

COLUMNS

A Publication of AIA Dallas | Dallas Center for Architecture | Spring Vol. 28 No. 1

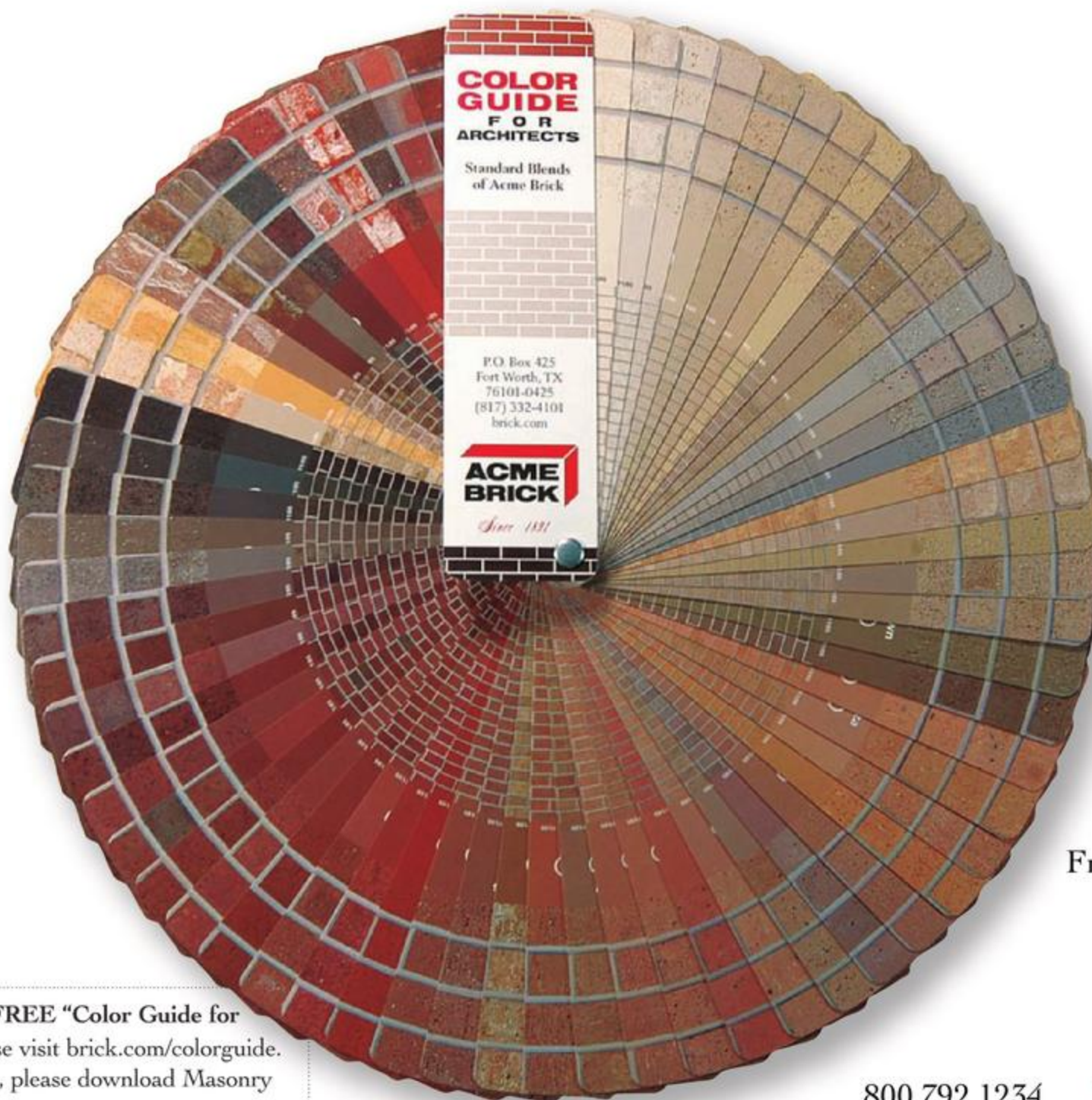




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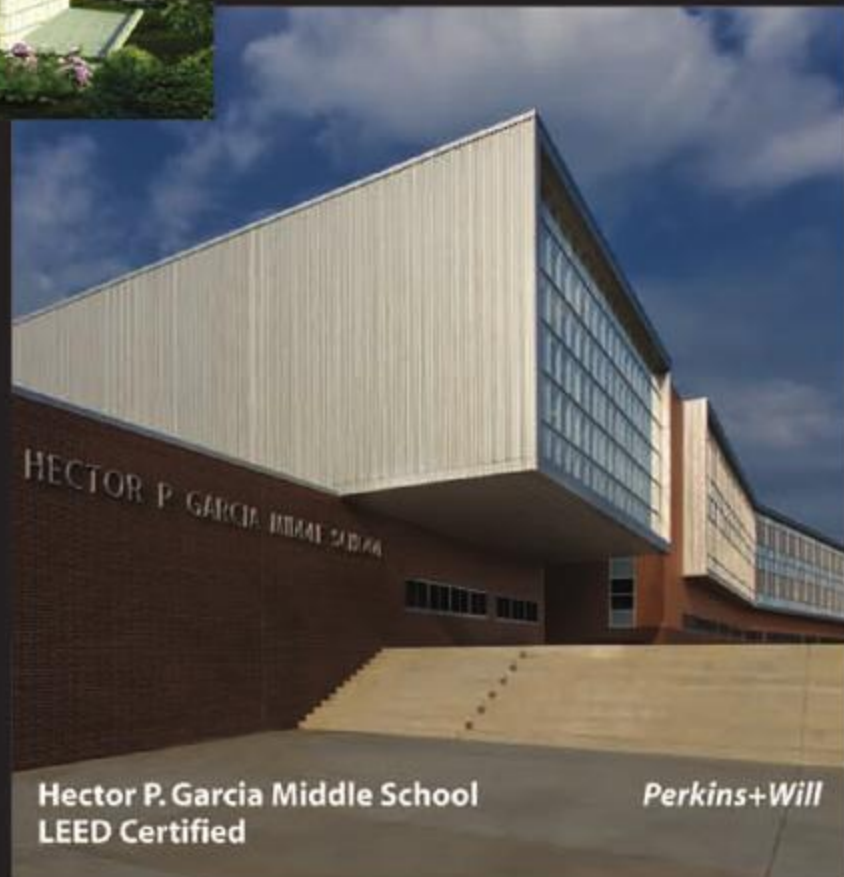


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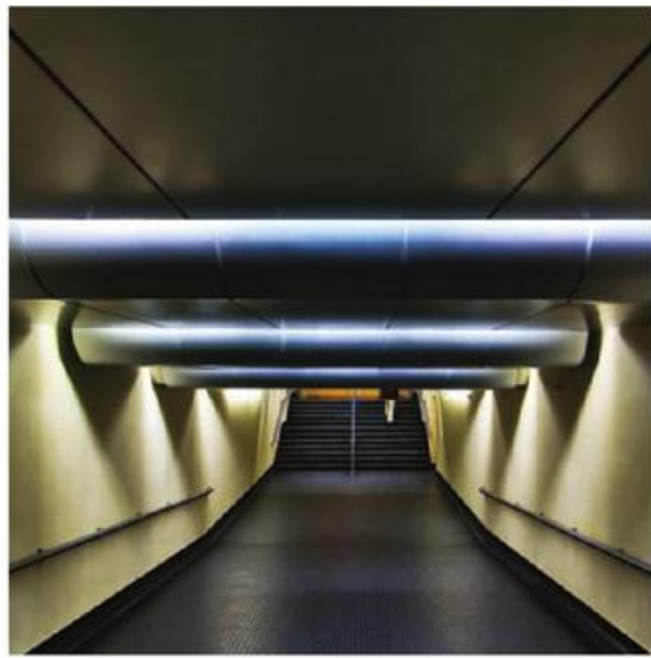


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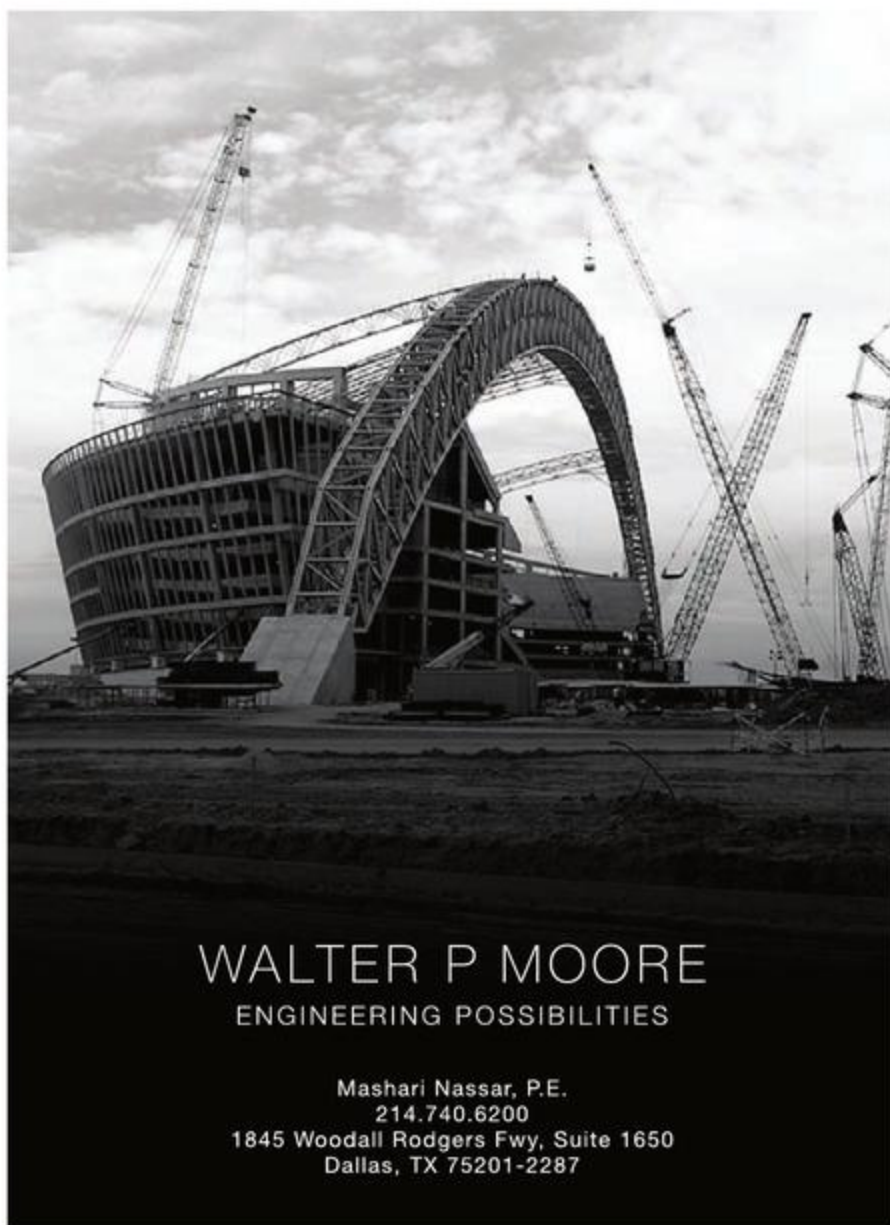
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A publication of AIA Dallas | Dallas Center for Architecture

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www.aiadallas.org
AIA Dallas *Columns*
Spring 2009
Volume 28, Issue 1

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

One-year subscription (4 issues): \$40 (U.S.), \$60 (foreign). To advertise please call Dawson Publications at 800.322.3448 ext. 125.

