

# COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Fall 2015 | Vol. 32 No. 3

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Borrowing Nature's Space

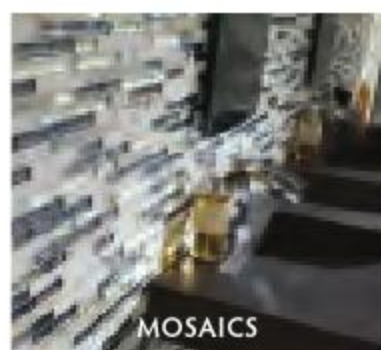
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# Rising Stone Profile

Cordillera Cuts Deeper Shadows to Complement Acme Brick



Cordillera once only meant parallel mountain ranges, and Carrizo Springs described a small farming and ranching town. Now, the legacy of Eagle Ford shale is a higher profile city and high school, reflected in the pitched edges of Featherlite's Cordillera Stone Masonry Units. An expanded student population enjoys a spacious but efficient two-story campus around a daylit central stair and cafeteria. Cordillera walls and columns divide and enclose the spaces, with contrasting walls of Acme Brick in four regionally appropriate blends from three plants. Bright and bold, these elements elevate the high school to symbolize the region's successful transition in scale. Masonry brings low maintenance, design flexibility, LEED regional sourcing, and long-term life cycle value.



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**Carrizo Springs High School**

Carrizo Springs, Texas

**architect**

Claycomb Associates, Austin

**general contractor**

Bartlett Cocke, San Antonio

**masonry contractor**

L&T Masonry, Austin



*"Carrizo Springs has a rich history and a promising future, qualities we designed into these inspiring spaces. We combined regional materials in modern ways in this high school and a following junior high school. Cordillera's heightened texture and longer units elevate the visual appeal and value of this stone product, and create welcome contrasts with colorful Acme Brick."*

*– Bo Ledoux, AIA, Principal,  
Claycomb Associates, Architects*



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 The mission of *Columns* is to explore community, culture, and lives through the impact of architecture.

About *Columns*  
*Columns* is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects with the Dallas Center for Architecture. The publication offers educated and thought-provoking opinions to stimulate new ideas and advance architecture. It also provides commentary on architecture and design within the communities in the greater North Texas region. Send editorial inquiries to [columns@aiadallas.org](mailto:columns@aiadallas.org).

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***Embedded***  
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***Dallas Landscapes Link***  
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Jessie is a landscape-urbanist and architect. Trained internationally, she now lives and practices in Dallas. Working across the boundaries of urbanism, landscape mapping, and public engagement, she explores ways to connect culture and community to place. She teaches in support of the sustainability and development degree at Southern Methodist University, as well as working in GIS mapping, international consulting, theater design and research. Among her other accomplishments, she undertook a Fulbright in Valparaíso, Chile, to investigate devices of landscape as structures of urban orders.

PHOTO BY TIZETA GETACHEW



Kevin Sloan, ASLA  
***Branch Water DFW***

Kevin is a landscape architect, writer, and professor of architecture. The work of his private practice, Kevin Sloan Studio, has been published, exhibited, and awarded nationally and internationally. He is a 2001 Harvard Loeb Fellow Finalist. He has taught architecture and urban design in Florence, Italy, and currently as a professor in practice at the University of Texas-Arlington School of Architecture. He also serves on the *Columns* Advisory Board. Formerly, Kevin was the Big Eight Conference long jump champion and a qualifier for the 1980 Olympic Trials.

PHOTO BY KEVIN SLOAN



Nicholas McWhirter, AIA  
and Anna Procter  
***Invisible Forest***

A fifth-generation Texan, born and raised in Dallas, Nick is an associate at Stocker Hoesterey Montenegro Architects (SHM). His specialties include visualization and photography. Nick is interested in early classical music, contemporary art, and bánh mì sandwiches. Additionally, he serves as associate editor of design for *Columns*. Nick lives in Lake Highlands with his wife and two sons.

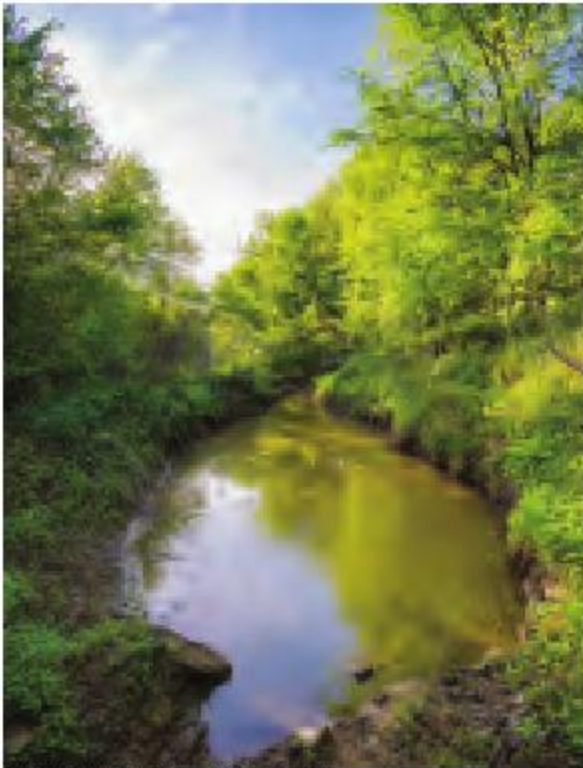
Born and raised in East Dallas, Anna is the director of business development for AG&E Structural Engenuity. She has been in the industry for 10 years and a member of the *Columns* Communications Committee since 2013. Anna is enthusiastic about lively banter, the outdoors, and exploring our fine city.

NICK'S PHOTO BY ANDREW ADKISON  
ANNA'S PHOTO BY HAL SAMPLES

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Cover: An aerial view of Dallas shows how the Great Trinity Forest complements the city's built environment. Photo by Alex MacLean.



MICHAEL CAGLE, ASSOC. AIA

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#### Corrections:

In the summer issue, *Columns* incorrectly identified the founder of HKS in an article about the career of James Clutts, FAIA, recipient of the AIA Dallas 2014 Lifetime Achievement Award. The HKS founder's correct name is Harwood K. Smith.

Also in that issue and that article, *Columns* incorrectly identified the name of a firm led by James Clutts, FAIA and others. The correct name for that firm is Harper Kemp Clutts and Parker.

We apologize for these errors.

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## President's Message | The Over/Under on the Trinity Park



**This issue focuses on the space** between our buildings—our natural assets, our waterways, our parks, and the topology of our terra firma. One might argue that Dallas' single greatest natural asset is the Trinity River and the Great Trinity Forest. Since Dallas' inception, the founders and subsequent city leaders have attempted to harness the Trinity for economic development and struggled to protect the city from the river's flooding.

This journey begins in the mid-1800s with the plan to make the Trinity River navigable, thereby positioning Dallas as an inland port some 700 miles, as the river flows, to the Gulf of Mexico. The Kessler Plan of 1911 included manufacturing zones along the riverbanks and distribution infrastructure to support river commerce generated by this new inland port. Though it addressed several issues, the Kessler Plan included an engineering proposal to harness the destructive powers of the Trinity River following the 1908 flood. In 1930, the channelization of 26 miles of the river, along with associated levee structures, were completed as envisioned two decades earlier.

After over a century of fits and starts, the dream for an inland port was put to rest with the defeat of a property tax initiative to fund the project in 1973. This dream died, but another was born—a lake within the levees of the Trinity River. In the recently rediscovered 1967 film *The Walls are Rising*, AIA Dallas proposed a vision for a town lake within the Trinity levees with a city center development overlooking the proposed lake. To this day, that vision lives on as many continue to dream of a similar development on this very site overlooking a new Trinity corridor lake project.

Dating to 2003 and the Balanced Vision Plan, AIA Dallas has advocated for a balanced approach to realizing the vision of the Trinity River corridor. As the city struggled to control the waters of the Trinity, AIA Dallas struggles to focus the efforts of traffic planners and city leaders on the betterment of the park and our Trinity River. We look forward to the day when Dallas will enjoy the realization of our common dream for a great Trinity Park and parkway. In the words of Larry Beasley regarding the recent Trinity Parkway Design Charrette Report, "We don't need an aggressive new highway within this wonderful park. Don't let it happen. Go for something a lot better—a gracious and harmonious parkway done in a gentle and human way—with nature as its inspiration and the park as its client." ■

A handwritten signature in black ink, appearing to read 'Bob Bullis'.

Bob Bullis, AIA  
AIA Dallas President

For more information about the Trinity inland port, visit [www.tiny.cc/Trinity-port](http://www.tiny.cc/Trinity-port).

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## Editor's Note | A Space of Opportunity



*You can neither lie to a neighborhood park, nor reason with it. 'Artist's conceptions' and persuasive renderings can put pictures of life into proposed neighborhood parks or park malls, and verbal rationalizations can conjure up users who ought to appreciate them, but in real life only diverse surroundings have the practical power of inducing a natural, continuing flow of life and use.*

*Jane Jacobs, *The Death and Life of Great American Cities**

**When Jane Jacobs spoke in Dallas** for the 1962 AIA National Convention, her insightful and highly influential elucidation, *The Death and Life of American Cities*, had only been published six months earlier. While her message focused on urban housing, she had a distinct appreciation for the integral relationship of the open spaces that successfully glue a neighborhood, and thus a city, together.

In the 50 years since then, Dallas has doubled in population and sprawled outward into the north Texas region—a topic of much discussion in our recent issue on mobility. However, in her article “Embedded Connection,” Jessie Zarazaga notes, “...Our city parks and landscapes are, in many ways, as artificial as any construct in our city.” How designers work with planners and landscape architects to generate quality spaces is as critical a topic as ever if we want to succeed in creating a healthy connected city.

The Trinity River and the largest urban forest in North America that abuts it, the Trinity Forest, are immediately adjacent to the core of Dallas. Fort Worth also was established on the banks of the Trinity, further west. Noting that “Dallasites rarely see the forest for the trees,” Nick McWhirter, AIA and Anna Procter capture the treasures of these natural assets in their photo essay, “Invisible Forest.”

All of these elements—including the long-term success of the city—are linked together through the waterway system of DFW. Kevin Sloan captures the importance of this and the network that it encompasses in “Branch Water DFW” as he discusses a planning effort that could address the economic and social relevance of DFW.

There are plenty of thought-filled ideas in this issue of *Columns*. Enjoy! ■

A handwritten signature in black ink that reads "Chris Grossnicklaus". The signature is written in a cursive, flowing style.

Chris Grossnicklaus, Assoc. AIA  
Editor

### Meet a Modernist Master

In conjunction with this issue of *Columns*, the Dallas Center for Architecture will present an exhibition and associated programs titled “The Landscape Architecture Legacy of Dan Kiley” through September 18. Kiley (1912-2004) worked with architects including Eero Saarinen, Louis Kahn, and I.M. Pei to create internationally-acknowledged Modernist icons. His design legacy is substantial, influential, and—like the broad swath of our Modernist-designed landscape legacy—ephemeral. The exhibition honors Kiley and his legacy and calls attention to the need for informed and effective stewardship of his work and, by extension, Modernist landscape design. Programs will include tours of Kiley landscapes, lectures, and panel discussions. For more information, visit [DallasCFA.com](http://DallasCFA.com).

By Steve Freeman

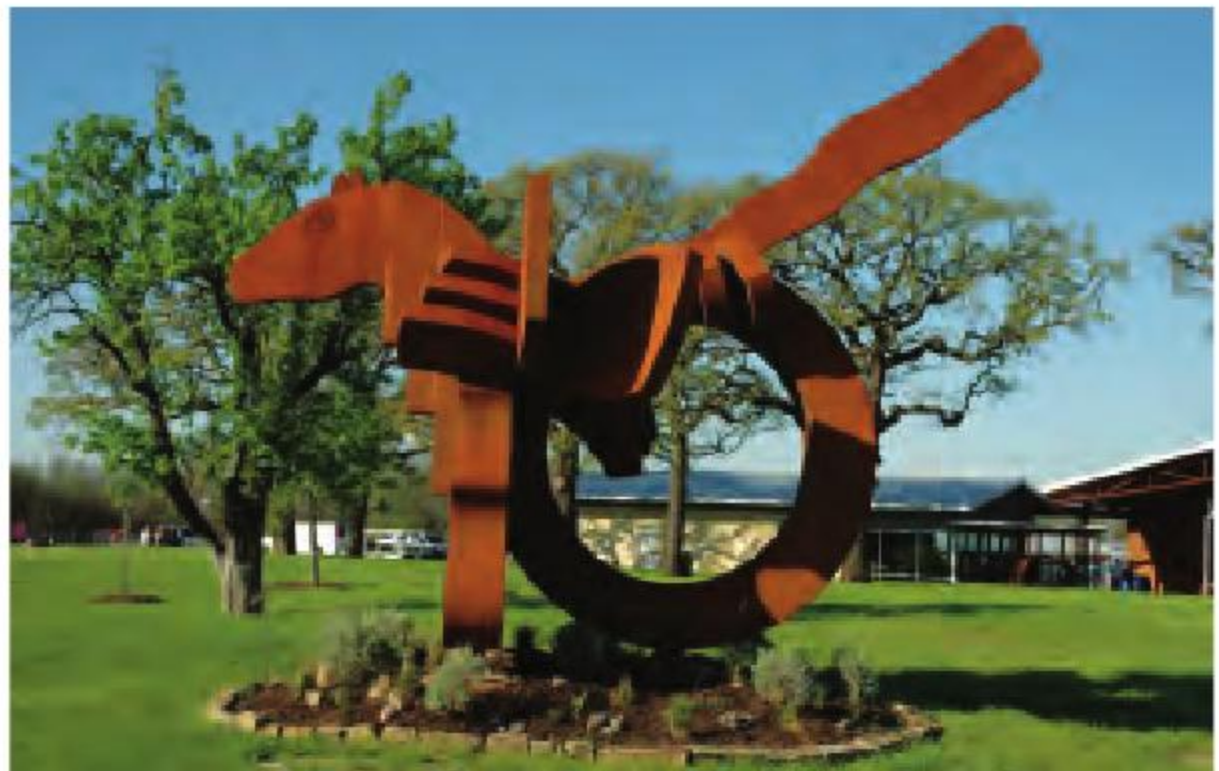
## Public Arts | Equine Rhythm



**BELOW:** A new sculpture—*Equine Rhythm* by sculptor Curtis Patterson—sets the tone for the new Texas Horse Park.



PHOTOS BY MEG FULLWOOD



**Movement is all the more beautiful** when it complements the seemingly inert but equally beautiful landscape. Out on the Trinity River corridor, a motion-filled horse kicks up that kind of mutual duality. It's a new public installation by Atlanta-based sculptor Curtis Patterson that greets visitors to the new Texas Horse Park in southeastern Dallas.

