POSSIBILITIES

Mashari Nassar, P.E.
214.740.6200
1845 Woodall Rodgers Fwy, Suite 1650
Dallas, TX 75201-2287

REED ENGINEERING GROUP
GEOTECHNICAL AND ENVIRONMENTAL CONSULTANTS

**Engineering solutions you can rely on.
On time. In budget.**

30 YEARS of INNOVATION

COMMERCIAL
INDUSTRIAL
MULTI-FAMILY
MUNICIPAL
RESIDENTIAL

www.reed-engineering.com **214.350.5600**

The Leader in Opening Glass Walls

VSW65 Inline Slider williams + paddon architects & planners

Open the door to exhilaration
Enjoy the best of both worlds: a room with a view that opens to the outdoors yet gives you the peace of mind only a weather resistant NanaWall provides.

For a showroom appointment, please contact
Bollen Resources: 214.631.9400
e-mail: Harmen@bollenresources.com

NanaWall
Grand Transformations

800.873.5673 nanawall.com

RECREATION PAVILION
FREE SPAN-BIRD ROOST FREE
ARCHED STANDING SEAM ROOF PANELS

Spanco Building Systems
www.spanco-building-systems.com • 214.905.9600

GALLERY



BAYLOR OUTPATIENT
CANCER CENTER
Dallas, TX
Perkins + Will
www.perkinswill.com

“The geometry of the buildings and space define a central iconic composition intended to symbolize the unity between doctors and patients.”

TOM REISENBICHLER, AIA, LEED AP, MANAGING PRINCIPAL

GALLERY



“The new design was articulated into an aesthetically sensitive and extremely functional project within a tight budget.”

RALPH BLACKMAN, AIA, RID, LEED AP

WPLG
Miami, FL
Rees Associates, Inc.
www.rees.com
Photographer: Stuart Gobey
Island Studio Photography

GALLERY



GENSLER DALLAS
Dallas, TX
Gensler
www.gensler.com
Photographer: Chas McGrath

“Gensler’s philosophy centers on providing design that is inspirational and performance-driven, reflecting the client’s vision, aspirations, and brand.”

JUDY PESEK, IIDA, LEED AP – PRINCIPAL/MANAGING DIRECTOR

GALLERY



“The interior volumes and daylighting promote interaction and dialogue while the exterior reflects DCCCD’s mission to advance learning from within the community.”

CRAIG REYNOLDS, FAIA

DCCCD-EL CENTRO WEST CAMPUS
Dallas, TX
Brown Reynolds Watford
www.brwarch.com
Photographer: Michael Lyon

GALLERY



MEADER'S RESIDENCE

Dallas, TX

Bernbaum Magadini Architects

www.bmarchitects.com

Photographer: Charles D. Smith, AIA
Architectural Photography

“The large expanses of glass visually extend the interior spaces into the exterior terraces, sculpture gardens, and reflecting pools.”

PATRICIA MAGADINI, AIA

GALLERY



“The two-story concourse creates a dynamic entry point connecting the original building to the new addition while infusing the building with natural light.”

RONALD J. SHAW, AIA

LEWISVILLE PUBLIC LIBRARY
Lewisville, TX
F&S Partners Inc.
www.fsarchitects.com
Photographer: Craig Blackmon, FAIA
Blackink Photography

Centered on the Center | Going for the Gold

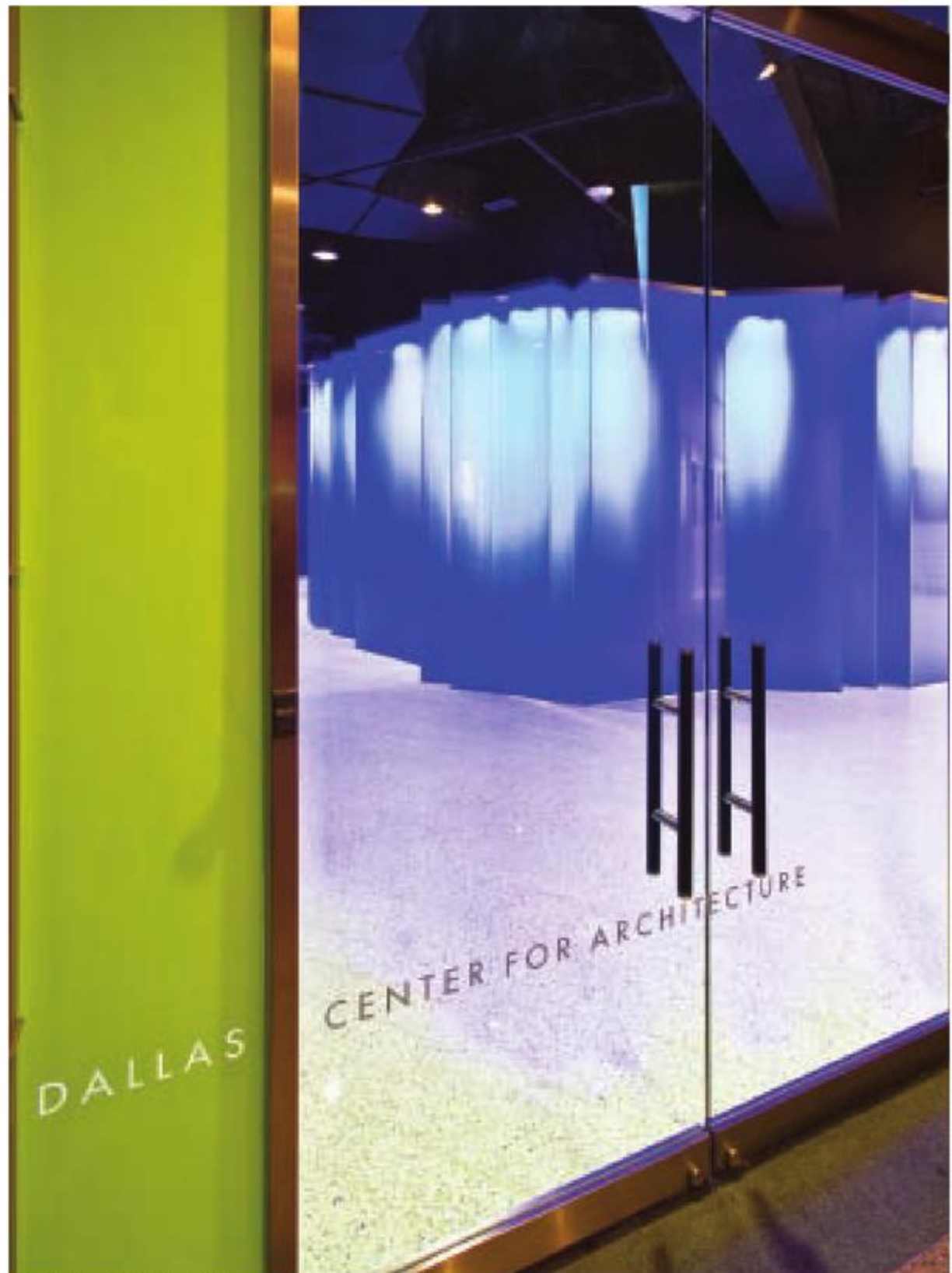
No, we are not training for an Olympic medal, but we have completed a sustainable design to illustrate our commitment to the greening of our city. The Dallas Center for Architecture (DCFA) has applied for certification from the U.S. Green Building Council's (USGBC) Leadership in Energy and Environmental Design (LEED) program to validate the energy conservation of this venue. Dallasites can look forward to a self-guided tour...pointing to the design and material elements that make the center sustainable. DCFA leaders are submitting credentials in hopes of receiving a Gold LEED interiors certification, the second highest rating conferred by the USGBC. (By the way, the North Texas Chapter of USGBC is one of the DCFA's virtual residents.)

