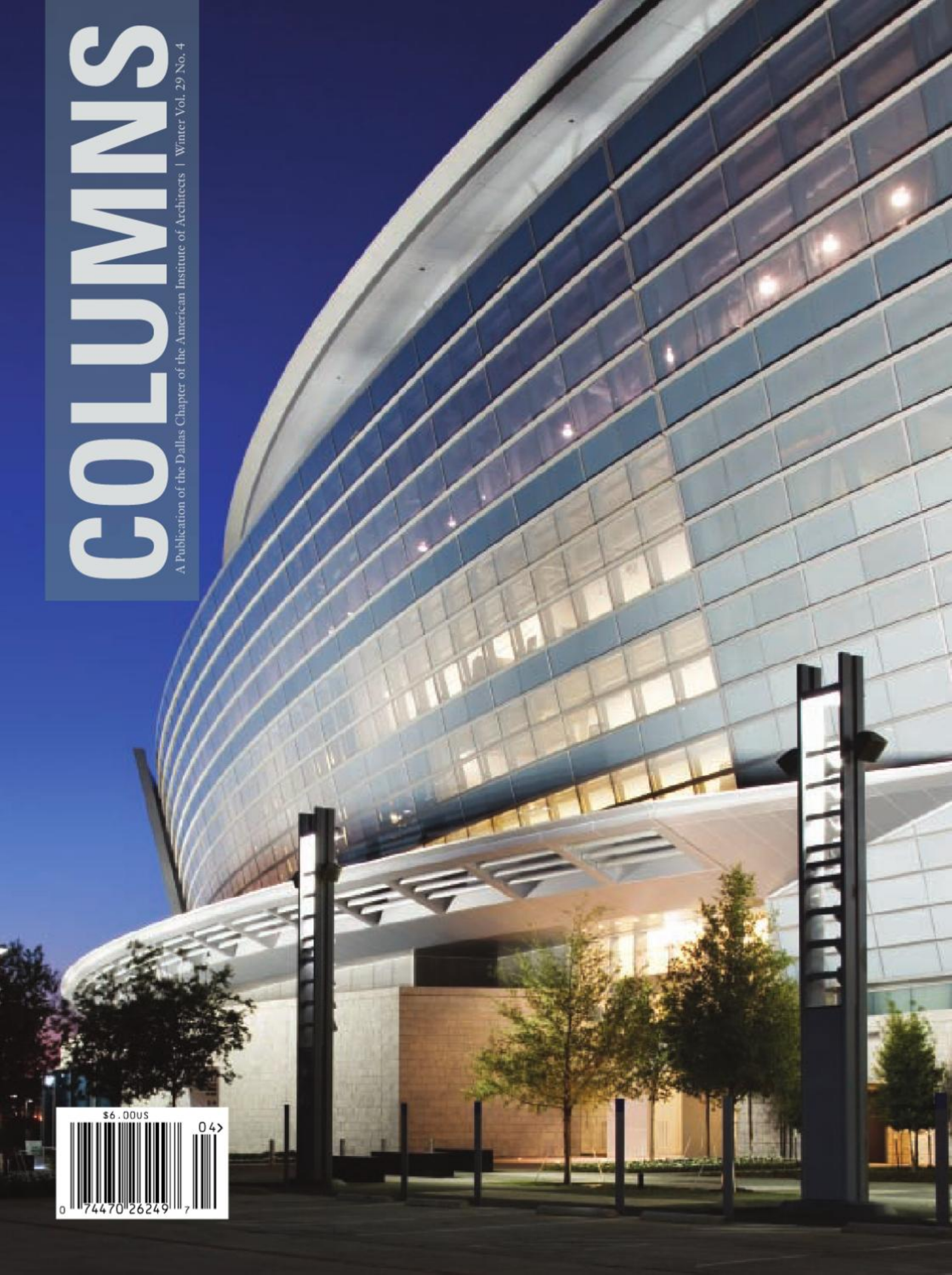


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A Publication of the Dallas Chapter of the American Institute of Architects | Winter Vol. 29 No. 4



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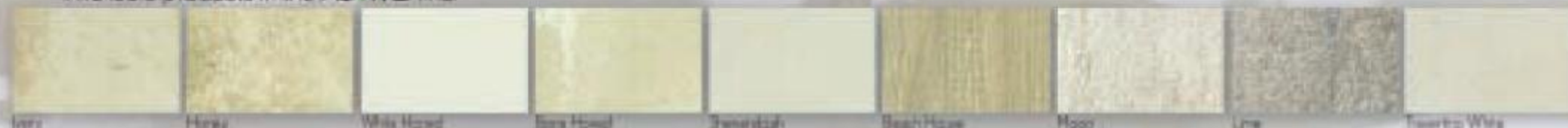
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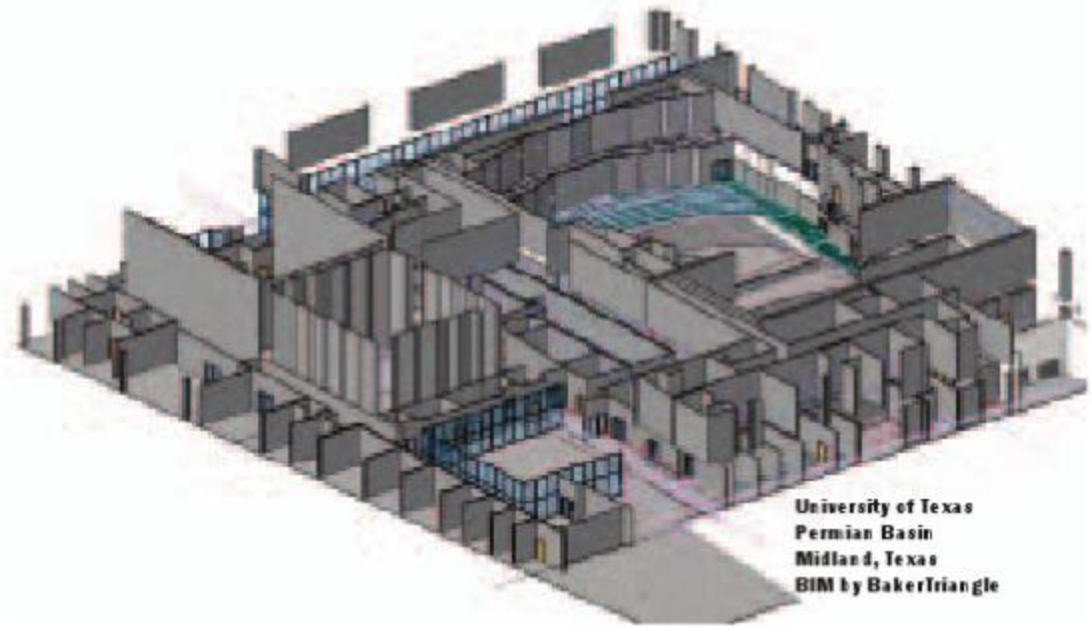
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About *Columns*

Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects. It is distributed to members, other AIA chapters and Centers for Architecture, architects, business leaders, public officials, and friends of the Dallas Center for Architecture. The publication 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.

Columns has received awards for excellence from the International Association of Business Communicators, Marcom, and the Society for Marketing Professional Services.

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.

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AIA Dallas would like to thank Blackson Brick for being an exclusive underwriter of *Columns* magazine.



Photography by HKS, Inc.



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The featured projects in this issue of *Columns*

are large in scale. On a personal note, I was involved in the Cowboys Stadium. It was a great project to work on because it had an excellent team of owners, designers, and contractors. The *Columns* publication committee selected Cowboys Stadium as one of the projects because the Super Bowl will be played there. Dallas Center for Architecture, AIA Dallas, and AIA Fort Worth are teaming up to have exhibitions of sports venues in North Texas. As the details and dates of events and exhibitions are finalized, announcements will be made. This will be a great opportunity to showcase sports architecture in North Texas.



Photography by Daryl Shields, HKS Inc.

Our excellent editorial team wants me to use this letter to discuss the contents of *Columns*. However, since I haven't followed their instructions very well in the past, I will continue with that policy.

I want to devote the second half of this letter to say thank you. This is my last letter in *Columns*. As you read this, my term as president of AIA Dallas will be at an end. In my two years as president-elect and this year as president, I have met a lot of dedicated people who work for our members and our profession. This includes staff at AIA Dallas, volunteer members who care deeply about our profession, and professional affiliates who want to help create collaborative working relationships. We also have very good relationships with associated organizations such as TEXO, Dallas Architecture Foundation, Dallas Arts District, and USGBC to name a few. I also hear from members who care about AIA Dallas and express their opinions. We cannot always address their concerns immediately, but I believe it is very good they feel free to voice their thoughts. We are all working to have an AIA Dallas that acts on behalf of our members and helps create an environment where our communities are more livable, vibrant, and sustainable.

When I was first elected president, I didn't realize the extent and effort that goes into AIA Dallas for the benefit of our profession. As a parting comment, I want to say thank you for letting me be a part of that effort. I am proud of everyone that has made this a very rewarding year. Most of our members are not active in AIA. I want to encourage more of you to get involved in AIA Dallas. You will also be amazed at what is being accomplished. We have many issues to address and your participation and voice will make a difference. ■

A handwritten signature in black ink, appearing to read 'Joe Buskuhl'.

Joe Buskuhl, FAIA

By Mark Williams, AIA

WHAT YOU DON'T KNOW ABOUT COWBOYS STADIUM



To put the Dallas Cowboys Stadium in perspective, it is the largest NFL venue ever built—featuring the largest column-free room in the world—stretching a quarter mile in length. Encasing three-million square feet, the venue’s length measures the height of the Empire State Building. The Statue of Liberty could stand inside the structure.



Images provided by HKS Inc.

What’s it like to design a really high-profile sports

venue? For all of us involved in Cowboys Stadium at HKS Sports & Entertainment Group, it was exciting. “How ‘bout them Cowboys?” was the question everyone asked for years. Whether a healthcare client, a subcontractor, or business associate, people were intrigued by our project role, asking to hear stories about what it was like to work on such a spectacular structure with such a world-renowned client.

Since the stadium’s design announcement in December 2006, the press has documented every detail. Players, fans, and pundits have all weighed in with enthusiasm. However, the project team began initial work with the Cowboys on brand definition, design concepts, and initial site analysis in 1999.

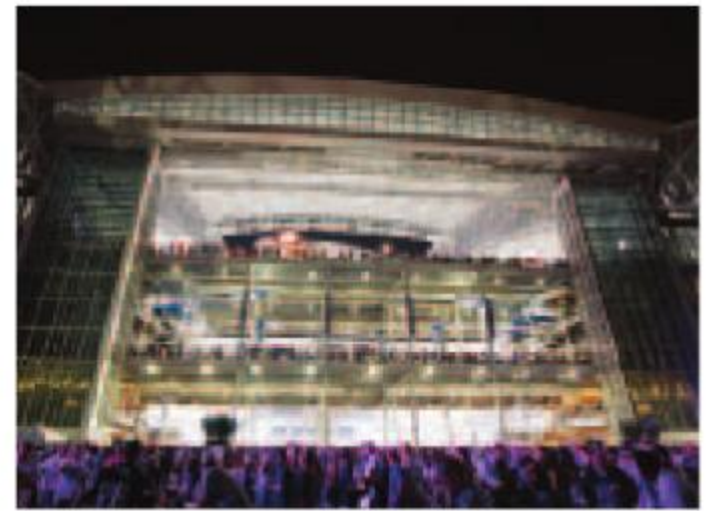
Very close teamwork with visionary Cowboys’ owner, Jerry Jones, and his family resulted in a game-changing design. We had weekly meetings at HKS with the Jones family and were in constant communication. We advised them to look at architectural and significant structures during the initial phases. Wherever family members traveled—New York City, the United Kingdom, or Italy—they shared their thoughts on public spaces, architecture, and materials. We contributed ideas for representing the team’s brand in a modern context with many concepts that were firsts for the NFL and other stadiums worldwide.

The Jones family had the foresight to follow us when they needed to and lead when we needed guidance. It was a true collaboration that resulted in a long design process that was not a day too short. Our design team questioned everything but the length of the field.

This collaboration resulted in the overall design direction, a very modern form incorporating many elements of great buildings and the Cowboys’ global brand.

Design Choices Defined by the Brand

The Cowboys are the top sports brand in the world. They are continuously the No. 1 rated team in television-broadcast viewership and have been defined by championships, player accomplishments, and fan loyalty. For the Cowboys, it all begins with the star on the helmet. The power of the star and the uniqueness of Texas Stadium propelled the team’s brand image globally. We quickly realized the power of the brand and the stadium, the largest physical form of the team/brand. Jerry and Gene Jones realized this could be as big a legacy as a Super Bowl trophy.



No other venue was as synonymous with the identity of the team as was Texas Stadium, the home of the Cowboys for nearly four decades. The pressure was on us to create a design that would have as strong a visual and emotional identity as Texas Stadium.

Design began with establishing the brand equity found in the team, its identity, and the existing venue. The shape of the opening in the roof, the star on the field, and the international identity of the team greatly influenced the design.