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

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About *Columns*

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

The Mission

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

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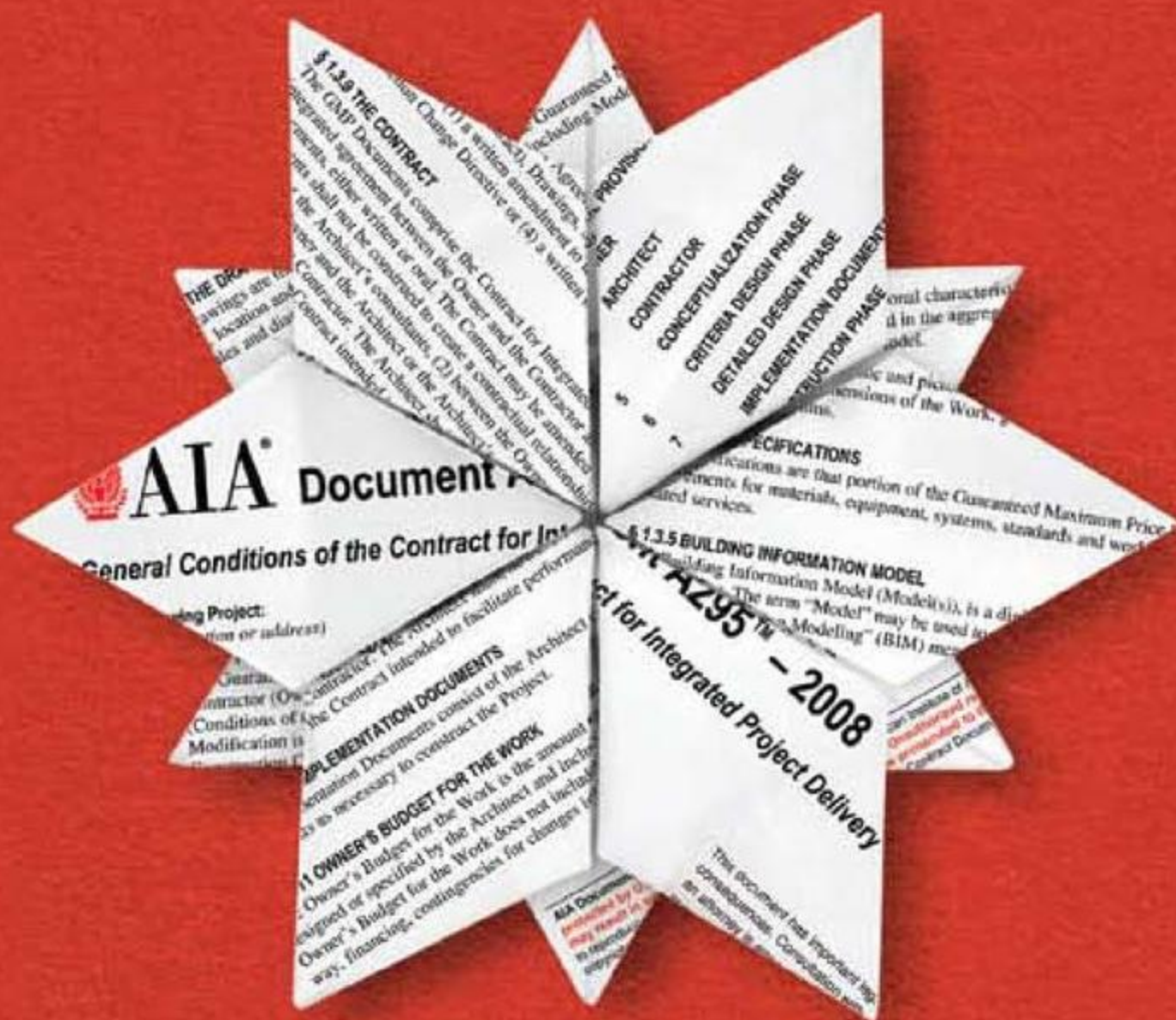
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President's Letter |

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Visionaries are required to provide strong leadership and to establish a strategic plan for the success of their organization. Additionally, a dedicated membership is essential to the implementation of that plan. Both leadership and management are required and both are distinctly different; leaders provide vision and management executes vision. Leaders are not always good managers and the contrary is equally true.

The Dallas Center for Architecture is the product of great vision from strong leaders and a strong membership that managed and accomplished a strategic goal. The physical goal of building the DCFA has been achieved and now, as a chapter, we begin the process of creating a splendid resource for our community. This will require

change that will be evident to our membership and we will need their ideas and input.

One such change is the one that you are holding in your hands, *Columns*. Modifications have been made to our organization's publication in order to convey a broad range of information about our chapter, the DCFA, our allied organizations, and important issues at hand. We hope that you enjoy the new *Columns* and we welcome your feedback.

As president, I have established several key goals to complement our change. The first is to establish an endowment through the Dallas Architectural Foundation for the AIA. Additionally, a membership campaign will be established for the Dallas Center for Architecture that includes benefits for members similar to other venues of interest throughout the city. This campaign will be crafted so it does not conflict with our allied organizations. Marketing the center as a venue is also a key priority. The DCFA is an attractive locale for exhibit openings, social gatherings, lectures, and guest speakers. Creating relationships with other membership organizations, such as the DMA, the Nasher Sculpture Center, the Dallas Zoo, the Dallas Arboretum, or The Dallas Center for Performing Arts will strengthen our exposure and will offer great benefits to the DCFA members. Teaming with the eight other centers for architecture throughout the country will also provide member benefits.

On a personal note, I encourage our entire membership to become involved because it is what makes our voice stronger. As a fundraiser, I encourage our membership to follow the leadership of the Founding Partners of the DCFA and contribute financially at any level to the DCFA. As the new president, I want to thank our firms for their support and give recognition to their staffs who provide the management of and involvement in chapter programs. It is at that committee level that the hard work occurs in order to achieve the visionary goals of the leadership.

Todd C. Howard, AIA, LEED AP

DOWNTOWN DALLAS

— 50 YEARS BACK, 50 YEARS AHEAD





DOWNTOWNDALLAS, the primary advocate, champion, and steward responsible for the redevelopment of Dallas' urban core, celebrates its 50th anniversary in 2008-2009. Marking the occasion, much time has been spent looking back at past accomplishments while also looking forward at the changing face of downtown. What will the portrait look like in the next fifty years? It will indeed be a picture we have never seen before.

Over the last 50 years, downtown Dallas has evolved from its roots as the bustling business, entertainment, and retail hub of the 1950's and 60's—a time when the foundation for a thriving downtown had been laid by landmark buildings like the Old Red Courthouse, Cathedral of the Sacred Heart, Adolphus Hotel, Neiman Marcus and the Municipal Building (the future home of the University of North Texas School of Law). Financial and administrative offices were thriving, increasing our foothold as the business center of the city, and the arts began to congregate in the city center with the opening of the Dallas Civic Opera.

Then came the remarkable commercial development days with the nationally-renowned skyscrapers of the 1970's and 80's, which then led to some of our darker days at the hand of suburban flight in the 1990's. Today, fifty years after **DOWNTOWN**DALLAS was founded, the area has come full circle, experiencing yet another economic and development boon.

More than 40 companies have made the decision to move to downtown Dallas in the last year.

Commercial office occupancy rates are climbing as a result of a record number of recent corporate relocation announcements. In fact, more than 40 companies have made the decision to move to downtown in the last year, including some high profile announcements like AT&T, Capital One Bank, Comerica, Tenet Healthcare Corp., TM Advertising, 7-Eleven, and AIG. This represents more than 6,500 jobs and more than 1.5 million square feet of space—not to mention an additional 1.3 million square feet of expansions and lease renewals over the last twelve months. What has changed? Companies today are citing competitive rental rates, lifestyle changes, mass transit, and environmental factors as some of the value they've found in a downtown address.

Above: A visionary representation of the next fifty years of downtown Dallas Image provided by One Arts Plaza
© 2008 Billingsley Company

Successes

DOWNTOWNDALLAS, founded in 1958, has:

- Contributed over \$30 million to safety, maintenance, capital improvement, and marketing programs for downtown Dallas in the last ten years.
- Contributed over \$1.75 million annually to public safety-related programs.
- Provided annual funding of over \$1.5 million for capital improvements and maintenance projects.
- Been involved in producing more than 50 special events annually and supporting an additional 200 that both promote the city and stimulate economic development of the downtown area.
- Spearheaded the effort to secure \$477 million in capital improvement projects for the downtown area in the 2006 bond election.
- Funded a matching grant program for façade renovation that has granted over \$1.2 million, leveraging over \$11 million in private investment.
- Contributed \$1.25 million for the development and renovation of five downtown parks.
- Created the Intown Housing Initiative, which facilitated establishment of the State Thomas Tax Increment Finance District (TIF) and the City Center TIF, catalysts for the first phase of downtown residential development which produced over 18,000 units from 1996 to 2005.
- Created the first consumer-driven web site for downtown at www.yourDspot.com, a resource for living, dining, shopping, hotel, special events, and other entertainment-related information.
- Facilitated the lease-up of more than 250,000 square feet of master-planned retail in the last five years.

On the residential front, looking back to 1995, there were only 200 people living in the central business district of downtown Dallas. Today, you will find more than 5,000 urban dwellers in the area, and more than 30,000 who call one of the other 12 downtown districts their home. And, more growth is on the way. With over 14,000 residential units under construction or formally announced, downtown is expected to become home to more than 50,000 people by 2010. Furthermore, there is something for everyone's taste with a different style, price point, and flare in each of our downtown's thirteen districts—from the metropolitan style lofts in the Cedars/South Side and neighborhood to the luxurious condominiums of the Arts District and Victory Park.

Fueled greatly by this residential growth, downtown is experiencing a return of retail and entertainment to the city center. Reminiscent of the days of HL Green, Titche-Goettinger, and Sanger Harris that brought shopping to the streets of our city, we're now seeing a resurgence of bustling street-front activity.

Celebrate With Us

Join DOWNTOWNDALLAS for the pinnacle of their 50 Years celebration at the organization's Annual Meeting & Luncheon, presented by Hunt Consolidated/Woodbine Development Corp/Hyatt Regency Dallas on March 5, 2009. The event will take place at the Hyatt Regency Dallas at 11:30 a.m. and will feature keynote speaker Catherine Crier. The event will honor Ted Hamilton, president of Hamilton Properties, with the 2009 Chairman's Award. For more information call 214-744-1270 or visit www.downtowndallas.org.

