

# COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Summer/Fall Vol. 30 No. 6

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ture and design within the communities  
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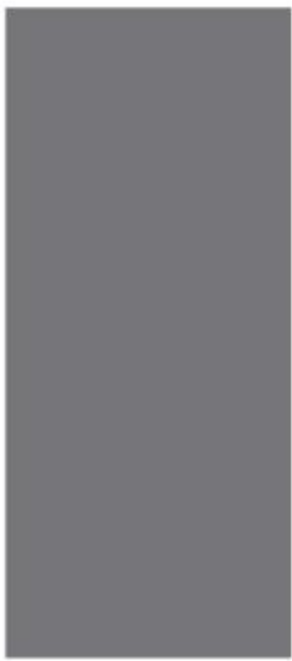


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Main Street Garden in downtown Dallas. Photo by Craig Blackmon, FAIA.



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# President's Letter | The Guild

**From the Middle Ages in Western Europe** through the Italian Renaissance, craftsmen and artisans formed guilds to protect their trade and maintain the quality of their craft. The connectivity of these organizations enabled them to build on their collective talents and wisdom. The groups developed out of an appreciation and respect for the valuable knowledge the individuals received from their mentors and masters and their collective efforts benefited the whole.

In my previous letter, I spoke of the heroes in my career. I respect the knowledge and techniques they passed on to me and I appreciate their value in my career. This aspect of my development makes me feel an obligation to be a good steward of what has been entrusted to me.

In 1984, my employer at the time showed me an article in an architecture publication with a beautiful rendering of a new Battery Park design by Robert Ventura. He asked me to produce a rendering for one of our projects in a similar style.

Unfamiliar with the medium employed to produce the wonderful rendering, I called Ventura's office and asked if I could speak "with the guy that did the Battery Park rendering." To my surprise, a seasoned designer for Ventura's office answered the phone and proceeded to share with me the amazing secrets to the renderings he had produced.

Needless to say, the techniques he described were above my ability, but I did my best to imitate his methods. To this day I keep the notes I made from that phone conversation in a box on my desk. The nice man wasn't concerned about protecting his knowledge but was eager to pass it on to someone who respected its value.

It is this guild aspect of the AIA that attracts me to participate. Even though the time I donate to the chapter seems like time away from my work, the success of my career and my job is directly related to the relationships I have built and the knowledge I have developed through my chapter participation. I find that when I'm in the middle of things opportunities present themselves. The Dallas chapter has provided me with this connectivity in my profession.

I'm honored to serve as this year's president and I want to encourage my colleagues and friends in our profession to participate in the chapter's programs and events. The AIA *is* the guild of our profession. ■



Shade O'Quinn, AIA



**AIA Dallas and DCFA** welcome the annual conference of the Association of Architecture Organizations to Dallas **November 8 through 10.**

By Kathryn Holliday

# IN SEARCH OF PUBLIC SPACE

WHAT DO WE MEAN WHEN WE TALK ABOUT PUBLIC SPACE IN OUR CITIES? DO WE HAVE ENOUGH OF IT HERE IN NORTH TEXAS?



**In the last year, public space has had a prominent role** in shaping international political discourse. From Tahrir Square in Cairo to Zuccotti Park in New York, the theater of public space has enthralled the media and the public eye. Michael Kimmelman, in one of his first essays as the new architecture critic for *The New York Times*, wrote that a dynamic engagement in public space allows the construction of “an architecture of consciousness.”

Public space is inherently democratic—democratic with a small “d”—as it enables the peaceful and open gathering of strangers. For many, public space evokes an image of city parks and urban piazzas—the Dallas Arboretum on Mother’s Day, for example, filled with picnicking, celebrating multigenerational families. Public space in its broadest sense, though, encompasses all the city spaces that we move through every day: the highways, streets, intersections, parking lots, and sidewalks we all use. David Dillon, writing for *The Dallas Morning News* in 2006, declared that “Dallas is a quintessential freeway city, where the car is king and the interstate a surrogate public space.”

This issue of *Columns* explores the idea of public space in North Texas at a moment when both Dallas and Fort Worth are engaged in major public projects to reconfigure their downtowns around public spaces: a park in Dallas and a civic square in Fort Worth. It is an excellent moment to take stock, to ask questions, and to consciously consider the larger picture. What is the tradition of public space in North Texas? How do we conceive of public space?

### Understanding Public Space in the City

William Whyte’s 1987 documentary “The Social Life of Small Urban Spaces” shows us how completely a simple street corner embodies the idea of public space. By watching how people interacted at a corner outside the Seagram Building on Park Avenue in New York, Whyte and his collaborators began to understand that any space that allows chance meetings, lingering, and loitering can become an important piece of the social and physical design of the city.

Whyte built on the pioneering work of Kevin Lynch, who also researched how people navigate through cities. In his classic book, *The Image of the City*, Lynch synthesized years of observation, especially in Boston, to suggest that the legibility of city spaces was based on visual and physical cues in the urban fabric. People learn quickly to tell the difference between public, viable spaces and places where they are unwelcome or unwanted.

When we try to use Lynch’s or Whyte’s method to understand Dallas or Fort Worth, cracks begin to show. Our cities, unlike Boston or New York, are far more car-oriented and their designs reflect a different and later development of public space. While both Dallas and Fort Worth evolved from the centerpiece of a 19th-century county courthouse, neither conforms to the idealized courthouse in a square that anchors many

smaller Texas cities. In our downtowns, people do not naturally spill onto the sidewalk as part of a commute as they do in New York or Boston; instead they tend to move from car to elevator to office, all inside regulated, private space. The public space of the city is geared to the car by design, not by accident. Does this mean we don’t have rich public space?

Since the 1970s, there has been increasing discussion about the fate of public space in American cities with much of the discussion pessimistic. The public-private partnerships that have been the key to so much urban redevelopment also introduced the potential for conflicts of interest. Often, the private sector’s need for security and control trumps public ideals of openness and democracy. Ada Louise Huxtable, the venerable *New York Times* and *Wall Street Journal* architecture critic, summarized these concerns in her passionate 1997 book *The Unreal America*, writing that “legitimate urbanity created by culture and custom are being replaced by merchandising make-believe.” In the quest to sanitize the city through the construction of “quasi-public” spaces, Huxtable argued that its authenticity and its vitality is lost.



BILL HURST

### The Open City

Richard Sennett’s recent discussion of the “open city” suggests positive means of supporting these authentic and messy experiences of contemporary public space. Sennett, a sociologist who teaches at New York University and the London School of Economics, has spent more than 40 years studying city form and its relationship to the way we live. In his 2006 essay, “The Open City,” he identifies three characteristics of ideal public city spaces: passage territories, incomplete form, and narratives of development.

“Passage territories” emphasizes the need for spaces in cities that allow freedom of movement across boundaries. Walls and hard edges restrict our movement and bind us within restricted space. In the Dallas arts district, for example, walls define the perimeter of the Meyerson Symphony Center, walls protect the Nasher’s sculpture garden, and walls define outdoor rooms at the Dallas Museum of Art. These all create compounds

rather than a free flow from one institution to the next. Mike Davis, in his provocative and controversial study of Los Angeles, *City of Quartz*, called these kinds of design elements the "neo-military syntax of architecture" and decried their authoritarian presence in the city. The streetscape of lower Greenville, by contrast, allows people to spill out of restaurants and onto the street—one institution bleeds into the next.

"Incomplete form" refers to the way contrasts between individual buildings form a fundamental part of our urban experience. In other words, one building alone *should* be incomplete; it is groupings of buildings and their relationships to each other that frame our experience of public space on a city street. A building designed to be viewed as a complete single object eliminates this dynamic interplay.

We can consider I.M. Pei's vast and imposing Dallas City Hall in this context. It is presented as a complete form, a finished image against the sky. The accompanying plaza is also finished, its low walls and pure geometric forms proscribing only limited forms of movement, accommodating little of the dance of social life that Whyte found on a bare and incomplete street corner. Main Street in downtown Dallas, with its jumble of buildings of different scales and materials is, by contrast, an incomplete form with each piece linked experientially to the next.

Finally, Sennett uses the phrase "narratives of development" to suggest that public spaces must accommodate change and grow across time. Dealey Plaza, one of the most fraught spaces

in Dallas, embodies a narrative about the city, from its formation as a gateway to its reincarnation as a memorial to President John F. Kennedy. Today, Dealey Plaza is primarily occupied by pedestrians who defy the traffic to be part of a communal and very public commemorative space.

### Bringing It Home

In the vast geographic region represented by Dallas/Fort Worth, the biggest challenge to public space is dispersal—the lack of a clear center. Denton's thriving courthouse square, Arlington's new Levitt Pavilion, Addison's Vitruvian Park—these all function as regional nodes of public space within a larger network. There is no clear consensus about a unified gathering space, a single public space that represents the heart, the democratic gathering space for all together.

Of course the question may be: Do we need such a space in North Texas? Do we need a Central Park, the functional and symbolic heart of public space in New York? Do we need a space like the National Mall in Washington, DC, a vast and inspiring vista that captures and consolidates all the cultural aspirations and memories of Americans in one grand promenade?

Ultimately the cities of North Texas do have rich public spaces—they simply lack "passage territories." In other words, there are no rich, dynamic connections between our public spaces. They are enclaves, nuclei surrounded by the car city. This makes them no less rich, as we can see from the examples

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discussed in this issue of *Columns*, but it makes them more invisible to the public eye.

The most difficult task for public spaces across North Texas is to create a new narrative, one that accommodates diversity, change, and development across time. Central Park, when it opened in the 1850s, posted “keep off the grass” signs as part of the park commissioners’ larger campaign to teach the public how to behave in the urban parks that were new to America. Today, the lawns are constantly crisscrossed by foot traffic, Frisbee games, and sunbathers—eventualities that Vaux and Olmsted certainly did not anticipate. However, their design, with their variety and, above all, the deep-seated public spirit, allows the city to grow and change within it.

The two major projects underway in the center of Dallas and the center of Fort Worth have the potential to shift our understanding of public space in North Texas. The Klyde Warren Park is modeled as a connector between a series of arts institutions that are currently siloed, walled off from each other and the city around them. This park—with its plans for small-scale playgrounds, dog parks, and food trucks—can make the arts district incomplete in Sennett’s sense, providing a larger ballroom in which the district’s iconic buildings can dance together. In Fort Worth, the ambitious plans to give Sundance Square a real public square at its center also acknowledges one of the key missing elements in the thriving downtown: a space for free movement, a space to pause and view the city itself.