HKS chose a modern palette of simple forms and materials that creates a fitting progressive architectural expression for the new stadium. As a team of firsts, the new stadium represents the Dallas Cowboys' innovation and progressiveness for the future, while upholding the traditions of Texas Stadium.

the roof. These flexible plazas provide a venue to host game-day activities and serve as a pathway. Upon reaching the stadium exterior, the patron is greeted by the world's largest operable doors that open to reveal a dynamic view into the seating bowl. When open, the doors allow the stadium's exterior plazas and interior concourses to blend, extending the game-day environment beyond the physical stadium.

The facility provides four side entries, which allow direct access into premium environments and are framed by breaks in the seating bowl to allow an unhindered view from the exterior entry into the entire venue.

Access: Fans want access to players, coaches, playing field, and media. HKS felt that access could be designed and used as a physical asset instead of an operational procedure. The first



The Elements of Design

Creating a truly different fan experience and a flexible entertainment destination became key concepts for Cowboys Stadium. The game-day experience had to be more compelling than the option of viewing the game at home. As a result, we developed four ideas that shaped the creation of Cowboys Stadium: procession, access, openness, and immersion.

Procession: Architecturally, grand arrival and procession are concepts that are not typically found in sporting venues. However, they are evident in most architecturally significant buildings. Outside this stadium, two large plazas extend from the end zones, framed by monumental steel arches that support

access environment was sideline field suites. An NFL first, the frontage immediately adjacent to the field, coupled with an elevated first row of the seating bowl, create suites underneath with an unparalleled field view.

A second access environment is the NFL's first field club. Similar to the field suites, the club uses the same frontage. However, the club's greatest amenity is that it provides unprecedented access to the team. The players move to the field through the club, allowing fans to connect with the players as never before. The home-team interview room is immediately adjacent, allowing club patrons to view post-game press conferences.



Openness: Creating openness in the largest NFL stadium proved a significant challenge. Modern fans want the comfort associated with an air-conditioned indoor environment while having the ability to enjoy the outdoors on mild-weather days. Recalling the famous hole in the roof at Texas Stadium, and much like an automobile's moon roof, the retractable-roof design allows daylight and exterior conditions.

Placing most seats along the sidelines opened the end zones, allowing light to penetrate deep into the venue. The retractable glass doors frame the end zones and allow fresh air and breezes. In addition, the roof and seating bowl are separated with a glass lens. This creates the illusion that the roof is floating and allows for tremendous light transmission into the seating bowl.

Our design team questioned everything but the length of the field.

Immersion: Fans want to be immersed in the game and to feel connected to the action on and off the field. We stressed that all fans needed to be intimately connected to the field regardless of seat location and that the focus should be the center of the stadium. So, how do you immerse someone seated in the top row of the upper deck? By installing a high-definition video board that provides better viewing distances than the 50-inch HD television at home.

When we first showed the Jones family a model of the NFL's first video board over the center of the field, we could tell

Jerry and Gene knew this was something special. Jerry Jones made the board even larger and ensured this piece was not compromised. This feature brings fans a total immersion into the game action, elevating the game-day experience for all.

Destination Entertainment

Although Cowboys Stadium is a football stadium, no large facility can exist to host just 10 to 12 games annually. As a result, the entire venue and site are designed to host destination events of all types for North Texas and the world. The open plazas, end-zone decks, and operable walls provide flexibility for additional sporting events, concerts, banquets, conventions, conferences, meetings, and even weddings.

The stadium has already proven to be a significant economic force for North Texas as the host for large concerts, the Cotton Bowl, NBA All Star Weekend, and more. As the stadium prepares to host Super Bowl XLV, it has already shown that the new home for the Dallas Cowboys is an attraction for the world to experience.

It takes boldness from ownership to embrace the concepts that ultimately became the core environments and elements within the building. As a team of firsts, the new stadium represents the Dallas Cowboys' innovation and progressive stance while upholding the traditions of Texas Stadium. ■

Mark Williams, AIA, is a principal and project director for HKS Sports & Entertainment Group.

Local Arts Event | The Art of Cowboys Stadium

James Smith/Dallas Cowboys



On March 8, 2010, Jerry Jones, his wife Gene, and many of the participating artists were joined by a large crowd for the official unveiling of art at the new Cowboys Stadium. This gathering of football and art fans blended and melded just as easily as the pieces they came to welcome. The art is not merely at Cowboys Stadium, the art is *part* of Cowboys Stadium—part of the process, the overall concept, and the architecture.

The artists were chosen by an art council consisting of professionals, consultants, and collectors within the local and global art world. They visited the stadium during construction to view the sites available for artwork. Ranging from monumental hanging sculptures to multi-medium pieces created directly on and for wall surfaces, their art is now integrated into the stadium seamlessly. No

matter if you are walking vertically through the building, or standing in the concession line, you may find yourself wondering if what you are viewing is building, or art, or both!



James Smith/Dallas Cowboys

These twenty-one commissioned and non-commissioned works of art, which consist of site-specific installations by established and emerging contemporary artists, are the results of The Dallas Cowboys Art Program for the New Sta-

dium, which also allows for additional pieces to be added to the collection. This was not part of the stadium budget, but was funded by the Jones's as part of their plan for a building that was more than just a stadium, but one that was a part of the community. From Doug Aitken's star-shaped "new horizon" piece, which resembles that infamous blue icon on the Cowboy's helmet, to Dave Muller's acrylic-on-wall installation, "Solar Arrangement," which places a large yellow rose at the center of the universe—the art throughout the stadium depicts the concepts of winning, camaraderie, the excitement of a crowd, the Cowboys, and the Texas community at large. ■

Charla Blake, Assoc. AIA, is the interior design accreditation coordinator at The Art Institute of Dallas.

One of the key innovations within the design of the new Parkland hospital was the design team's decision to see how far they could push utilizing pre-fabrication.



tion

People, Places & Things

People

Hahnfeld Hoffer Stanford welcomes **Gary Ryan, AIA, NCARB**, as a senior project manager.

WHR has announced the new Tradewell Fellowship for aspiring healthcare architects and recent graduates. The year-long fellowship begins and ends in July, and includes employment at **WHR Architects**. Applications are due January 24. Learn more at www.whrarchitects.com/tradewell.

The **Texas Chapter of ICA, Dallas Area Habitat for Humanity**, and **Lambert's** named **Misela Gonzales** of **Michael G. Imber Architects** in San Antonio as the winner of the inaugural Dream Dallas Home Design Competition. A home based on the design will be built by the Dallas Area Habitat for Humanity in West Dallas in 2011 for a local family.



5G Studio welcomes **Garry Webb** and **Son Than** as project designers.

Abby Hiles, with **Brown Reynolds Watford Architects (BRW)**, is now a licensed architect in Texas.

Archiphy has moved offices to 15950 North Dallas Parkway, Suite 400, Dallas, TX 75248 and recently launched a newly redesigned website.

McKinney-based **JIM WILSON ARCHITECTS** announces the recent appoint-

ment of **Jim Wilson** to the Harvard University Graduate School of Design (GSD) Alumni Council.

Congratulations to **Miguel Rivera, AIA**, of **Miró Rivera Architects** for having his recently renovated home selected as one of the six residences in *Architectural Digest's* annual "Designers' Own Homes" issue.

Congratulations to **WHR's Interiors Studio** for receiving the Pinnacle Award at the IIDA Texas/Oklahoma Chapter Annual Awards Gala in Dallas. **Necia Bonner, IIDA**, and **Amy Lopez, IIDA, AAHID**, both received the 2010 IIDA Chapter Volunteer of the Year award. The firm also announces the recent development of their own, proprietary Product Sustainability Rating System, which provides detailed information on building materials, ensures rating consistency, and addresses the risk of "greenwashing."

HKS recently published their new monograph, **HKS Architecture**. The 368-page hardbound book highlights the firm's portfolio of work created during the past 10 years.

Dewberry has named **Anita Moran, FAIA**, principal in the firm's Dallas office.

ENTOS design welcomes **Michael Harper, AIA**, to the firm as a senior designer.

Corgan Associates announces the promotion of **Ryan Connell, AIA**, **Sangeetha Karthik, AIA**, and **Dan Hursin, AIA**, to associate.

Charles McArdle at **Gresham, Smith and Partners** passed his exams to become a registered architect in the state of Texas.

Curtis Group Architects is now recognized as a Historically Underutilized Business (HUB) in the state of Texas. The firm also welcomes **Kelly Kuret** as an interior design coordinator.

M+W U.S. Inc. of Plano has been selected by the Intern Development Program Advisory Committee as one of three 2010-2013 AIA IDP Outstanding Firm award recipients.

Ron Wommack, FAIA, was selected as one of seven recipients in the new construction category in the 2010 North American Copper in Architecture awards for the 4143 Buena Vista Townhomes. ■

In Memoriam



Richard B. Ferrier, FAIA passed away on August 4, 2010 after a short illness. He was a registered architect, interior designer, and professor at the UT

Arlington School of Architecture since 1968 and served as the associate dean from 1985-1995. Recognitions for his work include ten AIA/Dallas design awards, forty-eight AIA/Dallas drawing awards, twelve Texas Architect drawing awards, twelve competition awards from the American Society of Architectural Perspectivists, and first prize, 1990, in the Compact House National Design Competition. He co-edited the *Architecture Merit Badge Handbook* for the Boy Scouts of America and his work was published in *Composite Drawing, Architecture in Perspective, Designing Interiors, Hand Drawn Worlds, Visionary Architecture, Texas Architect, Texas Homes, Texas Business, Interiors*, and *Architectural Record*. Professor Ferrier also served as a juror for numerous design

and drawing competitions and as a visiting critic and consultant at the Prairie View A&M School of Architecture. ■

Places

BRW Architects achieved LEED Gold certification for the Texas Transportation Institute State Headquarters and Research Building in College Station, TX



Chad Davis



Michael Lyon

and for the Dallas Fire Station No. 10. The firm was also recognized in the Brick Industry Association 2010 Brick in Architecture awards with the Bronze award in the Municipal/Government category for their North Richland Hills Library and with a Texas Construction Magazine Best of 2010 Award of Excellence in Government/Public Buildings for the Miller-Whitaker Fire Station No. 1 in Kyle, TX.

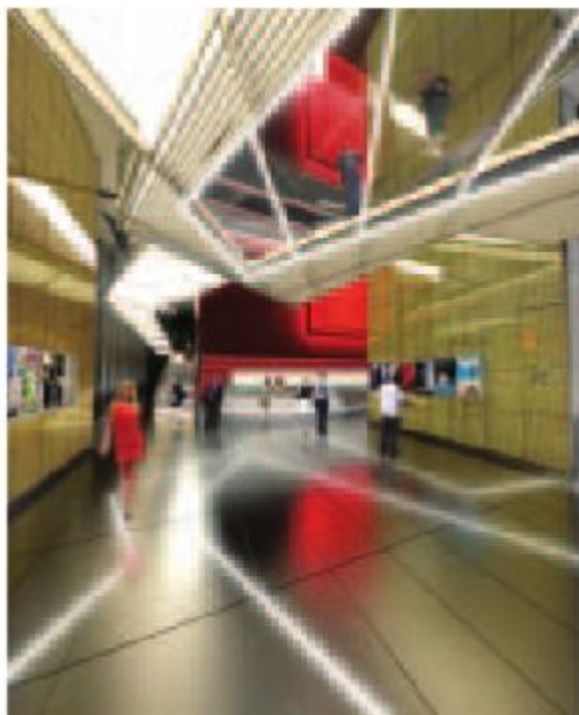
5G Studio recently won the International Competition for the Zendai Cinema in Shanghai, China. The new movie-plex will be inserted into the 7th and 8th floors of the new Zendai Himalayas Center, a mixed-use landmark designed by architect Arata Isozaki.

RTKL has acquired **AHS International**, a Beijing-based architecture practice specializing in hospital, laboratory, and medical facility design with whom they teamed on



the design of the Shanghai Changzheng New Pudong Hospital. At 2,200 beds and 361,000 m², the New Pudong Hospital will be the largest new medical facility built in China in a single phase.

KAI Texas announces the completion of design on the the first school to be built in the historic community of Wilmer-Hutchins, located south of Dallas, in over 25 years. The school will also serve as a community center and will comply with sustainability standards of the Texas CHPS (Collaborative for High Performance Schools.) The firm was also chosen for design services on the exterior shell for the new Parkland healthcare campus mission-critical utilities plant and for multiple schools in Fort Worth Independent School District. ■



Things

At the DMA...

Texas Sculpture through January 2

The Mourners: Tomb Sculptures from the Court of Burgundy through January 2

México 200 Tierra y Gente: Modern Mexican Works on Paper through January 9

African Masks: The Art of Disguise through February 13

Gustav Stickley and the American Arts and Crafts Movement opening February 13 through May 8

Big New Field: Artists in the Cowboys Stadium Art Program through February 20

At the Nasher...

Sightings: Alyson Shotz through January 2

Alexander Calder and Contemporary Art: Form, Balance, Joy through March 6

At the Meadows...

Sultans and Saints: Spain's Confluence of Cultures through January 23

The Prado at the Meadows: El Greco's Pentecost in a New Context through February 6

At the Crow Collection...

