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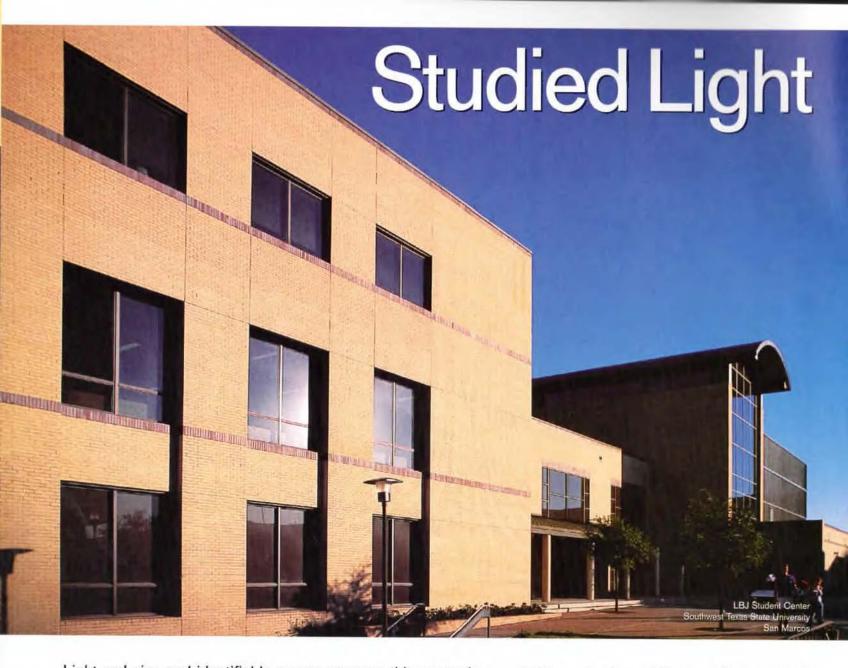
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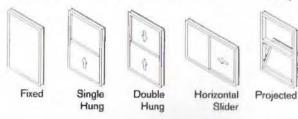
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May/June 1999

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Backwards and Forwards

I GREW UP IN THE 1060s in what were then the northern suburbs of Dallas. Now, as the city sprawls ever outward—McKinney a suburb? Sherman?—I guess my old neighborhood could almost be considered central. But at the time, I never considered Dallas-at least the part of it I knew-to be a city. I'm sure I had no particular concept of urban or suburban, but I believed that a city must be different. In a city, people walked around on the streets, ate and drank at sidewalk cafes, rode the subway. Cities were diverse, bustling, exciting. My vision of Dallas included none of those things.

Since then, I've traveled to some of the places that excited my adolescent imagination. And indeed, in some essential way, I found them different from the Dallas I knew. My vision of urbanity was romanticized and nar-

row, but it seemed that I had understood something about the appeal of the city. Of course, over those same years, Dallas changed. Now, it seems, people do walk around on the streets (at least some streets) and they do ride crosstown on trains and they even sit outside (at least during a few months of the year) to eat and drink. Diversity and Dallas are no longer mutually exclusive terms. Whether Dallas is urban in the same way New York or San Francisco or London are urban is beside the point. Dallas has succeeded in reinventing itself as a place that includes both a thriving downtown and ever-growing suburbs. Whether today's teenagers yearn for the alwaysmore-interesting elsewhere, at least they can ride a train downtown and eat at a sidewalk cafe.

UPCOMING ISSUES

We invite submission of projects to Texas Architect:

Sept/Oct (deadline 11 June: see Call for Entries on pages 27-28) "TSA Design Award Winners"

Nov/Dec (deadline 14 June) "Transportation Centers"

If you have ideas for "News" or "Survey," call us at 512.478.7386, fax at 512.478.0528, or e-mail at tgill@txarch.com.

This is MY LAST ISSUE as editor of Texas Architect. I will miss many things about the job, not least the people I have had the privilege of working with over the last eight years. First among those is Joel Barna, who hired me and who I was honored to work with for five years. I learned a great deal from him as well as from Vincent Hauser, who succeeded him as editor. I would not have been able to undertake the job as editor myself two years ago had it not been for the incredible dedication and skill of Kelly Roberson, the magazine's former managing editor, and Canan Yetmen, its publisher. What success the magazine has had over the past several years is a result not only of their hard work, but also of those others who commit their time and energy to the magazine: the members of the Publications Committee and the TA contributing editors. In particular, I must thank writers like Gerald Moorhead, FAIA; Willis Winters; Frank Welch, FAIA; Max Levy; Stephen Fox; David Woodcock, FAIA, and the many others who have worked without complaint for nothing more than a byline and a thank you. Without their support, as well as the support of all the others unnamed, I would not have been able to do the job for as long as I did. I thank them and I will miss you all. Susan Williamson

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Letters

Response to Rice

Gerald Moorhead's article: "In Cram's Footsteps" in the Survey section of your January/ February 1999 issue focused on the campus of Rice University. As the architect of the new Humanities Building, I would like to reply to Mr. Moorhead's comments. He writes that the "handsome tower with a latticed cupola is . . . a misplaced exclamation mark, rising behind an existing academic building without any axis or vista to terminate." He then asks, "why should an ordinary academic building raise a tower to compete with the Campanile, Rice's architectural symbol second only to the Sallyport?" These are two fascinating questions and I hope to explain our rationale for the design and function of the tower.

First, the campus has three towers. The tower of the Mechanical Laboratory (1912) terminates the north end of the cross axis of the Academic Court. The second tower is part of the Chemistry Building (1925). This tower is asymmetrical with respect to the overall façade and it does not terminate a vista or a major axis.

The third tower is the Campanile of the Rice Memorial Center (1958). Its tower is placed off of the axis of the pathway from Herring Hall, on the opposite side of the lower campus and it does not terminate an axis or vista.

Thus, two of Rice's three towers do not terminate an axis or vista. The new tower of the Humanities Building follows this precedent.

Second, the University's brief to the architect for the new Humanities Building included a wish to strengthen the architectural presence of the Humanities on the campus. The Department of Humanities serves nearly 80 percent of the Rice undergraduate student body. It is the largest academic department at Rice.

All three towers at Rice serve as beacons that can be seen from many points on the campus. The tower of the new Humanities Building serves a similar function. It was placed adjacent to the east-west walkway that extends from the Academic Court areade to Herring Hall and the colleges across College Way. It is an important part of the vista for anyone walking from Herring Hall to the Humanities Building or the Academic Court. It also strengthens the diagonal vista from the Academic Court to the southeast and serves to focus attention on the Humanities Building. On many college campuses, towers are generally used as decorative features that mark entrances. One such example is Harkness Tower of Branford College at Yale. At Rice, the new Humanities Building tower articulates an important entrance to the building.

In conclusion, I want to thank Mr. Moorhead for his thoughtful comments. His questions were ones that occasioned many debates in the office as well as with the University's demanding Design Review Committee and the Humanities Department faculty.

> Allan Greenberg Allan Greenberg, Architect Washington, D.C.

THE AUTHOR REPLIES: I appreciate Mr. Greenberg's thoughtful letter, adding a fuller understanding of the design response to the precedent of tow-

"Letters," continued on page 10



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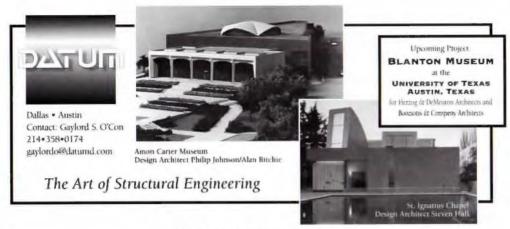
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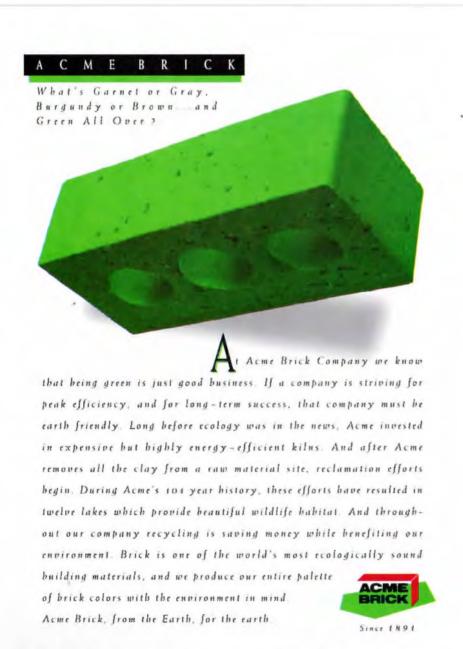
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"Letters," continued from page 9

ers on the Rice campus. His points are well taken. However, if each new facility used this rationale to attract attention to itself, the campus could become a San Giminiano of towers, each vying for importance on the skyline like the gaudy corporate symbols of downtown. A vertical compliment to the essentially low buildings at Rice is desirable but I would hope more subtle precedents like Cram's pinnacles on the physics building and Sterling's lanterns on the architecture building would be followed rather than large towers.

Gerald Moorbead, FAIA

Set the Record Straight

I HAVE READ your article "Presidential Presence" concerning the Bush Presidential Library in the March/April 1999 issue and would like to set the record straight.

CRSS Inc. was contracted as architect and did the design, design development and most of the construction documents. After our merger, Hellmuth, Obata + Kassabaum (HOK) completed construction documents and provided construction services.

The following credits were omitted from the article as well: James B. Gatton, FAIA, of CRSS was executive architect from the start of the project to its completion. The late Paul Kennon, FAIA, of CRSS was involved with the design in the very beginning.

> Thomas Bullock, FAIA Chairman (retired), CRSS Inc. Houston

Correction: On PAGE 23 of the March/April 1999 issue, in the story about the George Ozuna, Jr., Learning Resources and Academic Computing Center, the credit for photographer is incorrect. The photographer was Richard Payne, FAIA.

ON PAGE 39 of the March/April 1999 issue, in the story about the downtown residential development in Houston, the captions for two of the photographs were switched. Photograph 4 is the Humble Building and photograph 5 is the Bayou Lofts, developed by SPIRE Realty in the Southern Pacific Building.