So what makes DCFA green? Let's see a sneak preview.

We begin with the daylight harvesting that provides direct views to the exterior throughout the work space, while sensors control the light fixtures in the open office area. The locally manufactured, etched crinkle glass makes a distinctive design statement for the space and also provides glare control for the natural light in the classroom and multi-purpose room. A layer of sheer draping behind the glass diffuses a multi-color LED lightshow for evening drivers along Woodall Rodgers Freeway.

Looking downward at the flooring you will find a sparkling terrazzo floor that is regionally manufactured from recycled glass and mirrors. The carpet carries a green label from the Carpet and Rug Institute for its reused material and low VOC adhesives. Additional use of recycled materials can be seen in the bamboo veneer ceiling, reused and donated furniture, and the translucent countertop that serves as catering center for the space.

We could not have accomplished



Craig Blackmon, FAIA Blackink Photography

such a sophisticated yet sustainable venue without funding from our founding partners (architectural firms who collectively donated \$550,000) and to the profession's manufacturers and consultants who gave an additional \$350,000 by way of in-kind products and services. Stop by the center for your free LEED tour brochure and take a quick self-guided tour yourself!

Grassroots Dollar-a-Day Campaign

In an effort to retire the debt of the DCFA build-out, AIA Dallas has launched

a "Dollar-a-Day" campaign...seeking pledges from its membership-at-large to fund the remaining \$150,000 debt for the build-out. We are counting on each of you to take personal ownership of this unique opportunity to support AIA Dallas' commitment to sustainable design and public outreach and to promote the value of good architecture and planning.

Sign up today by going to www.aiadallas.org ■

Paula Clements is executive director of the Dallas Center for Architecture.

Profile | Veletta Lill, Hon. AIA

You would think that Veletta Forsythe Lill had spent her entire life in Dallas, considering how passionate she is about sustaining and revitalizing downtown and its surrounding areas. However, the Illinois native has always been fascinated with big cities, and Dallas was the vehicle that eventually provided her with the opportunity to allow this fascination to take flight. Upon moving to Dallas, she became involved with her neighborhood association to challenge the city on impacts that concerned her family. From there, she moved from neighborhood activist to sitting on boards and commissions. Then, with the encouragement from a city council member, she ultimately became the council member for District 14.

Recently she accepted the role of executive director of the Dallas Arts District with DOWNTOWN DALLAS, which advocates a live/work/play lifestyle in downtown and helps create that connectivity by bringing more services and therefore more people into downtown. Here are some of her more compelling insights.

What do you consider your greatest accomplishments while acting as a city council member?

Saving St. Ann's School, Dallas' first school for Hispanic children built in 1927. When I came here, I was shocked how cavalier we were with buildings and how people would tear them down simply because it was easier.

What do you like most about downtown Dallas?

I admire the continuum of design that has peppered downtown Dallas with architectural jewels, but there is still more work to be done. The arts district is a perfectly arranged patchwork of different institutions, churches, and schools. I just love that about it. It's not sterile; it's multifaceted and it continues to evolve.

What advice would you give others who want to become involved in creating positive changes in downtown?

If you don't like the way things are done, you go out and change them. We have these great spaces and neighborhoods that are distinct and don't look like other neighborhoods; but we need to ensure that the connective tissue is there to bring all these pieces together. We need to keep the conversation alive about the importance of the pedestrian. We need to smooth out the freeway edge. Through public planning, design, and events we are bringing people back downtown. ■

About Veletta Forsythe Lill

Alma Mater: University of Illinois


Favorite Childhood Books: Anything on Abraham Lincoln

Proud Moment: Son attends Emerson College in Boston

Personal Tidbit: When on the board for the Hollywood-Santa Monica Heights neighborhood association, she was fondly known as part of the East Dallas Mafia.