Titled *Equine Rhythm*, the sculpture made of Corten steel turns reddish-orange in sunlight. It measures 19 feet high, 10 feet wide, and 15 feet long. What's magical about it, however, is that while weighing in at four tons, the geometrical horse shows off four distinct movements common to real horses. Look closely and you'll see the walk, the trot, the canter, and the gallop. To further evoke the sense of perpetual animal motion, Patterson included elements that symbolize wings, a bass instrument, and even ballet.

"With this sculpture, I have attempted to symbolically capture some of those movements through the use of surface

texture, and the assignment of various elements in a rhythmic and balladry pattern within the sculpture composition," Patterson says.

Movement is not just symbolic, however. The impressive structure comes to the Great Trinity Forest as the first sculpture in the entire massive public works and urban development project now underway.

*Equine Rhythm* was funded by the City of Dallas Park and Recreation Department and managed by the Office of Cultural Affairs Public Art Program. Additional work by Patterson can be viewed as part of the exhibit "Bayou Sculptors" at the African American Museum of Dallas through December 31.

Texas Horse Park and its front gate sculpture is located at 811 Pemberton Hill Road. ■

**Steve Freeman, a freelance writer and editor, serves as production manager of *Columns*.**

By Kevin Sloan, ASLA

# BRANCH WATER DFW

AN UNPRECEDENTED FORM OF COHESION WITH NATURE



**The branch water network** is a concept to use the entire waterway system in the Dallas-Fort Worth metroplex (DFW) as an attraction to form and structure a metropolitan urbanism.

Segments of the network are already complete: Turtle Creek, White Rock Lake, and the pieces and parks along the Trinity River in Fort Worth. Many projects are also in the works, but they are typically seen as rail-to-trail conversions and the hike and bike trails, or they are mega-visions like the unrealized and standalone Dallas Trinity River Project.

No larger vision yet exists to see all of these separate projects as stepping stones toward accomplishing a ribbon-like landscape urbanism that would naturally form along the shaded corridors, much as crystals grow on a string suspended in sugar water.

If the existing process of ad hoc additions continues, and the branch water network is incrementally realized, the thin and fibrous urbanism that would develop could offer a compelling living environment that's counter to the conventional notion of nodes defined by highways and building agglomerations.

**BELOW:** The fibrous and linear urbanism forming along the natural DFW waterways can be viewed in this graphical illustration.



VINCENT HUNTER, AIA

Nested along any branch waterway, mixed-use edges and enclaves would offer the forest on one side and the civility of streets, squares, and the neighborhoods on the other. Turtle Creek and the recent addition of the Katy Trail are current examples to observe the potential. Vitruvian Park on Farmers Branch Creek in Addison demonstrates that the assumption is possible in outlying municipalities.

In addition to the cultural, economic, and environmental merits of the concept, achieving the branch water network has a

built-in potential to avoid the cultural problems and bureaucratic red tape that often stymies a comprehensive plan—or a grand urban vision. Since the waterway system is largely continuous and already exists, no additional land acquisitions, eminent domain takings, bond programs, or any gauntlet of political and economic approvals are needed to continue the process of incrementally constructing the network and the urbanism. Rather, it could succeed with only a simple set of guidelines to construct spatial relationships between the branch water network and the new urbanism.

The still unrealized Dallas Trinity River Park could be one the greatest benefactors of the concept. Interspersing stormwater detentions and impoundments throughout the branches (as park amenities) would collectively diminish the amount of water impounded between the Trinity floodway levees—potentially making the park more usable and less affected by seasonal flood waters. Building a monumental park in an inundation zone remains a contradiction the current plan has not yet fully resolved.

The network could also address larger questions about the economic and social relevance of DFW.

### Planning for World Relevance

World leaders now understand that the future of any nation will be disproportionately delivered by its metropolitan regions and mega cities. For metros to be relevant on the world stage, they must retain talent, attract new talent, generate and export their own unique economy, and flourish into a culture that can compete aggressively in its own nation and within other world cities.

Seen in this light, architecture, city building, and placemaking are now matters imbued with a new and profound importance.

### Parisian Origins

Dallas and Paris were alike as river cities that emerged upon an open and relatively featureless region. Guided by the singular hand of an imperial society, Paris used architecture to construct beauty and a sense of cohesion that is cherished the world over.

Dallas was originally coherent as a courthouse town, but a land rush that followed favored rugged individualism over careful planning and cooperation. Taken together with a modern architectural culture (that awarded unique and provocative buildings over those that built places and a context), Dallas did not realize the same kind of urban beauty as Paris.

The stupefying question for DFW now becomes this: Can some 7.5 million acres of discordant construction be transformed into a livable urbanism? Can it be transformed—realistically? Is blight a future certainty?

Architecture and planning are generally without a theoretical model, and without a case study for retroactively providing coherence to a mega urbanism that was originally built without it. Invoking Daniel Burnham's "Make no small plans" erroneously compels a process to consider "designs" that aren't feasible for

**TOP AND LOWER LEFT:** Before-and-after photos of Vitruvian Park in Addison, TX, demonstrate how nature can form density where it is typically not found. **CENTER:** This vignette

shows the urbanism proposed along the Fort Worth Trinity River Project. **LOWER RIGHT:** Reverchon Park is one of the many charms on Turtle Creek, Dallas.

CRAIG BLACKMON, FAIA



KEVIN SLOAN, ASLA



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KEVIN SLOAN, ASLA

geographical problems that cross municipal boundaries, established communities, and a political and cultural apparatus that is not equipped to steward projects that could take decades.

The impulse for "design" versus creating a strategy, also misunderstands that the great public works of the 19th century were models for developing an urbanism, not for retrofitting a geography where the land is already atomized by private ownership and sliced by a fully realized infrastructure. The New Urbanism, while honorable in intention, attached its admirations to the myth of the small town and an unfortunate association with tradition and nostalgia. America has not been a network of small towns since the 1800s.

### Embracing the Obvious

When mapped and seen in satellite view, the waterway branches of forested creeks, ravines, and rivers within the metropolitan area look like the veins of a leaf or a colossal tree that has been

flattened and espaliered onto the blackland prairie. The branches traverse an urban geography that is approximately 60 to 70 miles wide from east to west, 40 to 50 miles wide north to south. Over 400 miles of waterways exist even when only the most viable branches of the natural system are considered.

As the only part of George Kessler's 1911 plan for Dallas that was fully realized, the seven-mile-long segment known as Turtle Creek represents less than two percent of the available potential.

This does not presume that the entire branch water network should become another Anglican landscape of fine lawns and azaleas, punctuated by towers. The existing characteristics of the riverine areas and their potential are as numerous and varied as are the landscape types that could be added. Ultimately, communities along the network should develop a program that fits their distinctive needs and the unique characteristics of their respective branches.

**LEFT:** The Katy Trail heightens the urbanism along the eastern edge of Turtle Creek, Dallas. **BELOW:** Boston's Emerald Necklace is a seminal example of gathering urban geographies to parks and natural features.

A recent environmental movement known as "re-wilding" takes the architectural explorations to another level by proposing to re-populate the original wildlife with environmental reconstruction.



KEVIN SLOAN, ASLA

In the lowest and flattest geography of the waterway system, fragments of the former Trinity River in Dallas, known as the meanders, now operate as flood sumps. In their current condition, they are more akin to the static waters of a bayou than a creek with a current. The Trinity Strand has taken steps to add pedestrian and bike trails above the high water mark.

Creeks and ravines that slope to the natural Trinity floodplain often convey a brook-like flow of water that, over eons, cut ravines through the soft limestone and caliche geology. Many of them are sheet springs and numerous street names like Kidd Springs, Spring Valley, and Marsh Lane are dues.

Most are protected by the Army Corps of Engineers, but the third category typically takes the form of a defined right-of-way that cradles an ecology of hardwoods in the deep topsoil that's accumulated with time. Many of these can be seen near the West Dallas escarpment or in north and south Oak Cliff. Water flowing in these branches is a pulse condition resulting from a rain event.

### The New Schools

Schools of thought are emerging to contend with the appearance of the megacity and to explore the potential for landscape for places and spaces. Championed by Dean Mohsen Mostafavi, the school of architecture at the Harvard Graduate School of Design (GSD) is exploring "ecological urbanism," an architectural strategy to map nature into the mega city and reconceive the built and biomorphic as one ecology. Conversely, the landscape architecture program at the GSD is also exploring "landscape urbanism," which considers the opposite—mapping cities into a larger natural framework.



EMERALD NECKLACE CONSERVANCY

The great Olmstedian parks of New York's Central Park and Prospect Park, and the Emerald Necklace in Boston that were established in the 19th century, along with the local example of Dallas's Turtle Creek, demonstrate that for centuries landscape has been a reliable and uniquely American affinity to form urbanism.

A recent environmental movement known as "re-wilding" takes the architectural explorations to another level by proposing to re-populate the original wildlife with environmental reconstruction. Considering that New York's Central Park has nesting red-tail hawks and migrating wildfowl, the idea is far from a stretch since foxes, coyotes, and quail are frequently seen throughout Oak Cliff.

Re-wilding the Great Trinity Forest and treating the Trinity River Park as the largest prairie restoration project in North America would transform Dallas into a *sui generis*—an urban formation that is the result of truly unique circumstances whose physical characteristics cannot be transferred to another city or copied.

### Fortune Favors Prepared Minds

A key to realizing a branch water network is how the initiative learns the relevant lessons from Turtle Creek. As the only part of Kessler's 1911 plan for the City of Dallas that was fully realized, the seven-mile-long Turtle Creek corridor transformed an otherwise featureless ravine into what Kessler referred to as "a city walk that would be an education in art, architecture, history, nature, and citizenship."

In lieu of the luxuries of a Frank Lloyd Wright theater, tennis courts, and Exall Lake, a more useful lesson is how the shaded microclimate of the linear park is stippled with athletics, passive meadows, a system of weirs and trails, and landmark bridges—and how the street infrastructure of Turtle Creek Parkway ties it all together.

**BELOW:** George Kessler's Turtle Creek is a 100-year-old example of urbanism forming along a cultivated landscape in Dallas.



KEVIN SLOAN, ASLA

The natural and the constructed quality of Turtle Creek produced value and desire to the point that, from the 1950s through the '80s, condominium towers appeared along the edges—exceptions to the cultural *raison d'être* that luxurious living in Texas meant a sprawling ranch or estate. Considering that DFW is on the same latitude as North Africa and frequently one of the hotter places in the U.S. during the summer, Turtle Creek is a model for a landscape-driven DFW and potentially for other metropolitan cities.

In Dallas alone, over 90% of the creeks, ravines, and drainage ways remain unimproved.

### Resilient Dallas

The concepts for a branch water network and urbanism could also make DFW stable and resilient to future threats.

Studies issued by Cornell and Columbia universities in February 2015 align with other environmental studies that show there is an 80% chance that Texas and the Southwest may experience a 35-year-long mega-drought sometime before 2100. Such an event could be catastrophic to the metropolitan economy. The abandonment of parks and irrigated landscapes may be required to conserve water and survive the event.

The natural waterway network in DFW is where the mature trees, water, and any environmental quality currently exist. Gathering urbanism along the edges of the network would anticipate the drought and aid DFW in weathering an event that might otherwise compel businesses and citizens to move away from the region.

The threat compounds another stupefying problem that's already imbedded within the existing geography. DFW is approximately seven million acres of incorporated land that supports roughly seven million people. At an approximate average of one human per acre of civilization, if DFW could urbanize to equal the sustainable and walkable four-people-per-acre density (like Boulder, CO), the entire population of Canada—28 million people—would have to relocate to DFW to inhabit the urban construction.

Large metropolises like DFW, Atlanta, and Phoenix, may have horizontally overbuilt the ground plane to an extent that it's statistically impossible to urbanize all the incorporated land. Edges and areas may densify, but larger suburban lands may lie outside any potential to remain as viable neighborhoods and descend into areas of blight.