Public space cannot be fixed, pinned to a board like a preserved butterfly, asked to serve only as a front yard for the buildings behind them. It is a vital ingredient in ensuring the success of architecture as an integral part of a larger experience of the living city. ■

**Kathryn Holliday is the director of the David Dillon Center for Texas Architecture in the School of Architecture at the University of Texas Arlington.**



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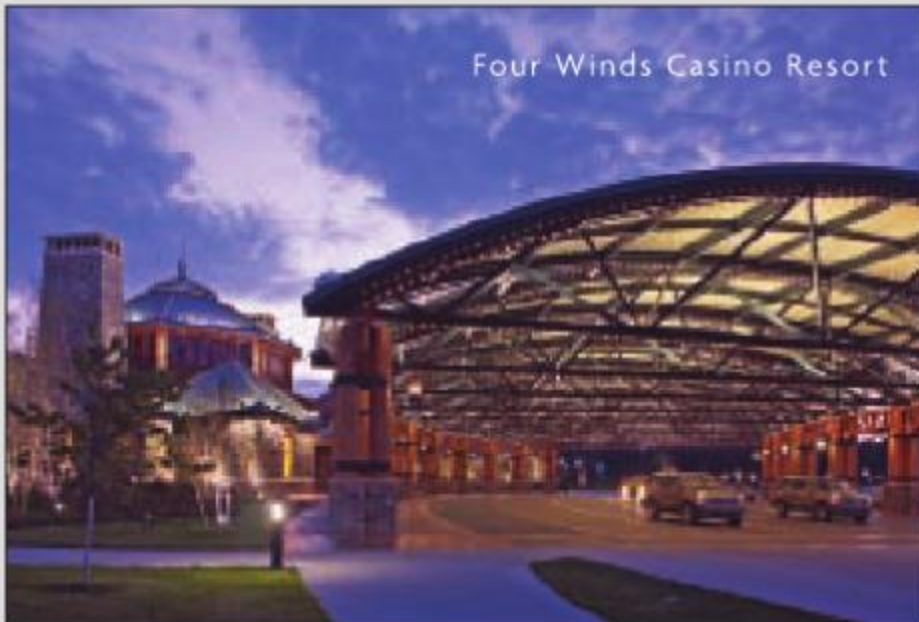
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# Local Arts | Bark Park Central



MICHAEL FRIEBELE

**Over the past 10 years**, the City of Dallas has re-examined how highways fit into the urban landscape. One very public example is the Woodall Rodgers Deck Park (newly named Klyde Warren Park),

which stretches on top of a highway; but the underside of highways also impact the cultural landscape of the city. From the recent transformation of a highway underpass into the park entry and enclosure for the "Giants of the Savanna" exhibition at the Dallas Zoo to the flea markets that take place at Woodall Rodgers and Field Street, spaces left vacant by transportation system designs have sparked community imagination.

One valued transformation involves the underside of the interchange bridges connecting I-45 and U.S. 75-North Central Expressway into a space now known as Bark Park Central. It began as a simple dog park and blossomed into a cultural bridge between downtown and Deep Ellum. In 2009 the park's supporters—in partnership with the city and thanks to public donations—commissioned over

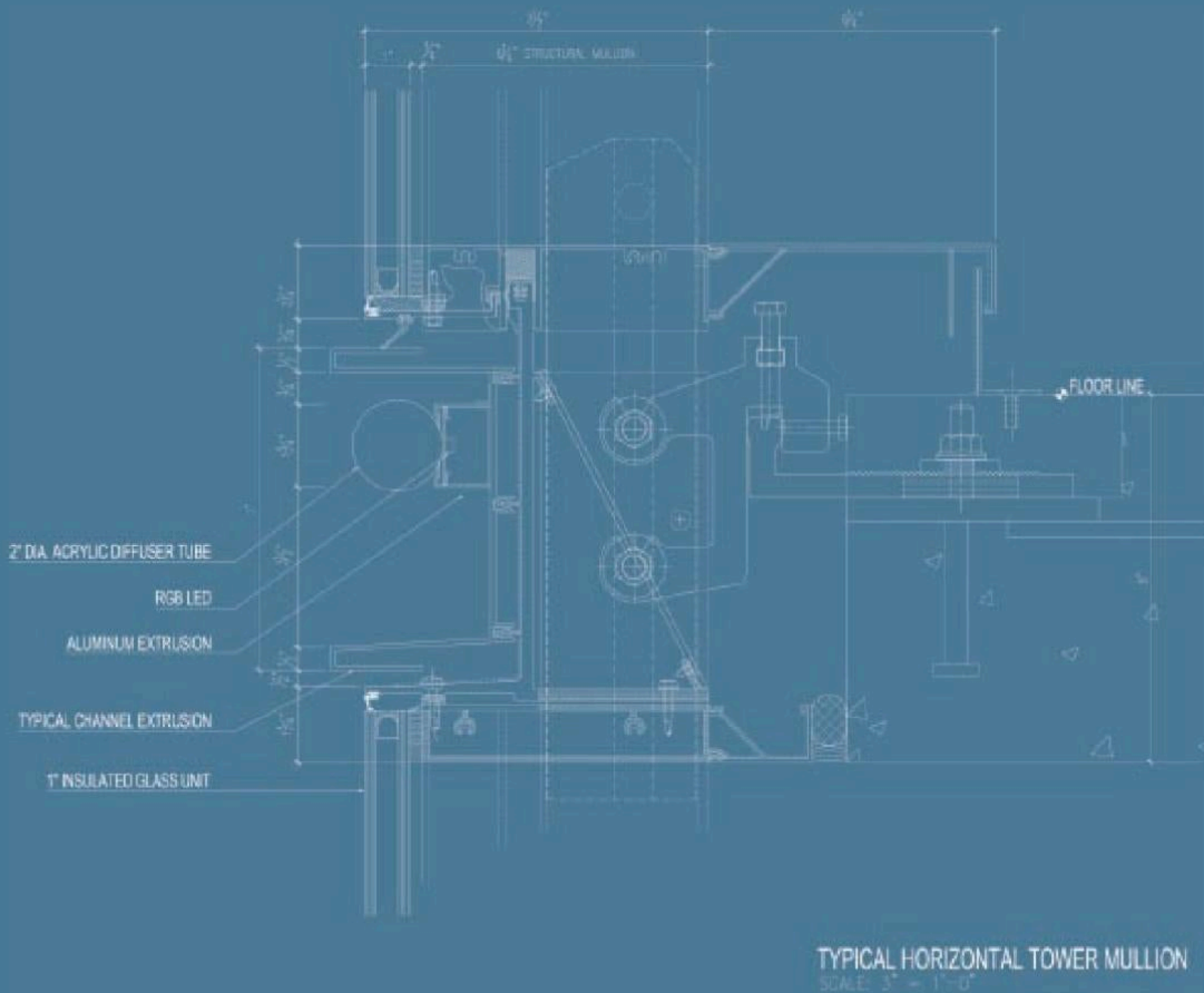
25 local artists to paint the faces of community pets onto the concrete highway pillars that flank the park space. The result is a rich and vibrant backdrop that softens the edges between hard landscape and the scale of the downtown skyline. More importantly, the artwork has personally connected a typical transformation project with the community.

Although the paintings add a degree of color and personality to the space, the form of the highway is the crucial piece in the park's vitality. It is the highway that provides ample shading year-round and creates a volumetric and perspective that gives the park the appearance that the space to roam is limitless. ■

Contributed by Michael Friebele with merriman associates/architects inc.



# Detail Matters | Omni Dallas Hotel



“The integrated lighting system on the expansive curtain-wall canvas frees Dallas to express herself, to live up to its ‘Live Large, Think Big’ slogan. Vastly different in character between day and night, the building captures the socio-cultural dynamism of the city.”

—HOANG DANG, PARTNER, 5G STUDIO COLLABORATIVE

Contributed by Kimberly Cundiff Williford, Assoc. AIA, design development manager with Brinker International.



# INSIGHTS ON SITE, CITY, AND PLACE



CRAIG BLACKMON, FAIA

## After giving a lecture at the AIA conference in Miami,

I wandered into a seminar on city planning by Goody Clancy of Boston. On the screen, a U.S. map dotted with digital pushpins indicated a number of noteworthy urban projects that were built in the last decade. The diagram blew me away. With far more than any other metropolitan area, Dallas/Fort Worth (DFW) looked like the U.S. testing range for urbanity.

We don't think of DFW as an urban laboratory, but based on the sheer number of projects that have unfolded in the last 15 years and an awakened cultural volition to provide alternatives to the sprawling metropolis, it's fair and deserving to call DFW a test bed for urban exploration. The DFW pattern is typical and cracking the code for how to make it more humane and productive is an issue that has caught the eye of world leaders, global economists, and Pritzker Prize-winning architects.

## Epicenter of the Generic?

"Dallas is the epicenter of the generic," noted Rem Koolhaas during his dedication lecture of the Wylie Theatre. Neither snub nor observation, the comment pointed to a broader view of archi-

itecture and the state of world cities that he has consistently advanced throughout his career. Take, for example, his exposition in *The Endless City, Volume One*: "When confronted with the almost documentary evidence how the city is evolving before our very eyes, the most important thing architects can do is 'write' new urban theory." Although the phrase "write new theory" seems like an anticlimactic conclusion to a profound sentence, Koolhaas clarifies that the cities of the world have agglomerated into unprecedented forms, taking architecture into uncharted intellectual territory for which no new models exist for design, and analysis and the historical models alone cannot reverse.

"We may be nostalgic for small-town America, but it's metropolitan America that drives our economy and determines our national prosperity," notes Bruce Katz, founding director of the Metropolitan Policy Program of the Brookings Institute. "I can guarantee you that the national leaders in China, Singapore, and Germany understand their national future is completely dependent on the quality of their metropolitan areas and the economic success they produce."

Koolhaas' and Katz's viewpoints are eye-opening. National

economies have become simply networks of larger metropolitan economies and a nation's future is now fundamentally dependent on the success and quality of its metropolitan centers.

However, most metropolitan centers have evolved into megapolitan forms for which there are no known urban models to understand or any economic models to predict how they will perform and produce. Instead of positioning the U.S. to compete on the global stage, the sprawling city spreads us out, slows us down, and devours resources to operate. The pattern also generates considerable economic burdens.

Unwalkable cities contribute to a national obesity problem that amounts to a \$168 billion cost on the national health care and insurance systems each year. Obesity-related diabetes is even more—\$178 billion. Asthma is on the rise adding another \$12 billion. Americans are shrewd customers and costs like these don't seem like our kind of bargain.

Everyone knows that sprawl isn't the only cause for these issues. However, it's fair to assume that the unwalkable city is making a considerable contribution. Architects, landscape architects, and planners are uniquely educated to understand the relationship between city form, building form, and human potential. The opportunity is wide open for the architectural professions to advance constructive solutions that most national leadership groups (politicians and attorneys) overlook because their political skill set can't see or understand city form as part of the cause.

density of Boulder, CO, which is 6:1, all of Canada's 33 million citizens would need to relocate to DFW to inhabit the construction. By comparison, San Francisco is approximately 30 people per acre, Paris at 100 and New York City even higher with density numbers approaching 500 people per acre from the commuter surge.

If the Industrial Revolution was the earthquake that shook civilization off its town and village origins, the market-driven pattern of suburban proliferation is the tsunami that followed and has inundated vast urban geographies in America, Europe, and Asia. As much as the historical models can help with localized areas of a metropolitan area, unfortunately, modern civilization crossed the point of no return long ago.

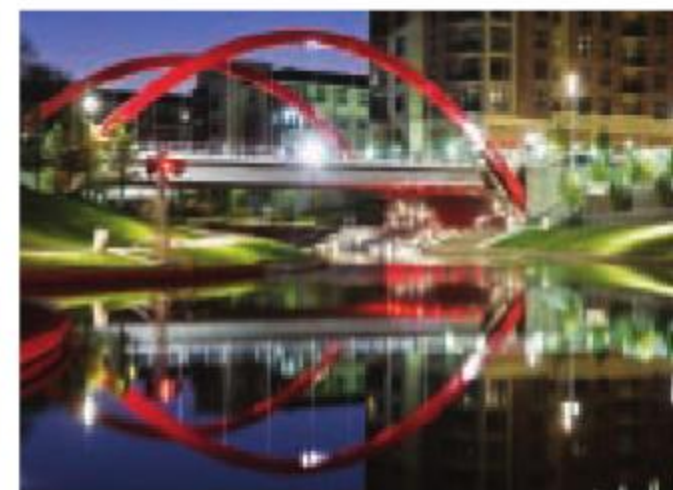
Architects, landscape architects, and planners should be energized about the opportunity for innovation and creativity. We have never before faced such a problem. How do we reverse-engineer such a colossal pattern into something that's more productive, humane, and walkable?