Who We Are

DOWNTOWNDALLAS is the principle advocate, champion, and steward of downtown, effecting change by developing strategies, setting targets, and mobilizing resources that SPICE up the area. Our efforts:

- Stimulate a vibrant and sustainable downtown environment;
- Position the area as a global destination;
- Improve infrastructure;
- Create a culturally-inclusive urban center; and
- Enhance economic competitiveness.

Downtown remains home to the flagship Neiman Marcus (celebrating 100 years downtown last year), complemented by new boutiques that are opening every day. In fact, throughout the greater downtown area, a shopper can now enjoy more than 150 retail destinations.

Restaurants and entertainment are booming once again as well, signified by some of the newest spots like Charlie Palmer at the Jole, Dallas Fish Market, Fearing's, and Screen Door, and favorites like Stephan Pyles, N9NE, Dakota's, Fuse, and Morton's.

Landmark projects are also changing what downtown Dallas will be in the next fifty years. Opening in 2009, the Downtown Arts District will be home to the Dallas Center for the Performing Arts, adding to the city's already world-renowned roster of arts venues.

Parks, green space, and recreation projects like the Trinity River Corridor, Woodall Rodgers Park, and the three parks planned for the central business district are further changing our skyline. The addition of a convention center hotel, a planned streetcar system, and DART's expansion will further change the way our center city operates. ■

John Crawford is president & CEO of DOWNTOWNDALLAS.

Art | Lectures, Exhibitions, and Events of Note



Take your time: Olafur Eliasson

Through March 15, 2009 Dallas Museum of Art

Olafur Eliasson has been called one of the most influential and widely acclaimed artists of his generation, evoking social stimulation wrapped in works from light-filled environments to walk-in kaleidoscopes. His uniquely participatory works offer alluring spaces that harness optical cognition and meteorological elements like light, wind, heat, and water. They examine the intersection of nature and science and explore the boundary between the organic and artificial.

This winter, the Dallas Museum of Art presents *Take your time: Olafur Eliasson*. This exhibit features Eliasson's diverse range of artistic production from 1993 to the present, including installations, large-scale immersive environments, freestanding sculpture, and photography. It also includes the Dallas debut of *The outside of inside* (2008).

"He is one of the most ingenious, far-sighted, and productive artists working today," wrote the *Wall Street Journal*, "motivated by complex philosophical and social theories and yet immensely popular with crowds."

Take your time: Olafur Eliasson is designed to encourage viewers to understand the range of this artist's methodology. Each gallery demonstrates one of five fundamental aspects of his practice: a distinctive use of mirrors to displace the viewer's perception of both object and self; an exploration of light and optical phenomena via immersive environments that rely upon the viewer for full effect; a deep attention to and manipulation of landscape referents; a disposition toward scientific methods and materials, including the willful exposure of the creative process; and photographic suites of the Icelandic landscape.

In 2003, he captivated the art world with a massive environment called *The weather project*—a gigantic artificial sun installed inside the Turbine Hall at London's Tate Modern. Incorporating the artist's signature elements of light, mirrors, and mist, the monumental installation attracted enormous critical success and nearly two million visitors. ■

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

Upcoming DCFA Events

March 5 Douglas Reed + Gary Hilderbrand

7:00pm Landscape Architects, Boston
Magnolia Dallas Architecture Forum
Lecture Series
www.reedhilderbrand.com

March 10 The Importance of Detail

6:30pm Dan Shipley, FAIA
DCFA Dallas Architecture Forum
Panel Series
www.shipleyarchitects.com

April 2 Guy Nordenson

7:00pm Engineer, New York
DMA Dallas Architecture Forum
Lecture Series
www.nordenson.com

April 3-5 Structures for Inclusion

9: Dallas Venue tba. Annual community design workshop for students and socially conscious design professionals hosted by Dallas-based bcWORKSHOP and Design Corps.
www.designcorps.org/SFI_Conference

April 7 Inspirations

6:30pm Mark Wellen, AIA
DCFA Dallas Architecture Forum
Panel Series

People, Places & Things I

People

The USGBC North Texas Chapter announces the appointment of **Cindy Stanley** as its first executive director. She is responsible for leading the operational and strategic efforts of the North Texas Chapter and reports to its board of directors.

Corgan Associates named **Lindsay Case Wilson** vice president of interiors.

Omniplan promoted **James Patterson, AIA** to associate principal. They also announced four new LEED® Accredited Professionals: **Lisa Lowrie, Lauren McLain, Melissa Tucker, and Amy Guenther.**

Ty Holcomb, AIA, of **Raymond Harris & Associates Architects** and leading designer on Wal-Mart's Global Sustainable Design Collective, took part in heading up a tour of Wal-Mart's High Efficiency store in Garland for the ICSC Retail-Green conference in September.

Rees Associates welcomes webmaster **Osborn Ogonoya** and architect **Eric Kutche** to their firm. They also congratulate marketing coordinator **Kristina Dover** for earning the designation of Certified Professional Services Marketer (CPSM) and **Robert Genter** for becoming a LEED® Accredited Professional.

RTKL named **David Morgareidge** as global practice leader of the firm's operational modeling and simulation group, a component of the firm's health + science practice group.

Betsy del Monte, AIA, LEED AP, director of sustainability for **The Beck Group**, has been named an honorary Senior Fellow in the Design Futures Council. The Design Futures Council annually recog-



nizes individuals who have shown outstanding leadership in advancing the field of design. Recipients of the honor include such well-known inno-

vators as Ed Mazria, Thom Mayne, Frank Gehry, Art Gensler, Al Gore, David Suzuki, Santiago Calatrava, Moshe Safdie, Jonas Salk, and Nobel Laureate, Steve Chu. Of the 114 recipients of this honor throughout its history, only 20 are women.

Page Southerland Page named **Robert Doane, AIA**, and **Eric Kuehmeier, AIA**, associate principals.

F&S Partners named the following new associates: **Elizabeth Holser, AIA, Patrick Jones, AIA, LEED AP, Clint Menefee, AIA** and director of business development, **Cynthia Brown, CPSM.**

Azroei Ahmad and **Mohd Zamberi Kusa** received the Team Award in recognition of their contributions to architecture in their native country of Malaysia at The University of Texas at Arlington's 2008 Distinguished Alumni gala. It is the university's highest alumni honor.

HKS principal **Bryan Trubey, AIA**, was named one of the Texas A&M University College of Architecture's Outstanding Alumni. ■

Places

WKMC Architects celebrates its 55th anniversary this year. In continuous operation since 1953, WKMC was formed through the merger of McCord & Lorenz Architects and Wilson Kullmun Architects in 1994, Mabrey Designs in 1995, and Michael Malone Architects in 2004. The practice has offices in Dallas, Corpus Christi, and Austin.



Carrell Poole & Yost Architecture (CPY) has promoted **Young Ham** to associate director of design and congratulates **Damon Drennan** on earning professional licensure in Texas.

Austin based **Miró Rivera Architects** *Restroom on Lady Bird Lake Trail* for The Trail Foundation was recently short-listed for the inaugural World Architecture Festival Awards. Visit the WAF website at www.worldarchitecturefestival.com to view all shortlisted projects and award winners. The project also re-

ceived a 2008 TSA design award and a Best Real Estate award by Austin Business Journal in addition to being featured in the new book, "Restroom Design," by DAAB Publishers in Germany.

Omniplan received a citation from the American Institute of Architects (AIA) Arizona chapter for its design of NorthPark Center. NorthPark also received a 25-



year award for design excellence from the AIA Dallas chapter, a 25-year award from the Texas Society of Architects, and a merit award from the International Council of Shopping Centers' (ICSC) 31st International Design and Development awards. (Image by Craig Blackmon)

The Hong Kong Institute of Planners (HKIP) announces that **RTKL** and the Hong Kong-based Urban Design & Planning Consultants Limited have been named recipients of the 2008 Most Favorite Entry award for their proposed master plan of the Central Harbourfront Promenade. The Most Favorite Entry award is determined each year by web-based polling of HKIP members and the general public.

IA Interior Architects announces construction of two American International Group Inc. (AIG) projects in Dallas. AIG will be relocating its regional office, currently located at 8144 Walnut Hill Lane, to new facilities at 600 North Pearl Street in Downtown Dallas (to be occupied in early



2009) and at 4100 Alpha Road in Dallas (to be occupied by December).

HKS acquired the remaining one-third ownership of London-based RyderHKS International from Ryder, Ltd., a Newcastle architectural firm. As a fully-owned subsidiary, the firm will be completely integrated into HKS's international operations and renamed HKS Architects Limited. The office will provide a broad range of professional services to clients throughout Europe, the Middle East, and Northern Africa.

The Early Childhood Studio, a division of **t. howard + associates** (THA), announces the opening of Catalina Foothills Valley View Early Learning Center in Tucson, AZ. The center serves children who have developmental delays in the areas of cognitive, communication, social or emotional, physical, or adaptive skills. The Early Childhood Studio team also completed design of The Center for Childhood Studies at The University of Texas Brownsville/Texas Southmost College, scheduled for completion in summer 2009.



5GStudio Collaborative announces the opening of Legacy ER Center in Frisco. The project was awarded 1st place in the 2007 Healthcare Environment Awards competition sponsored by Contract magazine and the Center for Health Design. ■

Gallery Announcements

At the DMA...Take your time: *Olafur Eliasson* through March 15 ■

Laurel Stone, Assoc. AIA is a project leader at 5Gstudio_collaborative, llc.

Send your People, Places & Things submissions to her at Laurel@5gstudio.com. Be sure to put "Columns PPT" in the email subject line.



CALIFORNIA

CASE STUDY HOUSES

The Case Study Houses Program (1945-1966) was an innovative and unique development in the history of American architecture and it remains so to this day. The program, focused in the greater Los Angeles area, created designs for thirty-six prototype houses. It also sought to make those house plans available so they could be easily constructed during the building boom that followed World War II. The program's main driving force was John Entenza, editor of the cutting-edge magazine, *Arts & Architecture*. Entenza, a champion of mod-

ernism, had the connections to attract architects such as Richard Neutra, Charles and Ray Eames, and Eero Saarinen to participate in the program. Their highly experimental designs, both built and unbuilt, redefined the modern home and continue to influence architects—both in America and internationally.

Entenza's vision for the program was to offer the public and the building industry models for low-cost housing in a modern architectural "language." He foresaw an inevitable building boom in the wake of drastic housing shortages created during



the depression and ensuing war years. Using the magazine to reach potential clients, and using donated materials whenever possible, Entenza promoted the program in his monthly magazine. Prior to the program's official beginning in 1945, Entenza had sponsored competitions in the magazine for small house designs, providing a greater awareness for such designs. His focused and consistent emphasis on modernism, in architecture as well as in design and literature, made *Arts & Architecture* a well-suited forum for the promotion of what became the Case Study Houses Program. Entenza capitalized on this era in which social and artistic concerns combined to create a new and innovative body of work of historical importance.

Elizabeth Smith, in her definitive book, *Case Study Houses: The Complete CSH Program, 1945-1966*, documented that participants in the program included well established architects with international reputations as well as those previously known only in the Los Angeles area. Her extensive research for that book provided much of the source material for this article. Well known architects participating in the program included the previously referenced Neutra, Eames, and Saarinen, as well as others including Craig Elwood and Pierre Koenig. Those primarily

known only in L.A. until catapulted to greater recognition by their Case Study designs included Whitney Smith, Thornton Abell, and Rodney Walker.