The potential for a mega-drought and the eye-opening geographical statistics suggest that involuntary changes may descend upon DFW. The branch water network is a natural draw to organize an orderly transformation of the city into a unique metropolitan pattern that could also keep DFW competitive on the world stage. ■

**Kevin Sloan, ASLA is the founding principal of Kevin Sloan Studio in Dallas and teaches architecture at the School of Architecture at the University of Texas-Arlington.**

**Title page rendering is by Vincent Hunter, AIA of WDG Architecture.**



NICHOLAS MCWHIRTER, AIA

## EMBEDDED CONNECTION

UNIQUE DALLAS LANDSCAPES LINK COMMUNITIES

**ABOVE:** Taking a break from a hike, a couple discusses what Dallas landmarks might just lie in one direction beyond the city's urban forest.

**Why set up a city and nature in opposition?** Consider these tired dichotomies: city to nature, dirty to clean, mechanical to natural, vertical to horizontal. Have they lost their relevance in our broad, expansive Texas city?

Most of metropolitan Dallas is structured like an agricultural landscape, itself a machine-like nature: fields of homes, regularly spaced, watered, and served by an infrastructure of piped resources and access road. And like agriculture, the network of fields is not fixed, but spreading and growing.

The pattern of our suburban landscape was built onto the underlying Texan agricultural geometry and was built in its scale;

individual farmsteads were developed as subdivisions, each following the given land order. Greenville Avenue, where cross-streets just slightly don't line up, is a memory of this agricultural history in our urban environment.

On the other side of the conversation, our city parks and landscapes are, in many ways, as artificial as any construct in our city: Vertical dams hold back straightened river waters, creeks are channeled into concrete dykes. The startling industrial remains of the Trinity River lock frame the hidden, flowing river like a romantic ruin in the rough undergrowth. Even the Great Trinity Forest is, in some ways, a forgotten land that has a gentle

**RIGHT:** In this reversed map image, the dense lattice of existing and proposed walking trails in Dallas are highlighted.



CITY OF DALLAS

continuity with the un-remembered neighborhoods of South Dallas, a shared character, rather than a distinctive contrast. There is something gentle, and special, about this integration.

Can this reversal of the typical dichotomy become its own story? Maybe Dallas can be known as a city that does not set out to isolate its preserved land ecologies, but instead celebrates the interconnectedness of our city and its lands. Can we find strength and beauty in the seamlessness of this territory, and the continuity between its streetscapes and landscapes? In the search for models of landscape-urbanism in which urbanism grows from the landscape's patterns, can we reveal Dallas to be a model city in which urban strategies have long been drawn from the shared infrastructures of our territory? Dallas can be celebrated as a land-city environment.

The tapestry of Dallas' urban grid is a regular pattern, a tartan landscape, structured by the Jeffersonian land-grid. But just like a tartan rug, the land is also wrinkled, folded into itself at the crevices and curves. It offers natural interruptions in the horizontal plane with its ridges, its creeks and rivers.

These interruptions become the sites of placemaking, canyon-cuts into the endless repetition of space, which create moments for community-gathering, sites for creativity and recreation, real civic spaces in the most basic meaning of the word: places where civilians gather, and share their cultural, social and community life. As designers in this city, our task is to draw out, purposefully, such folds, revealing them. These are the sites that give us opportunities for marking our civic connection to the city, through the overlap of infrastructures and their deep cuts into place.

Early 20th century city planner George Kessler himself set the standard and drew the first land-folds onto the Dallas map.

Kessler—already known for his master plan of Fair Park—helped with flooding problems, replanned and restructured the logic of the numerous train tracks winding through the city, and urged the inclusion of more boulevards, parks, and plazas. Thanks to Kessler, Turtle Creek—a small, shabby waterway like its buried cousin, Mill Creek—was envisioned, and (unlike Mill Creek) built as a celebratory site. It is not a single park, but a series of park pauses, stretched along the travelling route through the city.

This original vision of the creek-park was as a set of places for gathering, adding character to its neighborhoods. This vision has been built upon through the years. The energies of the Turtle Creek Association, for example, extended its quality into the medians along the parkway: limiting lanes, but slowing traffic, reducing glare, and visually connecting the park to the neighborhood.

Further integration of community and creek was the development of Lee Park—at its most celebratory for the Easter concert and dog parade—in the form of the Lee Park and Arlington Hall Conservancy. Like Klyde Warren and Reverchon parks, credit for the animation of this park lies greatly in its programming; however, for each, there is also a carefully scaled quality of movement in this place. Turtle Creek is not contained as a plaza or square might be, but extended along a route, celebrating again the continuity of community and natural place, and the experience of that connection on foot.

Choices made along Kessler's Parkway may serve as a lesson to our city. Turtle Creek is not the Trinity Parkway; at least as it is currently designed and planned, it is not even similar. The possibility of pause, the tangible connection of footpath to road, land and water: This is the quality that makes the road at Turtle Creek subservient to its park; the primary order in its curving

route is that of the river. The road is slow, winding, inefficient, and beautiful. Cars pause like pedestrians, and are stopped completely when the road is closed for community events. It is, first of all, public place.

The Katy Trail benefits from its early adjacencies to the Turtle Creek park system, interconnecting its trail-motion with glances to the natural flow. As they both flow northwards, the Katy Trail, in a way, underlines its resemblance by making, again, a series of small stopping places such as David's Way and the drama of Thomsen Overlook—places of community pause along its extended route. David's Way—a memorial to David Meyerson, son of arts patron Morton Meyerson—is a small plaza framed by delicate steel columns, each of which magically communicates with passing runners and walkers through motion sensor activated light and sound art. Like a refrain in a song, the trail makes a landscape out of sound and movement rather than out of stopping. Onto this trail—casually and naturally again like beads on a string—public places like gyms, bars, community spaces, and the active evening noise of the Ice House underline the integration of garden-trail and city.

The newly renovated White Rock Creek Trail, following north from the lake, again picks up the pattern. The tartan fabric of the city plan folds into a deep wrinkle, following the flood plain of the creek, as the trail winds its ways through the regular street grid of north Dallas. Instead of seeing this landscape element as an interruption in contrast to the grid, we can see it as the fold that makes the pattern most celebratory. A curved river in a curved landscape would not reveal itself as well as the twisted, curvy river cutting through our rigid agricultural land-structure. The cycle and pedestrian pathway creates a three-dimensional journey, wrapping cantilevered bike trails onto the undersides of bridge structures, bridging the river, diving below the flood plain level—and all along this fold are opportunities for placemaking: The liveliness of the Fair Oaks tennis center integrates community and trail walkers; soccer fields flow into family picnics and horse riding trails.

Yet other opportunities are missed. Why is there no connection, for example, between the active playing fields of Conrad High School and the flow of the trail? And what wonderful integration could be imagined between the Jackson branch of the creek and the hundreds of adjoining low-income apartment units alongside Skillman Avenue, if they were linked through the natural environment to the wider city?

The new Santa Fe Trail may serve as a barometer of change: This ongoing community and city project is serving neighborhoods of all incomes and qualities. The landscape quality of a trail, rather than a park, is not just connecting communities like a bridge might, but integrating their actions, allowing the opportunity for each neighborhood to make public places along its route. A walk along the Santa Fe is like a gallery walk, a sequence of chapters about community life in the city of Dallas, each chapter inhabited by citizens using the natural environment as the creative structure for making public space.

Landscape, then is not the quiet, serene, absence of civic life, but its opposite: the opportunity and celebration of enhanced public space.

Trail systems, powerful bridges, and generous, paved pathways are striking out across the huge expanse of the Trinity Forest. These are not dotted lines on a map, but built structural realities, striding into the overlap between infrastructure, untidy nature, and abandoned industry.

This space of opportunity—a new vision of what urban landscape can be—cannot be seen anywhere better than here. Other cities make urban trails, other cities make river walks, but no other city can find urban forests at the scale of ours, and could integrate so fully the natural to the urban as a single vision for community in a city. Can this extraordinary tapestry of trail threads be seen not just as an opportunity to give city people access to the wilderness experience of the Trinity, its birds, trees, and river, but more powerfully to weave communities along the route of the trail into participation with city placemaking?

In the end, that's the crux of the great parkway debate. Does Dallas have the courage to see itself as a leader in a vision for a

**Other cities make urban trails, other cities make river walks, but no other city can find urban forests at the scale of ours, and could integrate so fully the natural to the urban.**

city of communities gathered around the public patterns of its landscape? We have no other city to copy. We have to assess the extraordinary economic empowerment Dallas can get from prioritizing places for public interaction and pause, and value

that over traffic statistics. Dallas can be the example for others of the most integrated urban land environment, but we have to recognize that we don't get that value unless we truly prioritize the embedded connection between tough landscapes and deeply connected communities.

The Dallas Design District and the old Industrial Boulevard are among the toughest, most urban parts of our city. Here, our forgotten land is industrial land, unclaimed, paved, polluted, overgrown with weeds. Yet its in-between character is, in some way, its greatest beauty. As the territory is reclaimed, the difference between forgotten land and abandoned land is unimportant; it's the continuity and the re-inhabitation of that land as place which makes it into a land-fold park.

The Trinity Strand Trail can be described simply as an extension of Turtle Creek and as a connection to the Trinity River. However, perhaps it is most interesting to re-frame it as a reclaiming of the continuity of our landscape. Here public space is rediscovered both as nature—on those curved trails of original Trinity geography—and as reclaimed industrial territory.

This vision may be a small example of the great opportunity of the city, a chance to weave our network of trails into the integrated vision of our city neighborhood life. It is a dense vision that does not pitch city against nature, but integrates the most urban intensity with the deep patterns of the land. ■

Jessie Zarazaga, RIBA teaches mapping, sustainable urban development, and urban theory at Southern Methodist University.

View the author's TEDxSMU presentation on this topic:  
[www.tiny.cc/jessie-at-ted](http://www.tiny.cc/jessie-at-ted)

By Nicholas McWhirter, AIA and Anna Procter

# INVISIBLE FOREST

*The idea of wilderness needs no defense, it only needs defenders. Edward Abbey*

*The clearest way into the universe is through a forest wilderness. John Muir*

Dallasites rarely see the forest for the trees; even for Dallas natives, it is possible to be completely unaware of the actual forest in our midst. Rarely is Dallas recognized for its natural features, but in reality Dallas is home to over 7,000 acres of old-growth hardwood bottomland. Considered one of the largest urban forests in North America, this area is called the Great Trinity Forest. Straddling the Trinity River as it flows by downtown Dallas, bound for the Gulf of Mexico, the forest offers miles of natural and paved trails for walking, biking and hiking; rare flora and fauna; kayaking and canoeing; and a sense of being in a complete wilderness within the Dallas city limits.





**OPPOSITE PAGE LEFT:** Visible from the Texas Buckeye Trail is the life source for the forest—the Trinity River.

**OPPOSITE PAGE RIGHT:** For proof of our city's urban forest, look no further than down the fairway of Keeton Park Golf Course with the cityscape serving as its backdrop.

**LEFT:** Water roars over the concrete foundations, twisted metal, and fallen flood gates that remain of the Trinity River Lock and Dam #2 (constructed in 1912 and abandoned in 1922). This treasure can be found along an easy hike through Parson's Slough/Goat Island, just five minutes south of Dallas city limits.

**BELOW:** Bottomland hardwood groves, like this one in Dallas, serve a critical role in the watershed, according to the Environmental Protection Agency. They reduce the risk and extent of flooding to communities downstream by capturing and storing floodwater. These temporary wetlands also improve water quality by handling nutrients and organic wastes and by reducing sediment before reaching open waters.

**RIGHT:** Distinctive features of native Texas Buckeye are its large palmate leaves and white to yellow spring blooms held in large clusters. In the summer, the Buckeye produces a large spiny fruit. It is believed that most of the plant is toxic if consumed.

Nicholas McWhirter, AIA is with Stocker Hoesterey Montenegro. Anna Procter is with AG&E.



PHOTOS BY NICHOLAS MCWHIRTER, AIA AND MICHAEL CAGLE, ASSOC. AIA

## Profile | Lucilo Peña



NICHOLAS MCWHIRTER, AIA

**Lucilo Peña is one of those individuals** whose body of work as an architect and developer easily fits into the category of "Dallas and Beyond." While at Billingsley Company today, his early career included working as a project designer at WZMH Inc. and landing roles of increasing responsibility at Trammell Crow Design and Construction and the Dallas Market Center Company. From 1989 to 1996, he worked with the Travelstead Group in Spain, assuming its presidency in 1993. The keynote project for him during that time was the Parc de Mar Project (Hotel Arts) in the Olympic Village in Barcelona.

That project consisted of designing, building, and leasing a mixed-use complex of approximately 1,180,000 square feet, which included a Ritz-Carlton Hotel, 30 luxury duplex apartments, an office building, and a retail center. The project is considered a cornerstone among the Olympic projects in Barcelona and is the result of a collaborative effort between Bruce Graham (SOM Chicago), Frank Gehry, and GCA.

Lucilo is the president of development at Billingsley, a role he has had since 1996. Educated as an architect with a bachelor of design degree from the University of Florida, he earned bachelor's and master's degrees in architecture from Cornell University, with additional studies at Harvard, l'Université Paris-Sorbonne, and Berlin's Künstlerhaus Bethanien.



CHARLES SMITH, AIA

**HOW (AND WHEN) DID YOU DECIDE TO BECOME AN ARCHITECT? WHAT CAUSED YOU TO BECOME INVOLVED IN DEVELOPMENT?**

I grew up in Caracas, Venezuela, and attended the American School. I was good at both math and art, and in high school my teacher encouraged me to attend a summer program in architecture at Cornell. That solidified my interest in architecture.