### The World: A Continuous Landscape

With noted ecological urbanist Mohsen Mostafavi as the new dean of the Harvard Graduate School of Design (GSD) and landscape urbanist Charles Waldheim as the head of the Department of Landscape Architecture, the GSD has fully committed its interests toward the predicament. In a December 2011



PHOTOS BY CRAIG BLACKMON, FAIA



"Unless we invest in our metropolitan areas to optimize their human and cultural productivity, the U.S. can't compete globally at the scale we need to," Katz concludes. Unfortunately, rearranging America's vast metropolitan geographies isn't going to be easy or won't happen overnight.

Statistically speaking, it's impossible to urbanize a metropolitan area like DFW. The human density of places like DFW, Atlanta, Phoenix, and Las Vegas is approximately one person per acre if you divide the total incorporated lands (6.5 million acres) by the resident population (6 million). If DFW would add population so that it would be equal to the quaint, town-like

article for *Landscape Architecture* magazine, critic Robert Campbell observes, "The whole world, built and unbuilt, is being thought of—for the first time in human history—as one continuous landscape. ... It's a profound way of reconceiving cities."

Knowing when to stick to space- and place-making principles versus when to compliment or invent beyond them using other strategies requires keen judgment and a new kind of knowledge. Considering the number of pushpins in Goody Clancy's map, DFW has case studies to offer.

There are new town centers like Southlake, new neighborhood centers like West Village in Uptown or Addison Cir-



de in north Dallas, new cultural enclaves like the AT&T Performing Arts Center, high-rise quarters like Victory, and several new commercial centers like Legacy Town Center and Park Place by Good, Fulton and Farrell.

There's revitalization. The ad hoc "not-like-Dallas" urbanism of Oak Cliff's Bishop Arts District and Davis Street have even caught the eye of *The New York Times* and *San Francisco Chronicle* with articles about its urban life, The Kessler Theater and the "pop-up" urban events of the Better Blocks Group. Sundance Square in downtown Fort Worth is a model other downtowns envy and work hard to emulate.

Serious architecture is also tackling the problems. Ron Wommack's award-winning townhouses and his accomplishments in transforming garden apartments into urban architecture continue to inspire young designers and multi-family developers. Edward Baum's ingenious Dallas housing proposal for individuals of modest means recently earned national attention, receiving a 2011 American Architecture Award, given by the Chicago Athenaeum.



### Performance-Based Urbanism

There are also hybrids. Vitruvian Park in Addison, TX, is a new kind of performance-based urbanism that transforms the cultural appeal of landscape, nature, and athletics into a high-density urban quarter. Typical urban projects build block-by-block from a master plan and the first phases struggle since the context has yet to form. By making performance (activity, density, and leasing) the objective, the first two blocks of the 112-acre mixed-use plan transferred square footage from each apartment into a commodious array of amenity spaces that makes the two buildings perform more like resort hotels than multi-family dwellings.

Built simultaneously with the first phase, a 17-acre public park heightens the performance and resort-like presentation. Where the canonical planning models might suggest building parallel to the park, a repeating set of apartment wings turn perpendicular to form three distinct courtyards that open to the park and to the views of a landmark steel bridge that's painted LeCorbusier red.

Carefully configured by WDG Architects, nearly every apartment that's not on the opposing streetwall edge of the building has a scenic view into the activity of its own private courtyard and to the public nature of park beyond. The desire for a view need not be discarded in the interest of urban architecture.

Vitruvian Park also leveraged a site discovery. DFW is traversed by a vast network of springs that are frequently misidentified as ditches, creeks or drainage problems. One fork of the network that traversed the site was opened by excavation, producing a drought-proof public space. Velocity dissipaters required by FEMA and the U.S. Army Corps of Engineers are shaped into cypress-planted islands for use and for natural habitat.

Taken together, the park reads like a "public fairway" that's wrapped by a scenic, resort-like urbanism, offered at market rental rates. Eventually, 16,000 will live on the development's 112 acres.

### Landscape as a Mending Fabric

Landscape informs other DFW projects. Renowned for the NYC 9/11 Memorial, Peter Walker's recent transformation of the UT-Dallas campus demonstrates another use for landscape as a mending fabric. New buildings at UTD by Larry Speck, Perkins+Will, and Studios Architecture from San Francisco spatially reinforce Walker's provocative and majestic landscape.

If "architecture is about remapping the familiar," as Aaron Betsky offered in his 2005 Dallas Architecture Forum lecture, UT-Dallas and Vitruvian Park are case studies for how designers can re-map planning models and merge them with landscape and the broader interests and needs of popular culture.

Regional agencies are working on solutions. Don Gatzke, member of Vision North Texas (VNT) and dean of the School of Architecture at UT-Arlington, notes: "What we've learned from the VNT efforts is that most of us would like to walk out our back door into the woods and out our front into the city. We want to live on that line that straddles green from the gray, frontier from civilization, and solitude from community, but with the handy choice for either."

In spite of the viewpoint that the American metropolitan area is more like a landscape, making public space with public buildings remains a central interest of design director Ron Stelmarski of Perkins+Will. A recent Dallas transfer from Perkins+Will - Chicago, Stelmarski observes that public architecture is, "No longer striving towards symbols of authority. Instead, the identity of the public building is shifting towards new qualitative directions that include enhanced outdoor space, carbon-neutral design tactics and thrift: the need to do more with less."

Sometimes the telescopic viewpoint of a non-Texan shines a light on what is difficult for more familiar eyes to see. A recent transfer from Venice, Italy, to Southern Methodist University, Professor Elisabetta Lazzaro observes, "Because Venice IS public space, everybody runs into everybody else so the city builds friendships. Instead of wasting time at the artificial gym, one should first use their natural physicality to walk and stay out, go out and meet your neighbors."

Architecture in service to those wise words might make such places possible. ■

Kevin Sloan, ASLA, is a principal at Kevin Sloan Studio in Dallas and teaches architecture at the School of Architecture at UT-Arlington.



# In Context

What is it? Where is it?

Can you identify this North Texas building and its architect?

*See page 41 for the answer.*



MICHAEL FRIEBELE

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



## *The Light of God*

14 feet x 5 feet blown glass  
Congregation Shearith Israel, Dallas  
Ron Marris, AIA, and  
Christopher Marris, AIA  
Wright Group Architects+Planners,  
Carrollton, TX



Web Exclusive: Watch Ron and Christopher at work in their glassblowing studio at [www.tiny.cc/marris-art-studio](http://www.tiny.cc/marris-art-studio) or scan the QR code here.



## THE STORY BEHIND THE ART

Perhaps it is something about the translucency of glass as art that reflects a sensation back to us that is both warmly familiar and deeply profound. Such is the impression received from "The Light of God," a large-scaled glass sculpture that adorns the Fonberg Family Chapel at Congregation Shearith Israel.

The artwork consists of 49 hand-blown bloom-like pieces, seven of which represent the seven flames of the menorah. A closer look also reveals nearly 200 flame curls, and the wood grain surface of the horizontal base which required a glass-blowing technique incorporating real wood.

The artists are designers of a different type by day. Ron and Christopher Marris work as architects at Wright Group Architects+Planners, PLLC. In their free time, however, over the last 15 years, you can find this father-and-son team perfecting their skills in the art of glassblowing at their MarrisArt Studio.

"The Light of God" took more than a year to produce. It was commissioned by Peter Fonberg, a member of the congregation, in memory of his late wife, Elaine "Tootsie" Fonberg.

To learn more about the artists, visit [www.MarrisArt.com](http://www.MarrisArt.com).

Douglas Sealock, Hon. AIA Dallas, is a commercial specialist with Frymire Services.



# PLACE-MAKING THROUGH ACTIVITY AND MOTION

## UNOFFICIAL, TACTICAL, AND AD-HOC LANDSCAPES

**Dallas is a city of movement.** Founded on a crossing, given life through the passage of a shimmering network of railway lines, renewed by the motor car, the airport hub, and the incredible telecommunications network, this city has never imagined itself as a place of stasis. Our energies, in constructing our city, are focused on motion: roads, interchanges, bridges. The great High Five Interchange (U.S. 75 at IH-635) is as large a sculptural element as any building, rivaled only by the new white Margaret Hunt Hill Bridge.

Buildings, and even plazas are places to pause; they provide stillness within the action of the city—and a counterpoint to it. Yet, in this city, there is a different kind of in-between space: unexpected, often unframed, places of passage, of activity, and of

energy. The informal, in-between spaces in our city may be Dallas' authentic space of public activity, tied to its powerful energy of change, more authentic in its qualities of motion than stillness.

### Places of Passage

Even in its greatest visions, one might argue that Dallas' land-image builds on images of places of movement. Clearly, the new Trinity River Park is a site of continuity—motion in car, boat or bicycle. Turtle Creek, almost the only visible remnant of Kessler's parkway plans, is a place of passage, discovered along the roadways and paths. More strongly, however, one can see the energies of place made most visible in the smaller, interstitial places of the city, enlivened by the actions—physical and



CASON HALLOCK

social—of communities and neighborhoods.

Along the avenues of Turtle Creek and Harwood, for example, it was the intense efforts of neighborhood groups (supported by the MOWmentum program of the city) who carried the qualities of the creek landscape into the densely designed median strips, investing the experience of driving along the parkway with the landscape qualities of the park. Similarly, the markers and structures—proclaiming limits of place, but at the same time celebrating the passage of entry and exit, The Design District, Lakewood, and Uptown—are products of neighborhood energies, experienced in motion. In many cases, these places of motion are indeed the only physical spaces a neighborhood association has sponsored.

However the experiential qualities of Dallas' active spaces—those collaborative, interconnected spaces of community, engagement, and motion—can be searched out in a variety of transport systems: bike, train, and most intensely the measure and rhythm of walking.

Dallas' dog parks provide compelling examples of active public spaces, envisioned by community, created by the energy of commitment and activated by daily neighborhood use. The examples vary. The small and slightly scruffy, but heavily used park at Travis Street is an example of neighborhood collaboration. Old lawn furniture and bowls are brought as necessary; users kick in to clean up. Bark Park Central, on the other hand, was the result of a determined effort of a local community to enliven an under-used highway overpass. A private/public partnership funded ground cover mulch, water fountains, benches, and art. The Central Dog Park, on the edge of Dallas North Tollway and Mockingbird Lane, is held up as an ideal, again community-driven solution. It includes a wealth of dog-lover amenities such as washing stations, benches, baggies, and shade. The essential element in each case is the social engagement the shared site offers. These are not tranquil spots; they are noisy, social, and bouncy, and the activation of space is not limited to the canine users. Such an example reveals the empowering nature of community intervention, but also of spatial occupation.

Like the drama of the Occupy Wall Street movement, and with the tenacity of the Better Block teams [see *Columns*, Vol. 30, No. 5], the Fido Oak Cliff team builds upon the energy of the temporary. Similarly, a pop-up pooch park, a Halloween street party, or a food festival can structure the spaces of our city through the energy of their occupation. After walking, pace-by-pace, along the routes of the Deep Ellum festival, or rolling boules along Bishop street at the Bastille Day event, one's memory of the public spaces of our city are altered, and one's internal map re-structured.