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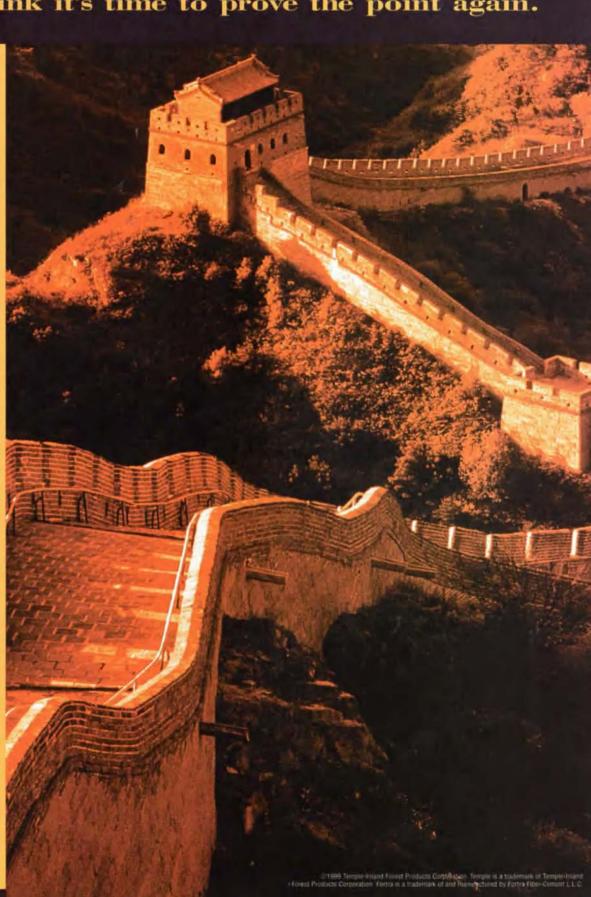
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News

And the Winner Is... 12
FORT WORTH Teamed with Gideon
Toal of Fort Worth, architect David
Schwartz of Washington, D.C., wins
another commission in Fort Worth.

New Look for Santa Fe 13
NEW MEXICO Ricardo Legoretta has designed new buildings at the College of Santa Fe that claim artistic freedom in an area of mostly traditional architecture.

Getting AroundDALLAS/HOUSTON New architectural guides for both Dallas and Houston have gone to press and will soon be available for purchase.

Brazos Honors TwoBRAZOS Jurors select two projects to receive awards in the Brazos chapter's design awards competition.

Of Note 15

Calendar 17

Lucky Thirteen 20 **HOUSTON** Thirteen projects receive honor awards in the Houston chapter's design awards competition.

MFAH shapes up
HOUSTON The Museum of Fine Arts,
Houston, scheduled for completion in a
year, is showing signs of its future qualities.

And the Winner Is . . .

FORT WORTH A strategic alliance with Fort Worth-based Gideon Toal advanced the local winning streak of Washington, D.C.-based architect David Schwarz when the team was selected to design a new courts facility for Tarrant County. The county's \$72-million law center will house civil and family courts, and its probable siting east of the existing historic courthouse offers an opportunity to shape a gateway to downtown Fort Worth. Funding for the new 400,000-square-foot law facility, its parking garage, land acquisition, and architects' fees was provided by a \$94.3million bond package passed by voters last August. The remainder will fund a public health center and an addition to the county jail. In a separate request for qualifications (RFQ) process, FSB/Parker Croston of Fort Worth was selected to design the \$9-million public health center at a yet-to-be-determined site. County staff are now authorized to negotiate contracts with the architectural firms and the Gilbane Construction Company, selected as construction manager.

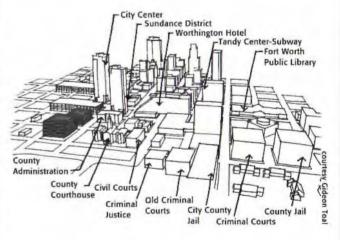
The RFQ for the law center was notable for

the strong field of architectural teams that participated, among them courthouse specialists whose built credentials included as many as 50 courthouses. Besides the team of Gideon Toal and David M. Schwarz/Architectural Services Inc., these included: Carter & Burgess Inc./Carter Goble Associates/ Phillips Swager Associates; Huitt-Zollars/HDR Architecture, Inc./ Dan L. Wiley & Associates/ Komatsu Architects; Hahnfeld Associates/HLM Design; and HKS Inc./Freese and Nichols Inc./AIG Architects Inc. In addition, the team of FRS Design Group and

Hellmuth Obata + Kassabaum was invited to make a presentation but declined. FRS was architect of record for the county's 1989 Justice Center. Other teams that submitted RFQs but were not invited to make presentations included Pei Cobb Freed & Partners/ Ames Fender Architect; FSB/Parker Croston; Aquirre Associates; and Corgan Associates.

Speculation about county politics and behind-the-scenes lobbying efforts is the norm for high-profile commissions of this type, and this RFQ was no exception. However, county staff and county commissioners had assured competing firms that the selection process would be qualifications-based.

The two-phase process included submission of responses to the request for qualifications that staff scored using a point system; the top 10 teams were then ranked and the top six teams invited to make 45-minute presentations to the county commissioners, followed by a 30-minute question-and-answer session. Many were surprised when the team of Pei Cobb Freed & Partners/Ames Fender did not advance beyond the initial phase; evidently this was a result of the commissioners' expectation that a substantial amount of work would be done locally and that historicallyunderutilized businesses (HUBs) would be included in the team. The Pei Cobb Freed submission apparently did not address these points, resulting in a lower score. County staff later acknowledged that, through an oversight, neither criteria was included in the original RFQ. However, the firms' initial responses were scored on these additional criteria without the opportunity to address them



Sketch shows the context for the facility that will house Tarrant

County's new family and civil courts (grey buildings at far left).

in a separate submittal. While county staff acknowledged that this hurt some firms, they also contended that it is well known that these qualifying factors are implicit in county commissions. While there was a desire to select a team including a firm that had designed

"And the Winner Is," continued on page 16

New Look for Santa Fe

NEW MEXICO Santa Fe, N. Mex., that 300-yearold image-obsessed small city and tourist mecca beneath the western foot of the Sangre de Cristo Mountains, has real architecture in its midst, or at least on its southern outskirts, bevond the stringent architectural restrictions of the historic center. Mexican architect Ricardo Legorreta has designed a tight complex of five buildings for art instruction and research on the private, modest campus of the College of Santa Fe. It constitutes a blow for artistic freedom in a place seemingly determined to remain asleep architecturally via building-design control; Santa Fe is the "Brigadoon" of the West.

Santa Fe's official building language of adobe-esque small-scale buildings rendered as derivatives of ancient Indian pueblos or 19thcentury federal territorial architecture is stifling. Only the recently re-built Santa Fe Opera structure is expressive of our era; everything else is make-believe and not much of it even good counterfeit. (The new Georgia O'Keefe Museum by Richard Gluckman is an exception.) Other than the periwinkle-blue sky and mountain-ringed desert, the sensory joys of the city are found behind the walls, at the Museum of International Folk Art's stunning Alexander





2 view of exterior with

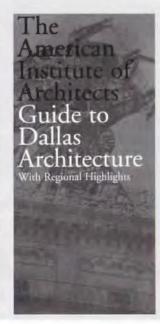
Getting Around

DALLAS AND HOUSTON New architectural guidebooks will be available in the next few months for two of Texas's biggest cities. The Guide to Dallas Architecture will be available just in time for the American Institute of Architects' national convention in Dallas in

early May. It is the first architectural guide to the city published since 1978 and also the first attempt at a comprehensive survey of Dallas architecture organized topographically. The guide covers a 50-mile radius surrounding Dallas, allowing for regional highlights such as buildings of Fort Worth. Edited by Larry Paul Fuller, the guide includes over 750 entries, with more than 500 accompanied by photographs by Craig Blackmon. The guide will be available first at the AIA convention and then can be purchased for \$24.95 through AIA Dallas (214.871.2788).

The second edition of the Houston Architectural Guide has

gone to press and will be available in July. With text by Stephen Fox, a new forward by Joel Warren Barna, and photography and editing by Gerald Moorhead, FAIA, and Yolita Schmidt, the completely revised, 1,000-entry guide includes nearly new 200 new buildings added since the 1990 edition. Pre-publication orders for \$15 are being taken at AIA Houston (713.520.0155).





1 detail of covered walkway connecting the multi-building campus

light monitors atop the studio spaces

Girard Collection, for instance, or at the Santacafe and Ristra restaurants, minimalist in atmosphere but with exceptionally creative cooking.

Beyond the art of food, the only architectural art currently offered is at the College of Santa Fe. It is an unlikely venue for Legorreta; his sophisticated grouping of cubistic buildings is in his signature style, albeit restrained here. The almost somber, stucco exterior of the grouping is in three shades of brick red, compatible with Santa Fe's official mocha coating.

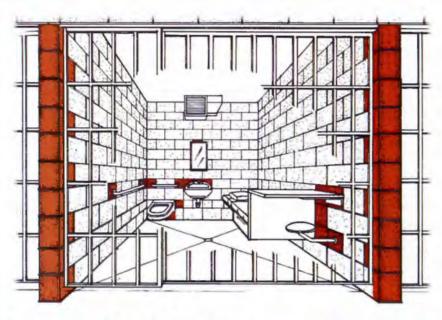
Professor Richard Cook, chairperson of the Art Department, recalls telling Legorreta that he didn't want an "art factory," and the Mexican architect responded by saying he would give him an "art village," which is what the buildings embody; with the exception of the Santa Fe Art Institute building, all parts are connected with courtyards and covered walkways, resonant of both Mexican and New Mexican building tradition. The complex's footprint is orthogonal with the campus, but counterpointed with angled, metal-roofed el-

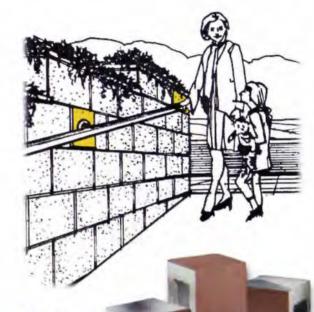
"Santa Fe," continued on page 23

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Brazos Honors Two

BRAZOS The Brazos chapter of the American Institute of Architects recognized two projects in its 1998 design awards competition. Jurors for this year's awards program were Michael A. Alost of Shreveport, La., and Jeffrey T. Potter of Longview.

A design award was given to the Julius M. and Kathleen A. Gribou residence in College Station, which was designed by Julius Gribou. The Silsby Fire Engine Display at the Brenham Heritage Museum, designed by Ben Boettcher and Associate of Brenham, was presented a merit award.

Sarab Willis





 The Kathleen A. and Julius M. Gribou
Residence in College
Station by Julius Gribou

2 The Silsby Fire Engine Display in Brenham by Ben Boettcher & Associates

Of Note

New Advisor

DALLAS Ronald L. Skaggs, FAIA, chairman and CEO of HKS Inc., Dallas has been appointed to serve as an advisor to the Mayor's Institute on City Design (MICD). The MICD, established in 1986 by the National Endowment for the Arts, helps mayors recognize ways to improve their city's built environment. Skaggs will counsel the MICD on participants and activities and channel information between the MICD and his constituency.

"The Un-Private House"

WORLDWIDE Two houses in Houston are among 26 projects included in a new exhibition, "The Un-Private House," at the The Museum of Modern Art in New York. The exhibit examines 26 recent homes worldwide designed by international architects whose projects reflect the transformation of the private house in response to changing cultural conditions of a post-World War II society. Houston houses featured are the Shorthand House by Francois de Menil and the Glass House at Two Degrees by Michael Bell. The exhibition runs July through October.



courthouses before, staff indicated that if anything, the initial scoring process was weighted toward programming experience.

Once the RFQs were used to create a short list, the initial qualifications carried little, if any, weight with the elected commissioners. Based on reports from participants, success in the phase-two interviews apparently hinged on personal style and a convincing presentation, especially one that stressed deference to Gunn & Curtis's 1895 county courthouse, described by many as the "jewel" of the county facilities.