I originally moved to Dallas to work for an architecture firm. During an economic downturn, I learned about a position with Trammell Crow and have focused on development as a way to support outstanding architecture and design since then.

**HOW DID YOUR YEARS LIVING OVERSEAS AND YOUR INTERNATIONAL TRAVELS SHAPE YOUR DESIGN AESTHETIC?**

The influence of International Style architecture can be seen in all of the major countries which I have visited. Quality modern design is appreciated around the world. One major difference between the United States and Europe is the understanding of the political power of architecture in European countries. In Spain, socialist governments award architecture commissions to architects whose work is seen as socialist, while conservative ruling bodies give work to architects who follow their political viewpoints. This produces projects that are differentiated in their design, with those designed by socialists tending to be more experimental and socially conscious, while those commissioned by conservatives tending to be more traditional or neo-classical. For example,

the airport in Barcelona was commissioned by the center right state government and awarded to Ricardo Bofill; it's truly post-modern. In Barcelona the socialist municipal government commissioned the firm of Martorell, Bohigas, MacKay to do the master plan for the Olympic Village resulting in a very contextual mixed-use solution to contemporary living. Barcelona has a form-based code design with criteria mandated by the city specifying such details as the percentage of glass on a street elevation, paving patterns and materials in the right-of-way, etc. That governmental control over the design process would be unimaginable in the U.S.A., but creates the coherent public realm for which Barcelona is known and admired worldwide.

**WHAT ARE SOME OF THE MAJOR PROJECTS BILLINGSLEY IS CURRENTLY DEVELOPING, AND WHAT IS YOUR ROLE IN THOSE PROJECTS AS PRESIDENT OF DEVELOPMENT?**

As president of development for Billingsley, I oversee the design and development of the master plans for our communities. I work with the respective cities to secure needed zoning, interview and hire the design team, and then hire and oversee the contractors who build the projects.

Cypress Waters is a 1,000-acre master planned community surrounding North Lake at Beltline Road and LBJ Freeway in Dallas. It will have 10,000 residential units and over four million square feet of commercial space. The 2,000-acre master plan for Austin

**LEFT:** One Arts Plaza, a Billingsley project in the Dallas arts district, features a grand lighted fountain at the entrance

**RIGHT** Cypress Waters, a master planned community on North Lake, is a Billingsley development shown in this graphical illustration



GOOD FULTON & FARRELL ARCHITECTS AND BILLINGSLEY CO.

Ranch—located where The Colony, Carrollton, Plano, and Lewisville come together—was developed by Peter Calthorpe. It is currently in its eighth phase of residential/mixed-use developments with over 3,800 completed residential units, as well as multiple industrial and office projects.

Billingsley is a major long-term holder of our projects. Most of our projects are part of comprehensive master plans, which means that what we currently build will have tremendous impact on future projects. As one of the few major developers in this category, we are able to positively impact adjacent development, increase the potential value of the area, and leverage development for the benefit of the community.

We are very pleased that our developments have won numerous design awards, and each of our multi-family projects has received national design awards, including recognition from the Multifamily "Pillars of the Industry" Awards by the National Association of Home Builders. An AIA design jury commented that some of our suburban office projects designed by Lionel Morrison were "too good for the budgets they had." I think my background in architecture fortunately pushes the design team to produce better results. ■

**Interview by Nate Eudaly, Hon. AIA Dallas, executive director of the Dallas Architecture Forum.**

The interview with Lucilo continues online to explore:

- What local projects bring him pride
  - How to become a liveable urban city
  - What role art and culture play
- [www.aiadallas.org/columns/lucilo](http://www.aiadallas.org/columns/lucilo)

# Scene



## AIA Dallas

### RETROSPECT OPENING PARTY

To kick off the 25th Annual AIA Dallas RETROSPECT exhibition at NorthPark Center, more than 150 partygoers celebrated with cocktails and music at the PIRCH showroom on April 9. Guests were treated to music and tastings while perusing interactive three-dimensional displays expressing this year's



RETROSPECT theme: "Architecture Matters: Past, Present, and Future."

The exhibition drew more than 20,000 visitors to view the displays over the 17-day period. Special thanks go to Gold Sponsors Blackson Brick and Porcelanosa. Thank you to all of our sponsors, exhibitors, committee members, partygoers and exhibition visitors who made 2015 a banner year for RETROSPECT.

**TOP LEFT:** 2015 RETROSPECT chair Meredith Quigley, Assoc. AIA, Jared Rooker, and Amanda Buckley

**TOP RIGHT:** KC Onyekanne, Blair Arnold, Kathleen Wu, Aix Bulleit, and Devin Eichler

**LEFT:** Brendan O'Grady, AIA and Wayne Barger, AIA

PHOTOS BY WJN PHOTO



### CELEBRATE ARCHITECTURE 2015

Klyde Warren Park and downtown Dallas' skyline served as the backdrop for AIA Dallas' fourth annual Celebrate Architecture on April 2. At the event, AIA Dallas honored 19 architects, firms, community champions, and distinguished works set to receive local, state, and national awards. The keynote speaker was noted civic leader Walt Humann. His remarks were centered on the role architects can play in not just solving infrastructure problems, but Dallas' human problems too. AIA Dallas would like to thank our Platinum Sponsors—Blum Consulting Engineers and Brockett Davis Drake—as well as the many sponsors who made this event possible.



**TOP LEFT:** Bob Bullis, AIA, Duane Landry, FAIA, Jane Landry, FAIA, Jan Blackmon, FAIA, and Thomas Keefe

**TOP RIGHT:** Bob Bullis, AIA; David Haemisegger, Hon. AIA Dallas; Nancy Nasher, Hon. AIA Dallas; and Jan Blackmon, FAIA



**ABOVE:** Bob Bullis, AIA; Mary Clutts, AIA; Walt Humann, Hon. AIA; James Clutts, FAIA; and Jan Blackmon, FAIA

**LEFT:** Trammell S. Crow, Bonnie Rogers, and Robert Rogers

**RIGHT:** 2014 Firm of the Year: Cunningham Architects

PHOTOS BY WJN PHOTO



## Dallas Center for Architecture (DCFA)

### FORM FOLLOWS FITNESS 5K

The 2015 Form Follows Fitness 5K, benefiting the Dallas Center for Architecture, was a huge success—with more than 2,000 participants and netting just over \$75,000 for DCFA programming. Thanks to Presenting Sponsor Blackson Brick and major sponsors Wilson Office Interiors, HKS, Klyde Warren Park, L.A. Fuess Partners, Page, Perkins+Will, and Thomas Printworks ... as well as all of the other sponsors. Kudos to founder and committee chair Patrick Glenn and his volunteers also! See you in 2016.



**ABOVE:** Team L.A. Fuess Partners



**LEFT:** Marc Blackson of Presenting Sponsor Blackson Brick started the race



**RIGHT:** The DCFA booth offered "vintage" FFF5K t-shirts as shown by DCFA board member Barbara Buzzell, Program Director Greg Brown, Executive Director Jan Blackmon, FAIA, and President Veletta Forsythe-Lill, Hon. AIA

**LEFT:** The Oscar Mayer Wienermobile served as "pace car." Committee member Jonah Sendelbach, AIA poses right before the race



**RIGHT:** FFF5K committee chair Patrick Glenn, AIA Dallas Past President Lisa Lamkin, AIA and AIA Dallas President Bob Bullis, AIA

**BELOW:** Team BRW Architects



PHOTOS BY BRUNO

PHOTO OF MARC BLACKSON COURTESY DCFA



## Profile | Diane Collier, AIA



NICHOLAS MCWHIRTER, AIA

**Diane Collier is a principal with** Collier Galvin Associates, a Dallas-based firm representing manufacturers of site amenities and materials for cities, universities, corporations, and retail environments. An active and enthusiastic member of AIA for decades, she received her master of architecture degree from the University of Texas at Arlington and her bachelor's degree in architecture from the University of Nebraska. An affiliate member of the American Society of Landscape Architects, her passion lies in the intelligent design of urban spaces and enhancement of those spaces using signature materials and furnishings to develop unique, safe, and inviting outdoor environments.

### WHY DID YOU BECOME AN ARCHITECT?

My father was a carpenter, a builder of things. His grandfather and his brothers and ancestors were carpenters in Czechoslovakia and immigrated in the first part of the last century to Omaha, NE. My father carried on the family tradition and I remember visits to job sites early on, as well as stories of which buildings in town my family helped to build. When I was growing up, I loved to hang out with my father in his shop, exploring all the tools you could imagine. To this day, one of my favorite fragrances is sawdust.

In high school, I met a college student

studying architecture and that started the life-long passion for architecture, history, etc. As a sophomore, I started taking mechanical drawing classes and, in my senior year, my high school offered an architecture class. After that there was no looking back.

Being a woman in architecture in the '70s was interesting. I was the only woman in drafting classes for all three years in high school. There were only a couple of females in the architecture program at the University of Nebraska. That being said, I really didn't feel that unusual on a day-to-day basis, but my place as a woman became clear when I

interviewed in 1974 to become a summer intern for a large architecture firm. After the interview the principal walked me out of the offices, put his arm around my shoulder, and told me that this was one of the most interesting interviews he'd ever had. He said, "I'd hire you, but I have no idea what we would do with a woman." Truly, I was stunned yet determined, and soon found a job with a smaller company that offered me a terrific summer of learning. That was the beginning of my understanding that women had to work differently to get ahead in architecture.

### HOW DID YOU ADAPT TO ENTERING A MALE-CENTRIC PROFESSION?

I moved to Dallas in the late '70s where I met a few women architects, all of whom had similar "gender lonely" experiences in school. It was an exciting time to be in Dallas with buildings being planned and built, and urban plans like the Dallas Plan being promoted. We were excited to meet each other and became fast personal and professional friends. In 1979, we formed Women in Architecture, an independent group that continues today as a committee within AIA Dallas that enables women in the industry to connect, engage, and support each other. Some of these women are still my closest and dearest friends.

### HOW DID YOUR CAREER EVOLVE?

After graduate school at UTA, I worked for a firm called Beran & Shelmire. Where I live today in downtown Dallas, I look up from my living room window to the window where I sat in my first office, working on projects like the Adolphus hotel, the Anatole hotel, the World Trade Center, and St. Mark's School. Other memories surround my current home in a downtown high-rise. The Statler Hilton, another view from my current downtown residence, is where I met my future in-laws. While working for a developer in the 1980s, I helped build three buildings in adjacent blocks, bought nylons at Dillard's, and learned just about everything I know about fashion at Neiman Marcus.

By the late 1990s, when my children were small, I was burning the candle at both ends, working in the development/construction management sector and involved in my children's activities. My commercial interior designer husband had started a company representing commercial furniture lines. It seemed logical to join him and support his efforts in a more family-centered effort. Within the first year it became clear that I had a penchant for sales. When we were hired by a company that manufactured site furnishings, I began to work with landscape architects and outdoor built environments. This made me very happy and fulfilled my dreams of making an impact on the American city.

### TELL US ABOUT YOUR EXPERIENCE WHEN PHILIP JOHNSON CAME TO TOWN.

That is one of my favorite career stories. It

happened in the mid '80s when I was working for a large developer, helping with a variety of large buildings in downtown Dallas. We were all excited on the day that Philip Johnson was coming to town to present his concept for a new bank building in downtown Dallas. I was chosen to help set up his presentation.

**BELOW:** Diane Collier's life may best be illustrated by some of her personal effects.

talk to him while he finished preparing for his presentation. The meeting didn't go well. He left disappointed and sent a completely revised MBank Tower design. He returned only when the building—now Comerica Bank Tower—opened.



NICHOLAS MCWHIRTER, AIA

He walked in the door with this very large wooden box housing his impeccable building model. As he flipped open the locks and pulled up the model, I gasped. "Oh, my gosh, Bertram Goodhue!" I exclaimed. He laughed and quickly shot back, "Miss History Buff ... Who else does it remind you of before that?" I answered: "Eliel Saarinen and the Helsinki railroad station of 1909!" I had guessed his inspiration for the tower and felt like I was on top of the world! We continued to laugh and joke as he watched me install the model of his proposed building into our larger city model prepared for the presentation.

All students of architecture will understand what happened next. When you're nervous and you're down the line and you've got a sharp knife in your hand, stuff happens. I sliced my thumb to the bone with my X-ACTO® knife and the blood was flowing fast. He shooed me away from the model, wrapped my thumb in a paper towel, and held my arm up in the air. Then he told me to stay and

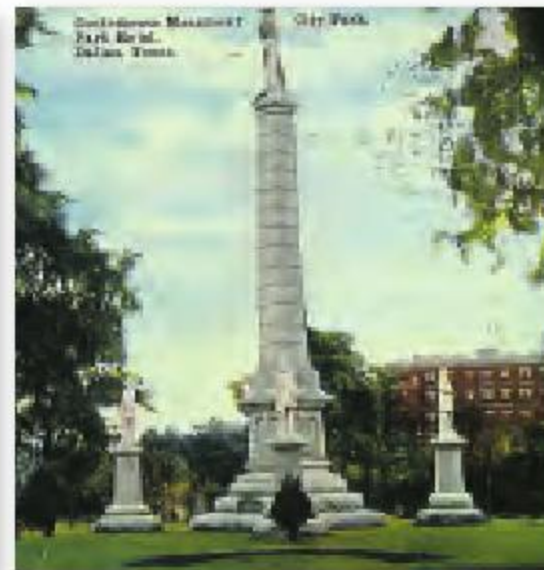
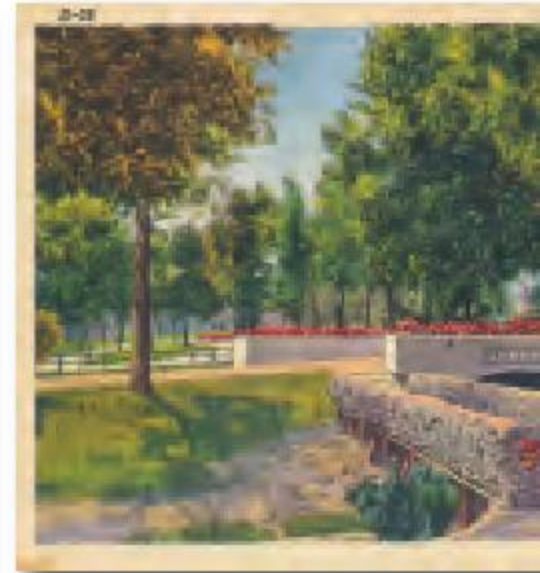
### WHAT KEEPS YOU PASSIONATE ABOUT THE INDUSTRY TODAY?