Daniel Driensky Photography



Exposed structure pierces through the patron lounge in the Dee and Charles Wyly Theatre.

Profile | Craig A Beneke, AIA

If you've met Craig A. Beneke, AIA, before, you might know him as an architect, or a carpenter, or a furniture builder, or even an inventor with a patent. Attributing much of his success to "good connections over the years," he feels that the friendships he has built since moving to Texas from Long Island, NY in 1981 are what have allowed him all of his opportunities. "The AIA has been responsible for a lot of my friendships," he says, "mainly my involvement with Retrospect since I've been doing it for about a dozen years." Once the owner of his own firm, Ground Zero, Craig went on to work for other firms and then returned to entrepreneurship by establishing **af** architecture & fabrication. Adding to his many endeavors, Craig enjoys taking unique objects or furniture and turning them into diverse pieces. Owners of his work all praise his unique style, craft, and attention to detail.

What change would you like to see in the architecture profession?

I wish I could see more of the young, who are wanting to do stuff, get involved and make the profession something other than grinding out drawings and models.

What do you like most about your work?

It allows me to get out of the office and interact with old colleagues and discuss design. I've been a part of things in their earliest and most secretive stages. It's very exciting.

When you create unique objects, what drives your decisions?

I try to communicate how passionate I am about my designs through my use of materials. I'm eclectic. My career has been built flexing modern and traditional styles.

What is the most meaningful thing you've created?

My girls' lungs were underdeveloped and they needed to stay in the intensive care unit for awhile. In order to feed them, nurses would strap a syringe to the wall and drip the food down into their system. I decided to come up with a better, more high-tech solution for them. I designed a Gavage Syringe Restraining Device (GSRD), which I then went on to patent in 1998. ■

Profile interviews conducted by Jennifer A. Workman, AIA. She is an architect for Good Fulton & Farrell, the TSA director for Dallas and the communications advisor to the National Young Architects Forum advisory committee.

About Craig Beneke

Favorite Place to Visit: San Francisco, and then on to the wine country

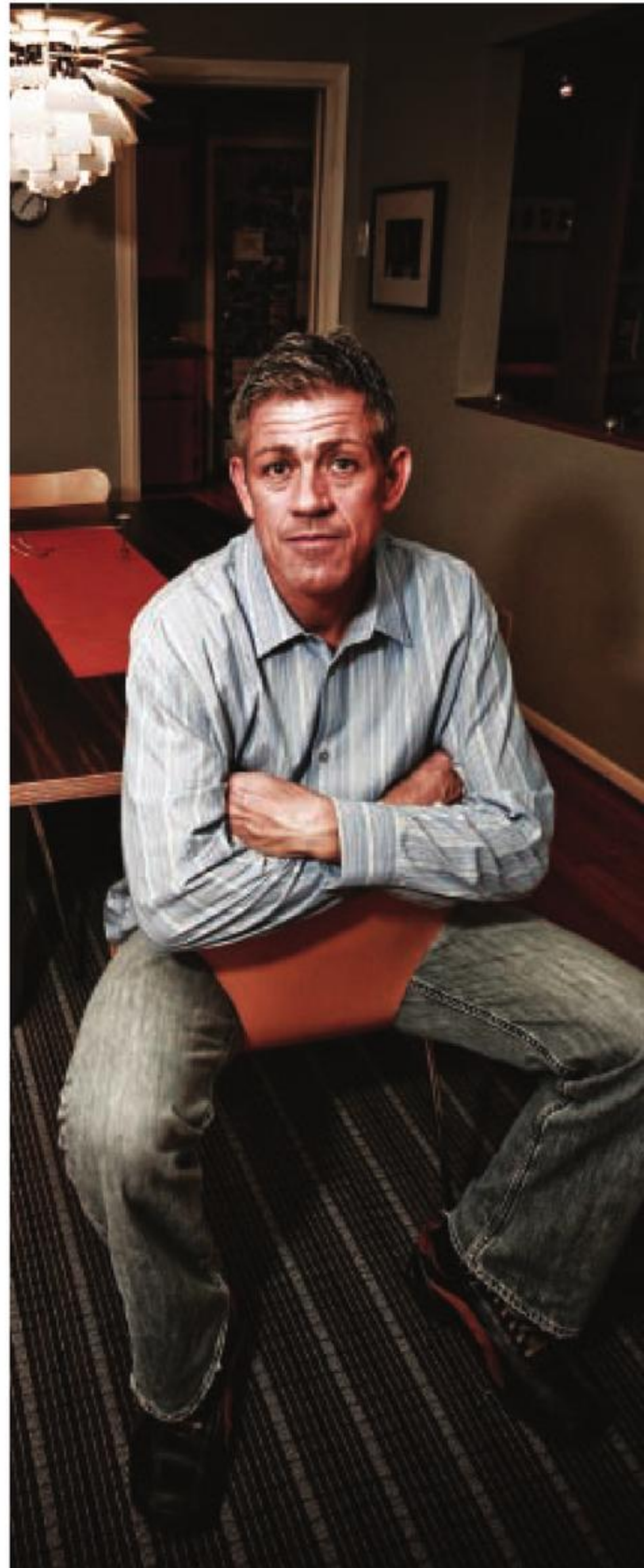
Favorite Book: Devil in the White City

Magazine Subscriptions: Dwell, Cigar Aficionado,

Wine Spectator, Travel & Leisure

Favorite Wine: Justin Meyer - Silver Oak

Nickname: Yankee



Daniel Driensky Photography

NOTE WORTHY



Prairie Recital Hall - Cedar Rapids, Iowa

THEATRE PLANNERS
LIGHTING DESIGNERS
Schuler Shook

Chicago 312 944 8230

Minneapolis 612 339 5958

Dallas 214 747 8300

schulershook.com

ELLECO
CONSTRUCTION

Elegant Interiors
PRACTICAL SOLUTIONS

Commercial Construction Services:

- Interior & Exterior Renovations
- Retail
- Office
- Industrial
- Design/Build

M/WBE Certified HUB Certified

201 West Commerce, Suite 101
Dallas, TX 75208
214-760-9241 office
214-760-9244 fax
www.ellecoconstruction.com



FOODSERVICE DESIGN PROFESSIONALS

H.G. Rice & Company
2655 Villa Creek Drive, #233
Farmers Branch, Tx 75234
Telephone: 800.745.7423
Email: lance@hgrice.com
Contact: Mr. Lance Brooks

Millunzi and Associates, Inc.
26215 Oakridge Dr.
The Woodlands, Tx 77380
Telephone: 888.253.9148
Email: foodservice@millunzi.com
Contact: Mr. Robert Millunzi
Web Site: HGRICE.COM

Installation Solutions for Tile and Stone

Custom® is the leading industry provider of tile and stone installation products. We simplify the specification process with installation system CAD details, product specifications and personalized consultation with certified professionals.

Surface Preparation Products • Setting Materials
Colored Tile Grouts • Care and Maintenance

For further information contact:
Mike Little, CSI, CDT, CTC Architectural Consultant
Texas 817.995.3231



ArchitecturalResources
INSTALLATION SOLUTIONS FOR TILE AND STONE



AE Financial Consultants, Inc.
Financial Leadership for service firms

Drawing from experienced former C-Level A/E/C executives, our consultation practice is limited to firms providing Architecture, Engineering, or Construction services.

- Profit Improvement
- Financial Reporting
- Cost Containment
- Staffing Analysis
- Survival Tactics
- Strategic Consultation
- Problem Solving
- Confidentiality assured

Office (214) 341-5781
AE.CFO@sbcglobal.net

Index to Advertisers

Acme Brick Company www.brick.com	IFC
AE Financial Consultants	40
Blackson Brick Company www.blacksonbrick.com	OBC
Bollen Resources www.bollenresources.com	29
Custom Building Products www.custombuildingproducts.com	40
D C CADD www.dccadd.com	4
Dallas Center for the Performing Arts www.dallasperformingarts.org	46
Elegant Additions www.elegantadditions.net	20
Elleco Construction www.ellecoconstruction.com	40
EZ Wall Premix Inc. www.ezwallpremix.com	41
HG Rice / Millunzi www.hgrice.com	40
L.A. Fuess Partners Inc. www.lafp.com	2
Lerch Bates Inc. www.lerchbates.com	20
McCarthy Building www.mccarthy.com/texas	48
McLaughlin Brunson Insurance www.mclaughlinbrunson.com	48
NanaWall Systems www.nanawall.com	29
Nasher Sculpture Center www.nashersculpturecenter.org	4
Purdy McGuire Inc. www.purdy-mcguire.com	1
Reed Engineering Group www.reed-engineering.com	29
Satterfield & Pontikes Construction Inc. www.satpon.com	IBC
Schuler Shook www.schulershook.com	40
Soil Building Systems www.soilbuildingsystems.com	1
Spanco Building Systems www.spanco-building-systems.com	29
Thomas Reprographics www.thomasrepro.com	46
Thornton Tomasetti www.thettgroup.com	2
Walter P. Moore & Associates Inc. www.walterpmoore.com	29

Advertise!

Call Dawson Publications, Inc. for more information.

800-322-3448



George Adams

214.928.7748
214.384.0655 Cell

P.O. Box 150067
Dallas, TX 75315
www.ezwallpremix.com

“The Solution To One Coat Stucco”

By Chris Grossnicklaus, Assoc. AIA

Web wise | Online spaces that intrigue, engage, and educate

materialicious

<http://www.materialicious.com/>

Consisting of user-submitted projects that range from residential architecture to products and materials, materialicious is a cleverly designed site that allows visitors to see new daily images along with an easy to search database.

dezeen design magazine

<http://www.dezeen.com/>

This online blog is an important source for current architecture, interiors, graphics, and furniture design. The clearly presented postings from around the globe are rich in content and variety.

Worldchanging

<http://www.worldchanging.com/>

Worldchanging presents articles and discussions from a variety of journalists and designers exploring new approaches for establishing and living a sustainable future.

World Architecture News

<http://www.worldarchitecturenews.com/>

Featuring daily headlines from around the world, this site contains claims to be the world's leading supplier of architecture news. This site also contains a fully-developed database of global projects and job opportunities.

Living Car-Free In Big D

<http://carfreeinbigd.blogspot.com/>

This prolific local blog focuses on urban design and sustainability as it relates to Dallas. Visitors are treated to the author's thoughts on the current state of Dallas with analysis based in current design thought and historic precedents.

Chris Grossnicklaus, Assoc. AIA is with RTKL Associates Inc. To offer your ideas for websites that others might like to visit, send him suggestions at cgrossnicklaus@rtkl.com.

Field Notes | An interview with DTC creative director, Kevin Moriarity



With the completion of the Dee and Charles Wylie Theatre, the members of the Dallas Theater Center (DTC) are excited about their move to the Dallas Arts District and into this unique Rem Koolhaas-designed building. Dallas Theater Center has a long history of working in facilities designed by a famous architect. They recently celebrated the 50th anniversary of both their founding and their original performance space, The Kalita Humphreys Theater, designed by Frank Lloyd Wright. With its rotating stage it creates an intimate engagement between the audience and the actors; but the Wright-designed theater has presented many unique challenges as well as opportunities for the interpretation and types of performances put on by the center over the last decades. "The theater design has definitely determined a lot about the creativity that is being produced," comments Kevin Moriarity, creative director for the DTC.