Following the selection, County Judge Tom Vandergriff flatly stated that prior court-house design experience was not a major factor in his decision. Schwarz, in fact, made a virtue of inexperience in his response to Judge Vandergriff's question as to whether he had previously designed courthouses by stating that he hadn't, but neither had he previously designed a ballpark, a children's hospital, or a concert hall before receiving those commissions. He also apparently scored with the could make the family courts building a more comfortable facility as he did with his child-friendly Cook Children's Medical Center.

Although it usually goes unmentioned

during his recitation of design credits, Schwarz has teamed with strong consultants in these past projects. The Gideon Toal/Schwarz team listed Facilities Justice Group, Atlanta, as their courthouse consultant. The team's RFQ indicates that Facilities Justice Group's primary experience is as a criminal justice consultant. Although the RFQ description cites 19 court facility architectural programs, it is unclear how many were civil or criminal courts.

Competing teams were disconcerted when commissioners' scores for the interviews were turned in, but Judge Vandergriff delayed his scores and the final vote for two weeks, allowing for more lobbying to take place. Since the top three teams were reportedly within one or two points of one another, by virtue of submitting his scores last, Judge Vandergriff put one team over the top. The subsequent vote by commissioners was unanimous for the Gideon Toal/Schwarz team.

Several of the unsuccessful teams were concerned that the winning team's lead firms had no prior experience with courthouse design. Complaints by some that the outcome was "wired" is reminiscent of the controversy over the Dallas arena competition, in which the developers also backpeddaled on promises for innovative design. Whether Fort Worth businessman and philanthropist (and long-time Schwarz employer and supporter) Ed Bass directly influenced the selection process, as some contended, is unclear. Certainly his selection of Schwarz for so many downtown buildings—including most recently the Bass Performance Hall—provided Schwarz with more to talk about during the interview process. And since Bass has justly received credit for his role in revitalizing downtown with his investment in many development projects, it would not be surprising if his opinions do matter to decision makers.

What did the commissioners learn through the RFQ process? For one thing, the eightcourt floor plate that was used for the 1989 Justice Center probably won't work for the new law facility, due to current Americans with Disabilities Act requirements. So with a reduction in courtrooms, the building won't have the corseted look of the existing Justice Center with its cantilevered upper floors. Although the initial pre-bond election programming study by AIG Architects proposed placing a nine-floor structure and its parking garage on two blocks, expansion of the project to cover as many as four blocks of downtown Fort Worth is now being considered. Architect Randy Gideon, FAIA, principal of Gideon Toal, commented that the feasibility and cost assessment of splitting the facility into separate buildings for civil and family courts will be investigated.

The 20th century has nearly drawn to a close, but few recent buildings in downtown Fort Worth convey a sense of contemporary history. It's as if downtown has become a quaint theme park—often one designed by Schwarz and funded by the Bass fortune—from a fictive recollection of an earlier era. The Kimbell Art Museum still remains the touchstone for 20th-century architecture in Fort Worth. Only time will tell which side of the balance the new county courts building falls on.

Barbara Koerble

Barbara Koerble is a TA contributing editor; she resides in Fort Worth.



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CALENDAR

"Room"

Inspired in part by the 1953 novel Watt by Samuel Beckett, "Room" transforms a museum gallery into what appears to be a typical living room with furniture, TV, and paintings, but things are not what they appear. The room has an ominous tone, and the objects in the room move and mutate. Visitors are encouraged to interact with the environment by lying on the bed, opening cabinets, and sitting in chairs. "Room" was conceived by Lars Lerup and Sohela Farokhi, both associated with Rice University. The Menil Collection, Houston (713/525-9404) THROUGH JUNE 6

Studio School Student Exhibit

This juried exhibition features the studio work of students, and includes works of art in all media taught at the Glassell School of Art in Houston. Paintings, photographs, sculptures, prints, ceramics, drawings, and jewelry will be on display. The pieces are selected by a jury made up of faculty and staff, and all the works have been created during the 1998-99 school year. The Glassell School of Art, Houston (713/639/7540)

1999 MFA Thesis Exhibition

Established in 1975, the annual Master of Fine Arts Thesis Exhibition displays art from all candidates graduating from the University of Houston graduate art program. This exhibition is often the first professional presentation of these students' work and the community's introduction to the newest generation of professional artists. Work in a variety of media will be presented, such as painting, photography, sculpture, and interior design. Blaffer Gallery, Houston (713/743-9530) MAY 15-JUNE 6

Summer Classes for Youth

Exciting and enriching art experiences for students ages 5-18 will be held this summer through Meadows Community Education in Dallas. Classes will vary each week and offer an opportunity to explore various art media. Classes will combine productions in the studio and exploration of original works of art in the museum. Meadows Museum, Dallas (214/768-3343; www.smu.edu/meadows/museum)

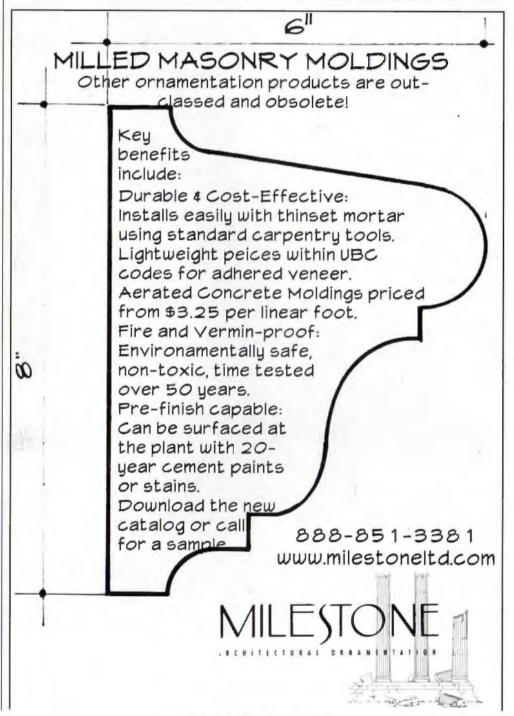


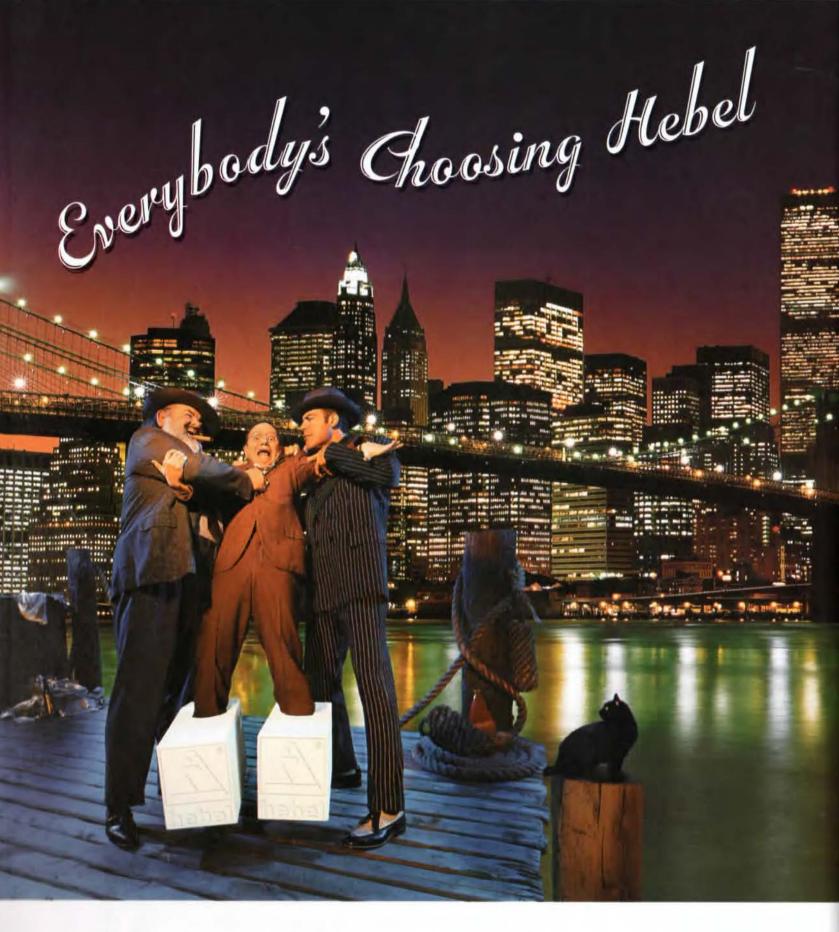
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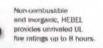
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The Shape of Texas, a new radio series featuring archtiectural and travel destinations, is funded in part by Texas Architect magazine and Texas Highways magazine. To find out how you can hear The Shape of Texas in your area, call your local NPR radio station or contact TSA.

MFAH shapes up

HOUSTON With still a year until completion, the addition to the Museum of Fine Arts, Houston is giving hints of its future qualities. The skyline of the limestone cube across Main Street from the John Staub/Mies van der Roche museum is crenelated with glass lanterns that filter natural light into 70 percent of the galleries. Architect Rafael Moneo's design was guided by two primary requirements: providing over-

head natural light and small-scaled spaces for the museum's collection of pre-20th century art (the 20th century will be housed in the Mies museum). A recent hard-hat tour revealed the success of the much-studied lighting concept. Unlike Moneo's similar lanterns in the Moderna Museet in Stockholm, MFAH's lanterns provide an even, diffuse light over the whole wall surface, regardless

> of the time of day or weather conditions. The opening is set for March 2000.

> > Gerald Moorhead, FAIA

Gerald Moorbead is a VA contributing editor and an architect practicing in Houston.

Roof lanterns bring daylight into the upper galleries.



"Santa Fe," continued from page 13

ements marking a lecture hall and artist's studio. Three thrusting light monitors further sharpen the buildings' low profile. Legorreta saves his familiar vibrant color accents to create dynamics in the all-white interior.

For the commission, Legoretta was shortlisted with New York architects Hardy Holzman Pfeiffer and Polshek & Associates. Professor Cook recalls, "Legorreta shows up in a rental car and his shirt sleeves and a handful of slides and says 'I'm here to talk about the philosophy of your building.' I thought, 'Hey, this man is an artist.'"

Some on the architect selection committee had doubts that Legorreta might be too much of an artist and hard to work with. The finished buildings, part of a larger projected plan, vindicate the faith that Cook and others had in Legorreta, and now Santa Fe has an impressive chunk of real architecture. Anne and John Marion, major cultural figures in Fort Worth (Modern Museum of Fort Worth) and Santa Fe (Georgia O'Keefe Museum) entered the picture early, enticed perhaps by the presence of Legorreta, and were instrumental in the funding. The state-of-the-art Marion Center of Photographic Arts



Window detail shows Legoretta's cubist forms.

is a key element in the \$12-million complex which will open in early May. Lloyd and Tryk of Santa Fe are the architects of record.