There is so much excitement today surrounding our built environments. Right now our cities are changing, more people are moving into urban circles, and the planning and architecture communities are responding in-kind by creating better places and spaces. My original dream to enhance the creative building process for urban lands and landscapes is now possible by working with architects and landscape architects to provide many types of site amenities for parks, campuses, streets, and rooftops. I want to see the outdoors in North Texas come alive with functional beauty and visionary leadership for public spaces. ■

Interview by Linda Mastaglio, managing editor of *Columns* magazine.

In a web exclusive, view Diane's picks for 10 of the most innovative landscaping products on the market today.  
[www.aiadallas.org/columns/collier](http://www.aiadallas.org/columns/collier)

## Lost & Found Dallas | Old City Park



PHOTOS COURTESY OF DALLAS HERITAGE VILLAGE

**Just on the other side** of the interstate highway canyon, south of downtown, is a large American flag marking the site of Dallas Heritage Village, a living history museum with a treasure trove of 19th and early 20th century residential and commercial buildings. Not only are the buildings fascinating, but the history of the location is as well.

Due to the natural springs along Mill Creek, the site upon which Dallas Heritage Village sits was chosen by the Cherokee Indians as a campsite during the time when Texas was an independent sovereign country—the Texas Republic. Edward C. Browder, a settler with the Peter's Colony, acquired the land in 1845

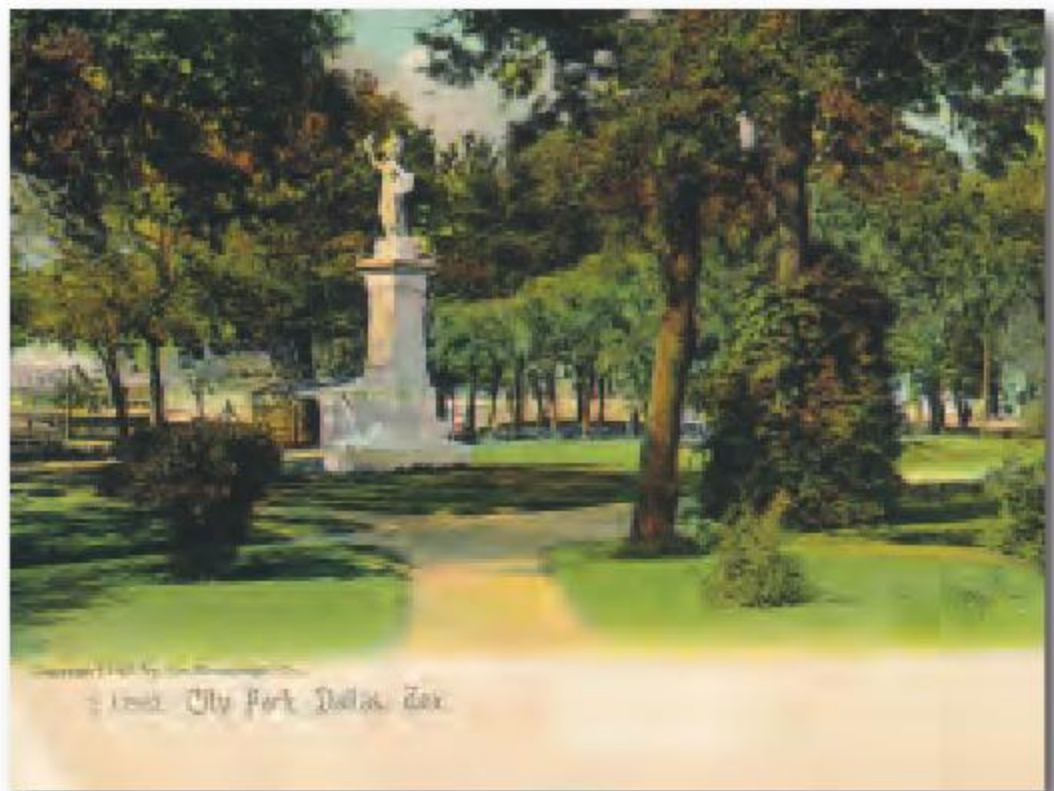
and the springs were renamed in his honor. The springs actually played a part in the crossing of the Texas Pacific and the Houston and Texas Central railway systems in Dallas. A legislative bill in 1873 required the railroads to cross within one mile of the springs. Browder Springs also became the first water supply for the growing Dallas settlement.

In honor of the American Centennial in 1876, 10 acres of land near the springs were set aside as the city's first park, thusly named City Park. The park was enlarged in 1881 and 1885 by nine acres to include Browder Springs and nearby wells used for water (but later abandoned as a water supply). In 1896, a

Confederate monument was installed in City Park and remained there until it was relocated to Pioneer Park Cemetery near the Dallas Convention Center in 1961.

In the late 19th century, a neighborhood called The Cedars developed around the park. Many elegant homes were built for then-prominent business leaders and members of the Jewish community. The neighborhood and the entire city enjoyed the park's lush grounds which included oak and pecan trees, a pond, a fountain, a large pavilion, a pumphouse, greenhouses open to the public, and the city's first zoo. Upgrades to the park in 1922 included ornamental lighting, a wading pool for children, a

**BELOW:** Historic postcards and illustrations help tell the fabled story of Old City Park.



playground, and four tennis courts.

The Cedars neighborhood began transitioning in the early 1900s from an elegant residential neighborhood to be more industrial in nature; large factory buildings and small houses for workers replaced the large stately homes. The arrival of Interstate 30 in the 1950s took several acres of Old City Park for road construction and severed it and The Cedars from downtown. After that, public interest in the park rapidly declined.

In an effort to help invigorate the park and save a Civil War-era house from destruction, the Dallas County Heritage Society proposed to move the Miller House from Bonnie View

Drive to Old City Park. The society called on Ray Hubbard, then president of the Dallas Park Board, to assist. After much debate, in 1967 the board approved the plan to relocate the house to the park. In 1969, the house opened to the public, establishing Old City Park as a refuge for buildings from all over North Texas that had deteriorated due to neglect or were slated for demolition. A total of 29 buildings have been relocated to the park including a depot, hotel, doctor's office, general store, saloon, school, church, law office, print shop, bank, and several houses.

With the collection of historic buildings and the park's role as the leading living history museum in the Southwest,

the name was changed to the Dallas Heritage Village at Old City Park in 2005. The historic land has gone through many changes over the years from an early Cherokee campsite, to supplying water to early Dallas, to that of a site of beauty and enjoyment as the city's premier park. Now it serves a vital role in teaching the public about the importance of Texas architecture and everyday life from the 19th and early 20th centuries. ■

**David Preziosi is the executive director of Preservation Dallas.**

**Special thanks to Melissa Prycer and the staff of the Dallas Heritage Village for providing historical information.**



## Alvar Aalto: Second Nature

**Finnish architect Alvar Aalto's** (1898-1976) legacy is beautifully captured both in text and imagery in *Alvar Aalto: Second Nature*. In the words of Fernand Léger, Aalto the "chef d'orchestre, had an uncanny ability to focus on the details while never losing sight of the whole." The collection of visuals in this book captures and documents the nuances of Aalto's work.

Aalto believed architecture should appeal and respect the common man; his buildings the Paimio Sanatorium (1933), the Villa Mairea (1939), and the church of the Three Crosses in Vuoksenniska (1958) were a synthesis of regional references with international influences and his work still has validity in today's global economy.

*Second Nature* seamlessly weaves essays with themes of art, furniture, architecture, film, and urban design with original hand sketches and photographs of

buildings and Aalto himself. The essays are written by noted historians including Eeva-Liisa Pelkonen, Ákos Moravánszky, and MoMA curator Pedro Gadanho. They include interviews of people with personal connections to Aalto including Pritzker prize winner Álvaro Siza, adding depth and emotion to the prose. The content is rich in history with frequent references to quotes by Aalto, cataloguing his expansive portfolio of work ranging from building, lighting, and furniture designs. The flow, layout, and organization of the book lend a nostalgic quality to it. The "Catalogue and Biography" section is a snapshot in time and great for reference.

The relevance of Aalto's design philosophy—preservation of individualism while leveraging industrialization—resonates even today, and long after the reading is complete.

The book is edited by Jochen Eisenbrand and Mateo Kries, and is published by Vitra Design Museum. ■

**Reviewed by Sangeetha Karthik, AIA, a vice president at Corgan.**



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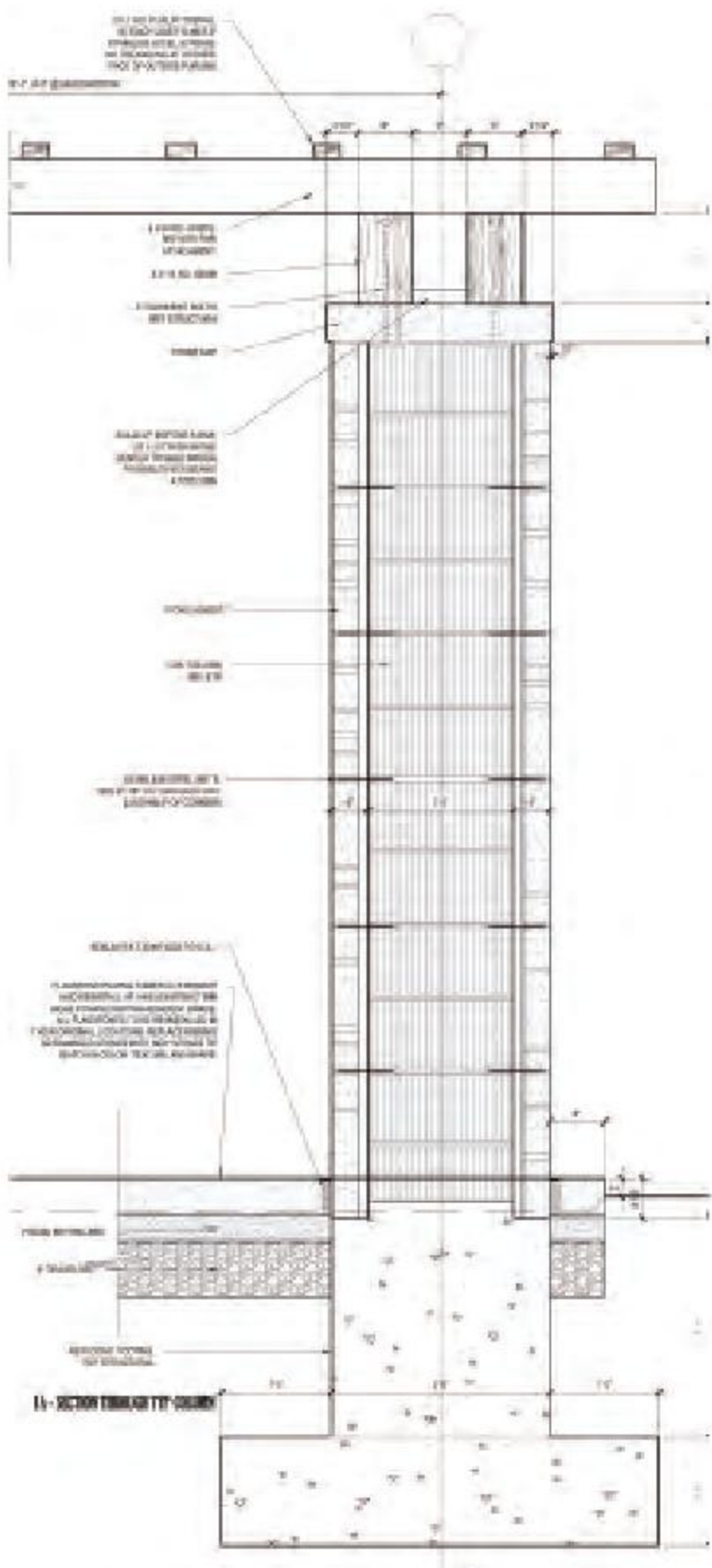
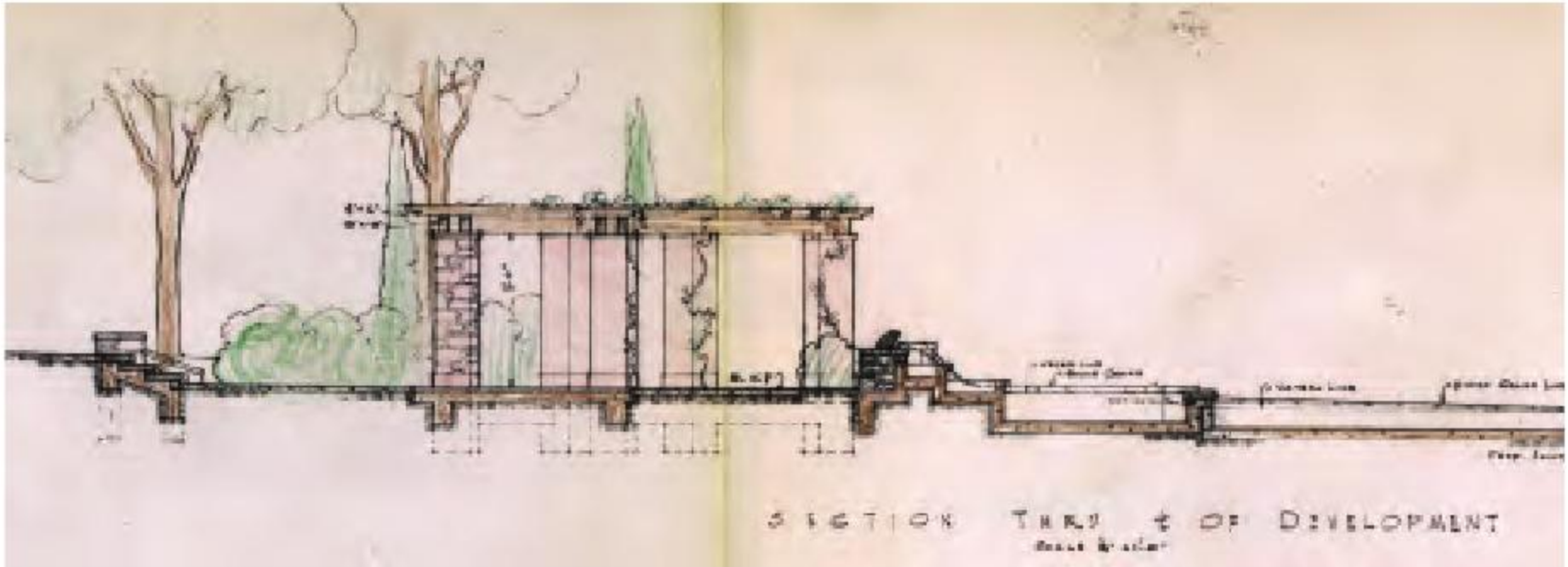
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## Detail Matters | Kiest Park Pergola