PHOTOS BY CASON HALLOCK



DON LAMBERT, GARDENERS IN COMMUNITY DEVELOPMENT

“The city fosters art and is art; the city creates the theater and is the theater. It is in the city, the city as theater, that man’s more purposive activities are focused, and work out, through conflicting and co-operating personalities, events, groups into more significant culminations.” Lewis Mumford, “What is a City?” in *Architectural Record*, 1931

### Activity Space Becomes Public Space

Like the act of procession, eating too can be a cultural activity which still contains remnants of ritual. Dining together, in family, retains a deep hold on our culture, and the power of the act of gathering to eat and share food stretches far beyond the communions of our churches, reaching to the shared spaces of our city. Thanks to tableside gas heaters, diners at restaurants downtown and uptown inhabit the sidewalks even in February—in sharp contrast to the empty streets of 10 years ago. As urban designers, we design street life into our plans, pasting in images of tables, families, and dogs. Then we build the structures, pergolas, benches, even plazas. Pegasus Plaza, for example, was built in 2000, the embodiment of a vision for the center of the city and its public potential. But it remained empty, solemn, and quiet, an elegant pergola-covered paved openness. Not until the re-inhabitation of the city swept through its center, and the back wall of the site was opened to make a passage to a new hotel did the site reach toward its promise—altered, perhaps partially by becoming a crossroads, and brought to life by the community that engaged with it.

A shared eating site, the Stone Place Tower walkway links Elm and Main streets, a site of passing through, but also of proximity, bringing into unexpected adjacency the diners that bring the lunchtime street life to the city. A place of urban action, this little passage, hung with a thick wall of greenery, framed the city’s urban activity even in 1976, the setting for “a thwarted love-in [at Dallas’s Stone Place Mall, a downtown pedestrian thoroughfare] where Dallas’ small hippie population had begun to hang out alongside the sidewalk preachers and bus passengers ... The police had chased the hippies away, headlined as an ‘anti-love’ campaign.”<sup>1</sup>

Public space is most powerfully created by the public. The informal, ad hoc, temporary, and in-between spaces of Dallas—in which communities, interest groups, private endeavors, and co-operatives have taken over for specific, active, enterprises—achieve more than public-ness. These are the vibrant landscape images for our city.

### Places of Intention

The community garden movement links several urban ambitions: The re-use of abandoned land and the local food movement are brought together to create and grow communities. These are groups of citizens gathered in outdoor public space,

intensely working. The East Dallas Community Garden supports perhaps the most marginalized communities within our geography—new refugees, struggling not only with poverty and hunger, but with cultural change and social trauma.

Vietnamese, Cambodian, and Laotian refugees in the 1980s “needed a place to grow stuff,” says Don Lambert, director of the Dallas Civic Garden Center (CGC). “They did guerilla gardening, planting peppers and beans in the flower gardens of the apartment blocks. They were seen as invading; infringing on somebody else.”

The new community garden was funded by, among others, the Dallas Police. “Because one of the best ways to connect with the Asian community was to go to the garden,” says Lambert. “It was a place to get out of the crummy apartments and breathe the fresh air; so the garden was always full of people. Every social service agency would go to the garden to make connections. The health people were going there to make sure people got flu shots; nurses-in-training were going there. The garden was functional, but failing as a garden.”

The Dallas Civic Garden Center and the Meadows Foundation funded a plan of ecological education based on organic, water-sensitive principles. Production quadrupled. People were selling vegetables at the garden. They had money for the water bill. While the original population has dispersed, new refugees tested, grew, struggled, and learned. A more mobile, younger, wealthier local community doesn’t yet engage with the garden.



PHOTOS BY DON LAMBERT, GARDENERS IN COMMUNITY DEVELOPMENT





PHOTOS BY DON LAMBERT, GARDENERS IN COMMUNITY DEVELOPMENT

"It's partly the aesthetics of the garden," says Lambert. "It doesn't look upscale, but people like it the chaotic way it is because it is so authentic." The newest gardeners—new refugees from Karin, Burma, Congo, Nepal, and Butan—tend to stay fairly distinct, separate, within the garden; but once the garden is productive, making money and food for their families, they became more tolerant of each other and better at working together.

Whether the action is gardening, working, dog-walking, or eating, the shared activity is at the heart of such places. "When we included the pantry donation piece, called 'our Savior community garden,' the whole garden became much more successful," Lambert says. The requirement to help fill the banks of the food pantry "gave the gardeners a reason to grow as much as they could and do as well as they could and we got more gardeners and more volunteers. There are several gardens that are just recreational, just social, and often they don't do as well."

### Urban Place-Making

The notion of event space is an old idea in urbanism circles, made familiar by Bernard Tschumi in the 1980s with the Parc de La Villette. The active engagement with community and local culture in urban place-making is, perhaps, the current manifestation of that idea, yet remains based on the vision that the theatrical qualities of public space grow out of the interactions of its community, not the forms of its stage-sets. Though Tschumi invited life-theatre through the design of activity pavilions, today's artists, activists, and gardeners enlist in the creation of the events and thus the making of the spaces themselves.

The Project for Public Spaces, based in New York, champions and supports such work as a strategy they call "Lighter, Quicker, Cheaper" (LQC). At low risk and low cost, the creative energy of the community is harnessed in the generation of sites of change. In Dallas, the city's "Love My Neighborhood" grant program supports such energies. A grungy, littered sidewalk connecting Bryant Place to the arts district, for example, was paved, planted with water-wise plantings, and marked with locally commissioned mural works after it was championed by the neighborhood. In Dallas we don't seem to be very good at



making places of pause, but instead, like this site of passage, we seem to be brought together through the inhabiting of new, tactical, active public spaces.

At Henderson and Capital avenues, a new apartment complex structured the level change between street and residence with a generous series of public benches, formed like large stone steps set into the retaining wall. It's not yet clear if the works frame the activities of people, but what is interesting is the change in intention: This is a landscape for using, rather than a decorative planting to view. It's a site for arriving, gathering, and waiting for a bus.

Little lively links of neighborhood places make the public landscape of a city: a Saturday Green-Stop market, a sidewalk sale, a food truck stop. They are strung together through landscapes of motion, such as the Santa Fe trail-works, Deep Ellum markets, and parades. In moments of enthusiasm, the great motions of the city bubble up in public spaces, such as the Occupy campers, the Turkey Trot, or the West Dallas historical bike tour. One such burst of energy is the Guapo Skillz Center, inhabiting an abandoned, untidy industrial corner of the city with the speed and freedom of a community of skaters, spinning above the neighborhood. And in Arlington, hidden, perhaps half-unrecognized behind the formal Legacy River Park, a self-constructed BMX site, put together by the kids themselves.

The practice of active public engagement may be searched out most authentically in hidden sites of social and physical energy. In Dallas, activity and motion, almost without design intention, form the most lively animated outdoor spaces of our city. They may not be the most beautiful, but they reveal the strongest qualities of urban community. In Dallas, it is the in-between and unexpected which most powerfully embody our dynamic qualities of motion. ■

Jessie Marshall Zarazaga, RIBA, is an architect and landscape-urbanist who teaches urbanism at Southern Methodist University, where her students are working towards a public arts-engagement project in West Dallas.

<sup>1</sup> Stoney's article in *Notes*, June 17, 1967, quoted in Lovell, Bonnie, "Stoney Burns and Dallas Notes," in *Legacies: A History Journal for Dallas and North Central Texas*, Vol. 12, No. 1, Spring, 2000.



# RIGHTING AN URBAN PLANNING WRONG

## DALLAS' NEW PLAYGROUND BRINGS UPTOWN AND DOWNTOWN TOGETHER

**Main Street Garden and Belo Garden.** The further development of the arts district. Adaptive re-use of historic icons such as the Statler Hilton and the Mercantile Building.

These are all milestones in the continued revitalization of downtown Dallas. Yet, perhaps the most dramatic development of all is the upcoming opening of Klyde Warren Park. Linking downtown with uptown and providing an oasis of green space where there once was a concrete canyon, the park is

perceived as having the ability to right an urban planning wrong.

The park's creation signals an awareness of past planning trends in our community and the ability to learn from these experiences. Before Woodall Rodgers Freeway, the neighborhood consisted of a mix of offices, retail space, and residences; after the freeway, it became a high-speed vehicular barrier cutting between uptown and the central business district. It has now been draped with new real estate and will potentially be-

come an epicenter of activity in the form of a lush 5.2-acre urban park, replete with a variety of amenities. The success of this effort is a result of past partnerships and goal-oriented leadership from both the public and private sectors.

### Ring Around the Downtown

Dallas, like most large American cities, flourished after World War II and experienced explosive growth in industry and commerce. The pursuit of the American dream, fueled by financial prosperity, drew people to the ever-expanding suburbs and resulted in an influx of automobiles straining existing roads and boulevards. The passage of the Federal Highway Act in 1956, and the development of the 1957 thoroughfare plan by Dallas City Planning Director Marvin Springer, enabled solutions to the congestion that was stifling growth in the downtown core. These included the Stemmons Freeway (I-35E), R.L. Thornton Freeway (I-30 and I-35E) and the redevelopment of the North Central Expressway championed by J. Woodall Rodgers, mayor of Dallas from 1939 to 1947.

These highways provided the necessary circulation, but ironically led to the isolation of downtown from outlying neighborhoods. When plans were first created in the early 1950s and formalized in 1958 for the design of a spur highway that would connect Central Expressway to Stemmons Freeway, the ring around downtown was inevitable. The acquisition of land for the project—a controversial process that took 15 years and cost more than \$16 million—foreshadowed the fallacy of the planning and design trends of the era. “Planning meant bold schemes car-

ried out on a grand scale,” said David Dillon, the late *Dallas Morning News* architecture critic. “Neighborhood planning and fine-tuned urban design projects were still 20 years off in Dallas.”

The concept of Spur 366—so christened by the Texas Department of Transportation (TxDOT) in 1962—emerged as the trench design that eventually was constructed, but a redesign to an above-grade highway was considered at one point. A multitude of debates between the City of Dallas, Dallas County, and TxDOT regarding the cost and complexity of the project kept the final below-grade design. According to Linda Owen, Woodall Rodgers Deck Park president emeritus, “Eric Johnson was probably Dallas’ most visionary mayor. He had the vision to recess Woodall Rodgers when it was built because he thought the Dallas Museum of Art might be built at that location and he knew building an overpass would be unsightly and noisy. He talked the state into recessing the connector.”

Constructed between 1965 and 1984, Woodall Rodgers Freeway completed the separation of downtown and its financial core from the rest of the city. With the massive urban renewal projects, construction of the underground tunnel system, demolition of historic structures, and the erection of the skyscrapers of the era, suddenly downtown Dallas had followed its trajectory and became a Wall Street-esque neighborhood with all of the pavement, granite, and glass—yet none of the charm.