Black Current: Mexican Responses to Japanese Art, 17th -19th Centuries through January 2

Tibet: The Land Closest to the Sky, Photography by Marc Riboud through January 30

Thousand Names of Vishnu through February 27

Mighty Meiji Metals: Sculpture from 19th Century Japan through June 12

Five Colors: Chinese Cloisonne Vessels on Loan from the Mandel Family Collection through June 12 ■

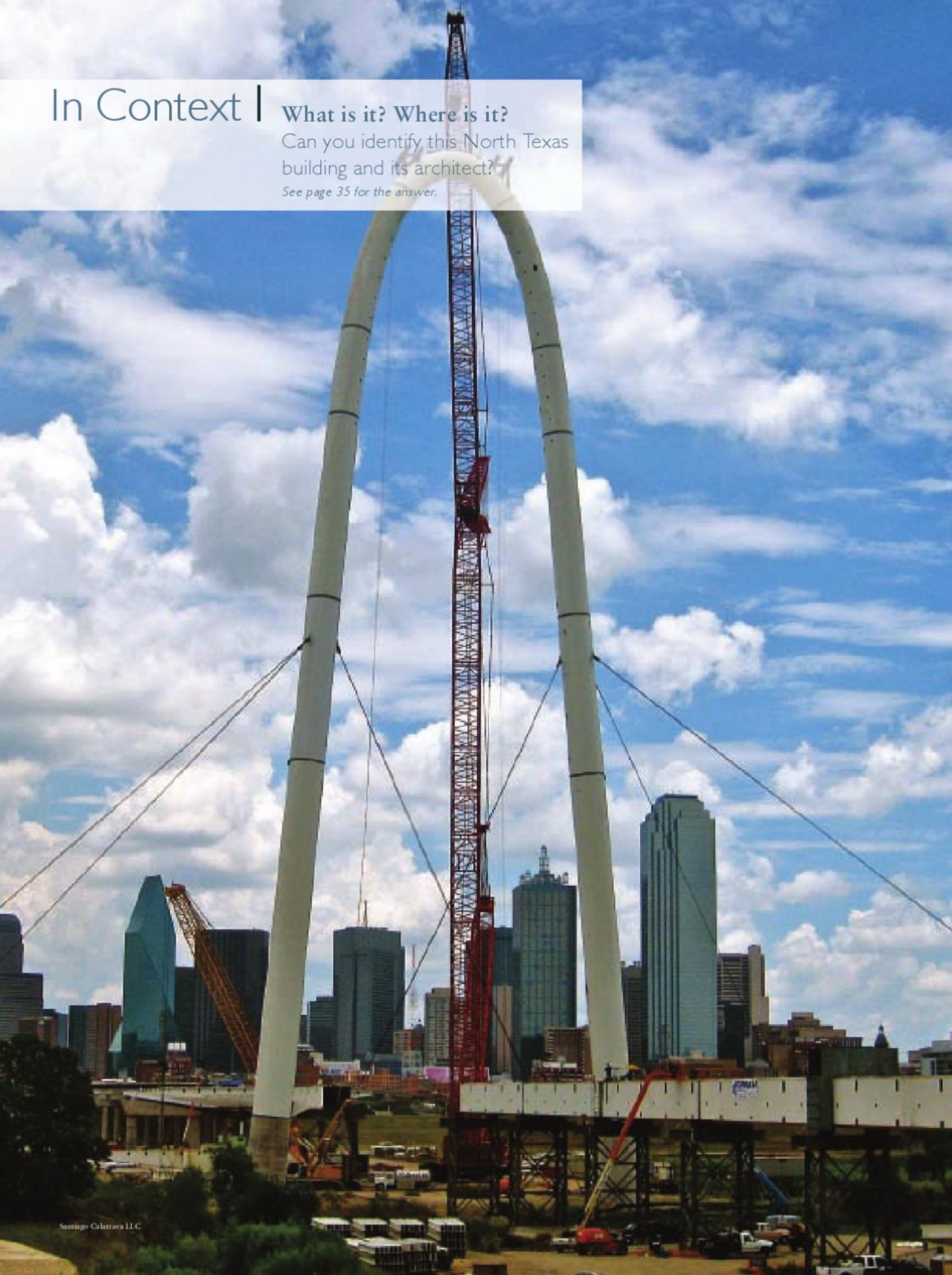
Laurel Stone, AIA, is a project leader at 5Gstudio_collaborative, llc. Send your People, Places & Things submissions to her at columns@aiadallas.org. Be sure to put "Columns PPT" in the email subject line.

In Context |

What is it? Where is it?

Can you identify this North Texas building and its architect?

See page 35 for the answer.





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.

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.

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 columns@aiadallas.org.

Sense of Place

This feature showcases one piece of art per issue. It should be expressive of architectural sensibility from an artist's 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.

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 columns@aiadallas.org. Be sure to put "Columns PPT" in the email subject line.

GOTT IDEAS?

By Patrick Kennedy

PARKLAND

THE MEGAPROJECT
BY THE PEOPLE,
FOR THE PEOPLE



Images courtesy of HDR + Corgan

Institutions, such as hospitals, are often thought to be recession-proof as they provide essential services for their constituents. So perhaps it is fitting for a non-profit community-based hospital, such as Parkland, to be a life raft of sorts for the local architecture and design industry.

It is commonly accepted that Dallas has escaped the worst of the on-going recession. That has not been the case for the architecture, construction, and real-estate industries where many firms have cut more than 50% of their staff and some have closed their doors entirely over the past two years.

There have been several other recent mega projects designed or constructed since the market crash in 2008. Their effect on the local economy has been a scattershot of unintentional Keynesianism focused acutely on a few very large, complex projects. They have kept many people at work, building totems to the times, and providing value to the community.

The key difference is that Parkland Hospital is the only one

where the primary user will be solely the local user, a cross-section of the Dallas County citizenry—the same people that overwhelmingly voted to support the funding of the new construction in the 2008 bond election. It truly is a hospital by, of, and for the people.

The Protean Years

The seed from which the new Parkland hospital will sprout was planted in 1999. Dr. Ronald Anderson, president and chief executive officer of Parkland, and his team, traveled to Atlanta, GA to visit Northside Hospital, another large birth hospital. There he met Walter Jones, the project manager of the newly constructed Women's Center expansion for the non-profit, community-based hospital.

Shortly thereafter, Dr. Anderson asked Walter to join Parkland as senior vice president for facilities and development as they were going through their own study to determine the future of their 55-year-old facility. Rather than continuing to at-

tempt to practice "good medicine in a bad facility," in 2002, the Parkland Board of Managers unanimously approved a full-replacement hospital as part of a new campus across the street from its current location on Harry Hines Boulevard.

Inherent to their mission of healing, the team was determined to heal the hospital-planning process as well. Contemporary hospital growth is often plagued by shortsightedness, often growing in aggregated steps but with little overarching guiding vision. At this point, the team decided that their new campus needed a master plan to provide guiding principles for their growth as a community-based hospital, not just in terms of function, but in form as well. Parkland wanted a hospital that gave back and participated in the physical form of the city rather than the typical castle-and-moat arrangement of many modern hospitals.

Parkland chose Skidmore, Owings, and Merrill (SOM), architects out of Chicago, to assist HKS Architects in Dallas, the facilities planners who had been working with Parkland to determine their needs for growth. The goal was to master plan the entire campus with the hospital as the centerpiece of a new, mixed-use medical district.

After two years of work, Parkland approved the SOM master plan for all of their land between Harry Hines Boulevard and Maple Street. The plan defined the basic blocks and organization for the new medical district. It is reminiscent of English quadrangle-campus planning, defined by two large central public squares along Medical District Drive (formerly Motor Street). In concert, they provided the primary organizational device for the campus to define its eventual growth.

The plan also proposed that each of the facilities, the Ambulatory Surgery Center, the WISH clinic (for Women's and Infants' Services), and the Acute Care and Trauma Center, would be built as part of a phased-construction process, each on their own block and organized around one of the central squares. Eventually economic factors won out and it was determined that a single facility holding all of the needed services was best, as determined by an objective panel of local civic and healthcare-industry leaders.

Financing for the design and construction of the new facility became the next logical step in the process. It was determined that a \$747-million-bond issue would help build the \$1.27-billion, 862-bed facility. This culminated in the 2008 election when Dallas County voted 83% in favor of building the new hospital.

Designing the Team to Design a Hospital

In early 2009, Walter Jones wanted information. He asked for input from representatives from virtually every staff level and position within the hospital. His question: "How do you do what you do and how could you do it better without the encumbrances of the existing facility?"

In order to move the staff out of their comfort zone, this engagement process included an educational component to show what else was being done around the country. The staff was then surveyed whether specific techniques or technologies

would help them do their job better. In preparation for selecting their future design team, this feedback system allowed the Parkland management team to determine in which direction they wanted to go with the facility.

Expecting to be an underdog for a billion-dollar-plus facility, HDR Architects out of Omaha, NE and Corgan Associates from Dallas decided to go all out in their pursuit of the project. They underwent internal design charrettes and built 3-D models of their initial ideas several weeks in advance of their interview. The extra effort paid off as they were awarded the commission for design and construction documentation along with a project management and construction consortium called BARA, made up of Balfour Commercial, Austin Commercial, H.J. Russell & Company, and Azteca Enterprises.

As mentioned previously, the modern hospital typically expands incrementally and aggregately, focusing purely on immediate needs and little on how that expansion would affect further long-term growth or functionality. Eventually, the series of individual "best interest" choices ultimately creates an inefficient facility that, in its complexity, becomes a nightmare for intuitive way finding for the visitor. It creates confusion and discomfort for those who are already under personal stress.



This could perfectly describe what has become of the existing facility or "Parkland 2.0" if the original Parkland, recently rehabilitated by Crow Holdings, is considered "1.0."

For "Parkland 3.0," Jones concocted another challenge, this time for the architects newly on the job. During his due diligence for the project, he traveled to hospitals around the country where they advertised dedicated corridors in which staff and materials could move virtually invisibly from patient flow. However, he was unsatisfied with what he saw. Many were able to execute the concept at the lower levels of the hospital but none were able to deliver the idea in the nursing towers.

The HDR/Corgan team was inspired by an unlikely source, Disney World, where staff and performers have "on-stage" areas and "off-stage" corridors enabling them to move throughout the park without detection, which allows the magic kingdom to seem...magical.



Parkland 1.0



Parkland 1.2



Parkland 2.0



Parkland 3.0

For background, any hospital has five streams of flow: patients, staff, visitors, material, and information. To maximize efficiency of movement, each of these must be effectively channelized. However, this gets complicated when they must necessarily overlap in order to function properly, adding complexity and potentially inefficient movement.

The design team created a series of interconnected towers with “on-stage” and “off-stage” corridors. An information-technology consultant was added along with a core group of Six Sigma trained individuals to facilitate planning of logistical flows through digital mobility, particularly where new technology could improve staff connectivity between patient-treatment areas and the servers where patient data is housed.

Even with all of these dedicated corridors, layout efficiencies of the new building will rival those of highly efficient, conventional non-profit, community-based hospitals. This is quite an accomplishment for an academic teaching hospital. They were able to achieve a highly efficient building by adhering to one of the key principles of the design—flexibility.

Flexibility

One of the key innovations within the design of the new Parkland hospital was the design team's decision to see how far they could push utilizing pre-fabrication. Within a traditional model of segregated departments in distinct towers on a four-story podium for diagnostic and treatment, all of the individual patient rooms are to be designed as one. In other words, one room is all 862 of them. This will allow for an expedited construction process, improved quality of construction as corrections can be made to the mockup before mass production begins, and vastly reduced costs allowing a massive building with numerous moving parts to stay under budget.

The designers set up shop at a field office in the nearby ground floor of the mixed-use development CityVille on Medical District Drive. Utilizing building information modeling (BIM) and Design Assist, they were able to build 3-D mockups of the entire hospital as well as an actual to-scale patient room. By building all of the patient rooms to the same specifications, rooms and floors of rooms can adjust flexibly to whatever patient demand dictates. This makes the entire hospital malleable; as equipment is exchanged, the function of the room can alter entirely.

To translate to other real estate markets or architectural divisions, the conventional hospital is similar to housing developments where the developer essentially must take an educated guess at what the market will bear in terms of layout, and hope for the

best rather than perpetually adapting to the needs of the market. Parkland sought to maintain flexibility to meet its needs over time.

Beyond the Walls of the Castle

Hospitals and universities are beginning to rethink their role in the quality of their neighborhood. This concept can be traced back to Johns Hopkins University. In their desire to become the best medical school on the planet, they surveyed prospective faculty and students asking what they were looking for in a potential employer or place of study. With their hypothesis that the responses would revolve around improved facilities, what was inside the walls, they were surprised to learn that the majority of responses focused on safe, walkable, urban neighborhoods with a variety of amenities and living options nearby.

In the Dallas/Fort Worth metroplex, the private market was the first to realize this opportunity, at large developments such as Midtown Park near Presbyterian Hospital and CityVille on the south side of Medical District Drive near Parkland. John Allums, the developer at the time, said his company noticed that “there were also 25,000+ jobs that were recession-resistant in the medical district and a severe lack of housing and retail services nearby.”