Entenza personally invited all participants, based on his judgment of their ability to make key, innovative contributions to the program. Thus, the program is in many regards a subjective roster of Entenza's choices rather than a comprehensive overview of architects in practice during the time period. Architects including R. M. Schindler, Harwell Harris, and John Lautner did not participate in the program as Entenza did not include them in his selected roster of architects for the CSH Program.

Many of the early conceptual projects, such as Neutra's "Alpha" and "Omega" houses were never built due to lack of actual clients and sites. Many of the built projects had major differences in final design and materials due to building material shortages in the post-war years. At times, to continue the progression of the Case Study Houses, Entenza and architects such as Charles and Ray Eames also became clients of the program.

As the program evolved, materials used in construction became more experimental due to advances in technology and availability. Due to these advances, as well as economic pros-



perity in the 1950s, more projects were actually realized in an expanding geography including Long Beach, Thousand Oaks, and La Jolla for affluent clients. Toward the end of the program, fewer designs were unbuilt and the program was expanded to include some tract housing and apartments.

The designs it produced serve as key building blocks for the design of many of the most highly-acclaimed contemporary residences constructed today.

Today, the term “case study houses” almost has a generic implication of modestly designed and constructed modern architecture. However, the actual program covered a wide range of design sensibilities in cost, scope, and materials. Some of the program’s best known homes by Eames, Ellwood, and Koenig are similar in many regards to the spirit of International Style modernism, using industrial construction methods and materials for residential projects. However, a substantial portion of the case study houses involved more traditional, though still modern, residential construction. Architects designing in this

style included Thornton Abell, Julius Ralph Davidson, Richard Neutra, Rodney Walker, and the firms of Bluff, Straub & Hensman, and Killingsworth, Brady & Smith.

The Case Study Houses Program ended in 1966 when Arts & Architecture ceased publication. The program had become almost iconic for many architects by this time. Reyner Banham, in his article for the Blueprints for *Modern Living* publication, credits the CSH program as being a driving factor in the development of the High Tech style. A great number of architects in practice today continue to draw inspiration from the spirit of the CSH program. This innovative program, and the designs it produced, both built and unbuilt, serve as key building blocks for the design of many of the most highly-acclaimed contemporary residences being constructed today. For that, we will continue to owe the Case Study Houses Program a debt of gratitude. ■

Nate Eudaly is executive director of the Dallas Architecture Forum.

Elizabeth Smith, author of the *Case Study Houses: The Complete CSH Program*, lectured in Dallas on February 19, 2009.

Photo above by Michael D. Janak

WOODALL RODGERS PARK TO ADD VIBRANT COMMUNITY SPACE BY 2011

Spanning the freeway between uptown and downtown, the Woodall Rodgers Park will be an important pedestrian connection and a regional attraction that builds upon the growing synergy of central Dallas. Following an initial feasibility study funded by The Real Estate Council, the Woodall Rodgers Park Foundation held an international design competition for the 5.2-acre park.

The foundation selected The Office of James Burnett, a landscape architecture firm with offices in Houston, TX, and Solana Beach, CA, as the lead designer. Jacobs Carter Burgess Inc. of Dallas was chosen to provide project management and engineering services. Thomas Phifer and Partners of New York is designing the café and performance pavilions and Fluidity Design, Focus Lighting, Endres Ware, and Gensler 585 are assisting in the design and documentation of amenity features.

The heart of the park will be a large public plaza at Olive Street that will include an interactive water feature, a restaurant with outdoor dining, and a casual take-out counter. It will also include a performance pavilion that overlooks a public green that may accommodate up to 2,000 people during special events and performances. Designed to provide extensive shaded outdoor seating areas, the restaurant and performance pavilions will be models of sustainable design, incorporating natural ventilation, geothermal heating and cooling, and planted roofs. Water features, public plazas, and a pedestrian connection will mark the former axis of North Harwood Street through the site. A broad promenade of cypress trees will lead south to the games courtyard, botanical garden, and a children's garden with a variety of imaginative and exciting play opportunities.

The promenade will extend north across Olive Street to a series of smaller botanical courtyards, a smaller function lawn, a dog park, and an interactive signature water feature. Groves of oak trees and an enhanced streetscape environment will provide a strong architectural rhythm along the site edges and buffer the noise and activity of the adjacent roads. The park will



Illustration by The Office of James Burnett, Jim Arp

offer free WiFi service and an abundance of seating in all areas to ensure vibrant pedestrian activity during park hours.

The park will be built in five phases. The first phase began in the fourth quarter of 2008. The deck and tunnel structure is expected to begin in the second quarter of 2009 with a target completion date of the second quarter of 2011. Funded by a combination of public and private contributions, the park's infrastructure component is expected to cost \$60 million with an additional \$25 to \$30 million budgeted for amenities. The anticipated financial impact of the park on the Dallas area is estimated to exceed \$300 million.

The Woodall Rodgers Park Foundation maintains offices within the new Dallas Center for Architecture located at 1909 Woodall Rodgers Freeway, Suite 100, Dallas, Texas, 75201. Learn more at www.wrpproject.com. ■

Linda Owen is president of The Woodall Rodgers Park Foundation and Nathan Elliott, Assoc. ASLA is a senior associate with The Office of James Burnett.



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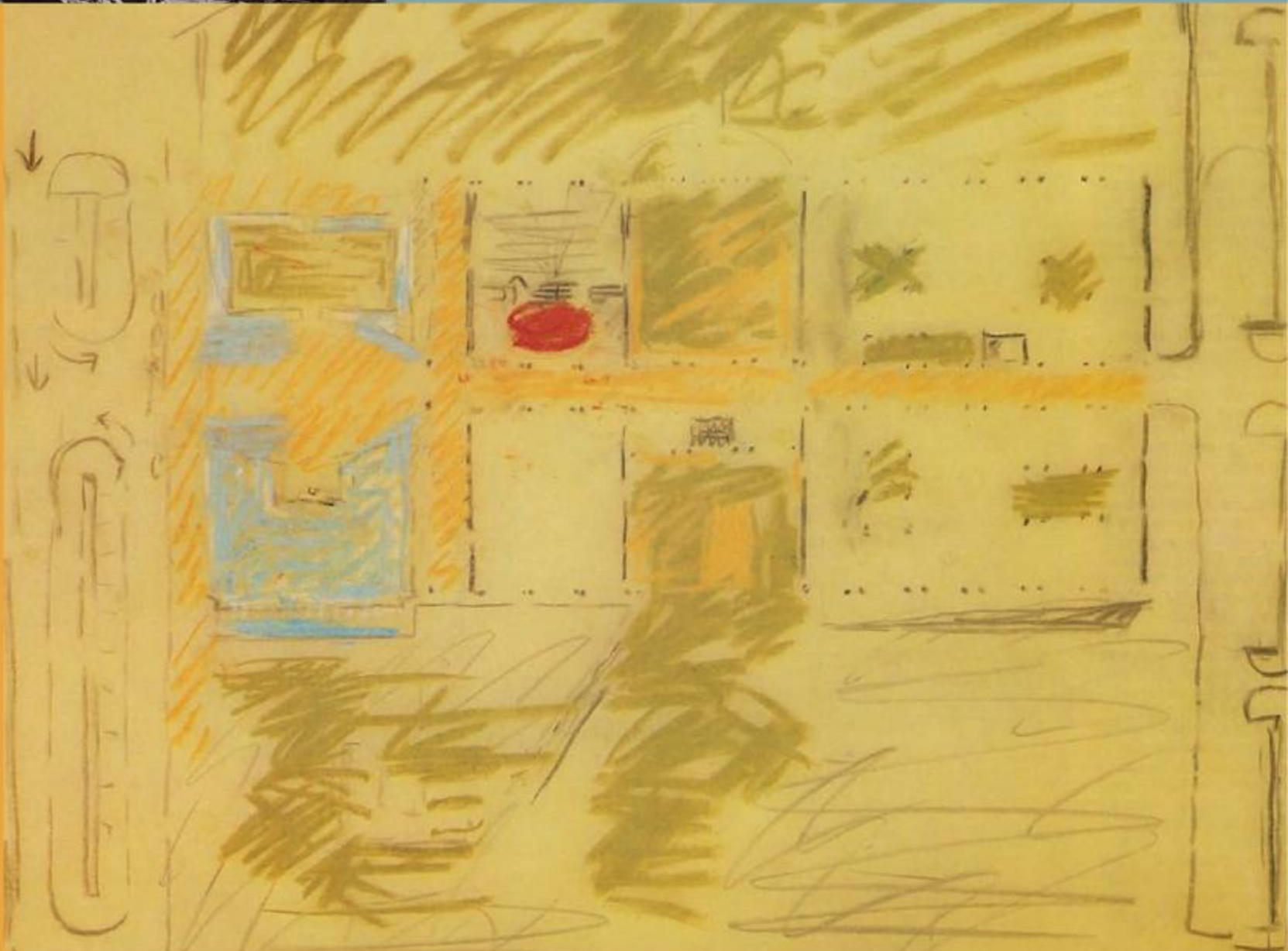
THE DESIGN OF THE KIMBELL ART MUSEUM IN BRIEF

By W. Mark Gunderson, AIA

Credit for graphics to Kimbell Art Museum and the Louis I. Kahn Archives at the University of Pennsylvania; and of course to Dr. Patricia Cummings Loud for whom all who write about the Kimbell design process are indebted.

Top: Early 1960's photo of Kimbell site showing Will Rogers Center at right and Amon Carter Museum at triangle apex. Note double rows of trees framing what is now the West Lawn.

Bottom: LIK study for second version showing east-west circulation crossing the existing allee denoted by green crosshatching. Water features at entry in blue and red oval in auditorium.



"I always begin with a square; and then I look for forces which would disprove the square," said architect Louis I. Kahn, deftly summarizing his earliest conceptual studies for the Kimbell Art Museum.

Kahn was hired in 1966, by inaugural director Dr. Richard Fargo Brown, to design a museum "of the first class" as described in the will of patron Kay Kimbell of Fort Worth who died in 1964. The City of Fort Worth offered a site between Camp Bowie Boulevard and West Lancaster Street, due north of the 1936 Will Rogers Complex.

Will Rogers East was one of a symmetrical pair of streets serving the complex across West Lancaster to the south. The street was vacated by the city to consolidate the site, but the double allee of trees which once framed the street and the adjacent sidewalks remains north to south through the site and all of Kahn's concepts reflected the linear grain of this landscape "structure" as the building "straddled" it.

In Kahn's first scheme, a series of 30-foot-wide, linear folded-plates formed a 420-foot square taking up most of the site. The 12 by 12 grid of 30-foot cubes making 360 foot in each direction was ringed by a 30-foot-wide perimeter arcade inviting entry from every side. The core of the museum was punctuated by carefully placed interior courts.

Further development and initial budget estimates caused the studies to reduce considerably in size with a second major scheme (1967 and 1968) dividing the required areas into two primary volumes. A building for temporary or traveling exhibitions was located to the west of the pair of allees and to the east was the building holding the permanent collection.