Frank Welch, FAIA

Frank Welch, FAIA, is an architect practicing in Dallas and a TA contributing editor.

1 9 9 9 HONORS PROGRAM Call for Nominations

Each year since 1971 the Texas Society of Architects has recognized individuals and organizations outside the profession of architecture who share its commitment to the quality of life in Texas. Accomplishments by past honorees have included roadside beautification; wildlife conservation; open-space protection; passage of laws protecting the public's health, safety, and welfare; downtown revitalization; preservation of historic buildings and sites; public-school programs emphasizing environmental concerns; museum programs and exhibits about community architecture; and reporting, publications, and articles promoting the appreciation of the built and natural environment.

In addition, the TSA Honors Program recognizes TSA's exceptional members in several categories and distinguished Texas architectural educators and writers for leadership and achievement.

Award Categories

1999 Presidential Award for Architects in Community Service Please see announcement on page 43.

Honorary Membership

Awarded to an individual for long-term association with architects and architecture in providing a better quality of life in Texas.

Citation of Honor

Awarded to groups or organizations outside the profession whose activities make significant contributions to the goals of the architectural profession for improvement of the natural or built environment in Texas.

The 1999 Honors Committee has voted to

expand the criteria for Citation of Honor to include individual artisans. The artisan nominee should show a collaborative nature in his or her contribution to projects.

Llewelyn W. Pitts Award

Awarded to recognize a TSA member for a lifetime of distinguished leadership and dedication in architecture.

TSA's highest honor, awarded in memory of Llewelyn W. Pitts, FAIA, who served as TSA president in 1961 and was an influential and dedicated AIA leader, recognizes a distinguished member for lifetime leadership and achievement in the profession of architecture and the community. Although no formal nominations are accepted, recommendations may be directed to the Honors Committee Chair.

Edward J. Romieniec Award

Awarded to recognize an individual architectural educator for outstanding educational contributions.

Awarded in memory of Edward J. Romieniec, FAIA, a former professor and dean of architecture at Texas A&M University and the first recipient of this award. Nominee must be a current or former member of the faculty of one of the seven accredited Texas schools or colleges of architecture, living at the time of nomination, and a full-time educator for at least five years. Criteria for selection will include evidence of the following: teaching of great breadth; influencing a wide range of students; and the ability to maintain relevance through the years by directing students toward the future while drawing on the past.

John G. Flowers Award

Awarded to recognize an individual or organization for excellence in the promotion of architecture through the media.

Awarded in memory of TSA's first executive vice president.

William W. Caudill Award

Awarded to recognize a TSA member for professional achievement in leadership development during the early years of AIA membership.

Awarded in memory of William W. Caudill, FAIA, recipient of the 1985 AIA Gold Medal and a pioneer of architectural design, practice, and leadership and service to the organization and community. Must be an architect member in good standing and an active member of the local AIA chapter for a minimum of two years (40 years of age is a recommended maximum for a nominee). The nominee should be a role model to the organization with these qualities: goes beyond the call of duty in service to the profession; influences improvement in the organization at the state level; encourages participation among fellow members and nonmembers; exemplifies qualities of leadership; and exemplifies qualities of professional practice.

Architecture Firm Award

Awarded to a TSA firm that has consistently produced distinguished architecture for a period of at least 10 years. The honors Committee will focus its evaluation on the quality of the firm's architecture and, secondarily, the firm's meritorious contributions to the profession and to the community.

Any TSA component may nominate one eligible firm. Firms practicing under the leadership of either a single principal or several principals are eligible for the award. In addition, firms that have been reorganized and whose name has been changed or modified are also eligible, as long as the firm has been in operation for a period of at least 10 years.

Nomination Procedures

Except for the Llewelyn W. Pitts Award, each nomination must be submitted through the local chapter and must be in an approved format. TSA will provide nomination forms and portfolio criteria to each local chapter. Additional copies may be obtained upon request.

Nominations for the Llewelyn W. Pitts Award may be made by any TSA member in the form of a letter addressed to the Chair of the TSA Honors Committee. No portfolio is to be submitted.

Selection and Notification

Recipients of all TSA Honors Awards are chosen by the members of the TSA Honors Committee in June of each year. Recipient names (with the exception of the Pitts Award) are ratified by a vote of the TSA Executive Committee at the summer meeting. Following the meeting, Honors Award recipients are notified of their selection and invited to the award ceremonies. The names of Honors Award recipients are published in *Texas Architect*.

Presentation

Awards will be presented during TSA's 60th Annual Convention and Exposition in Galveston, Texas, October 21-23, 1999.

Submission Deadline

All nominations must be received in the TSA office no later than 5:00 p.m. on Friday, May 28, 1999. Please direct questions to Gay Patterson at TSA, 512/478-7386. Nominations shall be sent to:

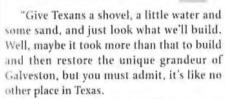
TSA Honors Committee Mary Crites, AIA, Chair c/o Texas Society of Architects 816 Congress Avenue, Suite 970 Austin, Texas 78701



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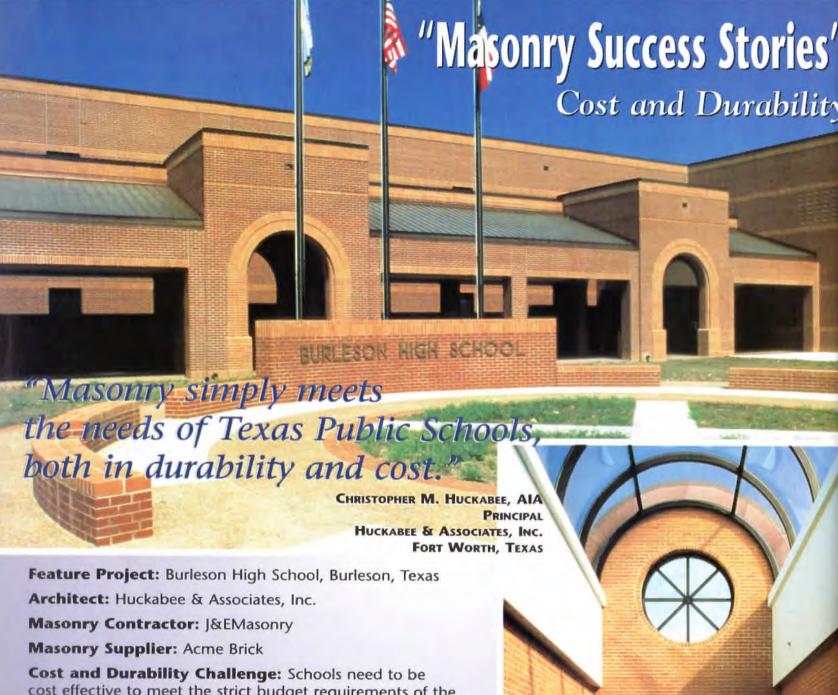
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ELIGIBILITY

Individuals or firms whose primary office is located in Texas may enter any number of projects anywhere in the world. Texas-registered architects located in another state may enter any number of projects located in Texas. Categories have the following requirements:

General Design (including adaptive-re-use), Interior Architecture or Restoration: Construction must have been completed after January 1, 1992.

Urban Design/Planning: The project must at least have an active client and some portion under construction.

25-Year Award: Any project completed on or before December 31, 1974.

RULES

Entries must be submitted by the design architect, who must have been registered with the Texas Board of Architectural Examiners at the time the project was executed. Where responsibility for a project is shared, the design architect must be a registered Texas architect and all participants who substantially contributed to the work must be credited.

Projects must be submitted in the name of the firm that executed the commission. If that firm has been dissolved or its name has been changed, an individual or successor firm may enter projects in the name of the firm in effect at the time the project was executed. Mul-



tiple entries of the same project by successor individuals or firms will not be accepted. For multi-building projects, the architect submitting the project (or portion thereof) must designate authorship of each portion of the project.

25-year award projects may be submitted by the original architect, original architecture firm, a successor to the original architecture firm, or by a component of the AIA.

AWARDS

Architects and clients of winning projects will be honored at the TSA Convention in Galveston, October 21-23, 1999.

Winning projects will be featured in the September/October 1999 issue of Texas Architect magazine and in the 1999 TSA Traveling Exhibit (winning entrants will be required to a fee to defray the cost of printing, publicity and production of the display. Display panels will be returned to winners after the course of the exhibit).

RETURN OF ENTRIES

Entries from firms in large cities will be returned to the local AIA chapter office and held for pickup. Entries from firms located in cities without staffed chapters will be mailed individually to entrants via UPS ground or U.S. mail. Entries from Austin will be available for pick-up at the TSA offices. If you wish to have your carousel returned by other means, please attach instruction and an account number or check for additional cost.

QUESTIONS? Please call Canan Yetmen at TSA, 512.478.7386 or e-mail cyetmen@txarch.com

DEADLINE 5:00 P.M. and specifications.

JUNE 11, 1999 See back for entry form

ENTRY PACKAGE

Each entry package must contain the following items:

- 1. SLIDES
- 2. DATA SHEETS (4 COPIES)
- 3. ENTRY FORM
- 4. REGISTRATION FEES

1. Slides

Entrants must submit slides in a functional 80-slot slide carousel tray for each project, in which the slides are in proper order and position. Your name or the firm's name may not appear anywhere on any slide. Each project is limited to 25 slides, presented in the following order:

The first slide of each entry must be a title slide that contains information about project type (see entry form); project size in gross square feet; and project location.

Following each title slide, each entry must include (in no particular order):

- A: One slide of a site plan or aerial photograph with a graphic scale and compass points (interior architecture projects are exempt from this requirement).
- B: At least one slide showing the plan of the project. For a multi-story building, include only those slides necessary to describe the building arrangement and envelope. Sections and other drawings are optional. If included, section location must be marked on the appropriate plans;
- C: One text slide containing a brief description of the project, including the program requirements and solution;
- D: For restoration and adaptive re-use projects, at least one slide describing conditions before the current work started.

Deadline is 5:00 p.m. June 11, 1999 E: For the 25-year award, at least one slide taken within three years of the project's original completion and at least one slide taken recently, which shows the project's current status.

2. Data Sheet

Each entry must include four copies of a data sheet with a single image and text describing the project, including program requirements and solution, on one side of a lettersized sheet of white paper. The image -a representative photograph or drawing -must be no larger 5"x 7". The four copies of the data sheet must be folded and placed inside the slide carousel bux. For the 25vear award, up to four additional sheets of text and/or images may be submitted. Do not write your name or the firm's name on this data sheet.

3. Entry Form

Use the official entry form for your entry. Copies of the form should be used for multiple entries. Place the entry form(s) in an envelope with the fee(s) and tape the envelope to the outside of the carousel box.

4. Entry Fee

TSA members: include a registration check for: \$100 for the first entry \$90 for the second entry \$80 for the third and subsequent entries.

TSA non-members: For projects submitted by a TSA non-members include a registration check for:

\$180 for the first entry \$160 for the second entry \$140 for the third and subsequent entries.

Make checks or money orders payable to Texas Society of Architects. No entry fees will be refunded.