When asked how the new Wylie Theater might be used by the center, Moriarity explains, "The flexibility of the new space will allow us greater creative expression because, instead of starting with the building and deciding how we can make the play fit the space, we can choose the play and then design the space around how we will create the audience experience." Because of the multiple, flexible layouts the building can accommodate performances in a variety of stage and audience

arrangements. "In essence the entire theater can become an extension of the play."

"Theater has always been written in a venue and as the architecture of those venues has changed and evolved so has the writing of those plays," notes Moriarity, "Shakespeare and Greek tragedy are radically different types of theater because of the different architecture of the venues they were performed in."

The 2010 season will fully utilize the advantages of this multifunction theater. *A Midsummer Night's Dream* will be performed in a traditional format true to Shakespearian theater. *Superman* will be performed using a proscenium stage and orchestra pit because it is more of a spectacle experience and the technical aspects of hiding fly wires is easily solved in the picture frame of the proscenium. *Death of a Salesman* will again use the thrust stage setting for intimacy in a style that will be totally new for this play. *Give It Up* is a debut play about basketball and cheerleaders and will use the flat floor. The performance space and the audience will all be in the gymnasium turning the entire room into the set—complete with basketball goals and bleacher seats.

The opportunities for creatively touching the audience seem limitless with the opening of this new theater. ■

Brian McLaren, AIA, is a principal with Ware Architecture and editor of *Columns*.

Social Responsibility | Rehabilitating Lost Connections

Most architectural firms, particularly ones that practice in specialized markets, have been notoriously introspective when working within their communities. Over time, this created a disconnect in public perception that does not, in any way, create a positive impact for the architecture profession. In fact, it distorts many of the relationships we have developed within the society when articulating the value of our services. We believe it is our responsibility to initiate the changes needed to rehabilitate these lost connections. That is a primary reason why we created an in-house program to encourage all architects in our firm to work throughout the local community through a pro bono service model.

tional 1% Program (www.theonepercent.org) which incorporates firm-based, pro bono service pledges into a formalized policy or business model. The model has been rapidly gaining success and now has enlisted over 400 design firms to pledge a total of 200,000 hours of pro bono service to community programs. In the aggregate, this contribution is the equivalent of a 100-person firm working full-time on behalf of low-income communities and the nonprofit organizations that serve them.

Urban planners have been more aware of the social and cultural community context and have been in the forefront of the public's awareness of what the design profession provides in value to a community. Not surprisingly, many of the pro bono



At Oglesby Greene Architecture, we subsidize an annual 100-hour (per employee) commitment which allows us to pay our architects for the time they spend in service to the local community. The selection of these pro bono engagements are driven almost entirely by the initiative of the employees and not prescribed by the firm's ownership. Although a few technical issues have surfaced from time to time, no one has ever mentioned curtailing or changing the focus of the initiative, one which we began over 15 years ago.

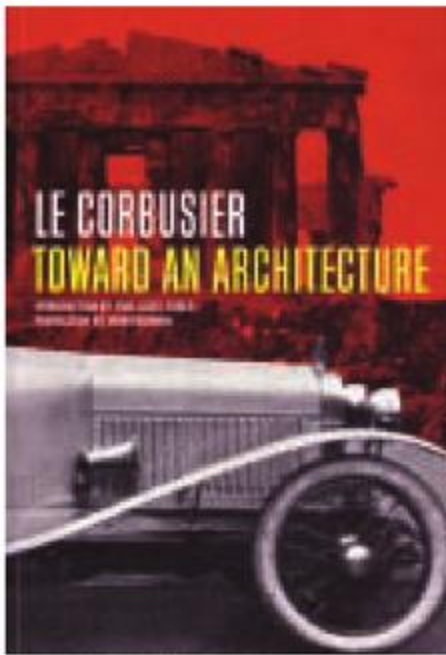
Several years ago, a San Francisco based non-profit, Public Architecture, created a similar model and scaled it into a na-

engagements our employees selected are related to municipal and neighborhood planning, zoning, and development matters.

This kind of service activity has had the unforeseen benefit of enlivening the ongoing discussions within the firm, especially regarding current issues affecting our environment and urban culture. Additionally, it has enhanced the understanding of what we personally value. The unexpected value our employees and our firm gain from active engagement in a professional service initiative more than offsets the expenditure facilitate this kind of commitment. ■

Graham Greene, AIA, is a principal with Oglesby Greene Architecture.

Critique | Professionals Share Perceptions of Publications



Le Corbusier: Toward an Architecture translated by John Goodman

To broadly sum up John Goodman's brilliant new translation of Le Corbusier's "Vers un Architecture," one need look no further than the title for a definitive comparison with the venerated 1927 translation by British scholar Frederick Etchells.

Originally published "Towards a New Architecture,"

the current translation, released by The Getty Research Institute, removes the adjective. "Nouveau" was never part of the original title. Considering how later generations of architects, critics, and periodicals seemingly pounced upon "new" as being synonymous with modernity, it may be an unsettling realization that "An Architecture" was the imperative and not "newness" for its own sake.

To an American reader, the Goodman translation consistently makes more sense. The sometimes arcane British-English of Etchells and its forced attempts at concrete equivocations gets in the way of content and message. In one example, he used the expression "pukka Roman," which Goodman revised into "roman Romans" as a reference for the people of the imperial civilization. In another, "a sane morality" became "sound morality." Overall, the text reads as less martial and clipped, more lyrical, and allows the ambiguities and double meanings of the original French to unfold for the English-speaking reader.