**A popular centerpiece of Kiest Park**, a 1934 Works Progress Administration project, the pergola in the memorial garden area was demolished in the 1960s due to disrepair. Recently, it has been faithfully restored to its original design.

Edwin Kiest, one-time publisher of the *Dallas Times Herald* and prolific civic leader, bequeathed the property to the City of Dallas for a park, and eventually the city dedicated a formal garden with the pergola in the park to the memory of Kiest's wife, Elizabeth.

Efforts by the community to restore the 248-acre park—at West Kiest Boulevard and South Hampton Road—were spearheaded by the Friends of Oak Cliff Parks. Funding in the amount of \$2 million came from the City of Dallas' 2006 bond program; restoration of the pergola was part of that package.

Norm Alston, AIA of Norman Alston Architects collaborated with the City of Dallas Parks and Recreation Department to replicate the pergola and preserve the existing stone paving. The task proved challenging since little documentation existed. "Original, early design drawings, the only such documentation available, were instrumental in determining heights and structural member sizes," Alston says.

Henneberger Construction Inc. worked with the design team—including structural engineers Cabré and Associates—to construct the pergola. This included documenting the remaining stone pavers and carefully removing them for reinstallation after constructing an adequate foundation to eliminate the instability issues that are suspected to have led to the original pergola's demise.

The project won a Preservation Dallas Achievement Award based on the successful rehabilitation of the pergola as a key element of Kiest Park. ■

Compiled by James Adams, AIA, RIBA, a senior associate with Corgan. Documentation provided by Norman Alston, AIA, principal at Norman Alston Architects.



KURT GRIESBACH

# A CITY, A LANDSCAPE

AN INTERVIEW WITH LAURIE OLIN, FASLA, HON. AIA

**In this exclusive interview** with leading American landscape architect Laurie Olin, examples of Paris, Seattle, Philadelphia, New York City, and Washington, DC, are compared to Dallas to consider how architecture also should involve attention to the in-between spaces where we, indeed, live and breathe. To Laurie, a city is a landscape and part of that means conscientious design of the public realm.

Laurie is founding partner of The Olin Studio, a Philadelphia firm specializing in landscape architecture and urban design. He is practice professor of landscape architecture at the University of Pennsylvania. His numerous awards and honors include the Thomas Jefferson Medal in Architecture, the Cooper-Hewitt National Design Award, the American Academy of Arts and Letters award, and the National Medal of Arts. He is author of *Across the Open Field* and *Transforming the Commonplace*. He holds a degree in architecture from the University of Washington in Seattle. Laurie was interviewed while in Dallas to speak for the Dallas Architecture Forum.

## **IN GENERAL, HOW DID YOU BECOME INTERESTED IN "CIVIC SPACE" AS IT RELATES TO LANDSCAPE ARCHITECTURE, AND HOW HAS THIS SHAPED YOUR DESIGN PHILOSOPHY?**

I became very interested in it by accident because of the politics in Seattle, I guess, back in the '60s. I discovered cities. I'm from Alaska. I grew up there. When I came out to the states, as we would say, to the University of Washington to study architecture, I fell in love with cities. And Seattle in those days was kind of a pokey city, but still for me it was so stimulating and exciting, and so interesting; the diversity of people, of buildings, a kind of jumble of ambitions and history, and all. I really found cities to be wonderful. After I got out of architecture school I went to San Francisco. Well, I really went in the army, Ft. Ord, but went out on weekend passes to San Francisco and thought, "Wow, this is cool!"

After working in Seattle as an architect, I moved to New York because I thought I really wanted to see a real city. New York really blew me away. It was wonderful and I lived two blocks from the Seagram Building. I went to work for Ed Barnes, who did the Dallas Museum of Art here. I found cities to be so interesting, but I became less and less interested in the buildings and more and more interested in the public space that the buildings framed—or not—and the way that people mingled and saw each other and moved around. I realized that there was something important about the space in cities that was ... How do I say this? It had to do with conviviality and sociology.

I moved back to Seattle and immediately got involved with urban design politics and lived on skid row. My friends and I got into a big fight with the city because they were going to tear down the Pike Place Market, which I

consider to be one of the more astonishing mixing bowls of society that I had ever seen. I had also been to France by then and looked around and had seen some of the spaces in Paris, and I realized how important the public realm was to the sense of the community and to its social health. I also realized that the bulk of public space is in streets, that they're too important to just leave to traffic engineers because they comprise the light and the air and the space where people meet and see each other. It's how they find each other, go in and out of shops and houses, and how they present themselves there. It's what they all share.

The thing about a building is that all the spaces in it are almost always private, unless it's a civic building like city hall or a courthouse. Even at universities, only some people from the university go into those rooms. But the outside—we all do look at the outsides of the buildings; we can't help it. So there is a public or civic role that one has responsibility for, but the spaces themselves have many functions, and those functions go beyond utility. They go beyond just serving your bodily daily needs. They really have to do with your sense of well-being. There are cities that have terrible public space, and there are cities that have wonderful public space, and there are cities that have some of it but want more, and they're very precious, those spaces. Then I began to understand that some spaces need to be functional and ordinary and others need to be more special.

A problem that I had begun to discern in architecture in the late '60s and in the '70s, when I was having my sort of mental gyrations was what I should do with my life. I realized that a lot of architecture was about making objects, and I was interested in something beyond an object. I was

interested in the environment as a supporting thing for not just an individual, but for the group, and that led me into worrying about quality of public space. Architecture at that point, and is still to some degree, [is best described this way.] Many of my dear friends, everything they do they want to be special. They think it should be unique, but a lot of the world shouldn't be, and especially in the public realm. There are things that need to be ordinary and in the background ... which is true of buildings. An issue with cities is that they are an ensemble. No one person can design them all or control them all or should. They need to support difference and people who don't necessarily like each other, people with different agendas, but need to do it with a certain equity and justice.

## **DO YOU FEEL YOUR PERCEPTION OF THE CITY HAS CHANGED OVER THE YEARS THAT YOU'VE PRACTICED AND TAUGHT?**

Undoubtedly it has. I would say I probably stated out focused on particular spaces and then I became interested in networks and infrastructure. Now as a more ... should I say ... mature person, I'm back to looking at how to make some places very special in a matrix of things that are very serviceable and are doing a good solid job.

## **WHETHER UTILITARIAN OR SOMETHING SPECIAL, THERE'S A LARGE PART OF DESIGN RESEARCH THAT YOU'RE INVOLVED WITH AT YOUR OFFICE AND ALSO AS A PROFESSOR AT THE UNIVERSITY OF PENNSYLVANIA OVER THE COURSE OF 30 YEARS. DOES TECHNOLOGY DRIVE THAT? DO WE ACT ANY DIFFERENTLY IN CIVIC SPACES THAN WE DID BEFORE?**

The answer has to be "Yes" and "No," of course. ... One of the ironies of modernity

and of today is that we yearn for new things and stimulus. We want change and we want to be excited, but also think that there should be some new paradigms that would help deal with the emerging cities that are at such a different scale than what cities used to be. And yet, at the same time we want to find new things and novel things and some other paradigms. There's this incredible need and yearning for the known, the familiar, the comfortable, the supportive, which is part of our health. So we want something we know, like these trees and this grass and the sky, but then we also want to say, "Show me something new!" We want both with almost equal passion, and sometimes they're in conflict and sometimes not at all. How to bring them into some congruence is a wonderful problem.

I'm interested in design beyond instrumentality, and yet, it's like when an owner comes to someone to do a building for them ... I guess I used to explain it this way. They assume you know how to do a building that won't fall down and crush them. They just figure you'll do that. They don't ask you. But they'll say they want a mud room or so many square feet of this or that, and they have some other ideas from magazines, but the things they don't know how to ask an architect is "When I wake up in the morning, I want to feel alive and the world is wonderful" or "I want my kids to want to come home" or "I want my wife to love me." There are things about a building that they don't know how to ask for, but they hope and pray the architect gets that, and I think that's true of the public realm. I think it's true with the landscape. One of the things that happened along my career was that I went from seeing buildings to seeing buildings as cities, to seeing landscapes, and then realized a city *is* a landscape, just an urban one furnished with buildings, beautifully or not. A city is more than a collection of buildings. It's also more than just a bunch of streets and a few parks. It's both.

I tease my friends who do wonderful buildings. When I'm working with them I say, "Well, you work on the glass; I want to do the wine." You know? The space between the buildings is so affected by the buildings and shaped by them. Buildings can be very off-putting and anti-social if they are too much about me, me, me, and "look at me," or if they're in the wrong place or pushing at you instead of welcoming you in or whatever. On the other hand, there are times when we really want to look at that. We want that cathedral, we want that museum, we want

that courthouse, we want that beautiful house on the estate. We want those things desperately, and so how to have them without it being this chaos of everybody shouting is an interesting problem.

So when you ask about civic space, that has the notion of civility and a social contract, that notion of the dialogue between the individual and the group. In America we've been very good about the individual, but we've not been so great about the group for a while. Oddly enough I've been working on the facilities for the group more than I have for the individual. We do private gardens and estates and institutions that are special, but on the other hand, an ensemble is harder and more fun.



NICHOLAS MCWHIRTER, AIA

**YOU'VE DONE A LOT OF CIVIC WORK IN WASHINGTON, DC—FOR EXAMPLE, THE WASHINGTON MONUMENT AND THE MALL—AND IN PHILADELPHIA WHERE YOUR PRACTICE IS BASED, AND IN NEW YORK AT BRYANT PARK. WHAT ADVICE DO YOU HAVE FOR LANDSCAPE ARCHITECTS, ARCHITECTS, CITIZENS, AND PATRONS THAT CITIES HAVE TO CREATE A CIVIC LIFE THAT, ARGUABLY, WE ALL DESIRE?**

Ah, the visiting fireman says "Do this." That's a tough question, but whatever the answer is it should begin with "get involved." Don't leave it to someone else. I think people have to figure out that they aren't tumbleweeds; they're not going to blow away. They're not going to pull up stakes and go west. You already live here, so you should do what they did in Paris. In Paris they decided to make a city that worked and was beautiful and wonderful for Parisians. They didn't design the parks and the boulevard for Japanese tourists.

They didn't design it for Americans and Germans. They made what they wanted for a life they wanted for themselves.

The real answer to "What should Dallas do for its public realm?" is build on what you have now. Connect the dots, start doing links, making pieces, move into town, and act like you live here. The part of why Philadelphia has become so much better in the last 30 years is a lot of people moved back into town. When they moved back into town, the restaurants came and [then] the people said, "Where's my playground?" And they started telling the city council they wanted the parks improved. And so one of the ways to get the public realm that you think is supportive of a vibrant community

is build onto and add to the ones you have, but get people to live near them, and then say you need more.