Mail to:

Texas Society of Architects 816 Congress Ave., Suite 970 Austin, Texas 78701 Ph: 512.478.7386 Please provide all the information requested on this form and read carefully the competition rules before preparing your entry(ies). Please print clearly in Ink.

PROJECT CREDITS Entrant's Name -Title/Position _ Firm Name(s) Mailing Address City/State/Zip TBAE Registration # PROJECT INFORMATION Owner (at completion) Architect Project Name Project Location Size (sq. ft) Mo./yr. completed Category O General Design O 25-year award O Interior Architecture Restoration/Renovation Urban Design/Planning Project type Commercial O Residential O Institutional Other (please specify) I certify that the information provided on this entry form is correct; that the submitted work was done by the parties credited; that I am authorized to represent those credited; that I am an architect registered with the TBAE; and that I have obtained permission to publish the project from both the owner and the photographer. I understand that any entry that fails to meet these requirements is subject to disqualification. Signature ___ Fee enclosed -\$100 for first entry TSA members: \$90 for second entry \$80 for third and subsequent entries Non-members: \$180 for first entry \$160 for second entry

\$140 for third and subsequent entries

1999

Texas Architecture for Health

Design Award Winners

On the following pages we present a portfolio of some of the winners of the 1999 Texas Architecture for Health Design Award (TAHDA) competition. TAHDA is sponsored by the Texas Society of Architects and the Texas Hospital Association. The competition recognizes the best healthcare architecture produced by architects in the state in various categories: in-patient hospital design; continuum of care; and outpatient facilities, in both general design and interior architecture subcategories.

This year, a total of 42 entries were received from 11 firms. From that group, jurors Mo Stein, architect from Phoenix, Ariz.; Kurt Luchs, hospital administrator from Phoenix; and B.J. Jensen, editor of Health Facilities Management magazine, Chicago, selected ten winners.

The grand prize for best-all-around project went to the Victor Yacktman Children's Pavilion at Lutheran General Hospital in Park Ridge, Ill., by Watkins Hamilton Ross Architects of Houston with Cesar Pelli & Associates (see TA, May/June 1997).

Merit-award winners included Memorial Hospital in Colorado Springs, Colo., by FDS International of Irving (see page 31); and All Saints Episcopal Hospital in Fort Worth (see page 37) and Valley Childrens Hospital in Madera, Calif. (see page 30), both by HKS Inc. of Dallas.

Award winners were Utah Valley Regional Medical Center in Salt Lake City, Utah, and Mercy Regional Medical Center in Laredo (see TA, May/June 1997), both by HKS Inc.

Citation awards went to Saint Francis Xavier Hospital in Charleston, S.C., by HKS Inc.; and Harbor Hospital Center in Baltimore, Md., (see page 33) by Watkins Hamilton Ross Architects.

Honorable-mention awards were presented to St. Michaels Health Center Pediatric Unit in Texarkana by Watkins Hamilton Ross Architects (see page 38); and the Baylor Institute of Immunology Research in Dallas by Healthcare Environment Design of Dallas (see page 40).

Valley Children's Hospital

PROJECT Valley Children's Hospital, Madera, Calif.

CLIENT Valley Children's Hospital

ARCHITECT HKS Inc., Dallas

CONTRACTOR McCarthy Brothers Company

CONSULTANTS HKS Structural (structural); Smith

Seckman Reid (mechanical & electrical)

PHOTOGRAPHERS Khaled AlKotob; Kelly Petersen

I HKS Inc. of Dallas received a merit award for its design of the Valley Children's Hospital, which rests on a 50-acre site overlooking the bluffs of the San Joaquin River and nestled in the rolling hills of Madera, Callf. The hospital exterior is playful, with its octogonal shaped roofs and multi-col-







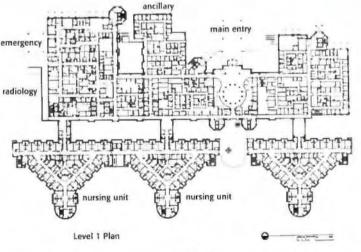
ored entries of triangles, diamonds, squares, pentagons, and circles identifying each of the five entry areas. The 620,000-square-foot, three-story, 214-bed facility's design is broken into three areas: patient bed pods, clinical space, and ancillary areas. Patient rooms are located in three pods on the south side of the hospital, with a view of the landsape from every room.

The hospital was designed with the theme "Our Universe," to provide an educational and playful environment that stimulates the children's minds. Ancillary spaces, such as emergency rooms, surgical and radiology units, and the dining area, focus on "our environment." The dining room, shown here, is designed to look like the ocean, with an emphasis on the Pacific Ocean. Coral formations, large murals depicting sea life, and waves of fiber optic tubing in the ceiling all contribute to the undersea effect.

The nurses stations are located in the center of the three-story pods housing the patient rooms. RESOURCES

Wallcoverings: Eye
Catchers; paint: ICI;
laminate: Wilsonart,
Formica, Pionite; flooring: Terrazzo, Tarkett
(VCT), Daltile, Fiandre
Porcelain; carpet/carpet
tile: Interface, Harbinger,
Ti Ping; carpet: Dupont;
ceiling: Armstrong Tile,
USG; lighting: Artemide,
Tivoli; doors: VT Industries; door hardware:
Ingersoll Rand; glass:
Viracon; window

frames: Vision Systems Inc.; window treatments:
Mecco Shades; railings: Bostrom, Bergen Metal
Products; patient room seating: Brandrud Sleeper
Sofa, Fixtures; patient room casegoods:
McHealthcare; patient beds and overbed tables:
Hillrom; lounge seating: Davis, Fixtures, Nemschoff,
DFM; other seating: Kruger International; upholstery: Arc Com, J.M. Lynne, Gilford, Architex Momen-



turn, Pallas, Pollack Associates, Maharam, Anzea; cafeteria/dining/conference tables: Versteel, Shelby Williams; files and shelving: Steelcase; woodworking and cabinetmaking: ISEC; planters: Pyro Media; accessories: Peter Pepper, Kid Friendly Places; signage: Cornelius Architectural Products; elevators: Schindler; HVAC: Trane; fire safety: Simplex; security: Casi Russco

Memorial Hospital

PROJECT Memorial Hospital, Building 11, Colorado Springs, Colo.

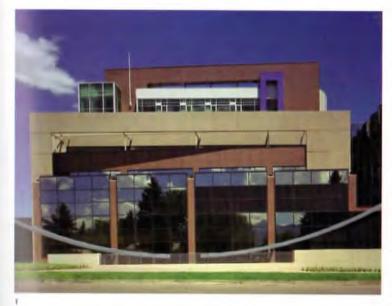
CLIENT Memorial Hospital Colorado Springs ARCHITECT FDS International, Irving CONTRACTOR PCI. Construction Services CONSULTANTS Howard C. Dutzi & Associates, Inc. (structural engineering); Merritt Engineering, Inc. (mechanical); Consulting Engineers, Inc. (electrical); Specifications Consultants, Inc. (specifications); Leigh Whitehead & Associates (civil); NEC. Inc. (landscape); Empire Laboratories, Inc. (geotechnical)

PHOTOGRAPHER Don Jones Photography; David Spruiell

2 Large ICU units accomodate more patients than in the past, and broad windows allow scenic views from inside.

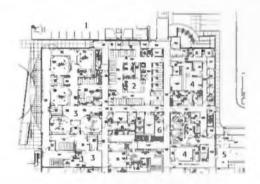
RESOURCES

Concrete material: Transit Mix Concrete Co.: reinforcing steel/supply: Dalco Industries; reinforcing: Libby Steel, Inc.; precast concrete: Stresscon Corporation; masonry: Soderberg Masonry, Inc.; structural steel supply and metal deck: Consolidated Steel Services; unistrut: Unistrut Western; millwork: The Wood Works; aluminum/glass: Metropolitan Glass, Inc.; overhead doors: Colorado Door Systems, Inc.; sliding glass doors, auto entrances: Automatic Entrances of Colorado, Inc.; wood doors: Architectural Interior Products. Inc.; finish hardware: Colorado Doorways: drywall: Sprehe Interior Construction, Inc.; acoustical: Acoustical Concepts, Inc.; tile: Ace Tile & Terrazzo, Inc.; flooring: Hi-Lo Tile Company, Inc.; painting: SK Painting; toilet partitions and guards/corner guards: Field Technologies, Inc.; cubical track: Master Window; access flooring: AC Systems, Inc.; flagpole: Excel West; folding fire partitions: Won-Door Corporation; fire extinguishers: Rocky Mountain Fire; window treatment: Master Window; cold storage rooms: Steve Stock & Associates, Inc.



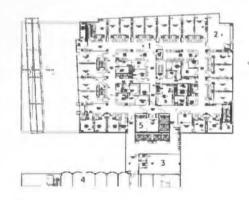


The Memorial Hospital, Building 11, in Colorado Springs, Colo., by FDS International in Irving, won a ment award for its design, part of a multiphased effort to redevelop the hospital campus. The facility is surrounded by a park, neighborhood, and mountains, and the hospital's site incorporates gardens and fountains. Juxtaposed against a 1970s brick and reflective glass patient tower, non-traditional color and building forms are used as interpretations of the area's natural surroundings, emulating formations and overhangs, snow capped peaks, vistas, and wawetalls. The facility consists of diagnostic and treatment services on the first level with support services in the basement and on level two. The nursing units are in a central tower on floors three through seven. A two-story connector is a link between the parking garage and hospital and serves in the hospital's main entry, located south of the patient care tower.