The challenge of many of these projects was getting close enough to those hospitals to effectively capture the market. Many hospitals lock up as much land as possible around their campuses to accommodate potential expansion. They fill this land with surface parking as a temporary, transitional use. For the institutions, it makes good business sense to invest or partner in the development around their immediate core campus, bringing increased safety and amenity, and impacting retention of employees, doctors, and staff, which can be very competitive in the health-care industry.

A new understanding of the word “campus” has developed due to the work at Johns Hopkins and shifting preferences of demographics from a suburban to a more urban or contextual form of design and development appropriate to its place.

Building an extension to the community around one patient

One of the core concepts behind the design of the new Parkland was that the individual patient's experience should drive the entire design, from the individual patient room to the arrival experience. Because the four hospitals had become one, this meant necessary adjustments to the master plan and site layout for the hospital.

The scheme that moved forward to become the approved design was initially entitled “connections.” It canted the massing of the hospital at an angle to the contextual street grid to ac-

count for sun angles and, perhaps more importantly, so the facilities would relate better to their sister institutions across Harry Hines at the University of Texas Southwestern Medical Center. Furthermore, the turning of the building forms allowed designers to segregate traffic by walk-ins, ambulance, and emergency entrances. The increased prominence of the emergency entrance was necessary. In the existing facility, 85% of foot traffic first comes through the E.R., so it is imperative that the entry point be highly intuitive and easily accessible.

The new plan maintained a central open-space feature, which was no longer publicly accessible because of security concerns, and a new diagonal-entry boulevard. In comparison to the existing Parkland, it was no longer about greening up leftover, vestigial spaces around the edge (where there is actually quite a bit of undefined and purposeless acreage) except to make rather harsh buildings tolerable. As designer Tom Trenolone of HDR said, "They wanted to put the 'park' back in Parkland," recalling the original Parkland or Parkland I.O. The new plan expressed a desire to change that and to have programmed public space that is well defined and comfortable to use.



Design Features

The idea of restoring the "park" to Parkland did not end outside the walls but also found its way onto the walls. Early in the design process, team members recognized that the presence and experience of natural processes, such as seasons, helps in the restorative-healing process. As a result, the landscape began to inform the design of the building.

Shading of both the public spaces and the internal spaces was important to the designers. The concepts married in the skinning of the four-story base with a fritted-glass print where trees in seasonal states of foliage wrap around the building. The summer trees, those providing the most shade for the internal spaces, are situated on the side receiving the most direct sunlight. This then wraps around to the side with the least shade, which represents winter. This became the pattern language throughout.

Exhausting every imaginable façade material through the design process, the design team decided upon a contextual solution—the design had to be of its place and in Dallas, which meant a glass tower. This allowed the design of the huge mass to appear lighter, mitigating the scale to reflect Texas's big, blue

sky. The curtain wall was created with a four-way silicone system allowing it to be installed from the inside.

Open Space Features

The large scale of the building presents challenges, particularly when creating healing gardens with contemplative space. But as Christie Ten Eyck, landscape architect of Ten Eyck landscape architects, described, "The master plan for Parkland allowed green space to be interwoven throughout every building. We have the room to create level changes and different spaces with places for social interaction or contemplation surrounded by restorative native gardens. When you take an average-sized person and allow him/her to explore accessible paths that pass under groves of trees and into different spaces with a bit of mystery, the buildings don't make nearly the impact on the individual as the detailed human scale of the gardens and spaces within."

From an urban-design perspective, the central open-space feature will be activated through direct access from the main cafeteria, spilling out to ground-floor retail space.

The high-performance landscape is expected to eliminate 50% of the water usage. This will be achieved by using drip, in-line irrigation systems with injected fertilization, and adapted, drought-tolerant vegetation only.

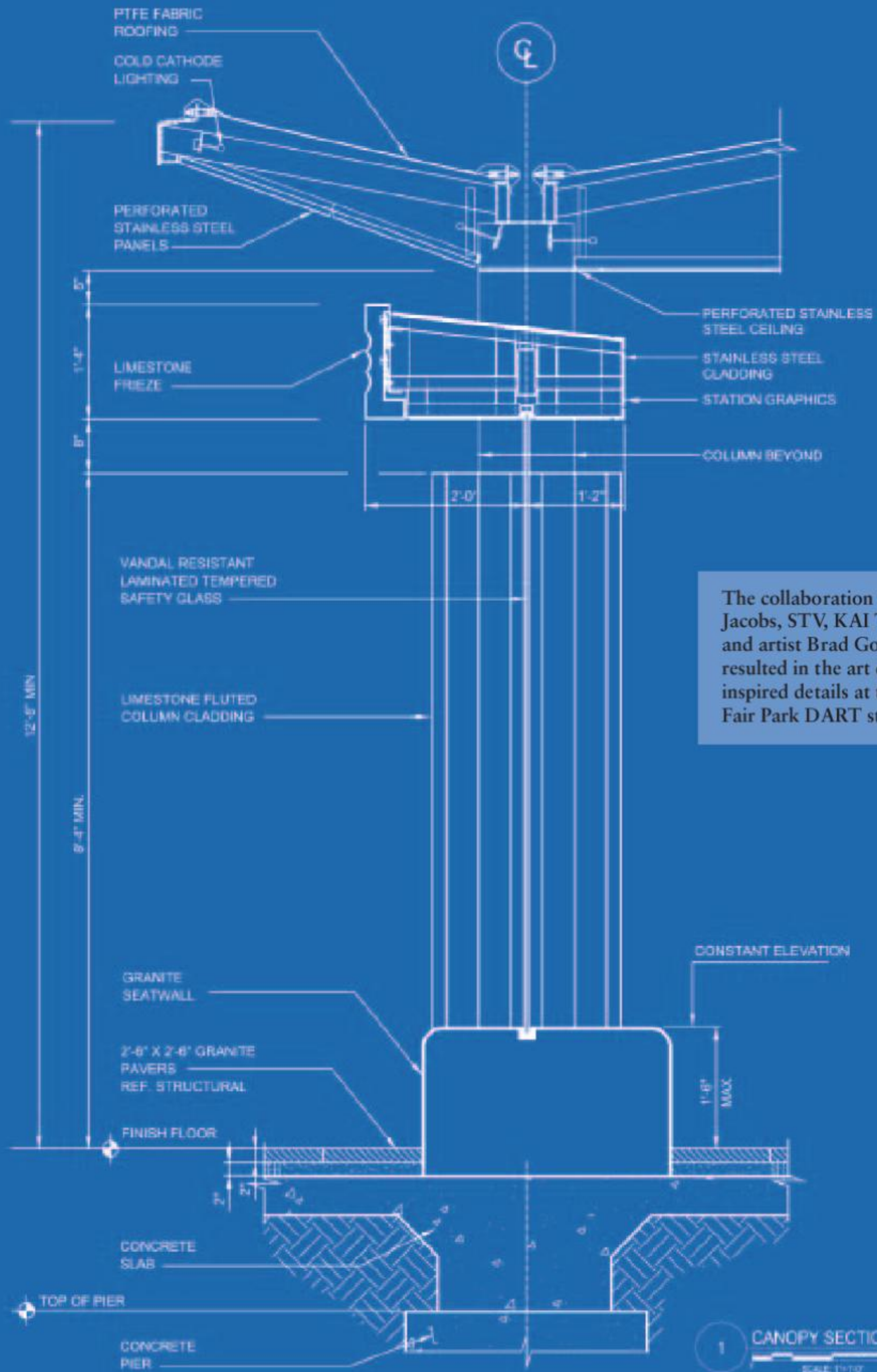
Managing the Many Moving Parts

Teamwork has been the most impressive feature of the Parkland Hospital design project. It might seem superfluous to hire a consultant strictly focused on teamwork and collaboration, but in this case it has paid off by eliminating the finger pointing that often accompanies projects of this scale and with this many moving parts. When starting the project, each team member was asked to buy-in to a covenant that Parkland, and the Dallas County public that supported it, come first. That commitment shows, not just in the care and passion inherent in the design but also when listening to each of the team members talk about their roles.

There is little doubt that internal innovations, derived through the creative design process, will make for a world-class hospital. However, whether or not the medical district succeeds as a place beyond its specific function remains to be seen. The new master plan is still internalized to some extent and that may be a necessity. The organizational open spaces lack the strength of an individual hierarchy of space that is evident in the hospital's internal layout and organization. Instead, they compete as the central feature. With the hospital as the demand driver that it is, the vitality created through high-quality, walkable urbanism will ultimately be determined by future expansion and by partnerships with auxiliary facilities and potential mixed-use development. ■

Patrick Kennedy is an urban designer and partner in the design firm Space Between Design Studio, LLC.

Detail Matters | Fair Park Dart Station



The collaboration of Jacobs, STV, KAI Texas, and artist Brad Goldberg, resulted in the art deco-inspired details at the new Fair Park DART station.



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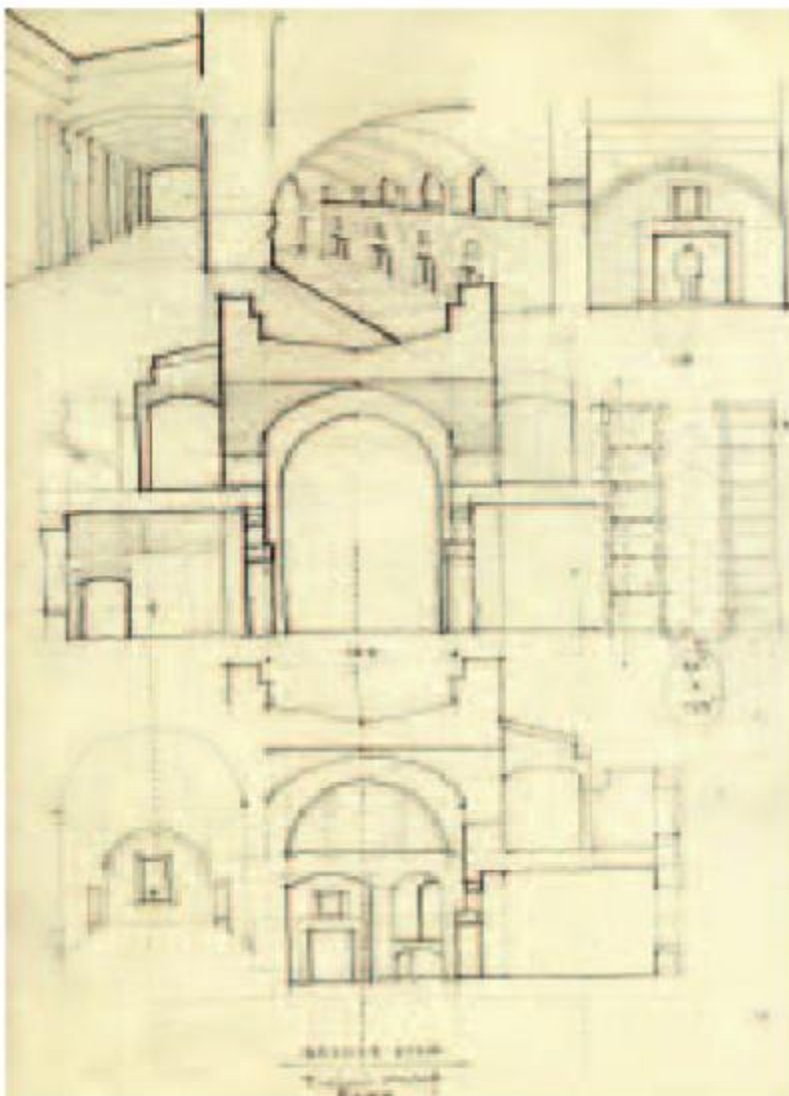


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Untitled, charcoal and encaustics
Shoby Modjarrad
ShoMo



Trajan's Market Roma, graphite on A4 sketch paper
Kevin Sloan, ASLA
KEVIN SLOAN STUDIO

Fly Away

Are you alone in your thoughts?
What words fill your silence?
For beauty once sought,
Now stillness your sentence
Under the weight of this time
And the grip of this place
You sit stoically determined
Too proud to lose face
Each act of service
To its receiver is pure
In truth, not of love
But of need to endure
Timid butterfly, please
Won't you shed your cocoon?
Your time is fading
Fly away from this doom

Aaron Buck - 2010

Fly Away
Aaron Buck
5G STUDIO COLLABORATIVE

DALLAS CITYDESIGN STUDIO ON A MISSION TO PROVOKE AND PROMOTE INSPIRED URBAN SOLUTIONS



Signature buildings, however stunning, do not on their own make a great city. The liveliness of urban life is woven from a rich combination of human density, active commerce, public life, and creative human activity, all framed by appropriately scaled urban and natural structures. But how are a young city and its benefactors to set out to cultivate such an environment?

In October 2009, Deedie and Rusty Rose donated \$2 million to the City of Dallas through the Trinity Trust Foundation for the creation and operation of an in-house urban-design studio, the CityDesign Studio. Their grant provides for a five-year partnership between the city and the trust to share in the studio's cost through 2014.