The biggest problem in American cities and in America in some ways is some of its larger land issues. There're two chicken-and-egg topics. You get them more comfortable with density, living closely together, and if they are going to live closer together then you have to make the place attractive enough for them to be in and raise kids and hang out and fall in love and go out at night. It's the only way were going to save any of the countryside and stop the sprawl is to make living in town attractive, and the way to make it attractive is to make it healthy. Part of that is design of the public realm. ■

*Interviewed by Ryan Flener, Assoc. AIA, an intern with Good Fulton and Farrell.*

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## Web Exclusives



**TED Talk on the 'Nature' of Dallas**  
According to the feature by Jessie Zarazaga, RIBA, "Embedded Connection," the best parts of our city's overlap with nature are still showing ... and worth our continued attention. View her TEDxSMU presentation on this topic.

[www.tiny.cc/jessie-at-ted](http://www.tiny.cc/jessie-at-ted)

### Personally Recommended

In conjunction with her *Columns* profile, Diane Collier, AIA, gives us her picks for 10 of the most innovative landscaping products on the market today.

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### Dallas and Beyond

The interview with Lucilo Peña continues online to explore what local projects bring him pride, how Dallas can become a more liveable urban city, and what role art and culture play.

[www.aiadallas.org/columns/lucilo](http://www.aiadallas.org/columns/lucilo)

### Making Urbanism Work

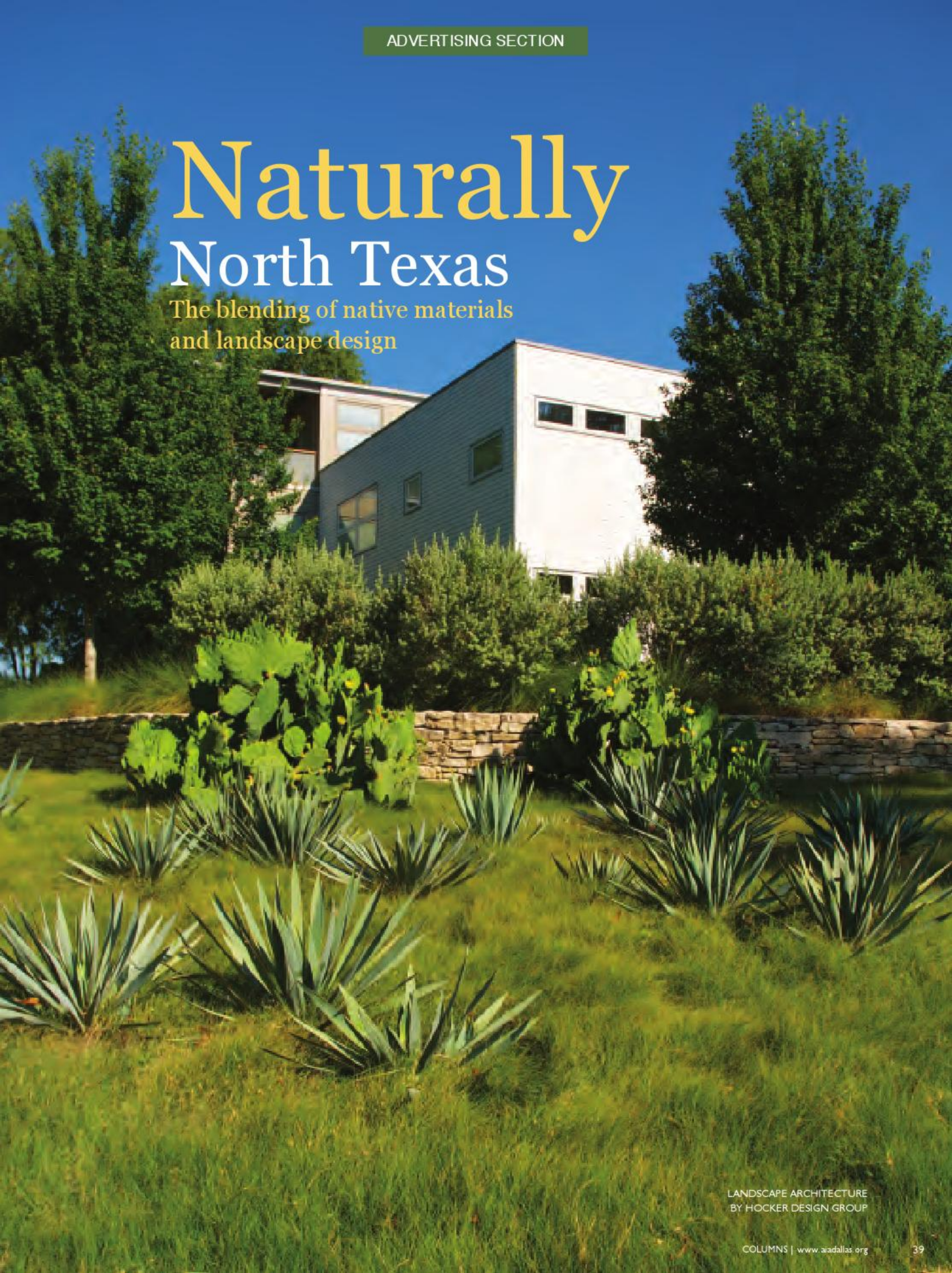
The Congo Street Initiative was begun in 2008 by buildingcommunity-WORKSHOP as a way to redevelop a small and neglected block of original but substandard homes near Fair Park dating back to the 1920s. With the help of architecture and engineering students from the University of Texas at Arlington and Southern Methodist University, six houses were renovated to be LEED-certified and Dallas' first public "green street" reignited community pride. Today the entire neighborhood is experiencing a resurgence.

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# Naturally North Texas

The blending of native materials  
and landscape design



LANDSCAPE ARCHITECTURE  
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# Simplicity

## and the art of creating sense of place

North Texas is a special ecology, filled with opportunity for environmental aesthetics, and some people are natural believers in the beauty of the landscape. Such is the case with Glenn Bonick, the owner of Bonick Landscaping, a firm he founded over three decades ago. “I love creating an environment I know people will enjoy—big or small,” he says. “It’s fulfilling to provide an outdoor experience, a place where people can be inspired within it, where people can play, relax, and feel a sense of peace.”

He encourages architects and owners to collaborate early on with the landscape team. “Together, we can look at the site and see how you can best utilize its assets.” He cites the concern about the North Texas water supply and the need to put greater thought behind the use of irrigation. He believes more effort should be put into water retention areas, allowing boggy spaces to remain and bringing life to the wildflowers native to the land. He also warns that overwatering is a big problem, especially in commercial environments, because local soils typically hold water well and don’t need the level of watering that some perceive to be necessary. “All projects come out better when we work together in the conceptual phase. It allows a fluid process from the beginning.”

The following offers some of his collection of photos and his thoughts on landscape design.

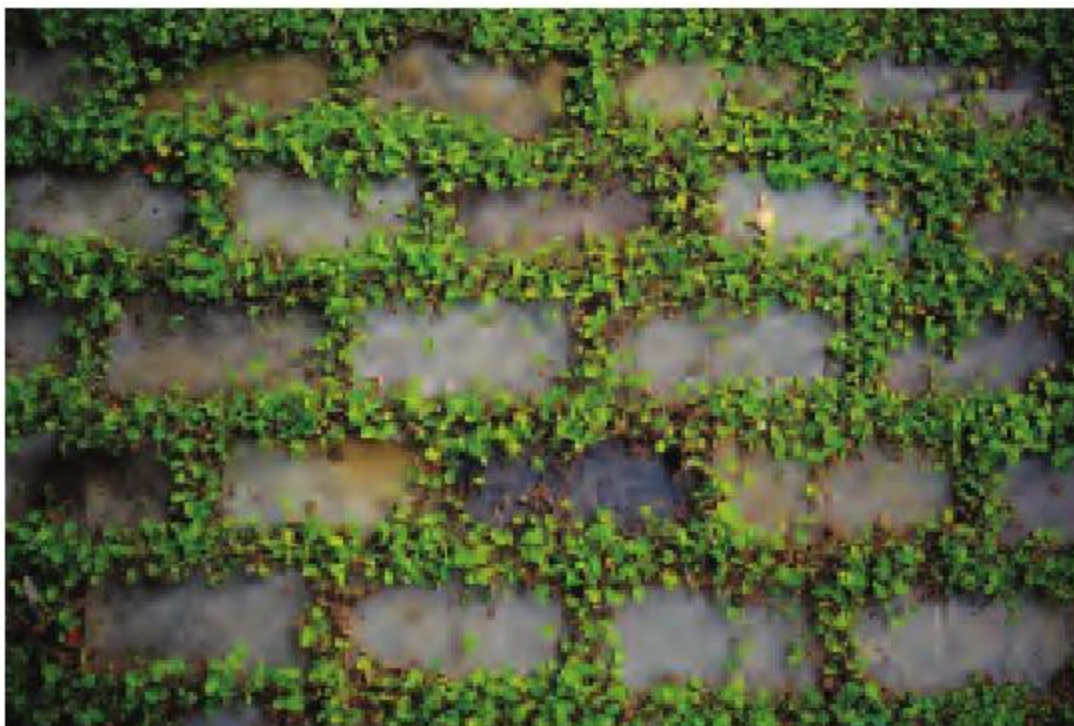


Textures are so important. Here, beautiful yellow flowers compliment the almost architectural feel of the agave against an art deco retaining wall—it’s artwork. In a contemporary architectural environment, it’s all about the use of materials and the simplicity of what they are used to doing. It’s the same with both landscape

and softscape. By using greater masses of the same plants, this monoculture creates art that softens any structure and make it feel warm.



Texas limestone can offer a rich feel without being expensive. Using local, simple materials can actually create very rich environments. It’s all in the craftsmanship. When you take time in the installation, you can take material that is common and make it as beautiful—or more beautiful—than imports.



Native grass with beautiful fall seed head rests next to this rich natural walkway. The stone was chopped and tumbled, set on a gravel base, and all joints were seeded with Dichondra to create a beautiful permeable environment.

TOP LEFT: Landscape architecture by Hocker Design Group. Photo by Sara Donaldson.

TOP RIGHT: Photo by Sara Donaldson

BOTTOM: Landscape architecture by Hocker Design Group. Photo by Adolfo Cantu-Villarreal.



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# Evolution of the Dallas Arts District



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The Dallas core is changing and with that comes new vibrancy and a palpable pride. This transformation is often felt, but not clearly understood, by those who live, work, and play in uptown, downtown, and the multiple districts adjacent to Dallas' central business district. While many people don't understand what makes the city "feel" right, one of the reasons it works is due to its structure and texture. We explored this issue recently with Studio Outside Principal and Co-Founder Tary Arterburn and Designer Peter Graves.

"Landscape shapes our city," says Graves. "It can influence and even govern the way a city is formed. We see the city as an organism that has a life of its own. The natural streetscapes, parks, projects large and small: They all work together to collectively make Dallas better."



THE DALLAS MUSEUM OF ART

Arterburn cites the Dallas arts district, whose delicate landscapes flow and meander to complement the pleasure of walking throughout the largest arts district in America. He cites their current work at the Dallas Museum of Art. In collaboration with David Hocker, Studio Outside defined a new motor court and outdoor café experience. Overlooking Klyde Warren Park, the museum's north entrance will engage more effectively the increased pedestrian traffic. The simple act of realigning the vehicle entry area to flow on axis with the parking garage will create the space for a small green lawn and the outdoor café. A wood deck with lounge furniture and café seating will give visitors and patrons a relaxing venue under the shade of a vine-covered steel arbor.

"The new planting concept provides order and balance to the site in harmony with the strict grid established by the building architecture and provides new outdoor space for future programming," Arterburn says. "It will bring the museum a renewed presence."

Anchoring the other end of the arts district is One Arts Plaza, a space where the landscape draws and invites a diverse crowd—from little girls in their Sunday best, skipping through the fountains, to suited art patrons, enjoying an outdoor dinner before a symphony or play. "This meticulously designed court offers flexibility for special events while creating a dynamic outdoor experience for residents, office workers, and the public," Arterburn says.

"Downtown Dallas and its surrounding neighborhoods have the opportunity to increase the deliberate use of well-planned urban landscape to become even more socially and ecologically progressive," Graves says. "We envision more parks, more plantings, and a more walkable core business district in the days to come."

# Suburban Settings



Landscape and urban environments are evolving in so many ways. To explore this concept, we turn to Harold Leidner, owner of Harold Leidner Landscape Architects, which specializes in the design and installation of modern residential gardens in the Dallas/Fort Worth area.

Leidner says that there are two recent trends that his firm continues to incorporate into residential projects: 1) the importance of outdoor living areas and 2) the upswing of the modern garden style. "One of the benefits of living in Dallas is the mild fall and winter months, which allows our clients to extend the seasons and enjoy their outdoor living areas such as porches, garden rooms, and exterior spaces," Leidner says. "We work closely with architects and our clients to take full advantage of developing the best views, exterior gardens and spaces around a house to create inviting outdoor rooms. We blend the interiors and the gardens to compliment the lifestyle of our clients and increase the value of their property," he adds. He explains that it is important to work with the client to integrate the placement of the exterior furniture and other amenities like outdoor cooking areas, televisions, and fireplaces to best fit the way they entertain and enjoy the outdoors with families and friends. "When properly planned into the design, these elements can transform a simple outdoor space into one of the favorite 'rooms' in the house," he adds.

A case in point is the University Park residence shown above. "We had the great opportunity to integrate an adjacent lot, pavilion, and garden with an existing home and property, as well as upgrade the new space to have a more modern feel," Leidner adds. "Working with Robert Clark Architects, we were able to connect to the main house to the new structure, while also developing an independent feel and style for the new property. Although the architectural styles are quite different, the new pavilion and garden work well together and the landscaping helps to soften the transition."