FIRST FLOOR PLAN SURGERY/ENDOSCOPY URGERY 4 RADIOLOGY 5 EMERGENO

5 ELEVATOR CORE



PIFTH FLOOR PLAN

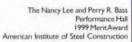
1 38 BED PATIENT CARE UNIT
2 DIALYSIS 3 VERTICAL SUPPORT CORE
4 EXISTING PATIENT CARE 5 ELEVATOR CORE

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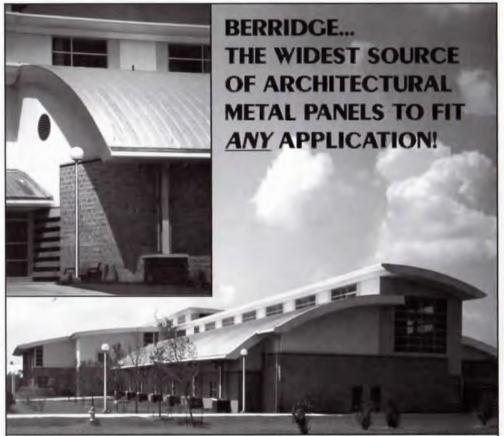
Reed Arena 1999 Eminent Conceptor Award Consulting Engineers Council of Texas





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Finish: SATIN FINISH GALVALUME

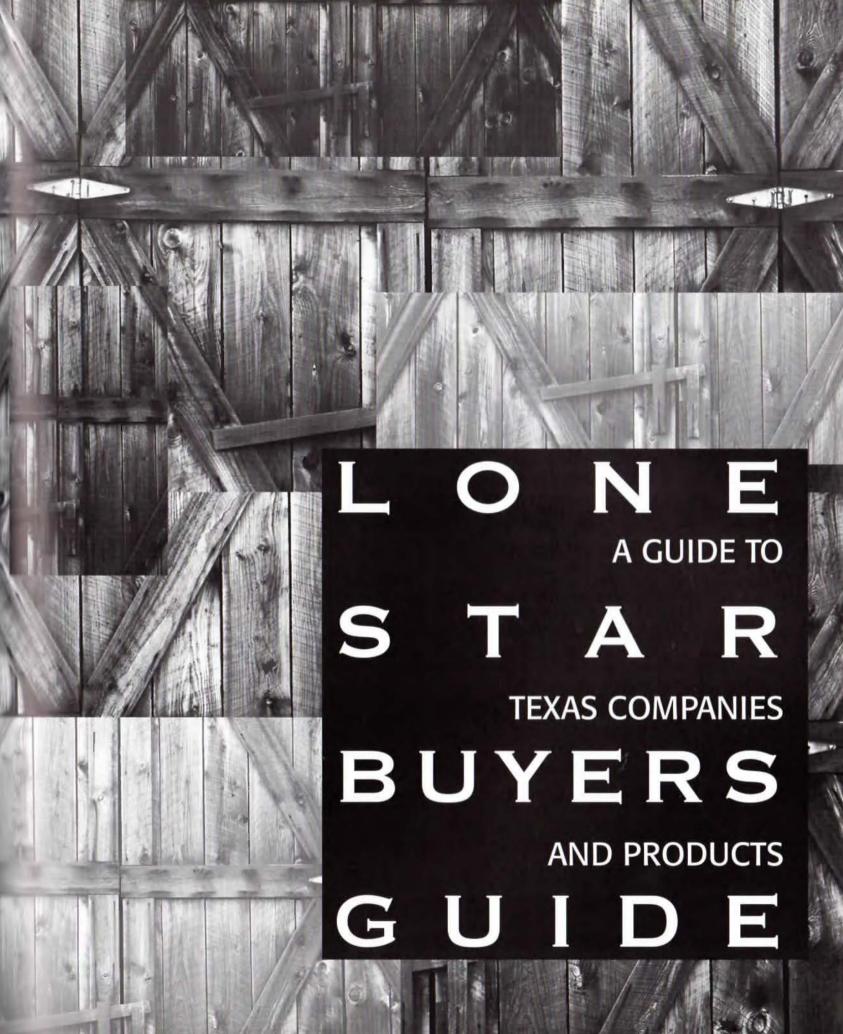


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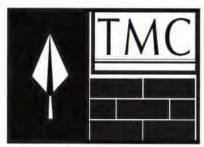
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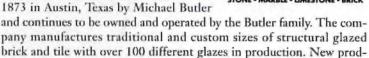
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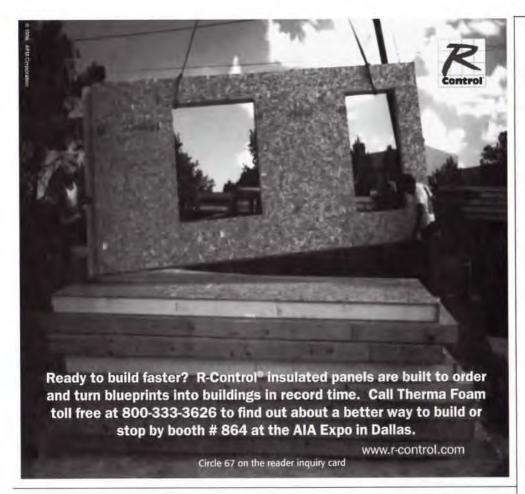


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All Saints Episcopal

PROJECT All Saints Episcopal Hospital, Fort Worth CLIENT All Saints Health Corporation ARCHITECT HKS Inc. (architect of record); Medifac (design architect); FRS, Inc. (associate architect); HKS Design Care (interior design) CONTRACTOR Walker/Turner Joint Venture CONSULTANTS Bouyea & Assoc. (lighting); Royer & Schutz; Business Interiors (furniture); Carson Art (art dealer); HKS Graphics (graphic design) PHOTOGRAPHER Rick Grumbaum; Wes Thompson

All Saints Episcopal Hospital, one of four projects designed by HKS Inc. that won awards in the TAHDA competition, received a merit award. The renovation of 30,000 square feet and the addition of 288,000 square feet provide space for commumity comprehensive healthcare, education facilities, and expanded treatment areas. According to the architects, the major design challenges were to create a new lobby refocusing the nucleus of the facility, highlighting a new women's center, and initiating a new image for the hospital as a whole. The neutral colors, alongside the stainless steel and cherry handrails, maple columns, and muntz metal elevator accents, present a bright, clean environment. Patients and visitors are greeted by the large rotunda area shown here, with an eight-point star on the floor. The star, an abstracted version of the five-point "lone star," is repeated throughout the hospital as a decorative accent and appears outdoors in the signage and landscaping. It symbolizes "a rising star on a new horizon," setting the image the facility is intended to present, according to the architects.

The hospital's emphasis is "comfort and mental" well-being" for the patients, and this ideal lead the design team to create warm interiors in the patient rooms. Wooden floors and accents, rich, harmonious colors, and comfortable furnishings give the rooms an athome feel.

3 Added to the hospital campus was the Carter Rehabilitation Center, where patients come for physical therapy or the general public can join the center's many fitness facilities. The rehabilitation center's bold colors, geometric shapes, and bright lighting create an energetic environment for patients and members.

RESOURCES

Site, street and mall furnishings: Smith & Hawken: simulated/ manufactured stone: Silstone; architectural metal work: Swirled Stainless Steel; architectural woodwork: MEDCO Construction; laminates: Formica: solid polymer fabrications: Avonite; tile: American Olean; ter-

razzo: American Terrazzo; acoustical ceilings: Armstrong; wood ceilings: Genuwood II; resilient tile flooring: Armstrong Tarkett; sheet vinyl flooring: Armstrong Tarkett; wall coverings: Tower Innovations Lanark; resilient base: Roppe; decorative glazing: Leucos Stained Glass; paints: Benjamin Moore, ICI Dolux, Pratt & Lambert; decorative finishes: Ferroxstone; high-performance





coatings: Duraplex; carpet: Bentley Interface; wall & corner guards: Construction Specialties; medical and hospital equipment: FRS

St. Michael Pediatrics

PROJECT St. Michael Health Center Pediatric Unit, Texarkana

CLIENT The Sisters of Charity of the Incarnate Word
ARCHITECT Watkins Hamilton Ross Architects, Houston
CONTRACTOR Manhattan/Whittaker Construction Co.
CONSULTANTS Smith Seckman Reid, Inc. (mechanical,
electrical, & plumbing); Haynes Whaley Associates
(structural)

PHOTOGRAPHER Jud Haggard

1 St. Michael Health Center Pediatric Unit in Texarkana was one of three projects by Watkins Hamilton Ross Architects, Houston, that won awards in the TAHDA competition; Victor Yachtman Childrens' Pavilion, Park Ridge, Ill. (in association with Cesar Pelli & Associates; see 7A, May/June 1997) received the TAHDA grand prize.

St. Michael Pediatric Unit, shown here, won an honorable mention for the renovation of a unit

that had not been active for 25 years. The 8,636-square-foot facility is designed to create a whimsical environment to help distract families and children from the stresses of sickness. The space is intended to be efficient for the staff and still lively, pleasant, and playful for the patients. The theme of the wing is derived from the classic Shirley Temple movie, "The Little Princess," architects say. The entrance to each patient room, like the one pictured here,

identifies each child's castle. The rooms are clustered to create decentralized nurses stations outside each room, reducing walking distance for staff and allowing more bedside care for patients.

2 The facility uses a kingdom theme with the corridor acting as a road to the children's castles. The unit offers sleeper chairs for parents and has a family day room with undercounter refrigerators and other kitchen facilities, enabling parents to prepare meals and spend time with other families.

s Though children are encouraged to play at the nurses station, there is an "official playroom." A





large picture window creates direct sight lines from the nurses station into the playroom, allowing staff to monitor the children without interfering with their activities.

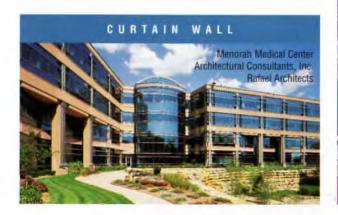
RESOURCES

Granite: Cangelosi Marble & Granite; tile: Tex-Rite; wall coverings: Acrovyn; carpet: Collins & Aikman; special wall surfaces, laminate: Maelite; acoustical treatments: JM Lynne Co.; paints: Benjamin Moore; carpet: Durkan Carpet, J&J Industries; vinyl composition tile: Tarkett Commercial Flooring



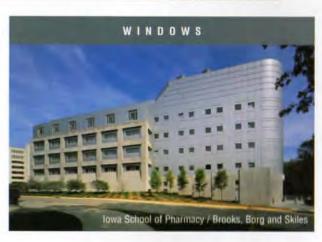


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Baylor Institute

PROJECT Baylor Institute of Immunology Research (BIIR), Dallas

CLIENT Baylor University Medical Center

ARCHITECT Healthcare Environment Design/HED,

Dallas

CONTRACTOR MEDCO Construction

consultants Carter & Burgess (mechanical, electrical & plumbing/structural/civil); Newman, Jackson, Bieberstein, Inc. (landscape); HED, Interiors (interiors/signage)

PHOTOGRAPHER John F. Benoist

1 Baylor Institute of Immunology Research, a 48,500-square-foot facility, won an honorable mention award. The major challenge of designing the Institute was to meet the functional needs of today while allowing flexibility for the future, according to the architects. The modular interior layout allows for maximum laboratory and equipment flexibility. The labs, like the one shown here, surround the interior services area, which contain all shared facilities such as hot and cold rooms, tissue culture rooms, and special equipment areas. The labs are located along the perimeter of the building and have large windows to provide natural light and views of downtown Dallas.

- 2 The two-story structure has a granite and glass exterior with arched windows, giving the facility a look of permanence, the architects say. The façade is designed to minimize exposure to the son and unnecessary openings for solar heat gain, with windows that are double-glazed with tinted glass. Interior lighting, heating, and cooling systems are on computerized controls and timers for aroundthe-clock usages.
- 3 In order to accomodate the dynamic changes in immunology research, communication and network systems are located over corridors to provide quick access. Wide windows and an abundance of natural light, along with high ceilings, are used to create the illusion of large, open spaces.

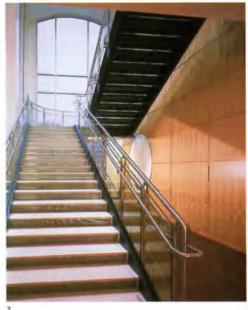
RESOURCES

Concrete pavement: Go Crete; unit pavers:
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Stone; masonry units: Palestine Concrete Tile Co.;
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See Call for Nominations on page 24.