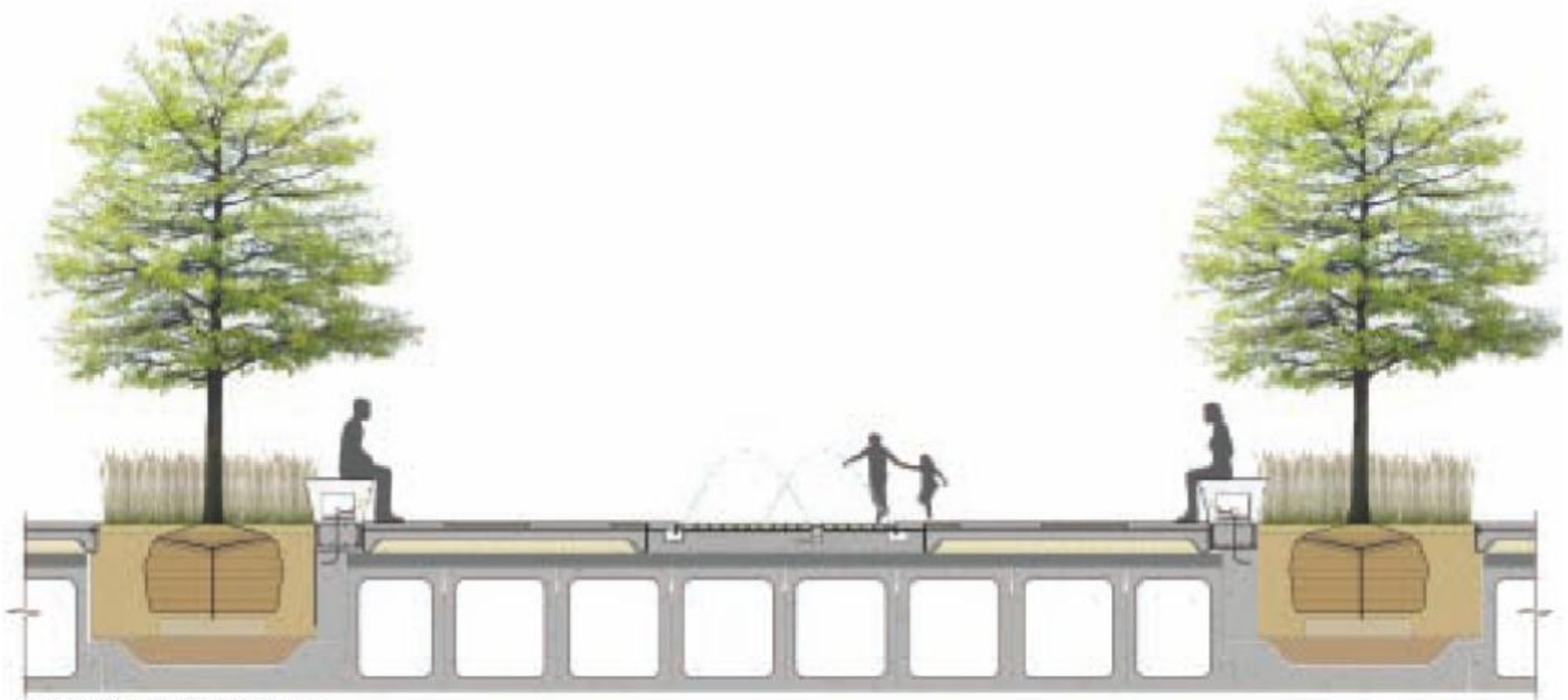
### The Uptown Evolution

Uptown Dallas evolved in the wake of Woodall Rodgers’ construction with a surge of growth after the recession of the

M2 STUDIO



- 1 BOTANICAL GARDENS
- 6 ARTS TERRACE
- 11 THE PROMENADE
- 2 CHILDREN'S GARDENS
- 7 RESTAURANT
- 12 DOG RUNS
- 3 GREAT LAWN
- 8 PERFORMANCE PAVILION
- 13 PEARL STREET WATER SCULPTURE
- 4 READING & BOARD ROOM
- 9 OLIVE STREET WATER TERRACE
- 14 ON STREET PARKING
- 5 UPTOWN TERRACE
- 10 EAST LAWN
- 15 GROVES



THE OFFICE OF JAMES BURNETT

1980s. Its development was initially granular in scale, but culminated in large residential developments such as West Village, the State & Allen block, and the construction of the American Airlines Center. The abutment of these developments to Woodall Rodgers, in addition to the ongoing development of the Dallas arts district, brought renewed focus to the barrier that was created by the spur highway. In 1996, James Shinn, the City of Dallas' director of international affairs, commissioned

a planning initiative to study connecting uptown with downtown—the intent being to build a better and more marketable Dallas. Landscape designer and urban planner Kevin Sloan created an award-winning pro-bono study that visualized a 17-acre park bridging the highway. This study made a circuit throughout the business community. “At that time, the thought was that if uptown grew, then basically the center



JERRY MCCLURE

of Dallas was going to shift to the arts district,” said Sloan.

In 2002, The Real Estate Council (TREC), with Linda Owen at the helm, committed funding for a new study to create a deck park over the freeway. “It was my job to put together a game plan on what was the best way to use our seed money,” she said. “We were willing to accept that risk that we might be drilling a dry hole. Looking back, I don't think there is another funder who would take that kind of risk. The real estate industry understands that sometimes you're in design development and you don't get to construction and you have spent all that money. That was a risk they were willing to take because it was a risk they understood.” Sloan worked again this time with in-

ternationally acclaimed architectural watercolorist Michael McCann to generate the initial images that sold the story and helped in the early fundraising efforts.

Landscape architect Jim Burnett of The Office of James Burnett was involved with the project from its inception. At that time, “John Zogg and Ken Moczulski from Crescent Real Estate hired us to do a design study,” he said. “After that, it started to gain momentum and interest. Owen was the president of TREC at the time and she was amazing in gaining support and excitement for the project.”

### A Park for all People

The initial concept was to create a park for all people. “This meant that the park had to be flexible enough to be programmed for a variety of uses and users,” said Burnett. “The fact that we have covered up an active, noisy freeway and made a park with a series of outdoor rooms that will feel comfortable is quite amazing.”

Simultaneous to the park design, Jacobs Engineering was hired to engineer the structure that would cover the existing freeway. The solution consisted of pre-stressed concrete box beams that span from the inside walls of the existing trench to new concrete columns set in the middle of the freeway. According to the park website, “The concrete beams are arranged in groups with spacing in between the groups. Concrete slabs span the spaces, connecting to the bottoms of the beams and forming trenches. The trenches act like planter boxes, allowing the trees to grow to the desired size. A combination of geo-foam and lightweight earth fill the trenches and cover the beams to provide the planting material for the landscaping of the park.”

At the start of these design endeavors, the Woodall Rodgers Park Foundation was established as a non-profit organization with the task of the development and future operation of the park. In 2008, Owen assumed the role of president and continued to work with the public/private partnership that included TxDOT and the North Central Texas Council of Governments. Their collective goal expanded from raising development funds to raising

operation funds. "Build a facility in the public arena with no revenue streams and you haven't built for the future," said Owen. "The specific goal became to raise the money for the cost of the facilities, three years of operating expenses, and an endowment."

Funding for the construction came from a multitude of sources. The City of Dallas and TxDOT each provided \$20 million via bond and highway funds while private donations accounted for \$49 million. Federal stimulus funds after the Great Recession provided an additional \$16.7 million in 2009.

The revised goal of \$110 million was reached in the spring of 2012 with the largest individual private donation by Kelcy Warren, CEO of Energy Transfer Partners. Securing the naming rights for his son, Klyde, Warren said, "As a father, my hope is that families from throughout the metroplex and beyond will enjoy the park. As a native Texan, and someone who has lived and worked in Dallas for many years, I am so pleased that my son and I are able to play a role in bringing this incredible asset to our city."

### Clean, Safe, and Active

After the successful conclusion of the fundraising effort and the progress of construction by Archer Western and McCarthy Building Companies, Owen was named president emeritus, remaining with the project in a consulting capacity. Mark Banta, formerly with Olympic Centennial Park in Atlanta, was hired as president for the next phase of planning and operations. An experienced green industry and parks expert, Banta faces the challenge of maintaining the space and creating programming for

the new park. "I'm already thinking beyond our fall 2012 opening to lay the foundation for a successful space that will become a beloved city center," Banta said. "My approach to park management is to create a space that is clean, safe, and active."

Using the measures of Old Dallas success, massive new office and residential developments line both sides of the former trench in anticipation of the activity and prestige their locations will provide. These include companies like Oncor and Hunt Oil, AIA Dallas and the Dallas Center for Architecture, and Museum Tower, a high-profile condominium project currently under construction that will be the tallest downtown development in Dallas in 25 years when completed.

However, real success will be measured in the months and years to come. Will it serve as a catalyst for even greater investment and development by our community? Can the park serve as the key element to achieve a level of urban quality that has been realized by similar projects such as Chicago's Millennium Park and Boston's "Big Dig"? On a more basic level, how does it improve the quality of life of nearby residents, workers, and visitors?

Klyde Warren Park has been decades in the making and has taken the concerted efforts of individuals in both the public and private sectors. Planning engineer George Kessler perhaps said it best with the release of his plan for the City of Dallas in 1911: "There is not a single thing in this city ... that you cannot do if you make up your mind that you need it and will have it." ■

James Adams, AIA, is an architect with Corgan Associates Inc..



JERRY MCCLURE

# BIG D-ESIGN

## CITY'S SKYLINE CONTINUES ITS ARCHITECTURAL EVOLUTION

THE NEW KLYDE WARREN PARK (SHOWN HERE IN EARLY DEVELOPMENT) OFFERS VISITORS AN EXCITING NEW LOOK AT THE CITYSCAPE. TAKE A LOOK FROM THE VANTAGE POINT THAT IS EMERGING AND DISCOVER NEW WAYS THAT THE PARK OFFERS THE PUBLIC OPPORTUNITIES FOR ARCHITECTURAL INSPIRATION. COINCIDENTALLY, THIS IS THE SAME VIEW FROM THE DALLAS CENTER FOR ARCHITECTURE!



With the completion of the **Winspear Opera House** (Foster + Partners, architect) in 2009, the arts district has benefitted from a 30-year process of expansion. The Winspear's red drum and canopy, the Wyly Theater's (REX/OMA, architects, 2009) corrugated façade, and the soon-to-be-opened City Performance Hall (SOM, architects, 2012) with its undulating roofline create an AT&T Performing Arts Center rich in architectural interest.

The **Cathedral Sanuario Guadalupe** was erected in 1902 and designed by noted Galveston architect Nicholas Clayton. High Victorian Gothic in style, the facades and corner tower are enriched through a deft use of texture and culture. The soaring tower at the corner with its 49-bell carillon, original to the design, was not added until 2005 as a part of a centennial restoration project.

**Chase Bank Tower** (SOM, 1987), also designed by Richard Keating, marked the death knell of the Texas real estate boom; it was the final skyscraper to be completed in the state for two decades. Its predominant skyline feature is a five-story carved slit extending between the 41st and 49th floors, providing visual interest, but also serving the pragmatic function of reducing the structural windload on the building.

The **Nasher Sculpture Center** is rightfully hailed as one of Renzo Piano's masterpieces. Completed in 2003, the building features a series of transparent-ended pavilions and a light collection system design to optimize natural light in the center while protecting the artworks from direct sunlight. Outside, Peter Walker's garden design creates a series of rooms for the exhibition of some of the finest modern and contemporary sculpture in the world.

**Trammell Crow Center** (SOM, 1984) was the first of three downtown office buildings designed by Richard Keating. The tower's cruciform shape, classical composition, distinctive silhouette, and richly-animated façade introduced a new high-rise vernacular to the Dallas skyline. Its presence in the Arts District illustrates the desire for the neighborhood to include a mix of purposes, beyond museums and performances.

The **Dallas Museum of Art** (Edward Larrabee Barnes, architect, 1983; expansion, 1993) was the first cultural institution to plant its stake in the new arts district. With a façade of Indiana limestone and a series of stacked galleries off a central circulation spine, the building kicked off a three decade long period of expansion and growth in the neighborhood.



The **Republic Towers** (Harrison & Abramovitz, 1955; Harrell & Hamilton, addition, 1964) provided a new modern home for a Dallas banking institution that was taller than its competitor, the Mercantile Bank, just down the street. It was downtown's first major post-war project and featured aluminum panel cladding from the architects' Alcoa Building in Pittsburgh. Today, the complex includes offices as well as residential units.