The two were connected by a bridge-like "connector" which clearly acknowledged the views to the north and south as it crossed the vacated street. A reflecting pool, with Maillol's "L'Air" floating above it, defined the entrance from the west.

This is the scheme which was published in *Artforum* magazine in 1968 with careful analysis by critic Peter Plagens. The folded plates were in the process of transforming to become the cycloid vaults we know today, while daylight entering from the “zenith” remained a constant for Kahn throughout.

By late 1968, further refinement and estimates were shrinking the idea and these were coupled with Brown’s realization that employing the structure for traveling exhibitions as the entry to the museum meant that a visitor might be entering an empty building for certain periods of time—an undesirable condition. So Kahn began a third major scheme, this time located completely on the east side of the allees. The third concept consisted of the parallel 20-foot cycloid vaults (technically shells in the form of vaults, acting as beams) running in the same north-south grain, with the western-most vault open as a portico. This element echoes the “porch” of the Amon Carter Museum to the west, and in combination with the reflecting pools enfronting it, speaks to architectural basics—shade and water.

This third version incorporated the linear, parallel cycloid-vaulted structure as it continued to be refined, and Kahn’s “counterpoint” of elegantly differentiated courts. Each of a different scale and noted as “yellow,” “blue,” or “green,” they spoke of small fragments of nature and imagined paradisaical space inserted into the museum fabric for contrast. The third concept was developed in numerous ways including flipping the entire plan from north to south (the auditorium was originally in the south third of the building) and the removal of one set of vaults in the east-west section. The aluminum reflector, which Kahn called a “natural light fixture,” came to its final form and succeeds in passively transforming the undersides of the concrete vaults into chalices for daylight.

George Patton, the landscape architect for the project, took the engagement with the vestigial allees (Kahn’s “Entrance of the Trees”) and coupled it with entry courts of yaupons and a small court to the south of crepe myrtles. Each has its own integrity and at the same time “locks” into the formal conception.

Kahn’s vision left open the possibility of the parking “courts” entertaining other uses. These and many other subtleties and intricate relationships contribute to the Kimbell Art Museum’s standing as a masterpiece of 20th century architecture.

In 1989, an expansion designed by second director Dr. Edmund (Ted) Pillsbury and architect Romaldo Guirgola was abandoned after considerable protest of its primary strategy of “extruding” the original vaults to both the north and south and mimicry of Kahn’s material palette and detailing sensibility.

Seventeen years later, in January 2006, a dinner discussion in Fort Worth entertained the possibility of expanding the structure. After a period of discrete research and investigation of architectural firms around the world, Renzo Piano and the Renzo Piano Building Workshop (Genoa and Paris) was hired to design a new addition without touching the Kahn original. A site across the street (east of the Kimbell and south of the Modern) had been purchased by the museum for \$6 million and had in prior years been owned by the Fort Worth Independent School District; all but one structure from that tenure were gone.

On November 18 the Kimbell held a press conference in which Renzo Piano discussed his schematic concepts for the new structure and his proposed placement of it on the west lawn. These first studies will no doubt result in another major dialogue worldwide of the attributes which constitute beauty and the manner in which one may augment such a significant work. ■

W. Mark Gunderson, AIA is an architect in Fort Worth.



Left: Model of first scheme, 420 feet square, with perimeter arcade. East allees ‘inside’ of museum form.

Right: Model of second scheme, looking southeast, with west entry, auditorium and gallery for traveling exhibitions at bottom.

Note ‘connector’ crossing through east allee.



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The 2008 – 2009 concert series wraps up soon. Upcoming concerts in the Meyerson are scheduled for March 17 and April 8. Each evening opens with a pre-concert lecture featuring Windnotes, an impassioned monolog combining history, music theory, and behind-the-scenes insights on the pieces and composers featured in the evening's program.

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Lee Papert is director of development with the Dallas Wind Symphony.

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Edit | The Business of Design



Trying Times

Our turbulent economy right now might actually be a good thing for architecture. Let me explain. When money is flowing during prosperous times, people don't take the time to really think about the quality of what they are purchasing. We accept a more disposable economy and don't focus on the long-term characteristics of what we're buying or building. When I say this I'm generalizing about the overall built environment. I know that there is always a select group of clients that insist on well-designed projects; but generally, cheap money leads to developers and clients settling and building the quickest, cheapest thing that will turn the fastest profit. When money is tight, people begin to scrutinize how structures are really put together.

It may be that a recession makes people stand up and take a closer look at what they're spending their money on

because every penny really begins to count. It's at this time that architects really add value. The cookie-cutter buildings that scatter our suburban landscapes begin to look like what they are:—poor solutions that were allowed to happen because money was cheap, the client didn't care enough, the architect wasn't pushed enough, and the community didn't hold people accountable enough to demand "good" design.

The fact that what we're now facing is probably a global recession may mean that even mundane things find better design. Darwinism in the products we buy may mean that, where once we would buy something knowing that it wouldn't last beyond the next season, now we begin to look again at quality and durability and..... design! Trying times are sometimes the impetus for renewal. ■

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



GALLERY



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Architectural Photography

“The curved mass of this building shapes an urban space focused on the historic Cumberland School. The most prominent space in the building, at the top overlooking the city, is given over to the employees in the form of a cafeteria and meeting rooms for all to enjoy. The curved north façade provides a dramatic profile along Woodall Rogers.”

RICK DEL MONTE, AIA

GALLERY



“A building doesn’t have to scream at you to be well-designed. Sometimes the solution calls for something discreetly elegant.”

LANCE BRAHT, AIA, ASSOCIATE

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GALLERY

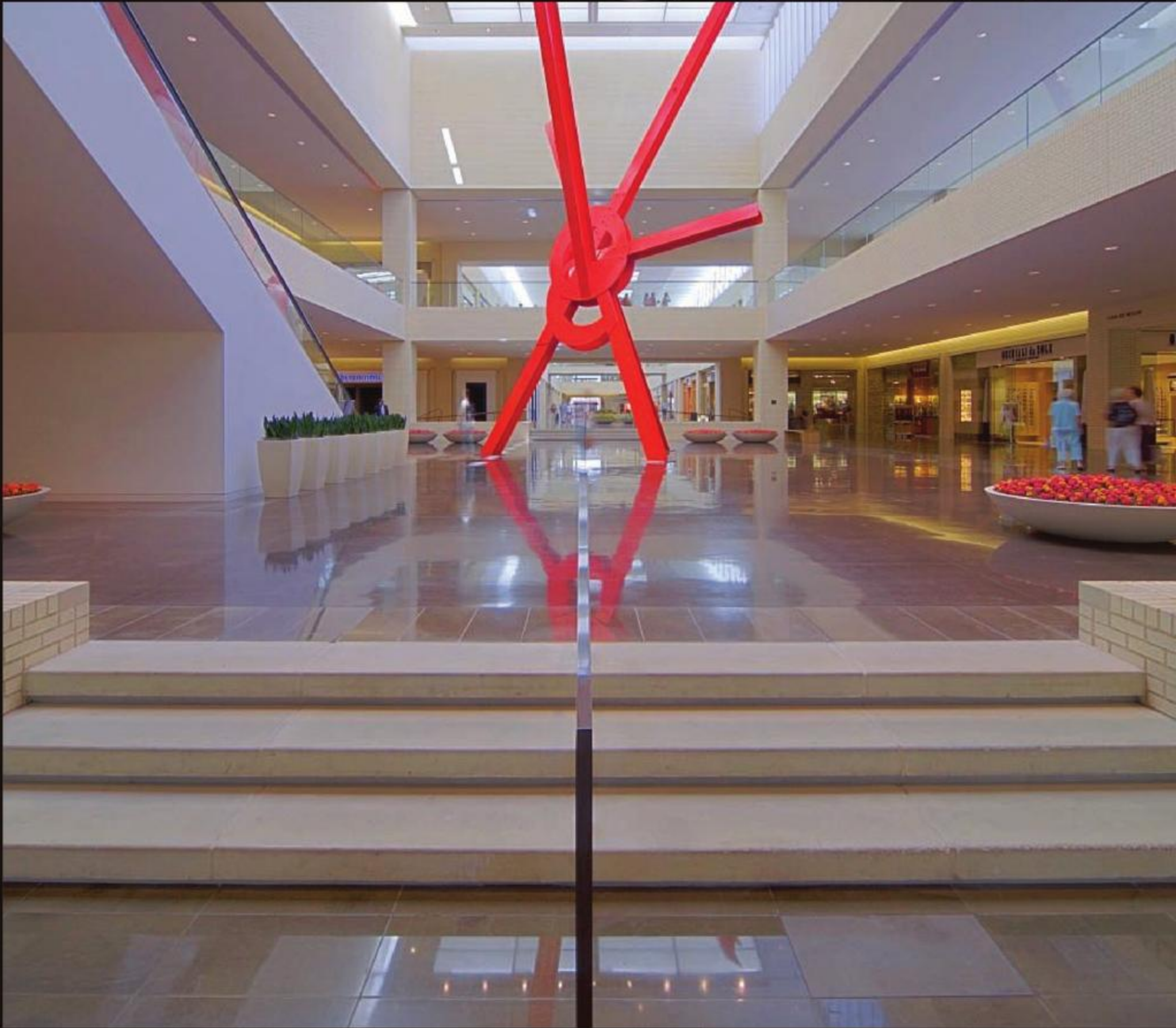


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BRYAN TRUBEY, AIA, PRINCIPAL DESIGNER

GALLERY



“The design of NorthPark Center is characterized by simplicity of form, unity of materials, and abundant natural light.”