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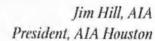
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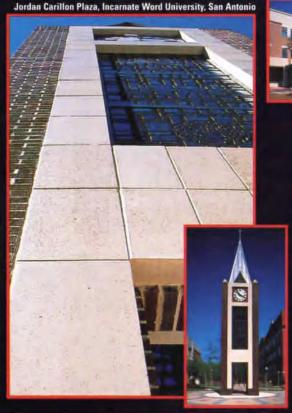




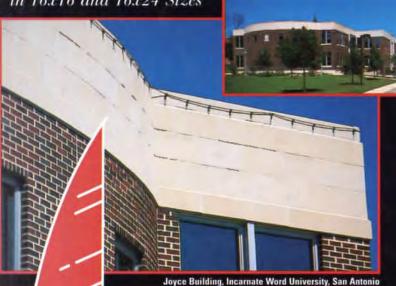
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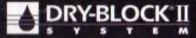
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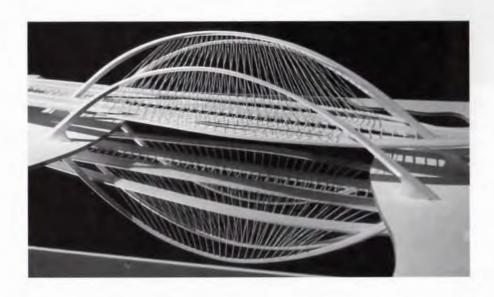








In the 65 years since the Texas Centennial Exposition of 1936, Dallas has moved from the bold Moderne stylings of George Dahl to the swooping millennial curves of Santiago Calatrava. In this issue, we look at the new Big D from a range of viewpoints: an examination of the legacy of the Centennial Exposition; a description of the forces shaping the city's urban form; and an exploration of the resurgence of downtown, including the intriguing possibility of Calatrava's spans over the Trinity.



Reshaping the City

by Joel Warren Barna

Dallas is enjoying a remarkable period of prosperity, and, for once, it looks as if the city is taking effective advantage of good times to plan for and overcome the tough times that inevitably lie ahead.



The suburbs surrounding Dallas continue to march outward, moving past the northern edges of Plano and into Frisco and McKinney, and recently even to Sherman, near the Oklahoma border.

IN THE LATE 1980s, when the citizens of Dallas and its suburbs were about to vote on whether Dallas Area Rapid Transit (DART) should build a new rail system, Texas Monthly magazine weighed in on the issue with an editorial (which also took into account the ongoing debate about mass transit in Houston). The editorialist made the following prediction: If either Houston or Dallas should be foolish enough to choose a rail system, it would be condemning itself to stunted growth and second-class status for the rest of history.

Since then, of course, Houstonians have opted to stick with a bus-and-high-occupancy-vehicle (HOV)-lane system, while Dallas and 12 of its suburban cities have chosen to augment their bus lines and HOV lanes with a much more expensive rail system along major corridors. The first leg of that system is now complete. Guess what? Texas Monthly's prediction hasn't panned out yet. Dallas and Houston are both leading cities in the Texas resurgence, doing much better than the national average in population growth and job creation. The only difference is that, in terms of job growth, Dallas is substantially ahead.

To be fair, this was not the only prediction about Dallas that hasn't come true. In *The See-Through Years*, my 1992 book on architecture and urbanism in Texas, I contrasted the explosion of population and employment in Dallas's farflung suburbs against efforts to revivify downtown by building the central-city's arts district. Local boosters had said they hoped to make Dallas the new Vienna; I said that Dallas was more likely to become the new Newark, with a depopulated core and thriving white-flight suburbs.

Texas Monthly's fear about the destructive effects of rail transit was first articulated in 1981 by Paul Burka, the magazine's nationally recognized writer, in a story called "The Subway That Ate Houston." The particular rail proposal under consideration at the time, he argued persuasively, would not solve Houston's mobility problems. Burka added a larger argument: that Texas cities should not lock themselves into outmoded patterns of development through massive infrastructure investments, since they were evolving too rapidly anyway. Further, he wrote, it was simply wrong to use transit to shore up innercity employment centers and neighborhoods when the market was sending new jobs out to the farther suburbs, where people wanted to move. Rail transit, Burka said, transforms optimistic, growing cities into ossified, grim ones. Cities in Texas with rail would be worse places, not better ones.

My fear for Dallas amounted to the polar opposite of Burka's: A city whose every institution was devoted to suburban development at the expense of the inner city—and particularly where close-in employment centers were allowed to wither and die—seemed sliding into a position where it could no longer hold itself together.

Both fearful scenarios—death from ossification or death from abandonment—might still come to pass someday. But for now they seem to be dispelled. Dallas, like Houston, remains car-dominated and suburban (but with a new interest in downtown living), strongly committed to laissez faire, with little regard for history.

Growing like crazy—even faster than rail-less Houston—Dallas seems to be proving *Texas Monthly* wrong. But Dallas is proving me wrong, too. The city no longer seems on the verge of becoming the new Newark. Due to an economic

resurgence and some remarkably strong new institutions—including but not limited to DART—Dallas is becoming simply a new Dallas.

Dallas's Recovery

As in the late 1970s and early 1980s, the Dallas-Fort Worth metropolitan area has been one of the fastest-growing in the country. Since the end of the national recession of the early 1990s, the area's job-growth rate has been the highest in the country. Indeed, in 1997 and 1998, job growth in the Dallas-Fort Worth area more than doubled the nationwide rate.

Commercial, industrial, and residential construction have kept pace, and in a way that has hardly ever been seen before. New construction rates and absorption rates have been matched in almost all categories. This amounts to an example of market discipline that many observers would once have considered impossible. The historical logic of real estate booms, from New York in the '20s to the Sunbelt in the early '80s and the rest of the country later in the decade, all but requires overbuilding. Early in any given boom, builders and lenders who break from the pack and build excess inventory are rewarded by capturing market share, and this risk-reward ratio continues until too many players try it and serious overbuilding drives down prices for everyone.

According to a 1998 Urban Land Institute special report on Dallas, however, except in spot markets for apartments and hotels, this has not happened in Dallas-Fort Worth during the current boom—yet.

While the central business district of Dallas remains the metropolitan area's largest single employment center, it is only one of many. Unfortunately, downtown remains the only employment center with an appreciable abundance of empty office space. Experts estimate the available space downtown at around 20 million square feet—more than the total office space in Austin or New Orleans. As a result, some of downtown's most prominent landmarks, including the Trammell Crow Center, the Crescent Towers, and Fountain Place, have sold in the past two years, for substantially less than their replacement costs.

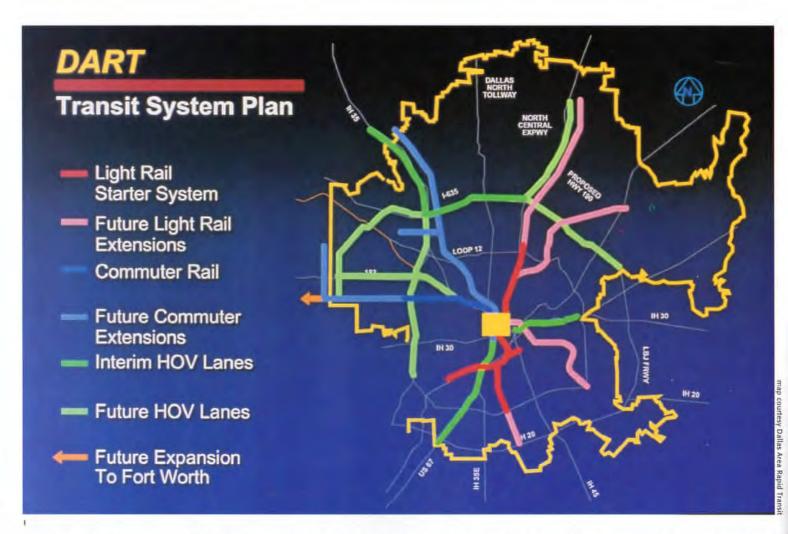
Most of the job growth in the Dallas area has taken place in the city's northern and western suburbs, with particular strength in the so-called "Telecom Corridor" of Richardson, with its collection of high-tech and telecommunications companies, including GTE, Ericsson, and Nortel. Ross Perot's enormous Legacy office park and the satellite city Las Colinas have benefited greatly from corporate relocations in the 1990s—Exxon moved





2 Much of the area's job growth in the 1990s has taken place in suburban office parks like Legacy in north Plano; here a new headquarters for Dr Pepper (by HKS Inc. of Dallas and completed in 1998) takes its place in front of the sprawling Electronic Data Systems campus.

Between Dallas and Fort Worth, new construction has moved beyond the traditional boundaries of Las Colinas; here, a new two-building development, Carr Commons, by Good, Fulton & Farrell Architects of Dallas, under construction between Valley View Lane and Highway 114; to the rear is the new Nokia North American headquarters complex, also by Good, Fulton & Farrell



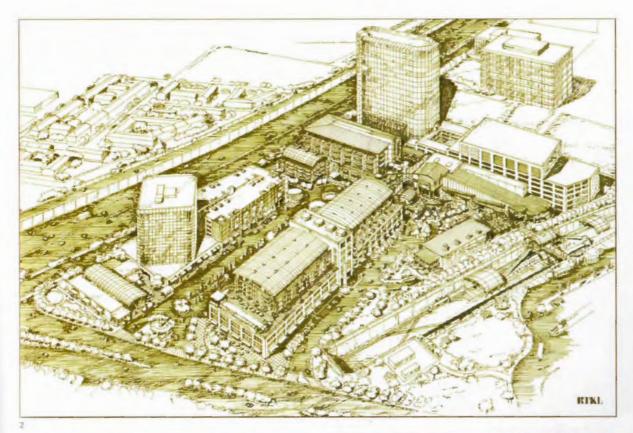
Dallas Area Rapid Transit (DART) in 1996 opened the first segment of its light-rail system. The light-rail lines now extend north and south of downtown and future extensions will bring trains to other parts of the city, both north and south. In addition, commuter rail and high-occupancy-vehicle lanes will also be extended.

to Las Colinas and J.C. Penney to Legacy within recent years. Plano, which once formed the northern boundary of Dallas's growth, has been leapfrogged. Now the once-minuscule towns of Frisco and McKinney are the hot development sites, with industrial/office parks and housing tracts spreading rapidly. And the North Dallas Tollway authority has announced plans to extend the roadway, linking prosperous suburbs to the Dallas Galleria and downtown, all the way to Sherman. From there it's only a few miles to the Oklahoma border, and it's conceivable that Dallas's metropolitan area could spread into another state within a decade or two. To the northwest, the fastest growing suburbs are in Southlake and Westlake, near the Solana development and Ross Perot, Jr.'s Alliance airport project.