Deedie Rose, who remains one of the people most responsible for the successful redevelopment of the Dallas arts district, has now directed her energy and focus on the urban environment. Rather than support a singular urban-design vision, she has chosen, perhaps remarkably, to put her focus into experimenting with the collaborative possibilities of the city-planning process. "Good urban planning, or lack thereof, makes an enormous impact on a city," says Rose. The task of the CityDesign Studio is to invent a new methodology for Dallas planning, to engage rather than to restrict, and to provoke and to promote inspired urban solutions.

Creating an Urban-Design Consciousness

The studio's role, broadly speaking, is to elevate the urban-design consciousness for the City of Dallas. This is a tall order. It cannot be easy to get the people of this fiercely independent city to think about the city as a team effort and to convince the varied authorities, professionals, and stakeholders that a better city can be formed by weaving combined ideas.

The concept that community engagement creates urban potential has a vibrant precedent in Dallas. In the early 1910s, in reaction to piecemeal self-interest groups operating in conflict, the Kessler Plan Association (KPA) formed "to work for the scientific and economic development of the city and county... and to exchange city-planning ideas with other cities." Taking on much more than the implementation of Kessler's ambitious

garden-city plan, the KPA focused on the education of Dallas's citizens and published *Our City, Dallas* by J.F. Kimball in 1927, a 7th-grade book that teaches planning and citizenship concepts. "It meant educating Dallasites about the meaning of good citizenship, the fact that primary loyalty should be directed to the city as a whole, rather than to a specific neighborhood or ethnic group. The KPA believed that such civic loyalty would not only facilitate citywide planning but also accommodate urban growth and order."¹

The CityDesign Studio has thus been set up independently from, but in counterpoint to, the Comprehensive Planning Department at Dallas City Hall. "It really is a *studio*," explains Brent Brown, the studio director. "It's about the work." Neither department nor team, but it is an environment of shared study. The current CityDesign staff of four approaches their work from varied backgrounds: architect, Brent Brown; city planner, David Whitley; urban designer, del Castillo; and community engagement coordinator, Chalonda Jackson. Larry Beasley, the well-known Vancouver urban planner, serves as an urban-design special advisor. The studio also invites involvement and participation from a broad spectrum of designers, urbanists, sociologists, environmentalists, and citizens, who gather at events and workshops, each adding a thread to the weave of invention. A recent charette, for example, brainstorming development visions for West Dallas, included invited designers from Miami and Seattle, directors and designers from small and large Dallas design and engineering firms, journalists, community activists, and many local residents.



City Manager, Mary Suhm, is one of the studio's strongest supporters, emphasizing both its collaborative role, as well as its intellectual independence. "It is not a separate entity, but it shows that the City of Dallas will work collaboratively across a number of departments to create and implement great design," she says.

The studio, however, wants to do more than develop reasonable, intelligent designs for specific neighborhoods. The ambitious experiment will be to invent new ways of cultivating great city design from the powerful, pragmatic, and uniquely

Texan mix of broad private finance, local activism, professional expertise, blunt determination, and public oversight. The aim is not just to enable intelligent growth, but to ambitiously provide the catalyst to lead active urban citizens to make inspired places. To do so, the studio has defined three primary strategic procedures, creating three kinds of space for urban consciousness: thinking space, event space, and design space.

Thinking Space

The CityDesign Studio coordinates a high level of educated discourse about urban design in Dallas. This conversation extends beyond city hall, reaching the broader development community. Education and debate on social, economic, and ecological aspects of the environment are raised to the same level of discussion as more traditional aspects of street pattern and building density. The discourse stimulates an intellectual environment in which actors from diverse fields of development collaborate to draw out links between design and the social needs of the city. Beasley's role is particularly important here, ensuring the local conversation is raised to parity with national urban debate. For example, a recent conversation he led in West Dallas on the impact of design in cities (in partnership with the Congress for the New Urbanism-North Texas Chapter) included a di-

verse audience of design and construction professionals, business leaders, and West and South Dallas residents, enlivening a broad conversation, which terminated by debating a retrofit of Dallas's suburban landscapes for walkability.

A further pair of brainstorming workshops he led in South Dallas, equally well attended by professionals, residents, community leaders, and property and business owners, focused on future enhancements for Martin Luther King Jr. Boulevard and its Trinity River connection.

The studio has also expanded thinking space within Dallas City Hall itself. For example, a recent "brown bag" for city staff on the relation of design to the city drew staffers from the attorney's office, building inspections, economic development, water, sanitation, public works, library, and financial services. A shared project of the studio and the Dallas City Planning Commission is to draft a set of urban-design principles supporting forwardDallas!, the city's comprehensive plan. These will integrate ideas and initiatives from other Dallas plans into one clear, concise declaration of Dallas's urban-design priorities, a direction for the city's growth.

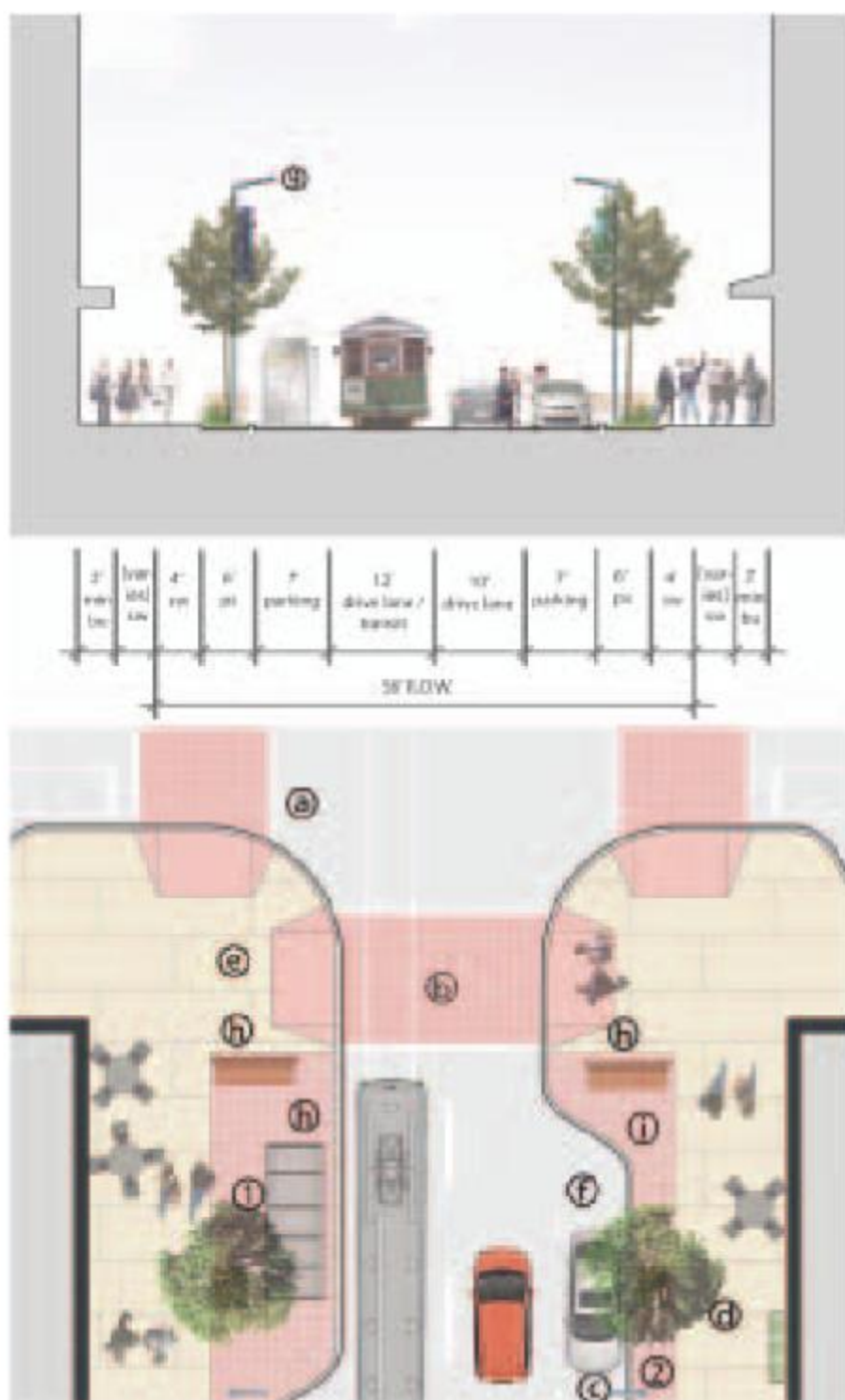
Event Space

The CityDesign Studio's second role is related to the first: to assist the local public, and Dallas City Hall to actively engage with new urban ideas being developed. Workshops, competitions, charettes, vision sessions, community gatherings, and informational events bring people together to participate in forming the vision but also, in themselves, create a new civic environment. For studio employees, the design of this event space itself is a vital part of their work.

La Bajada in West Dallas has gained a great deal of attention as the western landing of Calatrava's Margaret Hunt Hill Bridge. As a kickoff to re-thinking the planning for the area, a dream session was held in August, 2009, followed by a charette hosted by the CityDesign Studio in February, 2010. This session was attended by professionals, developers, academics, and residents. Gathered around tables, the groups produced drawings proposing imaginative urban visions for the area. The images were then carried to the neighborhood to gain input from local residents. From churches, community centers, offices, and living rooms, over 450 residents took part. Whether one speaks of education, collaboration or communication, as with the KPA before them, for the Studio, urban growth is clearly a civic process of community building.

An Expanded Design Space

The final role of the studio is, perhaps, the most typical of a planning group, yet at the same time the most experimental. The aim is to design a framework for city development that serves as a guide without rigidly limiting; one that does not propose solutions so much as it leads towards ambitious city visions. The space for design is thus expanded in two ways. First,



regulatory space is reshaped with tighter specificity in its ambition, but wider flexibility in its means. Secondly, with the opening up of regulatory space, the area for innovative professional design increases too.

Focusing on specificities from the start, the West Dallas project clearly took the focus of much of the studio's first year. "It is on the brink of something happening, and it could happen positively or negatively," Beasley cautioned. As a case study, one can see that the innovation is more in the approach than in any specific formal proposals. The goal for the "Urban Structure Framework" was to facilitate the revitalization and urbanization of La Bajada and La 'Aceate, where character, mixed-use, and density will support a diverse urban neighborhood. The framework, as drawn, is organic, designed to allow pieces to come together incrementally. While creating a conceptual vision and guidelines for major urban components, it aims to allow the market to dictate development. As a guide, the framework communicates the varied needs and visions of West Dallas residents and stakeholders. The idea is that it will not further limit development but encourage it in an expanded civic collaboration.

Development and Professional Space: A Call to Interest

The birth of the studio has been treated with skepticism by some of the local development and design community. Some fear that the CityDesign Studio will create yet another level of regulation, more red tape impeding development. Others fear that the studio will undertake all the interesting design work, usurping the role of private urban-design professionals. The studio is aware of both fears and responds strongly.

"The way we see it," says Brown, "is that deliberate design thinking taking place in City Hall encourages more quality design." The position of the studio as a place of dialogue between the city and the development world thus creates potential for more open preliminary urban-design conversations, adding clarity and erasing boundaries. Small decisions made in a disconnected way in different departments of City Hall already have a big impact on Dallas's urban design. It is clearly better that this impact is made purposefully and through an interconnected discourse. Rather than a place of resistance, the studio aims to become a place that raises the city to a role of design leadership, a position from which the local design community can only benefit. Such a role benefits from the studio's flexibility, an attribute that many other city departments cannot have. "It's not about a set of rules everybody has to follow all over the city," City Manager Suhm said, "It's what makes for a good quality of life in an area."

The western gateway of the Continental Pedestrian Bridge is a beautiful example. Typically the site, defined by the Trinity River Plan and transportation authorities, would be opened up to bid through a request for proposal (RFP) process. However, the studio staff studied it as part of the visioning session for the whole area. Understanding the nuances between the Texas

Dept. of Transportation (TxDOT) and the neighborhood, they were able to question the original site boundary. Working with Transportation Planning and the Trinity Watershed Management departments and the greater development community, they proposed a larger, more rational site. By making use of preliminary dialogue with the community, they set up a framework for a more pedestrian-oriented experience, with a political neighborhood endorsement. The studio thus added clarity in the program's creation, redefined the boundaries, and added specificity to its political and social limits.



The bold and expressive analytical drawings produced by the studio clearly communicate existing situations and new ideas and ambitions. Yes, some have questioned whether this production of images may usurp the roles of developer and consultants. Brown disagrees. "We draw but this is not the design," he says. "If you are going to sell an idea to the political system, you have to make it visual. The drawing is an option, not a solution, a participatory model for a political process." The studio thus sets up frameworks for design communication, which will help generate city priorities and ambitious urban projects; but the design phase itself is still external. The studio is thus in a unique position both within the city and in the full community to advocate for a quality level of work.

There is a history of civic urbanism in Dallas, via Kessler and the KPA to the initiative forwardDallas!. But the city has not had appropriate mechanisms to carry it through and it is not nimble. Now, however, the CityDesign Studio, on behalf of the city, is able to take on some responsibility to test and improve urban-design quality. The hope is that the design community will rally with full enthusiasm to be a part of it. ■

Jessie Marshall Zarazaga, RIBA, is a consultant for architecture, landscape and urban design. Chalonda Jackson is the community engagement coordinator for CityDesign Studio.