TIP HOUSEWRIGHT, AIA

NORTHPARK CENTER

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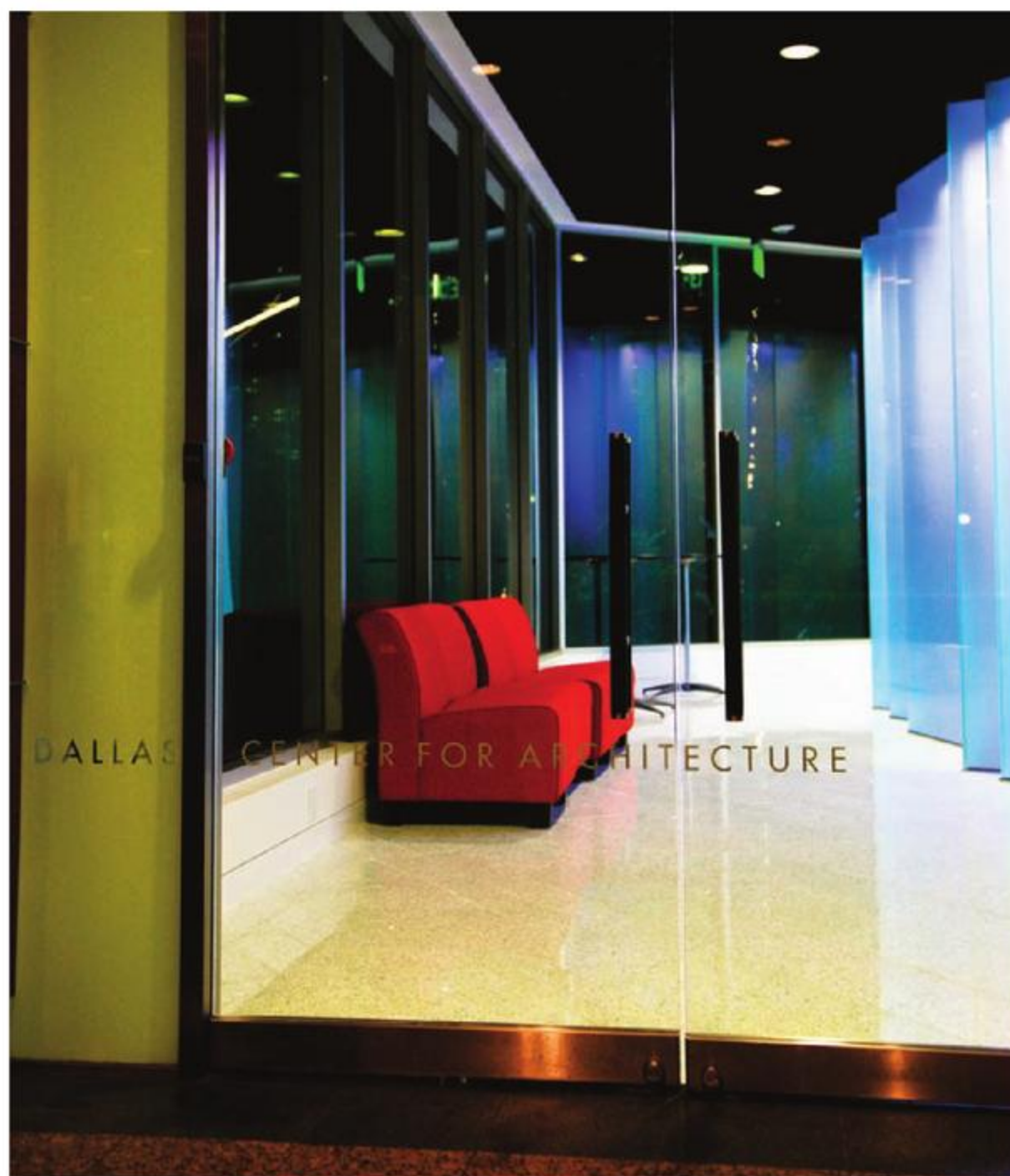
Centered on the Center | Who's Using the DCFA ... and Why?

Collaboration is the buzz at the Dallas Center for Architecture (DCFA). As we review our first six months of operation, we are at capacity with permanent residents and still growing with affiliated groups who will be hosting meetings and events here.

The Dallas Architectural Foundation, Dallas Architecture Forum, the International Interior Design Association (Texas/Oklahoma chapter) and the Woodall Rodgers Park Foundation have joined the Dallas Chapter of the American Institute of Architects as residents in the center. The North Texas U.S. Green Building Council and the North Texas Council of the Urban Land Institute will utilize space here as well.

The idea began three years ago when the leadership of AIA Dallas envisioned a place of community and public outreach for all who have an interest in the built environment. The timing was serendipitous with the emergence of new developments in the arts district and the envisioning of Woodall Rodgers Park which will become the gateway to and from it. AIA Dallas will serve as the operational manager of the space.

Our inaugural issue of the newly designed and defined *Columns* magazine is a burst of energy spawned by AIA Dallas and affiliated organizations committed to supporting the expanded mission and global reach that the center will bring to the downtown revival. Our first local arts feature is the work of Jill Magnusen, v.p. of public affairs, Dallas Center for Performing Arts. After reading her review of the Olafur Eliasson exhibit at the DMA, you will want to catch the exhibit before it closes on March 15. Our thanks to Linda Owen, executive director of Woodall Rodgers Park Foundation, for arranging an in-depth look at the soon-to-be-constructed Deck Park. And to



Nate Eudaly, executive director of the Dallas Architecture Forum, for his insightful explanation of the post-war Case Study Houses in Los Angeles.

Thanks to John Crawford, president/CEO of Downtown Dallas, for a 50-year retrospect of Dallas and a sneak preview of exciting things to come. And to Lee Papert, director of development for the Dallas Wind Symphony, for a peek at this musical asset to the city. Mark Gunderson, AIA, gave us a history lesson on the Kimball Museum as we look forward to following this world-class project in future issues of the publication.

We promise to be more than a magazine and a home to allied organizations as the center evolves. Watch for exhibi-

tions, lectures, symposiums, even special family activities.

Public space at the center is available to rent for meetings and special events. DCFA features 6,000 sq ft of exhibit and special event space accommodating up to 300 guests. It has two glass-enclosed, multi-purpose meeting rooms, a full catering kitchen, state-of-the-art sound and projection systems and a large boardroom. Go to www.dallasdcfa.org for venue rental information.

We hope to see all of you at the center soon! ■

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

Profile | Velpeau E. Hawes, Jr., FAIA

Winner of the Llewellyn Pitts
Lifetime Achievement Award

How does Dallas become a great city?

Great cities aren't born overnight and in a relative sense, Dallas is a new city. And when you look at what makes great cities, it's a lot of different things. Sometimes it's a river or an ocean or the mountains. But we don't have that. So what has made Dallas good really has been its people; it's been its spirit. Dallas has more major cultural and art facilities than any other city in the nation that have been predominantly donated by private individuals.

What has been your most profound professional success?

Physically it has to be the Nasher. But as I look back, it's the relationships that one builds. I just don't think I could have had anywhere near the success if it wasn't for the relationships with good people, contractors, architects, and consultants. Everyday I call on somebody for help or advice or a job.

What has AIA done for you?

I feel fortunate by this profession. I have never been able to give back more than it has given me. If you give, it will give back. It does as much as you do for it. It isn't going to wait around for you. I volunteered locally all the way up through president of the Dallas chapter. ■

Profile Interviews by Jennifer Workman, AIA
with Good Fulton & Farrell





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Profile | Brent Brown, AIA

Winner of the 2008 AIA Dallas Built Project and Urban Edge Excellence in Sustainable Design Award and Community Award

From where is your design inspiration derived?

Five years ago, I started doing residential but I was really interested in affordable housing. My first employee did research for me around the community design movement of the last four years and affordable trends nationally. And that was the birthplace of the non-profit "building community workshop" which did the Holding House on Congo Street.

What was your most profound accomplishment?

The Holding House helps people to see Congo in a different way. A house like this, winning two design awards, changes perspective. Affordable, less expensive work can be equally as valued as high-end work. The real true success would be the empowerment of these single-family residences. The people who live on this street went through critiques. We recognized that there were individuals who owned their own homes, and most plans were to tear everything down. They can't afford a mortgage, and their utility bills are high. So development comes along and says, "We'll buy your house for \$15,000." If somebody buys their house, where can they afford to go? There was one empty lot on this street where we built the Holding House and said, "You move in the Holding House, while we work on your house." We don't have the funding for the next house in place yet but we'll figure it out. There is some blind determination here. ■



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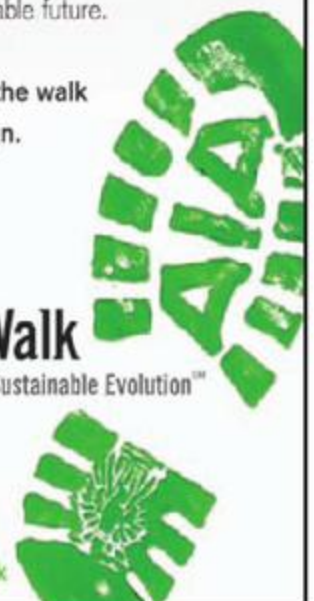
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By Chris Grossnicklaus, Assoc. AIA

Webwise | Online spaces that intrigue, engage and educate.

designboom

<http://www.designboom.com/eng/index.xml>

This international internet resource offers snapshots of design shows, architecture, and art exhibitions along with interviews and portraits of designers. Updated frequently, the site keeps you plugged into the emerging trends in the international design scene.

inhabitat

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

Inhabitat.com is a weblog focused on the future of sustainable design. By tracking the innovations in technology, practices, and materials, inhabitat highlights the trends that are pushing architecture and home design towards a more sustainable future.

fffffound

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

This website presents a random blend of photos and illustrations that are interesting enough that you can visit the site daily. When you click on an image, the site then suggests several other images from the same user. The site is useful if you are looking for inspiration and want to kill time.

COLOURlovers

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

Voted as one of the top 50 websites in 2008, COLOURlovers is a great resource for people who work with color. Browse through the various swatches and patterns when preparing for your next presentation.

Death By Architecture

<http://www.deathbyarchitecture.com>

Death By Architecture has become one of the standard sites for information on international architecture competitions. The intuitive calendar gives users an easy way to navigate and decide what competition is right for them.

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

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"One of the big advantages of being a member of the AIA is the access to not only peers and networking, but also a huge repository of information based on all of the members and their experiences...It is the entire Institute whose information you have access to. There is almost always a way that you can go to that repository to figure out the solution to whatever your issue is."

Virgil Green, AIA — Member Since 1978



"I believe that my membership with (the) AIA has enhanced my design skills and my design capabilities immensely; through my interaction with other leading professionals around the country, I've been able to understand best practices that they've applied to their projects. This helps me apply better design practice on the projects that I undertake."

Timothy Hawk, AIA — Member Since 1992

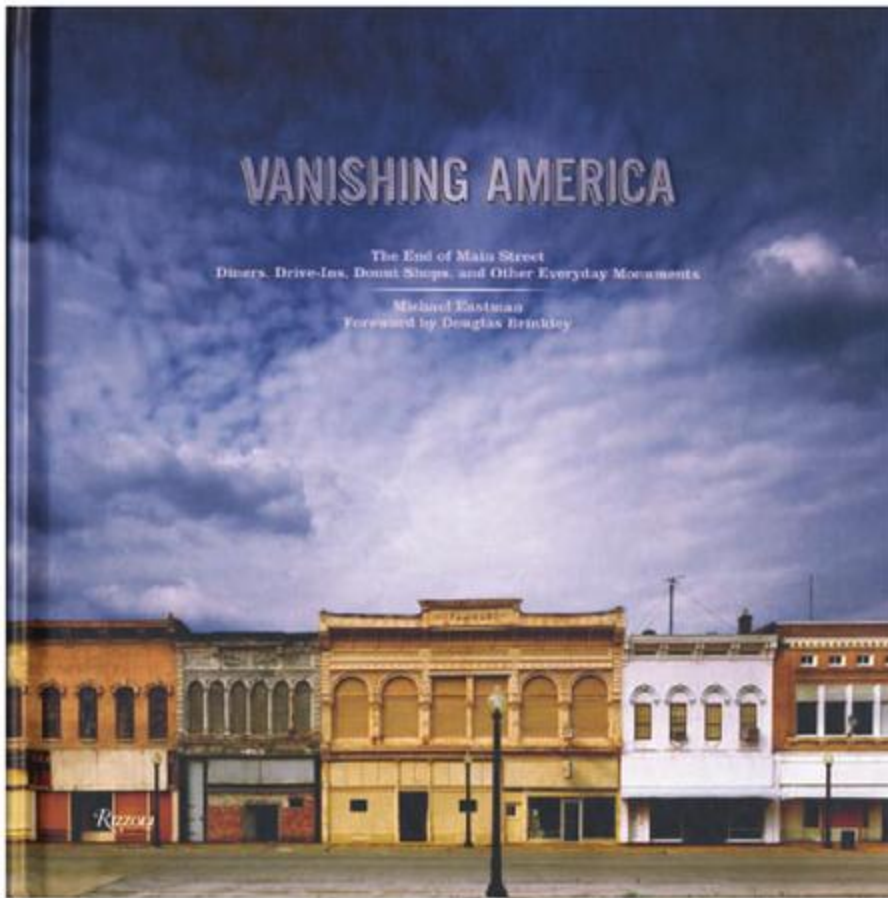
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Critique | Professionals Share Perceptions of Publications



Vanishing America chronicles photographer Michael Eastman's journey across the country documenting the places that have been left behind by modernity. Appropriately subtitled, *The End of Main Street America*, each image portrays the decay that has descended on small towns and older buildings across America. As the population shifts to large metropolises, the places that remain on Main Street are haunting and familiar.