Along with One Arts Plaza, the **Hunt Oil Tower** (The Beck Group, 2007) was one of the first high-rise buildings constructed in downtown Dallas since the boom days of the 1980's. The 15-story structure includes a series of sculptural features on its façade and a sophisticated LED lighting system in the face it presents to Woodall Rodgers Freeway.

**Fountain Place** (I.M. Pei & Partners, 1986) is a 60-story minimalist sculpture sheathed in shimmering glass. Its six-acre plaza and water garden designed by Dan Kiley and carved from the building's base show a subtle interplay of hard-edged geometry and supple nature. A recipient of the 25-Year Award from both AIA Dallas and the Texas Society of Architects, this is one of the great urban spaces in America.

The **Bank of America Tower** (JPJ Architects, 1986) is Dallas' tallest building and its argon outline was a harbinger of the many lighting features that downtown towers borrow today. It is a 72-story shaft of silver reflective glass and aluminum spandrel panels. The plan is a square pulled apart at its diagonal corners, capped by a sculpted crown.

The **Hyatt Regency Hotel and Reunion Tower** (Welton Becket Associates, 1978) initiated a downtown development boom that continued into the 1980s and defined the Dallas skyline as we know it today. The shimmering silver volumes of the hotel are balanced against the 50-story raised geodesic dome, giving the standard Hyatt architectural formula a high-octane charge. ■

Source: The American Institute of Architects *Guide to Dallas* Architecture, available at [www.tiny.cc/AIA-Guide](http://www.tiny.cc/AIA-Guide).

# GALLERY



## MUSE FAMILY PERFORMANCE STAGE

Olive Street at Woodall Rodgers  
Freeway, Dallas

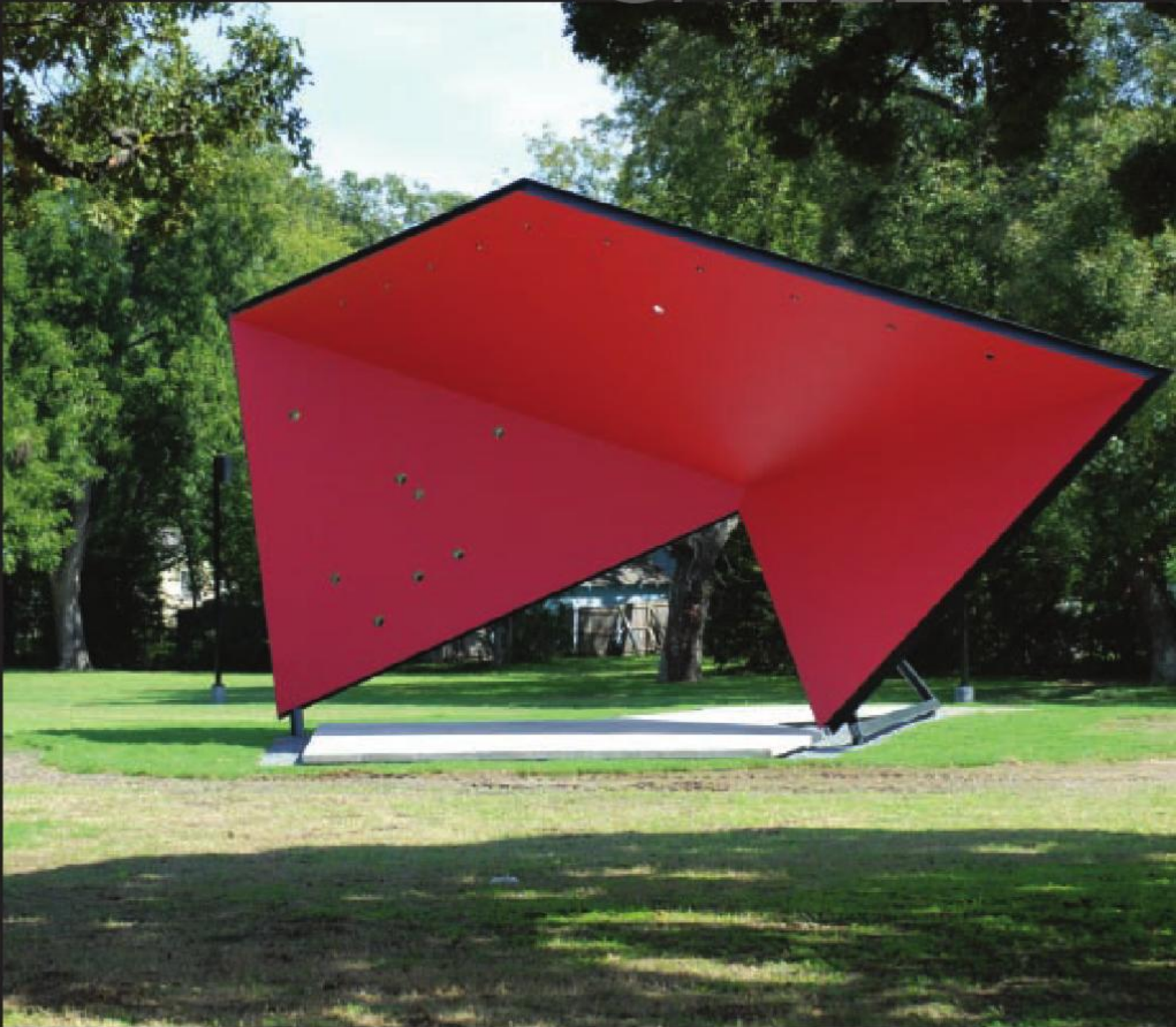
Thomas Phifer and Partners

Rendering: M2 Studio

The performance stage will provide a unique venue for a wide variety of performance groups and entertainment. When no performances are scheduled, the stage will offer a shaded picnic pavilion to the Klyde Warren Park's visitors and provide a commanding view of the Great Lawn.

WOODALL RODGERS PARK FOUNDATION

# GALLERY



Inspired by a butterfly on his first visit to the park, Rand Elliott, FAIA, created a piece of red and silver origami—a folded aluminum plane that floats above the ground plane and is situated among a magnificent grove of stately pecan trees.

DALLAS PARK AND RECREATION DEPARTMENT

OPPORTUNITY PARK PAVILION  
3105 Pine St., Dallas  
Elliott and Associates Architects  
Photo: Willis Winters, FAIA, Dallas Park  
and Recreation Department

# GALLERY



ST. AUGUSTINE PARK PAVILION  
1500 N. St. Augustine Drive, Dallas  
Laguarda Low Architects  
Photo: Charles Davis Smith, AIA

The side walls, roof, and floor of this elegant pavilion form a thin concrete shell that frames stunning views through the shelter from one side of the park to the other.

DALLAS PARK AND RECREATION DEPARTMENT

# GALLERY

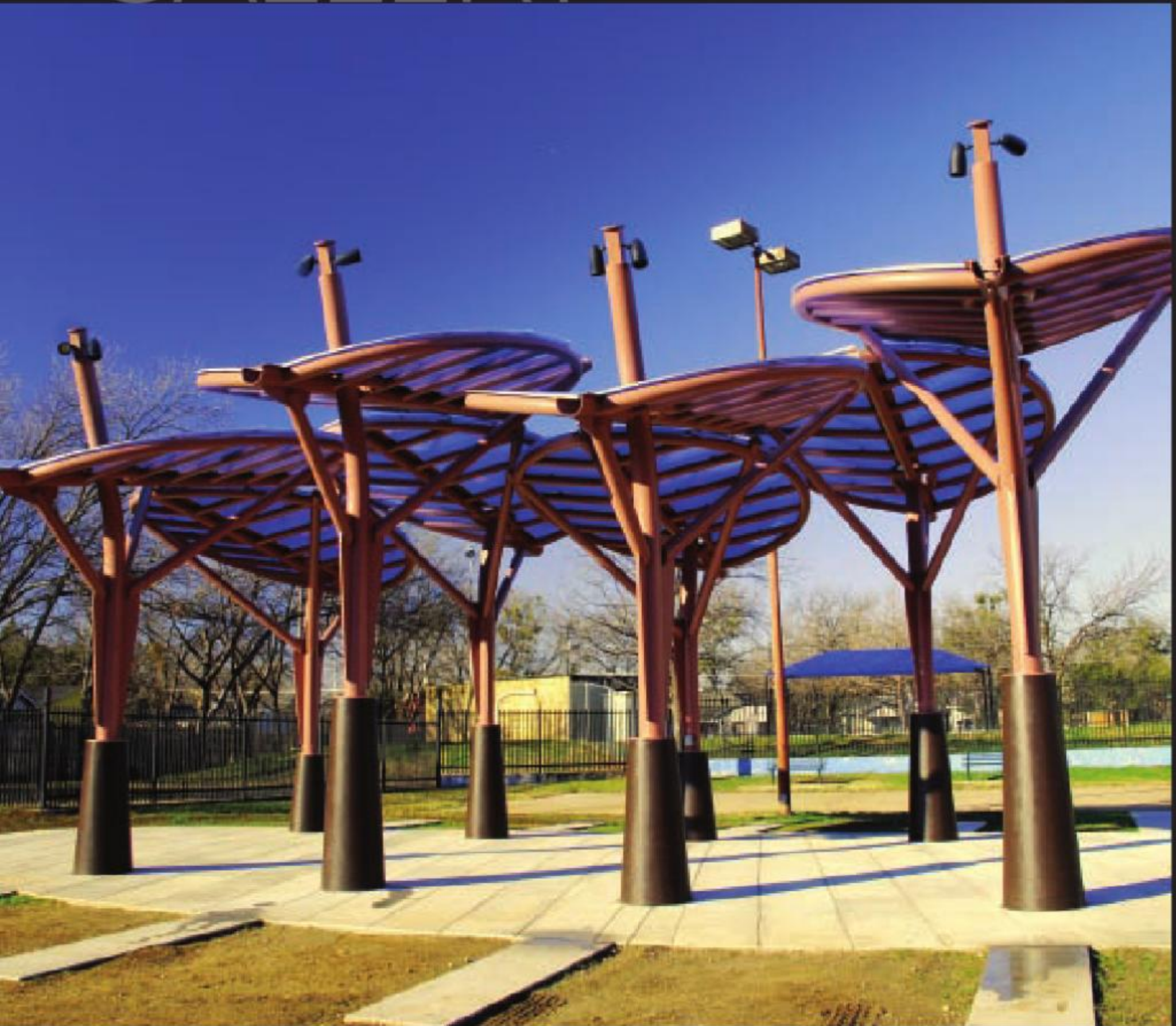


Joe McCall, FAIA, created a gathering of three pyramidal elements—each with its own subtle attitude—that huddles together in a common circle allowing for use by separate groups or one large group. Painted steel plates enclose the pavilions and allow ventilation.

DALLAS PARK AND RECREATION DEPARTMENT

BROWNWOOD PARK PAVILION  
3400 Walnut Hill Lane, Dallas  
Oglesby Greene Architects  
Photo: Craig Blackmon, FAIA

# GALLERY



HATTIE RANKIN MOORE PARK  
PAVILION  
3212 N. Winnetka Ave., Dallas  
Laguada Low Architects  
Photo: Charles Davis Smith, AIA

Situated in a park with very few trees, this pavilion takes a metaphorical approach by featuring two rows of gigantic folded plane “leaves,” supported by structural “twigs” and “branches.”

DALLAS PARK AND RECREATION DEPARTMENT

# GALLERY



The contemporary sculpted geometry draws expression from the Arts and Crafts movement, common to the Great Depression era, CCC, and WPA park development projects. A residential brick, typical to this neighborhood, is rendered with steel and timber.