The introduction by Jean Louis Cohen—an acknowledged LeCorbusier scholar at New York University's Institute of Fine Arts—is fascinating and revealing. Amongst interesting (and little-known) information, Cohen reminds us that, in an act of utter falsification, LeCorbusier brazenly retouched the photographs of North American grain elevators and factories, removing historical pediments, porticos, and other decorative conceits they contained to embolden his argument that "a great new epoch has begun."

Consider reading the translations together along with the recent biography "LeCorbusier: A Life," by Nicholas Fox Weber. You might discover, as did I, that there is a profound difference between the modern architecture of the early 20th century and the "moderne" architecture of today. ■

Reviewed by Kevin Sloan, ASLA, of Kevin Sloan Studio

Architecture Depends by Jeremy Till

Architecture Depends is not about titanium diapers. Jeremy Till, architect, philosopher, teacher, theorist, academician, historian, gives us his take on the architectural profession beginning with the education of the architects of tomorrow, a gauntlet much unchanged since 1671. He brings us to the practice of today's mainstream architect and even to the stratosphere in which architectural theorists, philosophers, and starchitects are indulged and allowed to indulge themselves.



Till takes the reader from Plato, who "admired the architect as a metaphor, but despised the architect as an earthly laborer," to what has degenerated to today's approach to practicing architecture. *Architecture Depends* is a short book but certainly not a light read. Till presents a sequence of ideas to be considered, devoured, reconsidered, understood, and applied.

He reminds us that, in practices gone by, architects shared our visions of space and time by sketching our dreams so that we and our clients could see the possibilities, the concept, the potentials in our visions. The power of the microgigaprocessor fools us, our clients, their lenders, and their investors into believing that what you see on the screen is what you will get.

Till leaves us with the reassurance that we architects will survive, we will always be able to ply our trade, our services do have value, our toilet and stair details, our door and hardware schedules are means to an end. He challenges us to return to the art of practicing and to put the earthly labor into its appropriate place, to return to the process of designing the "what if."

Taken accurately from Till's book:

You know you are an architectural student when "you believe you will someday create space."

Misquoted from Till's book:

You know you are destined to be an architect when "someone hands you a BIC pen and you are offended."

Learned from *Architecture Depends*:

You know when you are an architect when "contingency" is your gyroscope / your approach to practicing architecture. ■

Reviewed by Walter Kilroy, AIA, of Beeler Guest Owens Architects

Practice Matters | The Business of Design



The Value of Creating Dynamic Awards Submissions

We have helped our company receive dozens of project awards. As a result, we wanted to share with you our understanding of the importance of the awards process and how it impacts the success and reputation of an architecture, engineering and/or construction (AEC) firm.

And the Winner Is...the Team!

Savvy and innovative AEC companies build teams that create award-worthy projects. In order to win project awards, though, the team benefits from integrating whoever will write the award submission, whether marketing and public relations professionals or others. The process requires long-term collaboration—mind-melding with a common goal. When the project and marketing/PR teams work collectively to inform, to encourage, and to understand how the other functions, everyone wins. Teamwork enables a dynamic award submission that truly conveys the essence of the project.

And the Winner Is...the Design Firm!

A firm that recognizes the value of submitting and winning awards embraces the awards process as an integral facet of their operations—not a sideline possibility or a drudgely boring recitation of project milestones. The receipt of awards brings intrinsic value to AEC firms. Media coverage impresses current clients. Potential clients gain confidence in the corporation's abilities. The public in general becomes aware of the firm's quality and ability to innovate.

An AEC firm reaps many internal benefits, as well, from submitting awards submissions.

- A sense pride develops among all participants.
- Employee esteem increases as each realizes his/her value to the firm.
- A feeling of ownership grows as staff sees their work recognized.
- Team unity increases.

And the Winner Is...the Project!

From our experience, we can concur that the project is the ultimate winner. In our firm, Mark Gore, the project manager for

Houston's Co-Cathedral of the Sacred Heart, understood the value of the awards submission process. He had seen the process succeed and realized the recognition it could bring to the client, subconsultants, and our firm. Almost from groundbreaking we all focused on pursuing the AGC/Aon Build America Award, the "Oscar" of the construction industry. Through his leadership, we obtained onsite access to the jobsite as work progressed. We attended team meetings and witnessed the intensity of planning, the frustrations of problem solving, and joys of completing each phase. As a result, we had first-hand knowledge from which to write a meaningful and in-depth award submission. The project won the award and the recognition was incredible.

Bottom line: Dynamic awards submissions provide a great return for the investment of time, effort, and money. AEC firms increase success and credibility by pursuing these awards.

Wendy Burke is vice president, client development and Jackie Venable is marketing manager at Linbeck in Houston.

Dallas Center
for the Performing Arts™
DALLASPERFORMINGARTS.ORG

INSPIRED VISIONS

WE HONOR THE DESIGN AND CONSTRUCTION INDUSTRY FOR TRANSFORMING
BREATHTAKING VISIONS INTO REALITY.



Walk the Walk

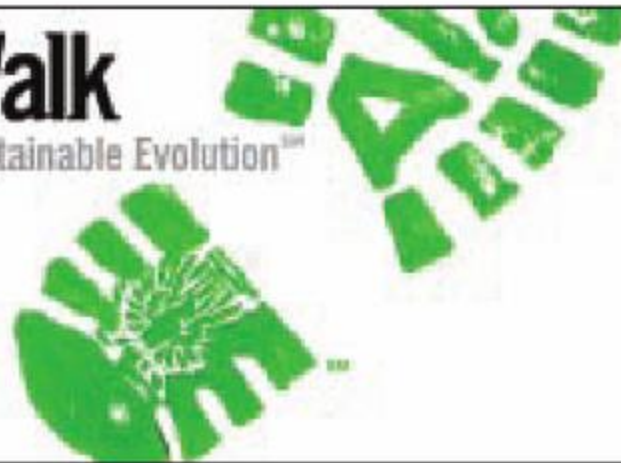
Architects Leading the Sustainable Evolution™



THE AMERICAN INSTITUTE OF ARCHITECTS

Join us and together we can walk
towards a more sustainable future, visit

www.aia.org/walkthewalk



Canon iPF-610
24" 5-color Inkjet



\$155.00 per month for a
36-month term

Canon iPF-710
36" 5-color Inkjet



\$240.00 per month for a
36-month term

Reduce Your Costs and Increase Productivity with These Great Offers!