Eastman captures what happens when a city can no longer support the buildings it birthed: the movie theaters, hotels, and stores have seen their heydays and have, through the years since, endured neglect; the faded, painted signs hint at a lively past when Main Street was the center of activity.

Seeing the boarded-up entries and newspaper-covered windows, you can only wonder about the former life of each building. The places that remain contain a vestige of authenticity that many new buildings do not possess. The donut shop that used to be a church is far more interesting than the new chain restaurant next to the strip mall.

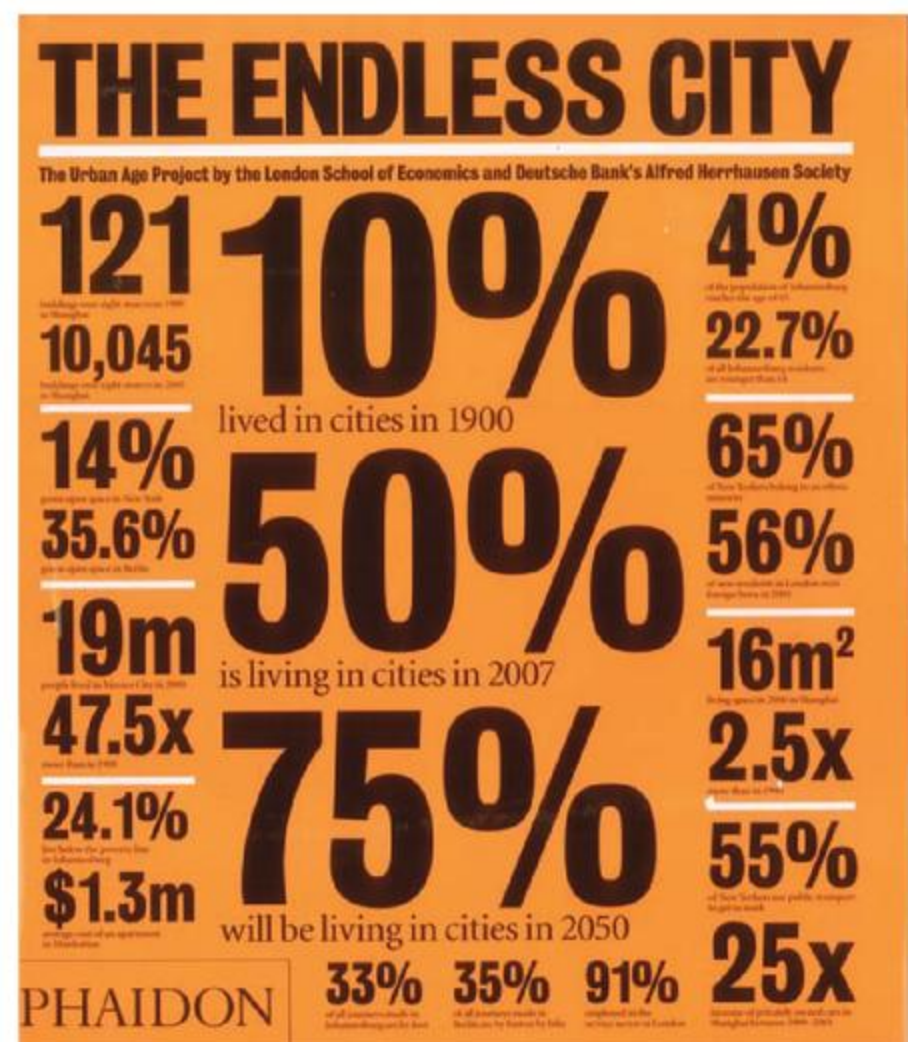
The evolving and ephemeral nature of architecture and place is apparent throughout the book. Seeing buildings through the eye of a photographer alerts us to the quirky beauty of the everyday places that endure. ■

Reviewed by Chris Grossnicklaus, Assoc. AIA

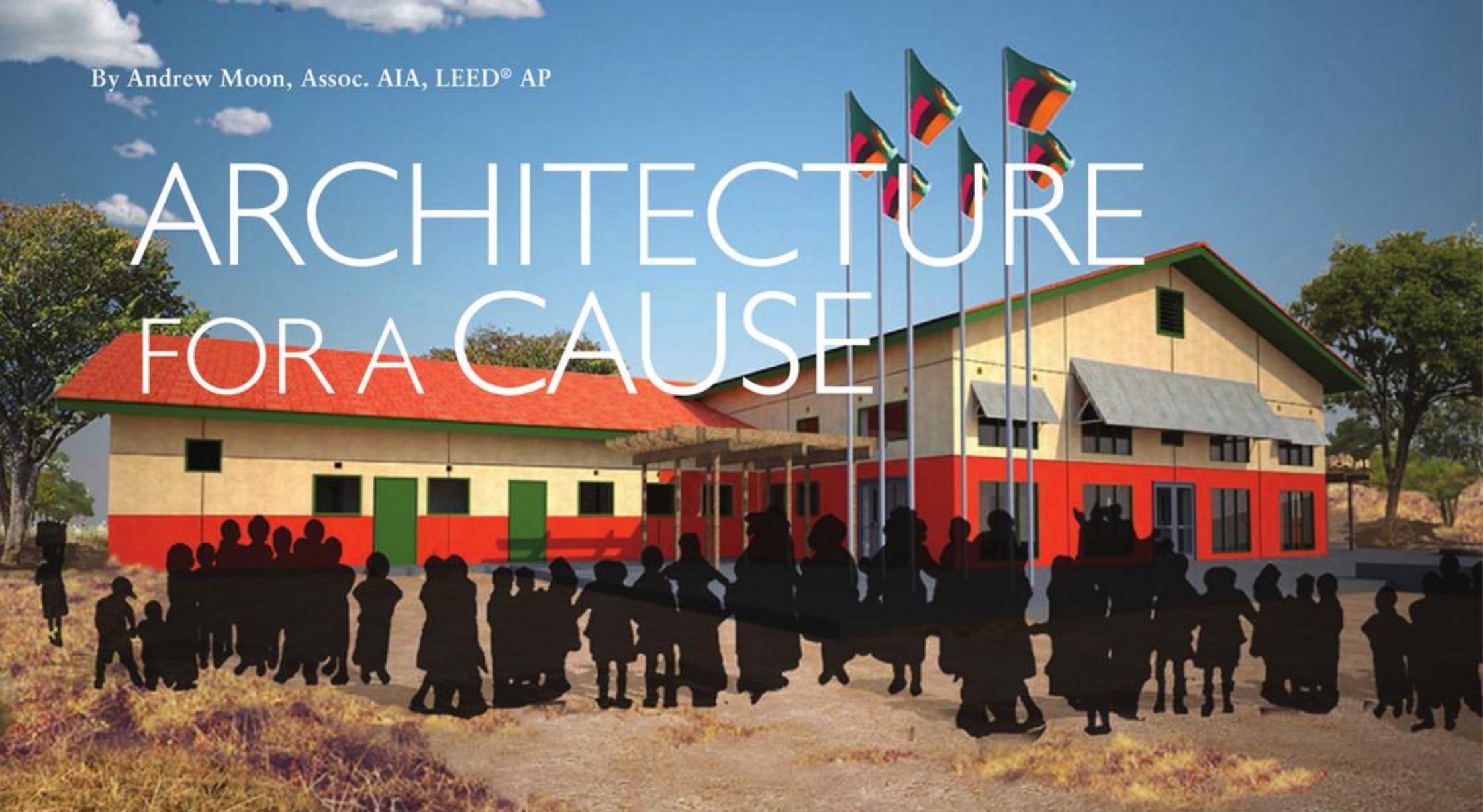
The Endless City is a PHAIDON publication on the investigation of six of the world's cities as the population of the future continues to shift toward urbanism and away from its rustic ancestry. Researched by the London School of Economics and Deutsche Bank's Alfred Herrhausen Society, the book draws from concerns of globalization, immigration, jobs, social exclusion, and sustainability. City leaders, academics, designers, and professionals began the project to learn from the patterns and history of cities without supplying answers to individual problems.

Devoting time to the study of New York City, London, Shanghai, Mexico City, Johannesburg, and Berlin, *The Endless City* takes an in-depth look at the structure, population, housing, transportation, culture, failures, urban trends, and economics that have made each individual city a megacity, or one in the making. The book offers city comparisons with studies of density, population, economy, family, transportation, diversity, and sustainability. Finally, the book rests on responses to the social and economic conditions, studied in previous chapters of the book, and how the cities struggle with accelerated growth, demographic change, and economic restructuring. ■

Reviewed by Jennifer Workman, AIA



ARCHITECTURE FOR A CAUSE



Many of us dream of how we might use our professional expertise to further a cause greater than ourselves. By marrying good design to a good cause, it is possible to change the lives of millions in developing countries around the world. This change begins with us. As architects, we have the tools to bring new life to communities, even when they are not in our own backyard.

A case in point is the 126-acre Tree of Life Children's Village, located in Lusaka, Zambia, in the heart of southern Africa. Raymond Harris and the interns at RHA Architects chose to donate their time and talents to design this unique community. Through this project we seek not only to balance the vernacular architecture, but also to address the specific and unique needs of orphaned and vulnerable children. The project's main objectives are to create shelter for the homeless, a place of stability for the neglected, and to provide a family for abandoned children in this troubled region. The village also contains buildings to serve the needs of the neighboring community such as a multi-purpose center, serving as the primary economic driver for the village with facilities for meetings, weddings, camp-life, and cultural events; a school to fight the growing illiteracy rate; a clinic to combat sickness and HIV/AIDS; and shared crop fields for subsistence farming.

The design promotes environmental sustainability by using local construction methods and indigenous materials. In providing a strong architectural vision and design for the village, we hope to help establish both the social structure and the physical infrastructure that will encourage progress and development within the immediate area. Our efforts have not only served to provide well-designed solutions for their built environment, but have also inspired a generation to better their own surroundings through simple, pragmatic design.