¹ p30, Fairbank, Robert, "Making Better Citizens in Dallas: The Kessler Plan Association and Consensus Building in the 1920's," in *Legacies: A History Journal for Dallas and North Central Texas*, Fall 1999, Vol. XI, No 2.

GALLERY



Dallas City Performance Hall
Dallas Arts District
Corgan Associates Inc.
www.corgan.com

The Dallas City Performance Hall is envisioned as a “Village for the Arts” with elegant, poetic, lyrical, and syncopated building massing echoing the functional essence within.

KIRK JOHNSON, AIA

GALLERY



It's a memory collector. Stockyard brick from the city, tillage lines from agriculture, and contours from the high point. One quad amongst six others.

KEVIN SLOAN, ASLA

The Amphitheater Quadrangle at
the Sprint World Headquarters
Overland Park, Kansas
Kevin Sloan Studio
www.kevinsloanstudio.com
Photographer: Timothy Hursley

GALLERY



Dallas Convention Center Hotel
Dallas, TX
BOKA Powell, LLC
www.bokapowell.com
Rendering provided by design
architect 5G Studio Collaborative

This state-of-the-art convention center hotel better positions the City of Dallas and fulfills the need for an alluring and provocative architectural centerpiece.

DONALD POWELL JR., AIA

GALLERY



Our key design challenge was to impart a distinctive character to each tower, yet cause them to reside comfortably with each other as a unified development.

R. LAWRENCE GOOD, FAIA

1777 McKinney
Dallas, TX
Good Fulton & Farrell
www.gff.com
Photographer:
Craig D. Blackmon, FAIA

Centered on the Center | Winning Ways

We all hear about great leaders, and, yes, even unsung heroes. Somewhere in between is that group of exceptional individuals who simply, but profoundly, influence. The late David Dillon definitely belongs in that genre of exceptional individuals. His influence went far beyond the many excellent and thought-provoking articles, stories, and lectures he delivered on Dallas's architecture over the years.

In the summer of 2007, I attended a meeting of AIA chapter executives where David gave the keynote address. His theme was straightforward, but disheartening—the existence of architecture critics on the staffs of major U.S. newspapers was quickly vanishing. He saw this development as an opportunity for local AIA chapters to fill the void with local publications that would keep the dialogue on architecture and design active and lively in their respective cities, raising the awareness of the value and importance that good architecture provides.

Now I am not so bold as to assert that



Craig Blackmon, FAIA, Blackink Photography

Columns, despite our pride in it, can ever completely take the place of a well-versed architecture critic. But what did happen that day was that David Dillon challenged us to think about our publication as one that could help fill the fast-approaching void.

In the spring of 2009, right on the heels of the launch of the Dallas Center for Architecture, AIA Dallas published the first issue of *Columns* in its present magazine format. The results have been positive and rewarding. *Columns* continues

to grow in both content and circulation. It has been recognized with national awards and has received kudos from other editors, photographers, and writers. You can now find it in many local and regional bookstores, including Barnes and Noble.

The *Columns* team and AIA Dallas respect Mr. Dillon's challenge to keep that critical dialog about local architecture alive and active in our community. ■

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

Upcoming DCFA Events

The Dallas Center for Architecture ends 2010 and kicks off 2011 with a schedule full of events—produced not only by DCFA, but also our partners and allied organizations. Visit DallasCFA.com for all the latest details.

**SUPER STRUCTURES:
THE ARCHITECTURE OF
THE FOOTBALL STADIUM**
November 29, 2010-
February 15, 2011

In celebration of the North Texas-hosted Super Bowl XLV, this exhibition will trace the history of football stadiums back to

ancient times. With looks at classic stadiums like Soldier Field, New Orleans' Superdome, and the stadium of the future, the exhibit will show how these buildings have evolved. Special focus will be given to our very own Cowboys Stadium. The Fort Worth Center for Architecture will present a companion exhibition and we will partner on additional special programming and events.

ARCHITECTURE FILM SERIES

December 1

Make No Little Plans: Daniel Burnham and the American City

This film reveals the fascinating life and complex legacy of architect and city planner Daniel Hudson Burnham. In the midst of late nineteenth-century urban disorder, Burnham offered a powerful vision of

what a civilized American city could look like that provided a compelling framework for Americans to make sense of the world around them. *Make No Little Plans* explores Burnham's impact on the development of the American city as debate continues today about what urban planning means in a democratic society.

For additional film titles and more details, visit DallasCFA.com.

ARCHITECTURE WALKING TOURS

In partnership with the Dallas Arts District, we offer 90-minute walking tours of the District on the first and third Saturdays of the month at 10 a.m. and Main Street walking tours on the second and fourth Saturdays. For details and to register, visit DallasCFA.com. ■

Profile | Kevin Sloan



When Kevin Sloan, ASLA, first encountered Florence, Italy, he was swept away by the idea of the city. “Experiencing something that intricate and made by so many different hands was a revelation because it demonstrates what can be accomplished when individual buildings are designed in service to a larger idea,” he says. As a result, he began to see “landscape” as a more expansive and accurate reference to describe most American cities. In lieu of figure and ground, he sees the contemporary metropolis as a city of land. The following interview offers some additional insights into his thought processes.

What sparks your curiosity and inspires you to create?

I’m curious to see if the contemporary city can be humanized. It is unprecedented as a system and unpredictable as a context.

What do American cities have to learn?

In a globally connected world, cities are competing aggressively to stay relevant. The successful cities have learned that character and quality are a matter of economic survival.

What has your prolific career and extensive travel taught you?

Travel and drawing is the best way to harvest ideas. You learn to see yourself and your own civilization from a different vantage point. Unfortunately, or maybe fortunately, it’s taught me that America has fallen behind. Catching up would cause an era of unprecedented invention. It’s an exciting thought.

What’s in your toolbox?

Drawing by hand is a critical part of how I work. How pencil and paper can play back new possibilities is a mysterious process, but one that’s reliable and satisfying. I make use of 70-some sketchbooks containing measured diagrams and analysis of world places. I have 3,000 books, a catalogue of 42,000 35mm slides, and a growing library of digital photos.

What do you collect?

Ideas and stray cats. Leonardo da Vinci considered the cat to be nature’s most beautiful creation.

What one thing would you change about Dallas?

Once the Perot Museum of Nature and Science is open, I would remove Woodall Rogers Freeway and replace it with a shaded urban mall. Such a place could rival the Capitol Mall in Washington, DC and be well worth the effort, considering the quality of the buildings and districts that are there.

What are your personal/professional non-negotiables?

Sometimes I wonder if the design professions need a Hippocratic oath; our version of “Do no harm.” I try to avoid situations that could do destructive things. ■

Interview conducted by Ishita Sharma, Assoc. AIA, an intern architect at Corgan Associates Inc.

Profile | Charissa Terranova



Charissa Terranova is a propeller of ideas and a scholar of conceptual art and media and architectural theory. She came to Southern Methodist University from Harvard in 2004 and later moved to the University of Texas at Dallas to launch an artist residency, Centraltrak. She is an assistant professor of aesthetic studies at UTD, and recently left Centraltrak to complete her book *The Automotive Prosthetic* focusing on “conceptual art engaging the automobile, highways, and suburbia, the aesthetic experience of seeing the world in motion through the car window, and the political economy of the car.”

What intrigues you about Dallas?

The sprawling highways and edges of the city—they are so urban; there is an endless seemingly homogenous urbanism, which upon closer scrutiny bears a hive of difference.

What do you enjoy most about your practice?

I love engaging students—teaching challenging ideas and generating discussion! I also love journalism. It is a form of praxis.¹

What are your favorite tools?

It may seem vulgar to some, but I can't live without my iPhone and my G35 Infinity coupe.

When does opinion graduate to criticism?

I think criticism is always subjective. Criticism is always a form of opinion. It is analytical, and brings together universal ideas without homogenizing. Good criticism draws bigger connections to local things.

Comment on the constructive distance that reflection necessitates between the critic and a work of art or architecture.

Everyone wants an Archimedean point, which is largely impossible to occupy. But one way to approach it is by knowing what's going on around the world, developing a global perspective. A lot of critics write about what they love; even when you're angry you act out of the love of the discourse on art. Being objective also comes from the choice of words and styles of writing—specifically, the use of third or second person. I try to avoid first-person.

What makes a wholesome critic?

Someone who reads a lot and is globally aware in a cosmopolitan sense. A lot of experience, not just in the academy, but also outside of it.

How do you leap into your writing?

With a good night's sleep and lots of coffee!

The best advice you ever received?

Live one day at a time. ■

Interview conducted by Ishita Sharma, Assoc. AIA, an intern architect at Corgan Associates Inc.

¹ According to the Merriam Webster dictionary, the term praxis refers to an action, exercise or practice of an art, science, or skill.

In Context

Continued from page 14



Santiago Calatrava LLC

The Margaret Hunt Hill Bridge, designed by architect Santiago Calatrava, is the first signature bridge to be constructed across the Trinity River Corridor. Located between the Continental Avenue and Union Pacific Railroad bridges, it will link West Dallas and North Oak Cliff with downtown Dallas. The 1,870-foot structure includes six lanes for vehicular traffic. Cables attached to a 400-foot central transverse arch will hold up the structure. The bridge should be completed in mid-2010. ■

Thanks to Gail Sachson, vice-chair of the Dallas Cultural Affairs Commission and owner of Ask Me About Art, for the idea for this new feature.

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By Chris Grossnicklaus, Assoc. AIA

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



Unfair Park – Dallas Observer

<http://blogs.dallasobserver.com/unfairpark/>

Anyone interested in the news of Dallas should visit this site daily. With timely updates, Unfair Park covers all things Dallas from city hall to the latest in architecture news.

Dexigner

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

Dexigner delivers design related news, events, competitions, and resources in a clear and clever format. Search Dexigner's database for a comprehensive list of design-related links.

anArchitecture

<http://www.an-architecture.com/>

anArchitecture is an international blog site focused on architecture thinking, news, and opinions. The site features unique projects with quick commentary to accompany the images.

The Selby

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

This site features artistic and compelling photographs taken by photographer Todd Selby of creative people in their living spaces.

Musicoverly

<http://musicoverly.com/>

Musicoverly is a free music-streaming site that allows users to pick a musical play list depending on their mood from calm, energetic, dark, or positive. The play list generated can cross all genres from classical to punk.

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.