DALLAS PARK AND RECREATION DEPARTMENT

ROSE HAGGAR PARK PAVILION  
18100 Campbell Road, Dallas  
Richter Architects  
Kimley Horn and Associates Landscape  
Architect  
Photo: David Richter, FAIA

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Scan the code to the left with your favorite QR Reader to go to Columns +

# Profile | Linda Owen



When it opens in late October, Klyde Warren Park will fulfill the dreams of many individuals and organizations. Those who championed it deserve credit, but none more than Linda Owen. As the president of the Woodall Rodgers Park Foundation, Linda oversaw the fundraising, design, construction and management of the \$110 million publically- and privately-funded venture.

With a law degree from the University of Texas, Linda relocated to Dallas as a clerk for U.S. District Court Judge Jerry Buchmeyer. A career as an accomplished real estate attorney with the law firm of Wald, Harkrader and Ross led to her role as president of The Real Estate Council (TREC). Here she ushered in a period of great prosperity for the organization that culminated in serving as the impetus for the Klyde Warren Park.

## What made the Klyde Warren Park possible?

A public-private partnership between the City of Dallas, TxDOT, the North Texas Council of Governments, the U.S. Department of Transportation, and the private sector. Each had a seat at the table. Each took ownership. Each brought value. TREC wanted to be a catalyst. During the incubator stage, their technical assistance and funding were critical, not only because the project was so speculative, but also because they paid up front. We also have a tremendous admiration and appreciation for our lenders at Chase Bank. We couldn't have done it without them taking a huge leap of faith.

## What has this meant for you?

I realize that I am one link in a chain of people who have constantly tried to steward the next civic improvement. My ultimate gratification is seeing young, creative people excited about Dallas; they see Dallas as a city with a future. This is the new direction that Dallas is taking. American cities are asking for this type of investment.

## What's next for Linda Owen?

I thought of the park as my "swan song" at the beginning. What better culmination for a long and twisted career? But lately, I can't wait to find the next gig. I know it's out there, and once I find it, I will come up with the strategy and the team to rally around it. I want to study the mayor's plan for southern Dallas; maybe I will focus on affordable housing. We have a lot of under-utilized assets in the Cedars and in North Oak Cliff.

To continue reading this interview with Linda Owen, visit [www.tiny.cc/linda\\_owen](http://www.tiny.cc/linda_owen) or scan this code.



Contributed by James Adams, AIA, an architect with Corgan Associates Inc.

# 10 Questions For ... Bill Booziotis, FAIA



CASON HALLOCK

Bill Booziotis, FAIA, is president of Booziotis & Company Architects. Bill obtained architecture degrees from the University of Texas and the Massachusetts Institute of Technology. His firm's work has received Honor Awards from AIA Dallas and the Texas Society of Architects. Bill is a civic leader, nationally and in Dallas. Current or past leadership positions include:

- President of AIA Dallas
- Founder, AIA Dallas Foundation
- DCFA Foundation board member
- Dallas Museum of Art board member
- Dallas Bach Society president
- MIT Alumni Association board of directors member
- Visiting committee member for the UT-Austin and UT-Arlington schools of architecture

Bill is also the founder and chairman of the Directors Circle at the Center for Vital Longevity at the University of Texas-Dallas. In addition, he is the founder and current board member of the Dallas Center for Architecture Foundation. AIA Dallas presented Bill a Lifetime Achievement Award in 2008, at which time he was saluted as "the ubiquitous connector of interesting people, the charming guide to architectural magic, the scholar, and humanitarian," as well as called "a high-achieving, generously contributing native son of Dallas."

**What are your favorite buildings outside Dallas?** The Kimbell Art Museum is sheer perfection. And the *Vierzehnheiligen* by Neumann is the glorious architectural primer for creating excitement, pleasure, and sheer delight within a traditional idiom.

**What architects do you most admire?** Corbusier, Wright, Mies, and Breuer.

**What historical figure do you most admire?** Thomas Jefferson.

**Who is your favorite artist?** Picasso for his boundless creativity. Always rich and surprisingly playful.

**What museum outside of Dallas/Fort Worth do you enjoy?** The Louisiana Museum of Modern Art in Denmark—wonderful setting overlooking the sea with separated and stunning environments housing marvelous contemporary collections.

**What type of music do you listen to?** Classical of all types, musical comedy and opera. Mozart is my favorite composer.

**And your favorite color?** Color is too important to have a favorite.

**What have you recently read?** I read *The Rise and Fall of the Third Reich*. It shows Hitler's deceitfulness and utter lack of humanity.

**What do you consider your greatest achievements?** Projects such as the Hoffman Gallery, the UT School of Architecture, and some of the institutional buildings I am doing now. I am also very committed to my board involvement, which is driven by my interest in tomorrow. What can we do now that will make the world a better place tomorrow?

**What is your most treasured possession?** Forty acres of conservation wilderness on the Brazos River. ■

Contributed by Nate Eudaly, Hon. AIA Dallas and director, Dallas Architecture Forum.



MICHAEL FRIEBELE

## Tarrant County College | Bing Thom Architects

A key piece in the largest urban redevelopment project in North America, the TCC extension represents a major gesture toward bringing the Trinity River back into focus in the center of Fort Worth, TX. From the campus' characteristic lean to the mimetic nature of the building's massing, the focus is clearly upon the symbiotic relationship that can occur between the urban context and the landscape of the waterfront. This is most evident in the pool that passes on axis through the campus—a deliberate act that enforces the concept but more importantly enriches the educational experience by creating a year-round public space and providing a calming sensory backdrop that works to improve the learning experience. ■

Contributed by Michael Friebele with merriman associates/architects inc.

# Web Exclusives

## Winners on Display

View the winning submissions of the 2011 Ken Roberts Memorial Delineation Competition, one of the longest-running architectural drawing competitions in the world. [www.tiny.cc/2011krob](http://www.tiny.cc/2011krob)



## Upcoming DCFA Events

See what's happening in the art and architecture communities at [www.dallasca.com/events.html](http://www.dallasca.com/events.html).



## A View from a Food Truck

Food vendor trucks—a ubiquitous and growing aspect of city life—are an unlikely way to prove the relevance of architects ... or are they? Read about it at [www.tiny.cc/summerfall-web-exclusives](http://www.tiny.cc/summerfall-web-exclusives)



## Web Wise

Visit some intriguing places in cyberspace, courtesy of Greg Brown, program director of the Dallas Center for Architecture at [www.tiny.cc/summerfall-web-exclusives](http://www.tiny.cc/summerfall-web-exclusives).



## More Pavilions in Dallas

As illustrated in The Gallery, some of Dallas' park pavilion designs are both functional and stunning. View the entire list of park pavilions at [www.tiny.cc/dallas-pavilions](http://www.tiny.cc/dallas-pavilions).



## Creative on the Side

They are architects by day, but watch this father-son team at work in their glassblowing studio at [www.tiny.cc/mars-art-studio](http://www.tiny.cc/mars-art-studio).



## Farsighted Photos Go Nearsighted, Too

See Dallas—some of its completed architecture downtown and even some of its construction work in progress—through a process in which a Gigapan robotic camera, similar to what NASA uses, takes hundreds of photos and then stitches them seamlessly together on computer. Zoom in from panoramic views to see buildings' details at [www.gigapi.com](http://www.gigapi.com).





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# Transitions | Lubben Plaza—A Hidden Gem



**Just east of the Belo Tower**—situated between historic Union Station and the Dallas Convention Center—lies a little-known sculpture garden called Lubben Plaza. The 28,000-square-foot public park was donated by the Belo Corporation to the city in 1985 to commemorate the centennial anniversary of *The Dallas Morning News*. According to records, "It was a given to the City of Dallas in honor of Belo's long-time employees, past and present."

Omniplan Architects designed the space with trees, turf, and a series of granite walls that organize the park into

two distinct spaces bisected by a tree-lined pedestrian corridor. In 1992 the Belo Corporation celebrated its own 150th anniversary by unveiling two sculptures that were commissioned for the park. Two years later, an employee parking lot was placed at the far side of the plaza while the third and final sculpture was added to the park. The sculptures are as diverse as they are interesting. They include an imperceptibly kinetic piece that pays homage to the 24-hour rhythm of life on earth.

The space is primarily used by passing Belo employees and nearby office tenants going to and from work. During lunch hour, it serves as a welcome resting place. The plaza also provides important intangible benefits to the urban streetscape. The park is part of a continuous open space that extends westward from Dallas City Hall through Pioneer Plaza and punctuated by both Lubben

Plaza and the adjacent WFAA Plaza. These areas create a building-free swath of downtown that allows visitors a great sense of spatial freedom while still feeling close to the city center.

So, if you can't wait for the opening of downtown's newest park, Klyde Warren Park, stop by Lubben Plaza for an underrated outdoor treat that has been contributing to the goodwill of Dallas for more than 25 years. ■

Porter Fuqua, Assoc. AIA, is with J Wilson Fuqua & Associates Architects.

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

The Belo Foundation  
Judith Garrett Segura for her book titled *Belo: From Newspapers to New Media*

# Critique | Professionals Share Perceptions of Publications

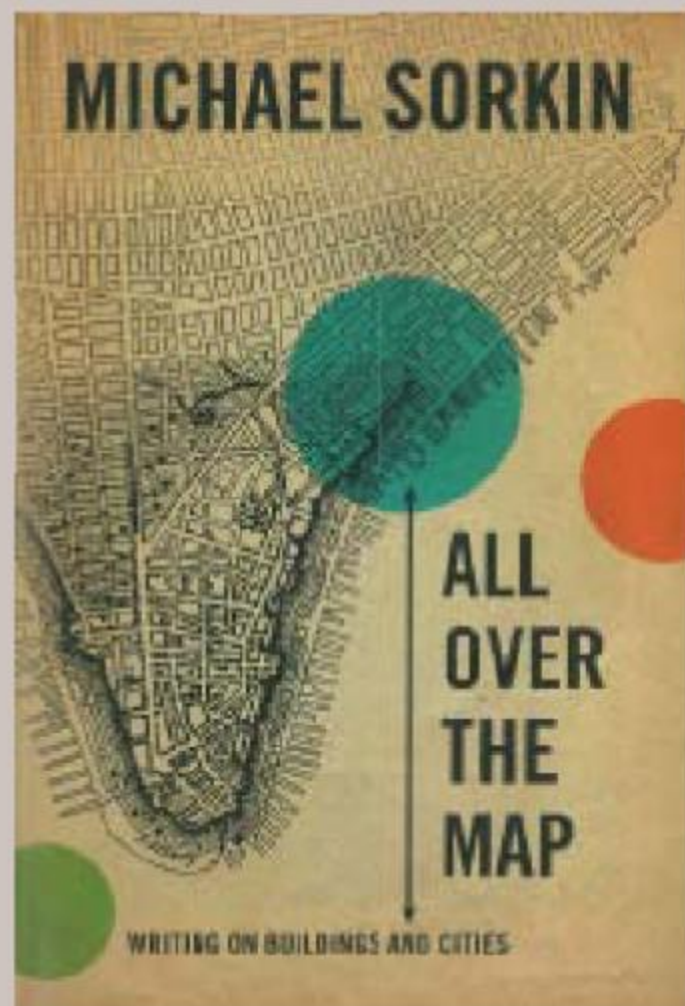
**Based on the proven experimental work of d.school** at Stanford University, *Make Space: How to Set the Stage for Creative Collaboration* is more of a tool (than a book) on creating interactive, fun, and functional design and work spaces. Whether an architect is provided with a large, small, or next-to-nothing financial budget, this visual guide will help influence the design of pleasant, effective, and collaborative spaces of various sizes for their intended use.