While the medical and legal fields are well-known for more frequently giving pro-bono services, the architecture profession certainly has its own responsibility. Donating our time and talent offers the opportunity to define us as professionals. Through not-for-profit organizations, like The 1% and Architecture for Humanity, architects are increasingly taking up the challenge.



How can you make a difference?

For more information on the two organizations mentioned in this article, visit www.theonepercent.org and www.architectureforhumanity.org ■

Andrew Moon, Assoc. AIA, LEED® AP is an intern architect with Raymond Harris & Associates Architects in Dallas and graduate student at The University of Texas at Arlington.

Business Practice | Issues Influencing the Business of Design

AIA Contract Review The first AIA contract, a scant three pages long, was published in 1888. More than 100 years later, construction professionals have over 100 documents from which to choose. The most recent set, issued in 2007, is the result of the AIA's ten-year cycle of document review and revision.

Much has already been written about the 2007 AIA documents; this article will focus on three issues common to all architect agreements.

1. Scope of Services

As always, clearly define your scope of services. The B101-2007 (article 3.1) provides:

The Architect's Basic Services consist of those described in Article 3 and include usual and customary structural, mechanical, and electrical engineering services.

Be sure to review the services "described in Article 3" and strike-out any services that you do not intend to provide. Why? The scope of an architect's duty of care is defined by its agreement. For example, the Fort Worth Court of Appeals recently considered the scope of an architect's duty of care where a negligence suit was brought against the architect in connection with the tragic drowning deaths in the Fort Worth Water Gardens in 2004. In its analysis, the court reviewed the architect's scope of services in its contract, which required review of the water garden's existing conditions and an opinion as to whether the park's features were in compliance with the Americans with Disabilities Act. The plaintiffs contended that the contract was a "comprehensive review," thus making a safety review necessarily a part of the scope of services. The court disagreed and ruled in favor of the architect. In doing so, it stated that where there was no "contractual obligation" to conduct a safety review, there was no duty



(implied or otherwise) to report or make safe any hazards that the architect may have detected. The moral of the story? Clearly define your scope of services and include a statement that, to the extent of a conflict between your contract and any other documents, your contract controls.

2. Standard of Care

One of the bigger changes in the B101 is the definition of the architect's "Standard of Care." Specifically, the B101-2007 (article. 2.2) provides:

The architect shall perform its services consistent with the professional skill and care ordinarily provided by architects practicing in the same or similar locality under the same or similar circumstances. The architect shall perform its services as expeditiously as is consistent with such professional skill and care and the orderly progress of the project.

This helps in addressing situations when owners and others insert their definition of a standard of care for architects that goes beyond what most states require (i.e., "highest and best efforts" or "good and workmanlike manner.") In Texas law, the AIA standard is consistent with an architect's duty of care, whether under Texas common law or by statute (Texas Civil Practice and Remedies Code

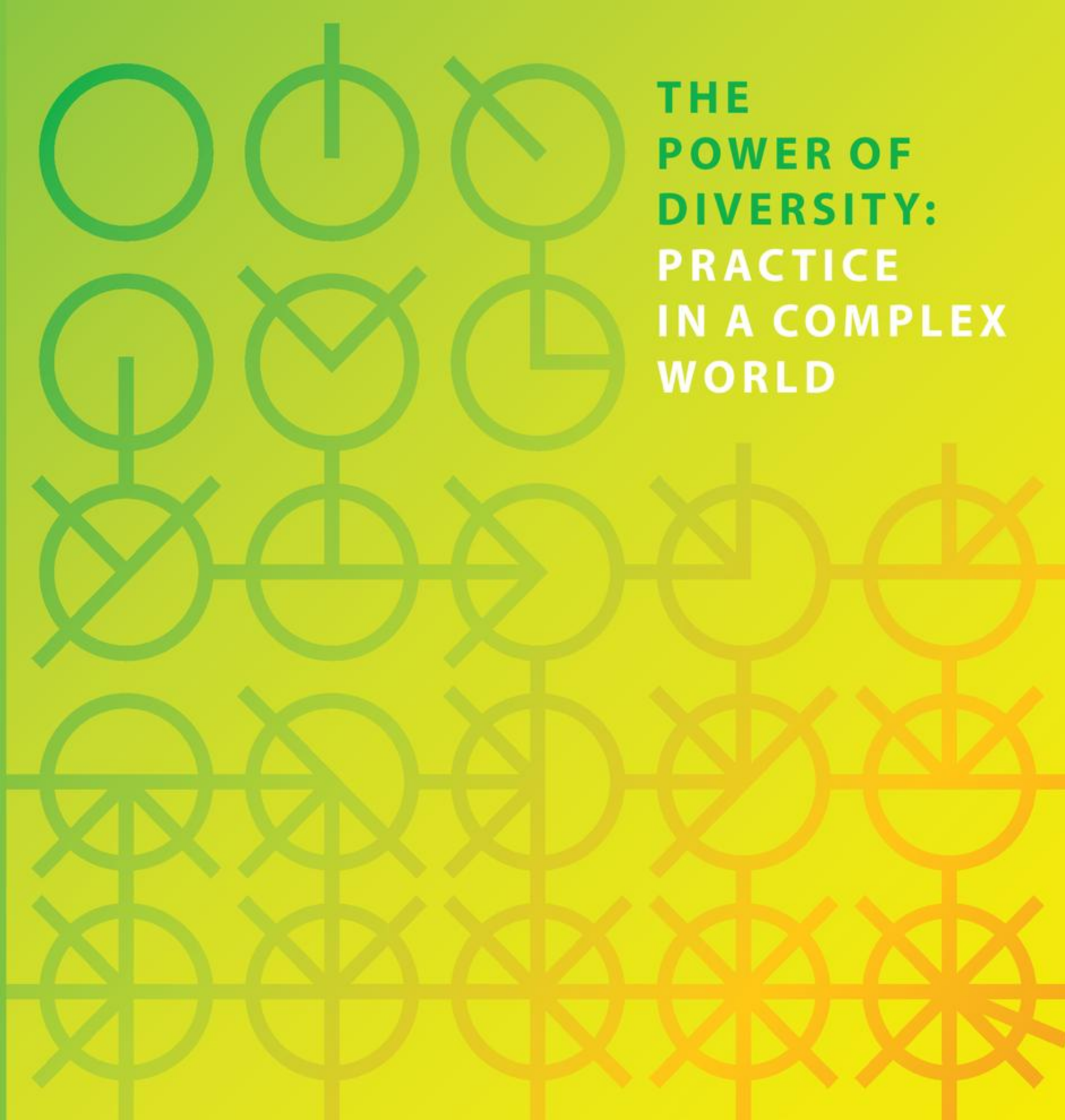
Arbitration is no longer automatically included in the AIA documents.

sec. 150.002). Consequently, an owner must now modify this section in order to require a heightened standard, so be wary of the owner who proposes a modified standard of care.

3. Dispute Resolution

Arbitration is no longer automatically included in the AIA documents. Instead, it is one of three options: litigation, arbitration, or "other" are the listed choices. Years ago, it was presumed that the benefits of arbitration included a savings of time and money; however, this has not proven to be true, especially in cases where an architect simply seeks recovery of unpaid fees. Carefully consider (and, if possible, review with your attorney) whether you should opt for arbitration in lieu of litigation. If the other side pushes for arbitration, a compromise may be to exclude disputes related to unpaid fees. ■

Mitchell S. Milby, Esq., is a managing partner/attorney with Clark Ashworth Milby, RLLP



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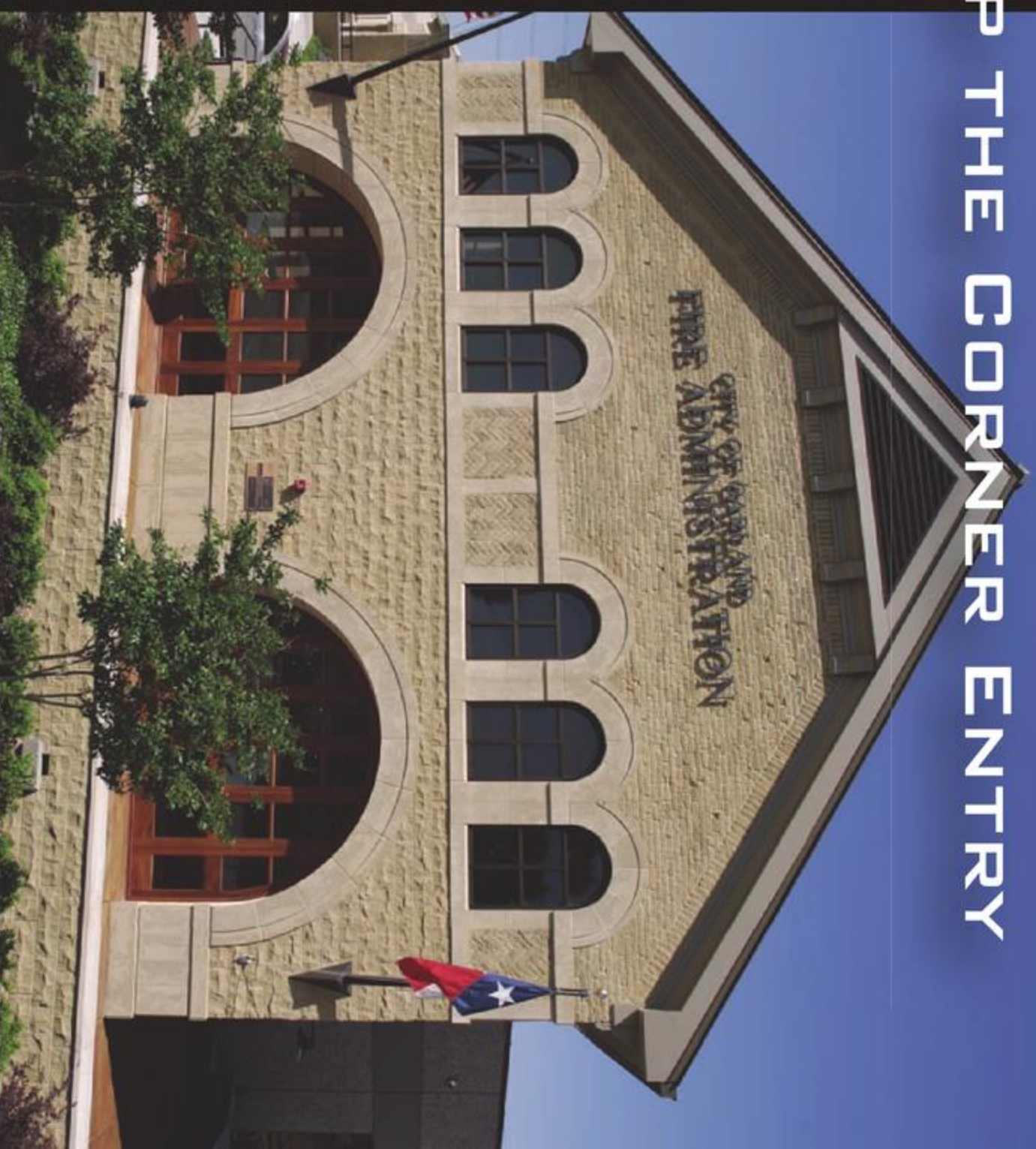
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