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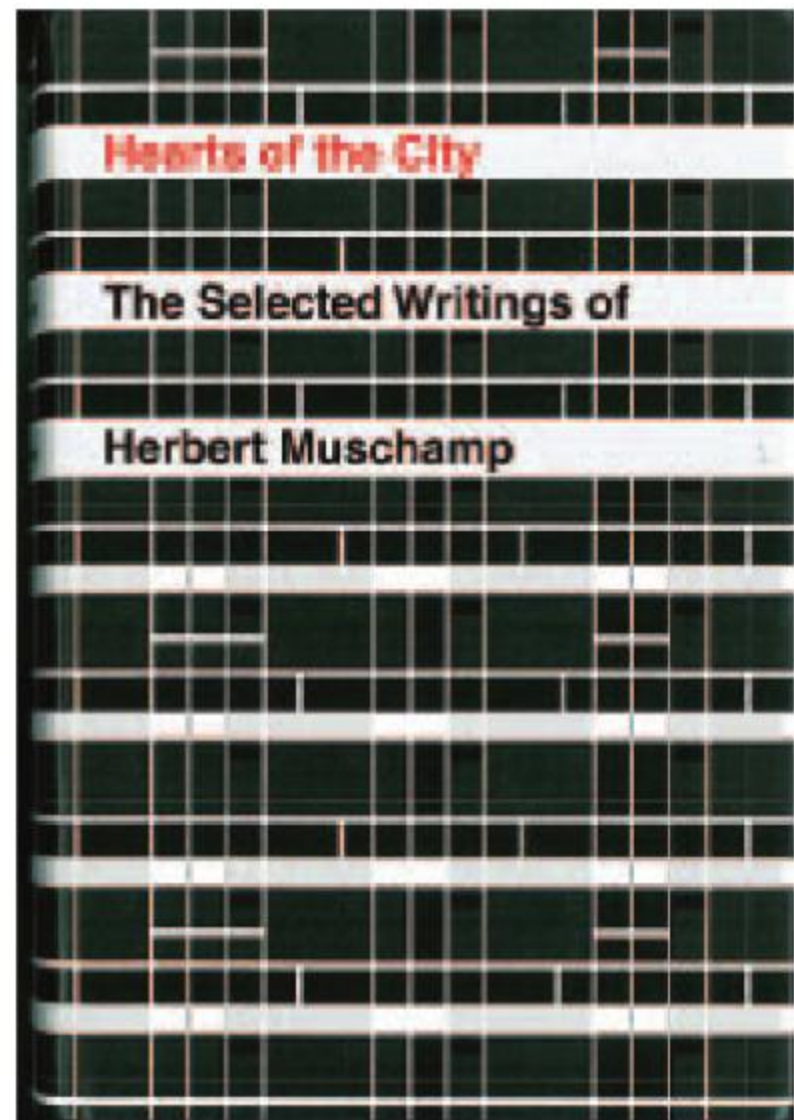
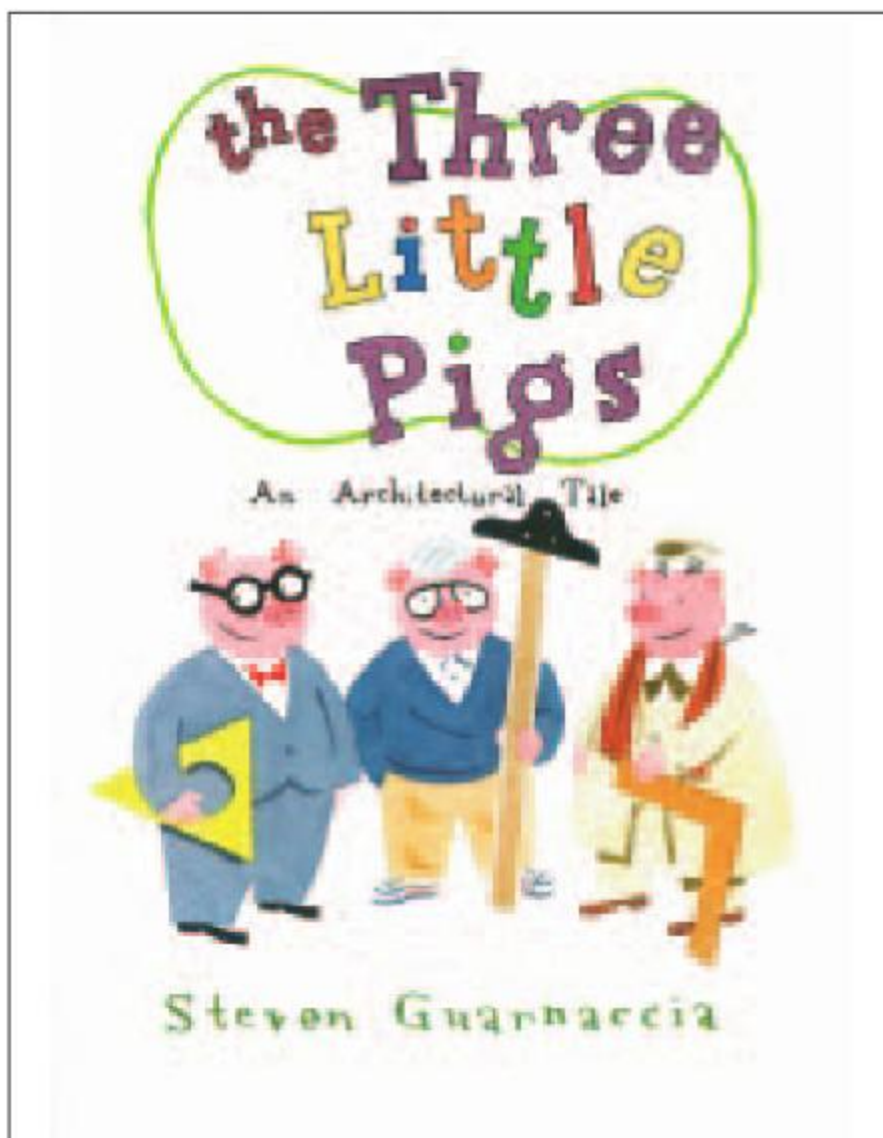
Critique | Professionals Share Perceptions of Publications

The Three Little Pigs: An Architectural Tale is based on the classic children's tale of the three little pigs. Steven Guarnaccia re-imagines the story with the three little pigs' houses being modeled by those of Frank Gehry, Philip Johnson, and Frank Lloyd Wright.

The story is familiar to all: the three little pigs go off to make their way in the world with each building a house of their own. Along comes the Big Bad Wolf, dressed in a black-leather jacket, threatening to eat them and to "huff and puff." The story progresses as the wolf moves from the house of scraps (Gehry House by Gehry) to the house of glass (The Philip Johnson Glass House) before finally being unable to topple the house of stone and concrete (Falling Water by Wright). The playful third pig eventually outsmarts the wolf sending him off with a singed tail.

The subtext of why the author prefers Wright to the others seems unimportant to the telling of the story. This book is a refreshing re-telling of a classic that many architects would enjoy reading with their children. The artwork delightfully helps to introduce children to modern design by decorating the scenes with objects designed by luminaries such as Buckminster Fuller and Eero Saarinen. Guarnaccia presents a visually stimulating narrative as the words "not by the hair of my chinny-chinny" obtain new meaning. ■

Reviewed by Chris Grossnicklaus, Assoc. AIA, with RTKL Associates Inc.



In *Hearts of the City: The Selected Writings*, articles from *The New Republic*, *Artforum*, and *The New York Times* offer an engaging, insightful, and entertaining eye to the architectural landscape during the 80s, 90s, and early 2000s. Among the diverse topics, revealed throughout the compilation, is a quasi-historical timeline on the debate and transition from modernism, through postmodernism, and into the current -ism. Written from a personal perspective and often relating architecture to literature, film, and pop culture, Herbert Muschamp's book offers a unique viewpoint compared to the typical objective history book. Often praising the early work of Rem Koolhaas, Zaha Hadid, Frank Ghery, and many other current "starchitects," it begs the question of how much influence architectural critics have on the direction of architecture—for better or worse, as they are one of the primary interpreters of architecture to the public. Through Muschamp's random analogies to normally unrelated mediums, and however beautifully descriptive the articles were, it was necessary to Google particular buildings for a picture, or to watch a referenced film in order to fully understand his position. This often created a curious anticipation as each article had the potential of leading down a rabbit hole of exploration. The style of his writings and the articles selected appeal to diverse audiences. Definitely worthy of space on the bookshelf, or coffee table, the book offers the ability to spark a friendly conversation or debate. ■

Dean Hageman, AIA, is an architect at Ware Architecture.

Dramatic design elements immerse fans into the game action at Cowboys Stadium.

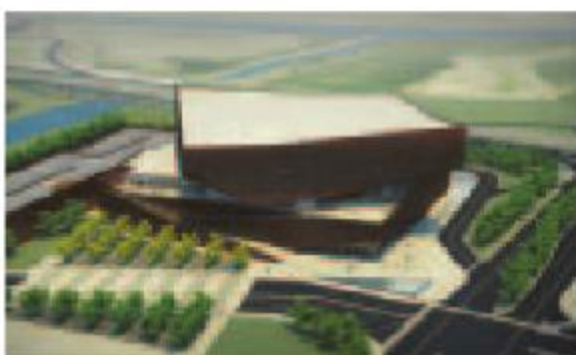
Image provided by HKS Inc.



Practice Matters | Management Lessons Learned at the Irving Convention Center



The dramatic new copper-clad Irving Convention Center, arising at the intersection of I 14 and Northwest Highway in the Las Colinas Urban Center, demonstrates how a creative complex structure adds value to the client.



Certainly, its trapezoidal, twisted Rubik's Cube shape is eye-catching and memorable as it becomes a new iconic symbol for Irving; but how does a megastructure facility add value? And how can one justify the budget premiums associated with such a long-span structure with its stacked components and 120-foot double cantilevers?

The design team convinced the client that such a daring design absolutely made sense. By stacking the main components

(exhibit hall, conference center, and ballrooms) vertically, they reduced the site acreage, with parking, to only 16 acres. This freed up the city's 40-acre site for additional future development.

Providing column-free, 190-foot spans over the exhibit hall increases user flexibility as well, so that indoor athletic events and large-scale gatherings can be held. The mega-trusses spanning the exhibit hall at the ground floor carry the substantial loading from the conference center and ballrooms above.


So, as an architect, what lessons can you learn from the development of a megastructure like this? Here are some of the things we gained from the process: **Plan Collaboratively:** Datum Engineers, Beck, RMJM/Hillier, Austin Commercial, North Texas Steel, and Bosworth Erectors holed up in a conference room for the entire month of August in 2008 to plan how this building could best be designed and made more efficient. Ideas by the fabricator and erector also influenced the final design.

Schedule on the Fast-Track: To meet a rolling date for major shapes, the mill order was developed using design-development drawings. This put the cart before the horse, as the structural drawings had to be advanced ahead of the architectural floor plans. This was risky, but thanks to the cooperative efforts of the team, it will allow the owner to achieve earlier completion, just in time for next year's Super Bowl festivities.


Plan for Challenges: Using a double cantilever spanning the entryway caused special considerations. The glazing on the floor above could not be started until the decking was poured out to allow for the dead-load deflection from the weight of the concrete. That's not unusual, but with an L/360 projected live load, the head- and sill-curtainwall conditions had to be modified to allow for up to two inches of potential movement. Standard glazing details could not be used. ■

Bob Kuykendall, AIA, is a senior development officer with The Beck Group.

Museum Tower



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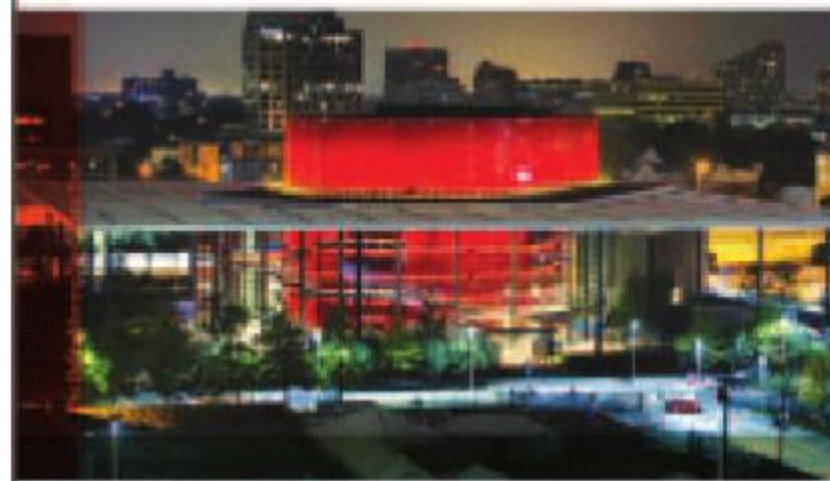


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Found Dallas | Monroe Shops

In the late nineteenth century, as Dallas rose to become a major distribution center for the southwestern United States, a local "inter-urban" system of railroads was built. Monroe Shops was constructed in 1914 for one of the larger steam-powered inter-urban companies, the Texas Electric Railway, as a facility to repair, maintain, and build inter-urban trolley cars.

Monroe Shops was much larger than most maintenance facilities in the country, a reflection of the accelerated growth in and around Dallas. Today, it is the only remaining example of an inter-urban maintenance building in Texas.

Dallas Area Rapid Transit (DART) is currently renovating Monroe Shops as the DART police headquarters. The renovation, which is also attempting LEED Silver certification, will not only bring the building back to life after a long hiatus, but



Courtesy of DART

will add sustainable value to the neighborhood and return Monroe Shops to its original transportation mission.

Compiled by staff at Preservation Dallas with assistance from Nicky DeFreece Emery at URS.



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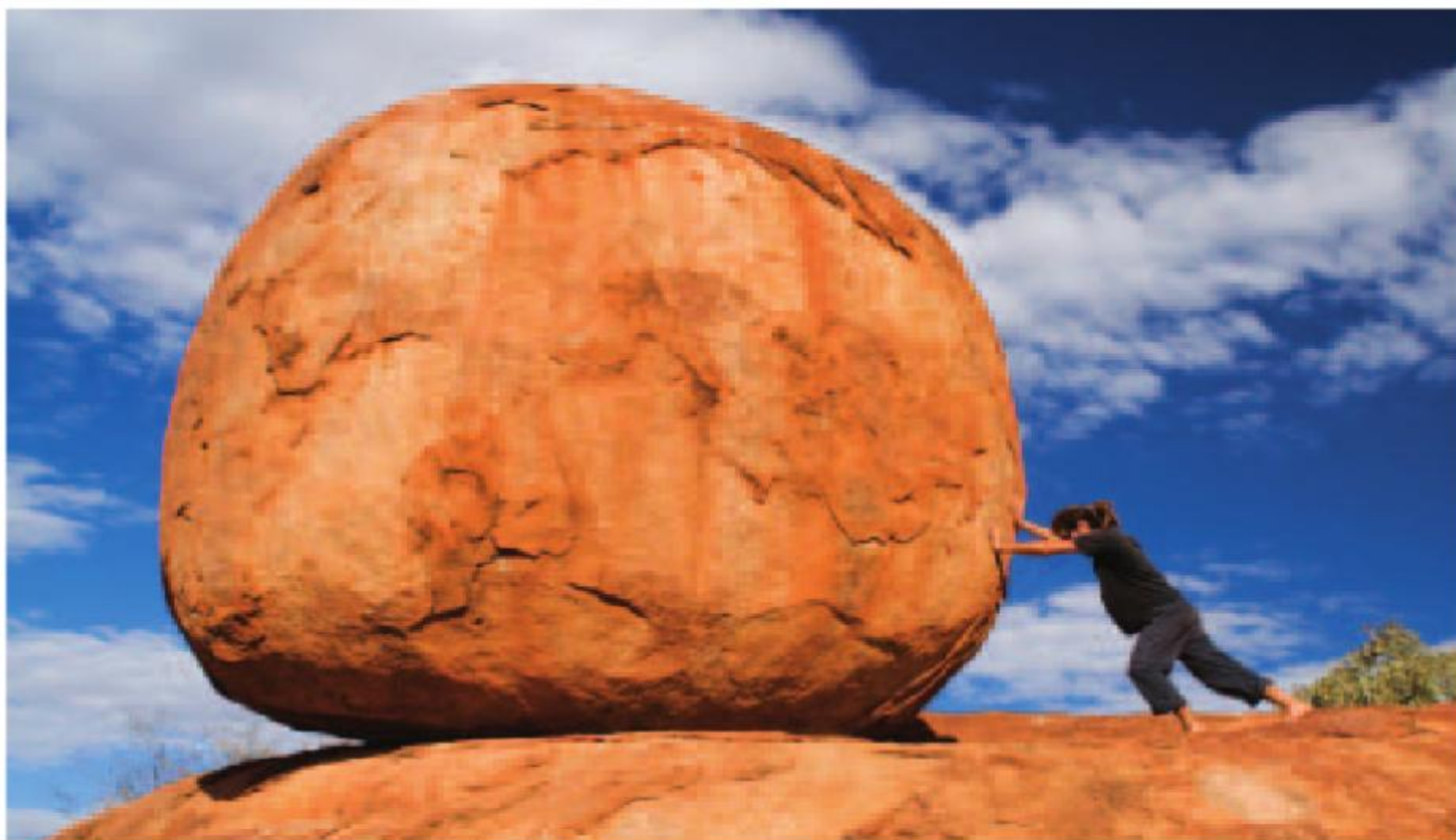