A few of the goals for the pavilion were to make the new structure as open as possible to maximize the views of the yard, draw in the natural light, take advantage of available breezes and to provide a minimal elevation from the street so it did not compete with the scale of the main house. To achieve this the designers chose a low pitch for the roof, used simple steel posts for the supports, incorporated brick materials to match the main house, and opened the space with glass enclosures for the bath and storage areas.

The pavilion also incorporates a unique green roof. "Since there are prominent second floor rooms and windows overlooking the garden in the main house, we didn't want to have the owners looking down at hard reflective roofing material," Leidner explains. Using a LiveRoof modular roof system allowed the team to create a vegetative surface on the top of the pavilion. This helped provide a softer view from the windows above, a greener elevation from the street, and some added cooling effect for the space below. Roof plantings include a mixture of low maintenance grasses. These were chosen to assure a rich green color for most of the year and to minimize maintenance. "It turned out to be one of the most popular aspects of the project," he adds.

**ABOVE:** Concrete pool coping and stepping stones are acid-etched. Steel planters in the garden accommodate seasonal plantings. Ipe wood decks run along the sides of the pool and the rear of the house. A combination of evergreen and flowering shrubs were used throughout the garden to provide blooms throughout the year. Trees were carefully placed around the perimeter to help screen the home from the neighbors. Additionally, since the owners enjoy cooking and entertaining, an impressive outdoor kitchen was included in the design of the pavilion. This includes professional stainless steel appliances along with a pizza oven and ample counter space for serving their family or larger groups.

Photo Credit: Jason Oleniczak



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## Team Synergy

Architects and landscape architects achieve excellence together

Landscape design should reflect the style of a building’s design. So says Dave Baldwin, ASLA, of David C. Baldwin Inc. “Together they become an overall composition and are not exclusive from each other in the design process,” he says. Baldwin explains that his team works intentionally to look at each new project from a fresh perspective and develop the design to be in sync with the architecture.

“At the initiation of design, it is very important for us, as landscape architects, to understand the vision for a building project,” he says. “We prefer to have detailed discussions up front with the architect and the client to help us understand the design parameters. This knowledge informs and directs our landscape concepts, pairing the exterior style with the architectural style of the building and its functions.

While Baldwin’s firm looks to expand more into contemporary commercial and office environments, the firm has a very solid portfolio of landscape planning for high-end communities. He cites the case of their current work on ICON, the only single-family residential component of the dynamic Legacy West project being developed right now in Plano, TX. The homes will be centrally located within the overall urban context of Legacy West. With the potential for many people moving in from other areas of the country—such as many employees with Toyota moving from California—the architects and the developer are using a very contemporary architectural style and are choosing building materials that are not traditionally used in the north Texas area as a means to attract these potential buyers.

“It is very important for the ICON master plan to include this high-density single family residential project in a way that is in harmony with the rest of the office and retail design of Legacy West,” Baldwin adds. “We have had detailed discussions with the other members of the design team and studied the architectural theme of the buildings and how this may be translated into the landscape.”

Baldwin’s team is extending the building materials for the 2-3 story, zero-lot line homes into the landscape design for the streetscape and common areas. These materials include metal, cut stone, porcelain tile, and glass tile. “We are carefully choreographing these materials into walls, fencing, paving, structures, and special elements, such as the possibility of a signature fountain at the prominent and highly visible corner of the ICON property,” he says.

Showing their flexibility in design style, Baldwin’s firm is also working on a number of projects with a wide variety of architectural themes. These include a public library in Sequin, TX, that will have a drought-tolerant Hill Country design; the grounds for a turn-of-the-century home in downtown Plano, TX, that the city has bought to turn into offices and a rental venue with flexibility to accommodate various sizes of events; and the primary entrance to McKinney Corporate Center at Craig Ranch, TX, which has tall, vertical stone and metal sculptural elements that are meant to attract the attention of passers-by from adjacent State Highway 121.



**TOP:** Reflecting the urban character of the surrounding office and retail development, the streetscape of the ICON community will have wide sidewalks to facilitate pedestrian circulation.

**RIGHT:** Entrances to ICON will announce a very refined and sophisticated community.

**BOTTOM:** A varied and colorful selection of hardscape and softscape materials will identify ICON.

Graphic illustrations by David C. Baldwin Inc.





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# Thoughtfully Creative Spaces

## Urban life renewed through streetscape revitalization

As America's urban core ages, streetscape revitalization projects play an increasing role in reintroducing appealing and welcoming design for residents, commuters, workers, and visitors.

la terra studio<sup>SM</sup> considers its approach to urban streetscape design to be anything but superficial. "Beautification, or improvements must be achieved while protecting historic substance and creating smarter ways of living and moving within the urban environment," says Kris Brown, ASLA, co-owner.

In Dallas, one high-profile example is the streetscape design of the Joule Dallas, a restaurant, spa, and hotel.

"During the expansion of the Joule, we designed its spaces to compliment the allure of this high-end hotel," says Brown. "Its sculpture gardens, pedestrian thoroughfares, and roof-top gardens create ambiance that helps the Joule to thrive and become a greater magnet for commercial development and tourism."

As with the Joule, Brown and his business partner, Michael Black, ASLA, lead their design team towards project-specific solutions from what they refer to as "a unique perspective." la terra has provided landscape architecture and urban design services for north Texas clientele for more than 12 years. Their projects range from comprehensive master planning, municipal parks and trails, and high-end hospitality to streetscapes and downtown revitalizations.

The firm brings a multi-faceted approach to work: careful planning, research, brainstorming, collaboration, state-of-the-art graphic techniques, and the tried-and-true hand-sketched renderings.

The same attention to improving urban life can be seen in the firm's work on Dallas' lower Greenville Avenue. There, two vehicle travel lanes were razed and this made room for more pedestrian space. Added street trees increase shade while enhanced paving and street amenities provide a welcomed update to the district's identity.

"The increased convenience of pedestrian and vehicular travel has transformed the corridor and created a thriving and hip commercial environment," says Black.

The firm defines landscape architecture and urban design far beyond the recommendation of materials, colors, and themes. It also means working hand-in-hand with architects and engineers to address public concerns such as lane closures, curb moves, and even stormwater routing schemes. Additionally, "good design work requires careful planning, research, quality visual illustration, brainstorming, and collaboration," Black says.

la terra's office is at 2700 Swiss Ave., Suite 100, Dallas, Texas, 75204. Contact the firm at 214-749-0333.

Photos by la terra studio, inc.



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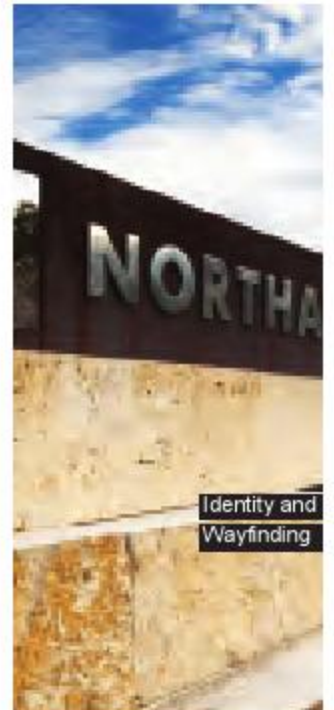
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# Landscape Architect's Role in High-Rise Residential

*An interview with Linda Tycher, RLA, ASLA, the principal with Linda Tycher & Associates Inc.*

**WITH URBAN LIFESTYLES GROWING IN POPULARITY, WHAT DO YOU SEE AS THE ROLE OF THE LANDSCAPE ARCHITECT IN DEFINING CITYSCAPES?**

Redeveloping city centers, providing walkable streets, and revitalizing neighborhoods are integral aspects of our work. As urban infill projects and mixed-use developments break ground, landscape architects create rich and varied settings for resident interaction. These developments provide a sense of place with multiple outdoor spaces that host large gatherings and intimate groups.

The Taylor in uptown Dallas features a split-level pool with a lap/swimming portion and a conversation area revolving around a linear fire pit and glass-like tabletop water feature.

Three sheer descent waterfalls knife through the pool, providing soothing sound and glistening against a quartzite tile background. A 9-foot-tall rain curtain creates mist and changing light. The Taylor amenities are used at night with dramatic lighting. Layered streetscape adds to the ambiance of a walkable neighborhood near restaurants, the Katy Trail, and other uptown Dallas destinations.

The recently completed Kenzie in the Domain in Austin has been given an Austin Energy Green Building award. Water-efficient planting, walls utilizing native stone, and locally produced streetscape pavers all contribute to the ambiance of the walkable site.

**WHAT IS THE BIGGEST CHALLENGE IN HIGH-RISE LANDSCAPE ARCHITECTURAL DESIGN?**


Urban projects are often built on top of structures



and require intense team cooperation between architects, landscape architects, engineers, and interior designers. Both high-rise and mid-rise urban projects have water storage capacity, permeable pavements, and comply with city codes and development guidelines. The design principles used for high-rise construction are valid for multi-family, single family, commercial/retail, and campus planning. The keys are to preserve the existing site amenities, work with the client to set goals and program elements, and be visionary and creative in approach for the design of unique, site-specific issues. In today's market, it's also important to consider low-water use plantings and sustainable interpretation of the design, and to provide maintenance guidelines for future viability.

**TOP:** Water level changes, fountains, and a series of outdoor rooms.  
**LEFT:** A sense of interaction with the street utilizing plant materials/texture and street furniture.  
**RIGHT:** Linear pavement, seating walls, and outdoor terraces energize the streetscape.


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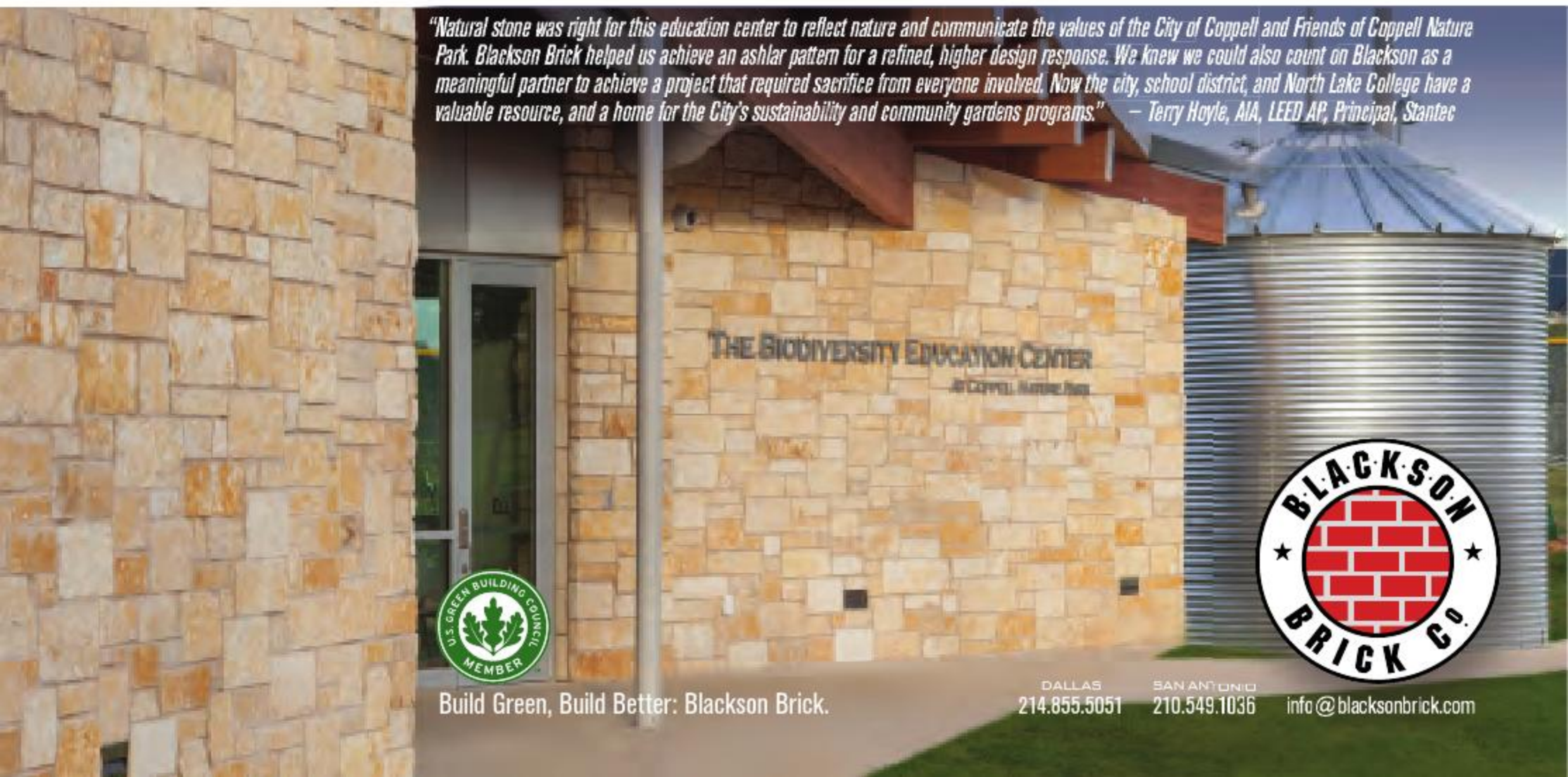
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