Increase your office's productivity while decreasing your consumables costs with these great Canon plotters. Get up to 2 "D" size prints per minute with the 36" model.

INCLUDES THE FOLLOWING:

- Installation, Integration & Training
- Equipment Service for the Entire Term of the Agreement
- 24/7 Technology Support for the Entire Term of the Agreement
- 100% Satisfaction Guarantee



2811 Maple Ave.
Dallas, TX 75201
214.890.0022
thomasrepro.com

**AIA
DALLAS
TOUR OF
HOMES**

SAVE THE DATE
November 7-8, 2009

Join us for the third annual Tour of Homes. The Tour will feature single and multi-family residences in the Dallas/Ft. Worth area designed by Texas architects. Tickets are \$25 per person. For additional information please visit www.hometourdallas.com or call 214.742.5242.

Benefiting the Dallas Center for Architecture

Edit | The Spaces



Architecture is both mass and space. It's the solids and the voids. Sometimes we forget that architecture is just as much of an experience of the street as it is about being in the buildings. I think there's a huge trap that modern American architecture has been mired in during the last century. We stopped thinking about buildings as part of a larger contextual fabric and have allowed our building codes and our client perceptions to influence our decisions; this has led us to create a shotgun of individual entities—buildings surrounded by parking lots, houses separated by expansive yards. We create these instead of cohesive neighborhoods or districts that define a sense of space which can be experienced just as the buildings are experienced.

When you walk through a street in Paris or a plaza in Italy, the façades of the buildings create a texture that emphasizes the space between the buildings just as much as the buildings themselves.

There also seems to be an urgency for every project to be a centerpiece. We

design each project to be bigger, better, taller, or louder than its neighbor. We seem to have lost the virtue of modesty and creating delight in the common experience of walking down a street. In our first feature, *Campus Versus City*, Dr. Sabatino notes a concern that all of these jewels being created in the Dallas Arts District might end up fighting for attention instead of creating a cohesive and complimentary whole. Like Dr. Sabatino, I think that only time will tell how the district will evolve as residential is in-filled and the final pieces develop in the coming years. But it does bring emphasis to the responsibility that architecture has of being a good neighbor and complimenting the context of its environment. I'm not saying that architecture should be timid or watered down, but instead that good architecture will address the space between the buildings as well as the buildings themselves. ■

Brian McLaren, AIA, is a principal with Ware Architecture and editor of *Columns*.





Celebrating 20 Years of Serving Design and Environmental Professionals.

LET McLAUGHLIN BRUNSON INSURANCE BE YOUR PERSONAL RISK MANAGEMENT PARTNER. FOR 20 YEARS, WE HAVE PROVIDED CUSTOM INSURANCE SOLUTIONS, LOSS PREVENTION EDUCATION AND SPECIALIZED SERVICES TO MANY OF THE TOP ARCHITECT, ENGINEERING AND ENVIRONMENTAL FIRMS IN THE GREAT STATE OF TEXAS. BECAUSE WE KNOW YOUR BUSINESS INSIDE AND OUT, OUR QUALIFIED ADVISORS CAN HELP YOU AVOID LOSSES BY DELIVERING KNOWLEDGEABLE ADVICE THROUGH IN-HOUSE CLAIMS ASSISTANCE AND CONTRACT REVIEW SERVICES. AND MORE.



6600 LBJ Freeway, Suite 220, Dallas, Texas 75240
Telephone 214-503-1212 Fax 214-503-8899
www.mclaughlinbrunson.com

What our clients say:

"For 15 years, McLaughlin Brunson has consistently provided us with the most qualified insurance options and risk management tools. We look to their expertise to expand our business practice in today's global economy."

— Ralph Hawkins, FAIA, FACHA
Chairman & CEO, HKS, Inc.

"McLaughlin Brunson has been much more than just our professional liability broker for 20 years. They serve as an invaluable resource and I consider them, in the truest sense, a partner to our success."

— Jon Holzheimer, Managing Principal
Corgan Associates, Inc.

Dallas' Arts District Builder

McCarthy. Our Difference is Building.SM
www.mccarthy.com/texas (972) 991-5500

~New~

~Integrated~

Since 1888, the AIA has been leading the industry with the most widely accepted construction and design contracts. In 2008, there's a new standard – Integrated Project Delivery (IPD). IPD encourages intense collaboration among contractors, owners, architects, and engineers – right from a project's inception. Maximize efficiency and build on the strength of your construction and design team using the AIA's new IPD Agreements.

To learn more, visit
www.aiacontractdocuments.org to download your free copy of Integrated Project Delivery: A Guide, and to purchase the IPD Agreements today.

AIA Contract Documents[®]

A NEW INDUSTRY STANDARD.

The American Institute of Architects
1735 New York Avenue NW
Washington, D.C. 20006-5202

S & P

SATTERFIELD & PONTIKES CONSTRUCTION, INC.