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Edit | Live Large



Dallas has a history of doing things in a BIG way. The city has even adopted the phrase "Dallas: Live Large, Think Big." This issue of *Columns* focuses on some of the large projects in our region. Patrick Kennedy looks at the new billion-and-a-half dollar Parkland Hospital complex. We look at the impact of the City Design Studio as it helps our city view planning and development with a bigger vision towards design. And we discover how Dallas designers tackled the biggest stadium project in professional sports—which could serve as an analogy for the approach that North Texas has taken as it hosts the biggest Super Bowl in history. The underlying theme appears to be: question everything, then make it bigger and better.

I think that all of this reinforces a drive that exists in Texans to make everything we do bigger and better than was expected. This extends beyond our bridges, our parks, our hospitals, or our stadiums. This permeates our behavior so much that even with smaller things,

we try to do them in a very big way. Two years ago *Columns* was a newsletter that went out to the architects in Dallas. The AIA publications committee took that small task of creating a newsletter and transformed it into creating this magazine you are reading right now. Each volunteer on our committee brings an attitude of "how can we make this better" to every meeting. Every department and feature story in the magazine has a committee champion who strives to make each issue better, more compelling, and more dynamic than the previous. Additionally, thanks to committee members like Doug Sealock who questioned how we could make *Columns* bigger and better, *Columns* is now distributed through Barnes & Nobles and on newsstands across the state!

With this as inspiration, I ask you to take a moment and ask what you are doing that can be done bigger and better. The *Columns* team is always looking for people who get things done in big ways. If you have a talent or skill set that

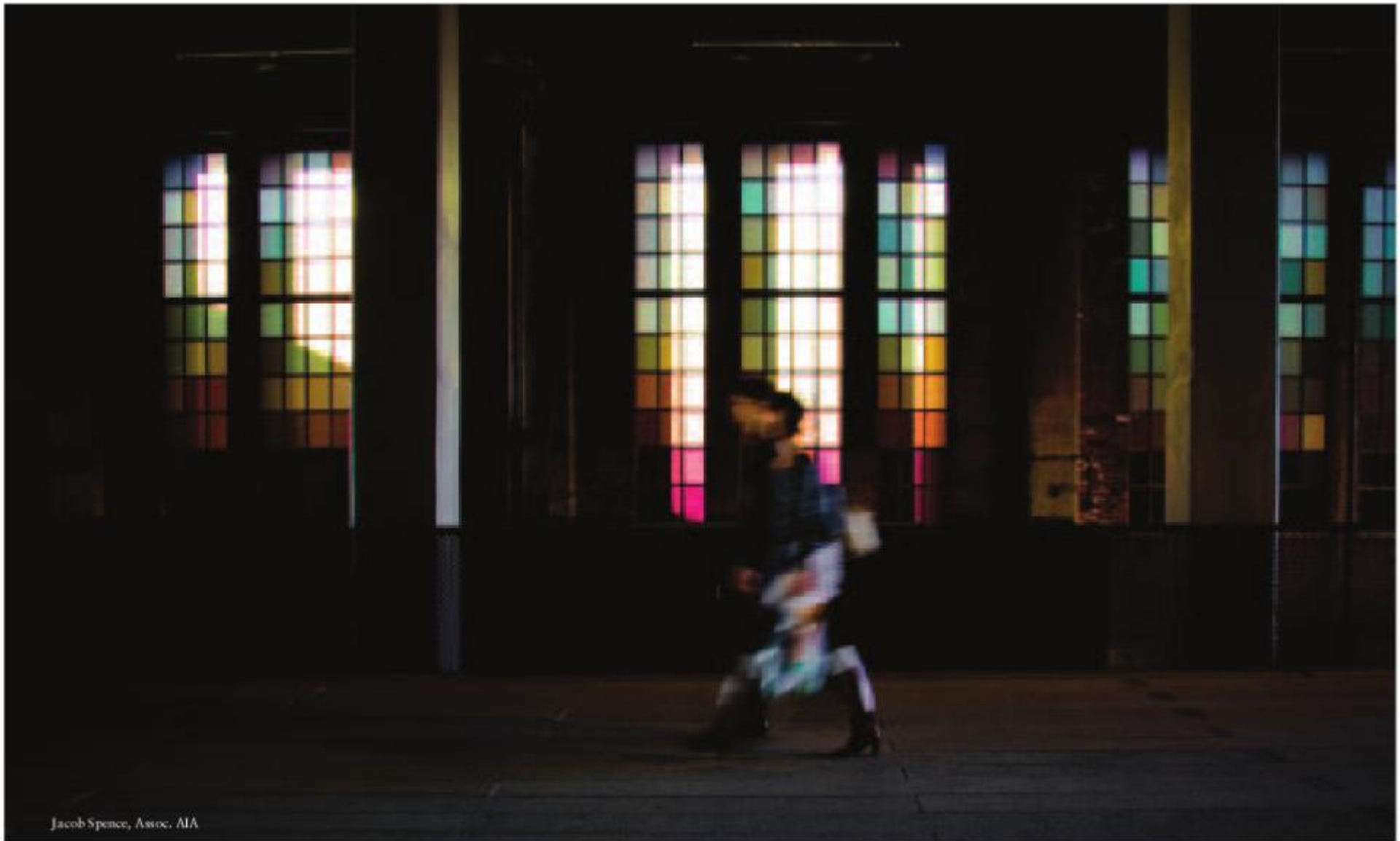
we can use to continue to share the active dialog about design in Dallas, please contact us at columns@aiadallas.org. Think BIG!

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



Transitions | What Now?

A reflection on what may be the next “big thing” for the architecture profession



Jacob Spence, Assoc. AIA

Not all that long ago, work was plentiful. Architecture firms were hiring and recent graduates were hopeful. Today, many of us look around our offices and see empty chairs and desks. We remember co-workers and comrades currently without work; or, perhaps, we are the ones looking for employment. In these difficult times, we are left wondering how we can re-tool ourselves so that we may be more marketable to future employers or clients. With no immediate reassurance of an economic upturn, we ask, “What is next for architects and where is our profession headed?”

There are many buzz words in mainstream discussions of architecture, such as sustainability or BIM, building integrated modeling. These words are indicators of where we should focus if we haven't started already. Regina Stamatiou of Corgan Associates states, “Without a doubt, the profession has been...and will continue to be impacted by sustainabil-

ity... clients are becoming more environmentally sensitive and, as a result, are increasingly asking for LEED-certified buildings...” LEED certification is no cheap endeavor, especially in an environment of economic recession; however, sustainable practices within our firms and implementation of sustainable design in our projects can create long-term cost savings—a valued asset of professional service that any client appreciates. New production processes, such as BIM, offer exciting possibilities for our profession, allowing for greater coordination between architects and engineers in earlier stages of design—another potential long-term cost savings for our clients. To Yesenia Bandon of Perkins+Will, new technologies may also mean new challenges, “The more technology evolves the less [architects] are involved with the process of creation. The conception of an idea has become so rationalized through the machine that the purity of its first traces on

paper has been lost for many designers...”

Whichever the next “big thing” for the architecture profession may be, one thing is certain: as architects, we must evaluate our current business practices to ensure that we provide our clients a valued service. We must look ahead, reflect, and adapt. ■

Mary Foley Butler, Assoc. AIA, is a project manager and intern architect with Raymond Harris and Associates.

The writer would like to extend special thanks to the following individuals for contributing their ideas and opinions, helping to make this article possible:

Yesenia Bandon: project coordinator, Perkins+Will

Joe Buskuhl: architect and principal, HKS Inc.

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Brad Shipman: project coordinator, t. howard + associates

Regina Stamatiou: intern architect, Corgan Associates Inc.

Lorena Toffer: project architect, Corgan Associates Inc.



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0845501001	Schematic Design	\$0,000.00	50%	\$0.00	\$0,000.00
0845501002	Design Development	\$4,000.00	50%	\$0.00	\$1,200.00
0845501003	Construction Documents	\$16,000.00	00%	\$0.00	\$1,000.00
0845501004	Construction Administration	\$12,000.00	75%	\$0.00	\$0,000.00
TOTALS:		\$32,000.00		\$0.00	\$1,200.00

Consultant Fees:

Description	Date	Units	Cost	Amount
Structural Engineer Progress Fee	6/21/08	1.00	\$0,000.00	\$0,000.00
TOTAL:				\$0,000.00

Reimbursable Expenses:

Date	Description	Units	Cost	Amount
6/24/08	Travel	1.00	\$20.00	\$20.00
6/25/08	Phone/Printing/Supplies	0.50	\$4.00	\$20.00
TOTAL:				\$40.00

Total Amount Due: \$1,240.00

Account Summary

Order To Date	Free To Date	Balance Due
4/15/07.00	0.00	\$ 10,737.00

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Blackson Brick Co. is your trusted source for quality brick and stone to complete your project beautifully. For a fire station, with both small-scale offices and big bays for fire engines, Blackson provided a rich brick selection from just a few color blends. For design without compromise, and the service and support to really deliver, turn to Blackson Brick Co.

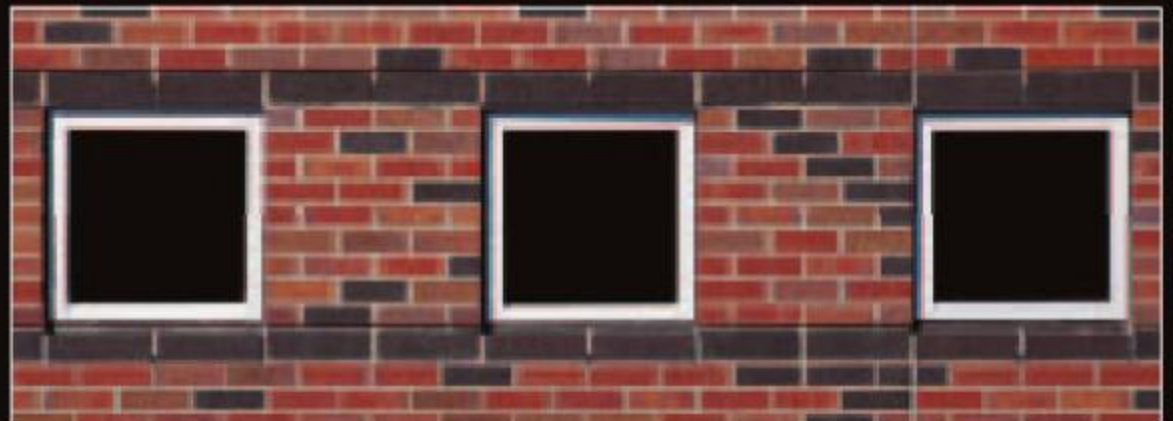


CLOUD CERAMICS
Coronado Grey Modular

CLOUD CERAMICS
Navajo Modular

CLOUD CERAMICS
Black Diamond Velour Modular, Utility

CLOUD CERAMICS
Burgundy Velour Modular, Utility



TRI-STATE BRICK & TILE
471B Modular, Utility (accent bands)



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Build Better:
Blackson Brick.

PLAND FIRE DEPARTMENT
STATION NO. 12

PLAND TX

ARCHITECT

Wiginton Hooker Jeffry Architects, Plano TX

GENERAL CONTRACTOR

Lee Lewis Construction, Dallas

MASONRY CONTRACTOR

Wilks Masonry, Aledo TX

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