Efficient construction and usage of mostly mobile furniture is simply described throughout with helpful illustrations and instructions for do-it-yourself applications. Explanations of each subject are typically no more than three pages long and to-the-point for the inherent short-attention span designer in us all.

Most any design space is defined within this easy-to-carry, 8-inch-square guide with built-in bookmarks on the front and rear covers. Organized in a sporadic manner, the book is not intended to be a linear read, resulting in more of a creative journey than a typical page-by-page manual. Great resources are called out throughout, whether for materials needed that can be purchased at your local hardware or arts and craft store, or for further reading or watching videos located on the Internet.

This manual can be used universally in a professional, collegiate, or personal atmosphere, and should be part of any architect's library of everyday resources. ■

Reviewed by Greg Nollkamper, AIA, an architect at Page Southerland Page, LLP.



*All Over the Map*, drawn primarily from articles in *Architectural Record*, cements Michael Sorkin as one of America's preeminent architectural critics. Beginning in 2000, his collection provides a running commentary that was "in large part, shaped by a series of American disasters." As an anthology of a decade, Sorkin assembles a work that poses important questions regarding the response of designers to these events. As a work of recent history, *All Over the Map* is second to none.

It is tempting to discount this book as rumination on a decade we'd just as soon forget. Its importance, however, lies in the fundamental need to remember where we came from as a design community, what shaped us, how we reacted, how it changed us, and just as important, where we go from here. Sorkin pulls no punches when discussing a range of topics—from the Ground Zero Competition to his perceived "crisis in the public realm." While many articles are based on topics specific to New York City, they tend to translate into issues affecting a broad spectrum of the architecture and urban design community.

Sorkin concludes this collection with his own Jane Jacobesque manifesto, in which he addresses the question of where we go from here by advocating sustainable, diverse cities that are "judged for [their] public arrangements and effects" rather than individual structures as works of art. As a practicing planner, all I can say is: "Amen, brother." ■

Reviewed by Erich Dohrer, AICP, a principal at RTKL Associates Inc.

# Lost & Found | Heritage Park Plaza

**One may easily overlook Heritage Park Plaza**, tucked on a bluff just northwest of Fort Worth's iconic courthouse, but it is hard to forget once discovered.

Designed by landscape architect and National Medal of Arts winner Lawrence Halprin, the plaza serves as a gateway to the 112-acre park along the Trinity River. Heritage Park, a gift to the city in 1976, commemorates both the founding of Fort Worth and the U.S. bicentennial.

Halprin (1916-2009) designed the plaza as a series of interconnected rooms defined by water walls and runnels leading down the bluff to the river. Incorporating overview walkways, a diagram of the original fort, and inspirational quotations, the space was celebrated both for its link to Fort Worth's history and for connecting downtown with the river. According to Charles Birnbaum, president of The Cultural Landscape Foundation,

Halprin, who also conceptualized the original landscape design for Dallas' NorthPark Center, said he used the plaza as an experimental space to work out many of the components he later incorporated into the Franklin Delano Roosevelt Memorial in Washington, DC.

Heritage Park closed in 2007 due to maintenance costs and safety concerns. By 2008, The Cultural Landscape Foundation had listed it in its annual landslide list of threatened sites. In 2009, Preservation Texas listed the plaza as one of its

most endangered places. In 2010, Heritage Park Plaza was named to the National Register of Historic Places. Advocates have lobbied for the park to be reopened. As the Trinity River again has become an important feature in Fort Worth's landscape, the city began a study in 2011 to explore reopening the park and restoring Halprin's important modernist design. ■

Carol Roark is the interim executive director of Preservation Dallas.



CHARLES BIRNBAUM



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# Surface with a Purpose

corian.

zodiaq

DuPont Corian transforms healthcare facilities



Bret Janak

In designing for today's demanding health care facilities, every surface needs to deliver both beautiful design and high performance. DuPont Corian meets the challenge. A true innovation in technology, DuPont pioneered the science behind solid surfaces—spurring an entire industry. Corian is a non-porous surface that is renewable, heat resistant, and scratch resistant. It can be thermoformed, milled, carved, and routed, creating innovative designs limited only by the imagination.

Corian is one of the only materials that appears hard but feels soft to the touch when heat is applied. Forms can be wrapped with the heated Corian to create interesting sculptural shapes. Kristen Beighey of Perkins+Will chose Corian for the Postpartum Unit at the Medical Center of Arlington. In her design, the gentle curve of the nurse station (top) helps soften the hard lines of the corridor. Corian is combined with acrylic and plastic laminate to create texture and visual interest. The subtle glow of the backlit acrylic adds to the upscale feel. "Sometimes we have to add extra protection to the nurse station like crash rails and metal trim pieces," says Beighey. "With Corian, we were able to achieve the necessary durability without compromising the design integrity."



Nurse stations must withstand frequent contact with beds, wheelchairs, and medical equipment during patient transport. This is just one of the reasons why Corian was preferred by Reliant Rehabilitation Hospital in Bedford, TX. Perkins+Will designer Lecia Mavros strived to create a fun, energetic atmosphere to encourage patients on their road to recovery. The nurse station (above) acts as the focal point in this dynamic space with its bright colors and high contrast. Vibrant, green glass (right) is protected by a white Corian frame. Concealed seams compliment the clean, modern look and help prevent trapped bacteria from spreading infections.

[www-surfaces.dupont.com](http://www-surfaces.dupont.com)

**WoodWorks Grille**  
by Armstrong

Armstrong WoodWorks Grille (1) is now available in an easy-to-install tegular edge for installation on standard T-bar suspension systems. Grille tegular panels can be patterned in a variety of ways while still giving a more open look and feel to the space. Both vertical and new horizontal blade options with backers make this a beautiful, economical, and easy-to-install wood ceiling system.

[www.armstrong.com](http://www.armstrong.com)



**ProMar 200**  
**Interior Latex**  
by Sherwin Williams

Setting the professional standard for three decades, ProMar® 200 Interior Latex (3) is now available in a zero-VOC formula. It is the first complete professional line with zero VOCs available in four sheens—flat, low sheen, egg-shell and semi-gloss—plus every color including deep, vivid accents. ProMar 200 Zero VOC delivers maximum productivity with outstanding durability and touch-up, and excellent hide. ProMar 200 Zero VOC is one of five Sherwin-Williams coatings that carry the company's GreenSure® designation.

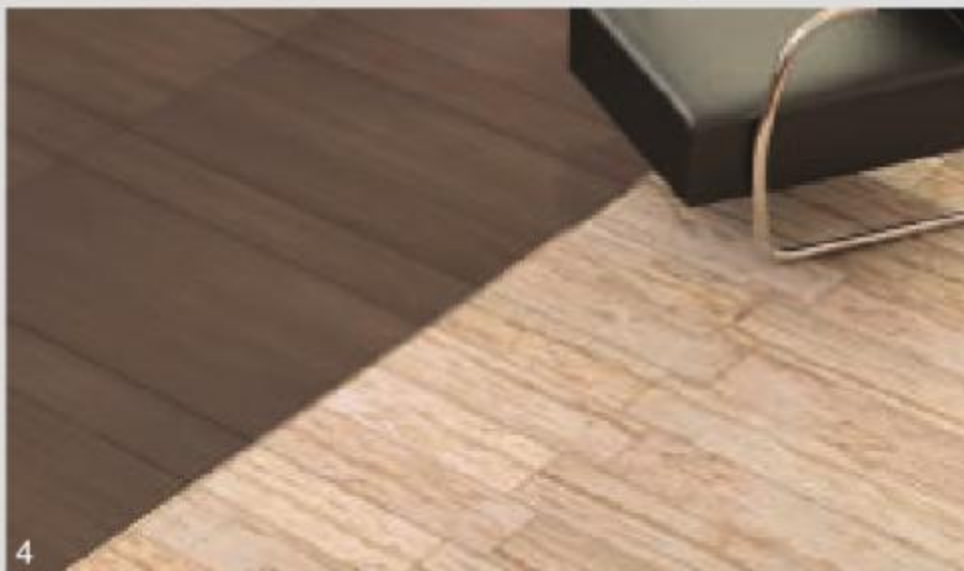
[www.sherwinwilliams.com](http://www.sherwinwilliams.com)



**Striations Biobased Tile**  
by Armstrong

Armstrong Commercial Flooring's Striations™ Biobased Tile™ (2) is as easy on the eye as it is on the environment. It offers fresh wood and stone looks in a unique 12 x 24 inch linear visual. These design features are presented in a non-PVC tile made with 85% recycled limestone. Armstrong is committed to balancing the highest level of artistic talent with customer feedback to produce the best flooring in the business.

[www.armstrong.com](http://www.armstrong.com)



**Ecosofia**  
by Concept Surfaces

Concept Surfaces introduces Ecosofia (4), a new line of porcelain tile meant to replicate petrified wood. The unique look is available in large plank formats and three natural colors. Ecosofia has an excellent life-cycle cost—it does not need to be sealed and is easily maintained. Concept Surfaces' goal is to find the right solution for you, supplying products that best suit any porcelain, hardwood, luxury vinyl, or mosaic needs.

[www.conceptsurfaces.com](http://www.conceptsurfaces.com)

# Edit | Wisdom



**Building a magazine's content from** issue to issue can be a difficult task, but as novelist Ralph Ellison once said, "It takes a deep commitment to change and an even deeper commitment to grow." To help the publication achieve this, we are excited to announce the formation of the *Columns* Advisory Board. Comprised of thought leaders from architecture and allied industries, this new board will ensure that the editorial direction of the publication is relevant in its message to the AIA and the broader design community.

This group of advisors will be a powerful asset to the publication. The board

members have been invited to provide an informed outsider's look at the publication by providing critical input into the reach and expression of *Columns*. Readers will be able to see the direct impact of this effort going forward and will even see articles in upcoming issues that are authored by some of the advisory board members.

We are honored to have the members of the advisory board taking a critical look at the magazine and we look forward to the increased depth and focus they will provide in strengthening the magazine's mission as the premier architecture and design publication in North Texas. ■



Chris Grossnicklaus, Assoc. AIA, is with RTKL Associates Inc. and is editor of *Columns*.

## Columns Advisory Board

Jan Blackmon, FAIA  
Yesenia Blandon, Assoc. AIA  
Greg Brown  
Myriam Camargo, AIA  
Caleb Duncan, Assoc. AIA

Ann Franks  
Chris Grossnicklaus, Assoc. AIA  
Ana Guerra, Assoc. AIA  
Kate Holliday  
Veletta Lill, Hon. AIA Dallas  
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## EXHIBITIONS



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## TALKS AND DISCUSSIONS



DALLAS CENTER FOR ARCHITECTURE

# Arriscraft Provides Coverage



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GENERAL CONTRACTOR

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MASONRY CONTRACTOR

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Arriscraft is the envy of nature, providing tight control across a wide range of colors and textures, from the classic order of its Renaissance Stone to the ashlar charm of Citadel Building Stone.

Get Arriscraft products from Blackson Brick Co., the home for a stunning range of brick and stone products, backed by outstanding service. Find out why design and construction teams **Build Better with Blackson Brick**.

### Arriscraft Stone

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Rocked, Quirk Mitre

- 20 std. colors, custom available
- dressed, rustic sawn, rockface
- standard masonry installation
- sealing not required
- lifetime warranty



Build Green,  
Build Better:  
Blackson Brick.