1989 • CELEBRATING 20 YEARS • 2009

Texas A&M Health Science Center
Phase 1
FKP Architects



NASA Building 20
Registered LEED Gold
HOK



L.B. Landry High School
Registered LEED Silver
Eskew+Dumez+Ripple



Using
Technology
for Advanced
Collaboration

GENERAL CONTRACTOR | CONSTRUCTION MANAGEMENT | DESIGN BUILD

www.satpon.com

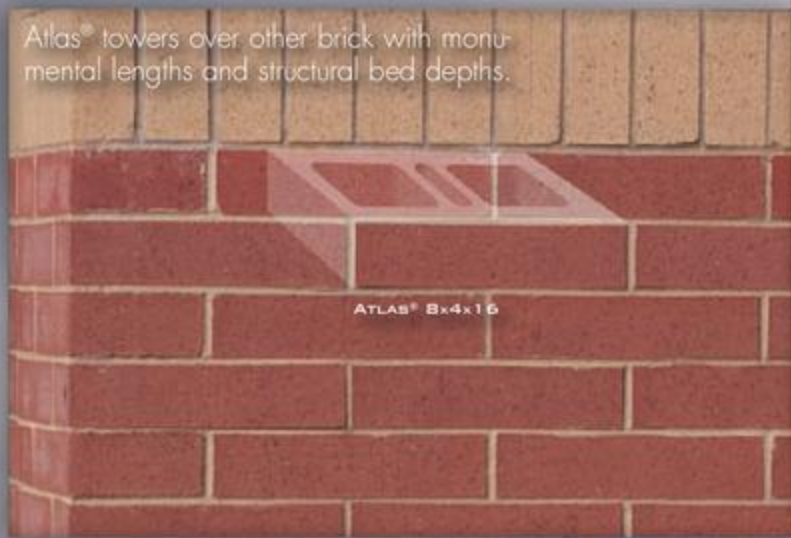
BIG BRICK, BETTER WALLS: ATLAS BEARS 'THE BRIDGE'



Rich, monumental-scale Atlas® 8x4x16 brick provides load-bearing economy and design innovation credit for LEED certification. The Bridge helps guests find work, an independent life, and housing. Developed in the shadow of gleaming skyscrapers, The Bridge benefitted from Atlas® brick's remarkable efficiency, providing high compressive strength and maximum durability while offering large hollow cells for easier grouting, more insulation, and lighter weight for easier handling. Build better with Blackson Brick.



Atlas® towers over other brick with monumental lengths and structural bed depths.



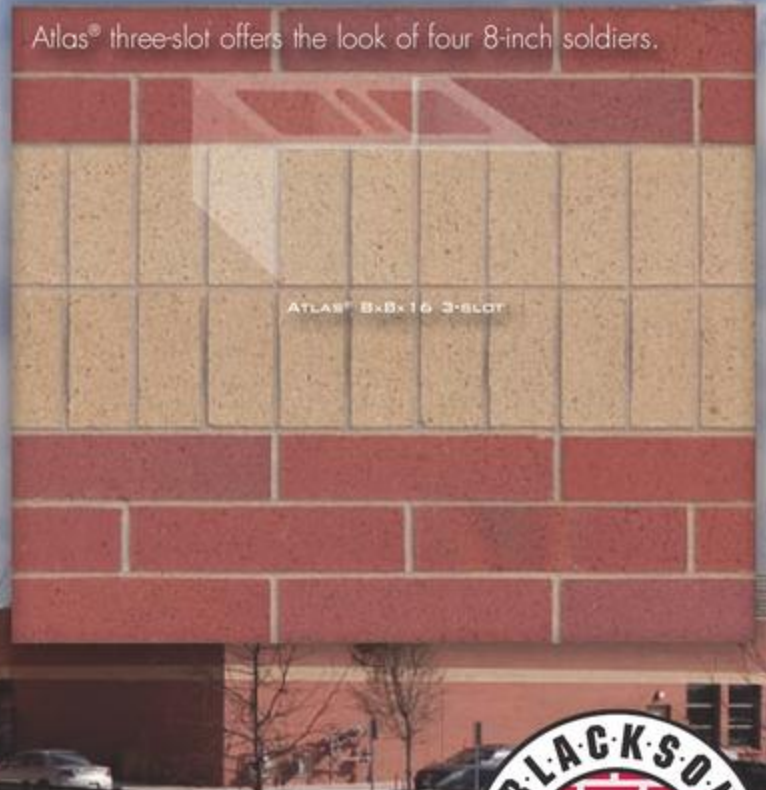
ATLAS® 8x4x16



THE BRIDGE METRO DALLAS HOMELESS ALLIANCE

ARCHITECT
Overland Partners, San Antonio
CamargoCopeland, Dallas
GENERAL CONTRACTOR
Satterfield & Pontikes, Irving
MASONRY CONTRACTOR
Clayton Masonry, Arlington

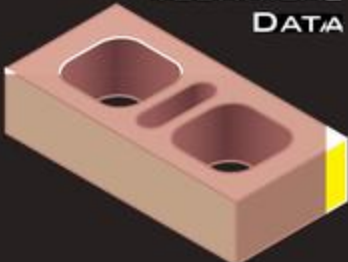
Atlas® three-slot offers the look of four 8-inch soldiers.



ATLAS® 8x4x16 3-SLOT



INTERSTATE® BRICK ATLAS® 8x4x16 TECHNICAL DATA



- Conforms to ASTM C-652
- Economy of two-faced units
- Load bearing structural integrity
- Fast and easy cell grouting
- Bed depths 4", 6", and 8" available
- Lengths 16" and 12" available

- Design innovation credit for LEED certification
- 4-hour fire-rated wall, UL design U935
- Minimizes material, speeds construction
- Up to 13,200 PSI compressive strength
- STC rating to 52dB sound transmission
- Thin, tall walls add floor space, clearance



214-855-5051
blacksonbrick.com
info@blacksonbrick.com