Real estate researcher G. Ronald Witten of M/PF Research noted in a 1998 issue of Office and Commercial Real Estate Magazine that job growth in the Dallas area has reached levels last seen in the early 1980s. "A key point in comparing the 1990s boom to the 1980s is this: Then one-third of job growth was office-prone; now, two-thirds of new jobs are apt to be office users," Witten writes. Only about 600,000 square feet of new office space was added in the Dallas area in 1996; in 1997 that

jumped to 3 million square feet; in 1998 it climbed further to 13 million square feet. Until last fall, most of the new space was immediately absorbed, but absorption tailed off and vacancy rates crept up, from 9 percent to 11 percent, last fall. For the most part, these new office buildings have been more functional than architecturally ambitious. Most are low pre-cast concrete or tilt-wall structures with 30,000- to 50,000-square-foot floor plates and service cores clustered at the corners to leave open expanses of space inside.

The result has been a thriving market for architectural services in Dallas, a welcome change from the serious depression in the market of the early 1990s, when so many architects were out of work. At the same time, there is little evidence of highstyle architectural design and planning in the new Dallas landscapes. Most Dallas architects seem to be working in a narrow range of commercial possibilities, focusing on efficiency of space-planning and construction-worthy goals that are nevertheless buried in the visual sameness dictated by a metoo marketplace. One wonders how long it will be before the market pushes clients and builders to once again consider high-style design an important distinguishing point in the real estate market, or if it even matters any more.



2 A development adjacent to DART's Mockingbird Station, designed by RTKL Associates Los Angeles, will include residential, retail, restaurants, and movie theaters in several buildings. The residential units are directly connected to the below-grade DART station, shown at lower right in drawing.

Existing Infrastructure, More Intense Use So MUCH FOR the conventional story of Dallas's current happy state, with its ever-growing suburbs—a trend that has changed little, except to ebb and flow, since the 1940s. Growing out of the new economic expansion, new centralizing forces promise to reallocate the city's "mind share," the way Dallasites view the preferred shape and texture of their city in the future. While design may not be much in evidence in the new office parks of North Dallas, it is playing a great role at a more fundamental, far-reaching level, through the city-shaping effects of DART and The Dallas Plan.

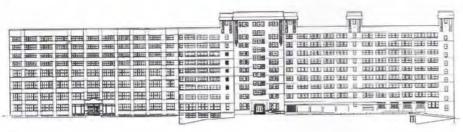
Since 1996, DART has opened 20 miles of light-rail tracks and stations in Dallas. The system's Red Line stretches from just below the LBJ Freeway in the north to Westmoreland Street in Oak Cliff in the southeast. The Blue Line reaches from Pearl Street, in the Uptown district, on the north to Ledbetter Street in the southeast. In addition, the first 10 miles of commuter rail service has opened, linking downtown and a station in south Irving. For the relatively attenuated coverage of these lines, ridership has been excellent, reaching just over 42,000 daily riders in 1998. Trains run every 20 minutes throughout the day, and every 10 minutes at peak hours.



These new lines illustrate the paradox that DART has faced in implementing its rail plans. They run parallel to existing freeways and traffic arteries. In the north, for example, the DART light-rail line was built alongside and under North Central Expressway, which was expanded simultaneously from four lanes in each direction to eight. Planners might

3 Mockingbird Station is the point where the tunnel under Central Expressway that carries light-rail trains to and from downtown comes to the surface.





I DART's Cedars Station serves a neighborhood just south of downtown.

2 Matthews Southwest is converting a former Sears warehouse one block from the Cedars Station into 450 loft apartments; the project, South Side on Lamar, designed by McCaslin Cowden Associates of Dallas, will also include retail, commercial, and restaurant space. A hotel may be added later. have preferred a route that didn't already favor automobiles over mass transit, but that option was never available, for political and economic reasons.

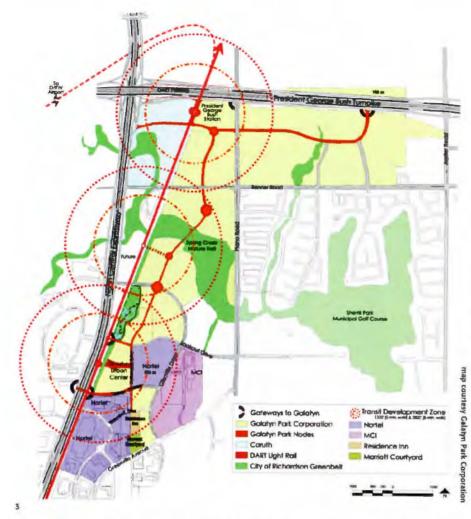
In addition, those 42,000 light-rail passengers represent only about one-seventh of DART's total ridership on any given day, and DART's 288,000 daily bus and rail riders make up less than 20 percent of the total daily passenger trips in its service area. Operating costs are significant as well: Officials at DART point proudly to the fact that the perrider subsidy (operating funds required beyond fares paid) fell in 1998 from \$2.41 to \$2.10, a 15-percent improvement. Even improved, the subsidy is more than twice the \$1-per-trip fare light-rail riders pay.

That number looks scary, and it lends credence to opponents of mass transit, who have argued since the 1940s that rail is simply too expensive and inefficient a way of moving people from one place to another. Proponents posit a counter-argument: that rail transit can create new patterns of urban development, in effect seeding its own operating efficiency by stimulating greater density around its stations and their adjacent neighborhoods. Officials at DART made just such a promise in the late 1980s and early 1990s, touting public-private partnerships that would stimulate growth around its stations, to create public support for their plans.

Started in the depths of a major recession, situated along a freeway whose capacity was being doubled, with a necessarily truncated initial service area, and growing in a period when money has been pouring into far suburban development, with no previous examples of successful development springing from rail ridership in Sunbelt cities to point lenders to, DART's light rail has yet to deliver on that promise.

That is changing. A number of new projects indicate that DART may begin having a major impact on Dallas's urban form. At the Mockingbird Station on the Red Line, for example, the development company UC Urban has announced plans to develop a 10-acre site, adding four stories to an existing unused industrial building to make a 200-unit apartment project, designed by RTKL Associates Los Angeles. An existing office building will be retrofitted, along with an existing parking garage, and 160,000 square feet of new offices will be built, along with a 250-room hotel and 150,000 square feet of new retail and restaurant space, with a new movie theater to be designed by Lake/Flato Architects of San Antonio. The proximity of the DART station and

growing ridership made reusing this long-vacant tract attractive and do-able, according to Ken Hughes, president of UC Urban. Indeed, the



apartment complex will have a direct connection to the DART station.

South of downtown, Matthews Southwest is redeveloping an enormous Sears warehouse building into South Side on Lamar, with 450 loft units, in addition to commercial, retail, and restaurant space, again stimulated by proximity to the lightrail line, in this case Cedars Station.

The biggest change is coming farther north. There the City of Richardson and Galatyn Park Corporation, a development arm of Hunt Petroleum, are collaborating with DART on the Galatyn Park station project. Richardson, the home of Texas Instruments since the 1960s, is the center of Telecom Corridor; rapid job growth in the area promises to make Richardson the region's second largest employment center, after downtown Dallas, by 2020.

Scheduled to open in 2002, Galatyn Park is a 500-acre mixed-use development near the intersection of North Central Expressway and a new tollroad, the President George Bush Turnpike. Plans call for construction of a hotel, parking structures, a central plaza, and an auditorium/meeting facility, all clustered around the planned rail station; RTKL's Dallas office is designing the facilities. The Nortel company will develop a 50-acre tract for its offices. Galatyn Properties Ltd. will

then develop a 12-acre mixed-use development site directly south of the plaza, to include a second hotel. Walking trails and roads will allow easy foot and automobile access from housing to be built at the periphery of the business development.

Previous DART stations have been sited based on existing residential- and employment-center locations, which have largely been stretched out to the scale befitting their freeway locations. Mockingbird Station shows the affect that DART's light-rail program is having, creating opportunities for infill development of underutilized sites. Galatyn Park is some-

thing else: It shows how light rail can shift development patterns, creating densities that will in turn make the light-rail operation more efficient and attractive. It turns the city's existing infrastructure to advantage, allowing more intense development of an employment center as a counterbalance to the lure of the suburbs with their cheap, unexploited land.

The key to the Galatyn Park and Mockingbird Station projects is the developers' ability to assemble large tracts of land. This situation won't apply around most of the stations between Richardson and downtown, but the relative distress of the areas just south of the Trinity River have allowed developers to gain control of properties around light-rail stations. If, as DART officials predict, transit-savvy investors further develop sites around Cedars and other stations, the result will be economic development, employment growth, and increased transit efficiency, all springing from the potential created by light rail.

DART has purchased another 55 light-rail vehicles to go with the 40 already in operation, and the agency plans construction of another 50 miles of light-rail service, extending into North Irving, Farmers Branch, and Carrollton in the northwest; into central Plano in the north; into Garland and Rowlett in the northeast; and into

3 Galatyn Park is a 500acre mixed-use development adjacent to the light-rail line in Richardson. The project, which is being developed in conjunction with the City of Richardson and designed by RTKL Associates of Dallas, will include hotels, a conference facility, and a central plaza, all clustered around the planned DART station, with parks, offices, and housing at the periphery.

Pleasant Grove in the southeast. The potential effect on the metropolitan area of this system growth is enormous. Sales-tax funds spent on the system and on its continuing subsidization begin to look like a much better investment.

South and North

In 1990, the Dallas Museum of Art hosted a show of drawings by architect James R. Pratt, FAIA, entitled Visions for Dallas. Later published in a book of the same title, Pratt's Visions harked back to Ebenezer Howard, founder of the Garden City movement, in their emphasis on capitalizing on the long-ignored physical features of Dallas, its littleknown springs and streams and its neglected riverfronts, to create grand urban gestures and explicitly progressive social interventions. The most sweeping of these was the creation of a Trinity River parkway, with a new road and park system that would unify southern and northwestern Dallas. Pratt also proposed a number of fine-grained urban interventions, from straightening Haskell Boulevard to creating neighborhood centers and markets in economically distressed areas, as well as proposals for revitalizing downtown.

It looked for a while as if Pratt's visions would simply disappear, along with countless smaller studies and proposals that had come before. But in 1992, a group of businesspeople formed The Dallas Plan-the name referring to both a set of proposals for Dallas growth and an organization to get them funded and implemented-later enlisting the active cooperation of city officials. Working with community groups and political constituencies (as Pratt had earlier, supported by the Dallas Institute for Humanities and Culture), The Dallas Plan crafted a series of bond packages to put before Dallas voters. First among them was a proposal to create a new basketballand-hockey arena on the west side of downtown, replacing the existing Reunion Arena.

The second and much more important proposal was to pass \$246 million in bonds for creation of a new Trinity River Parkway, which would serve as a new park, a new flood-control device, and a new roadway relieving congestion on I-35 East, all at once.

Pratt now won't comment on The Dallas Plan or its Trinity River program, which differs in many major respects from his earlier proposal, but the inheritance from *Visions for Dallas* is plain.

The U.S. Corps of Engineers, the Texas Department of Transportation, Halff Associates of Dallas, and a congeries of consultants have proposed a multizone park that will extend from where the Elm Fork and West Fork of the Trinity River meet,

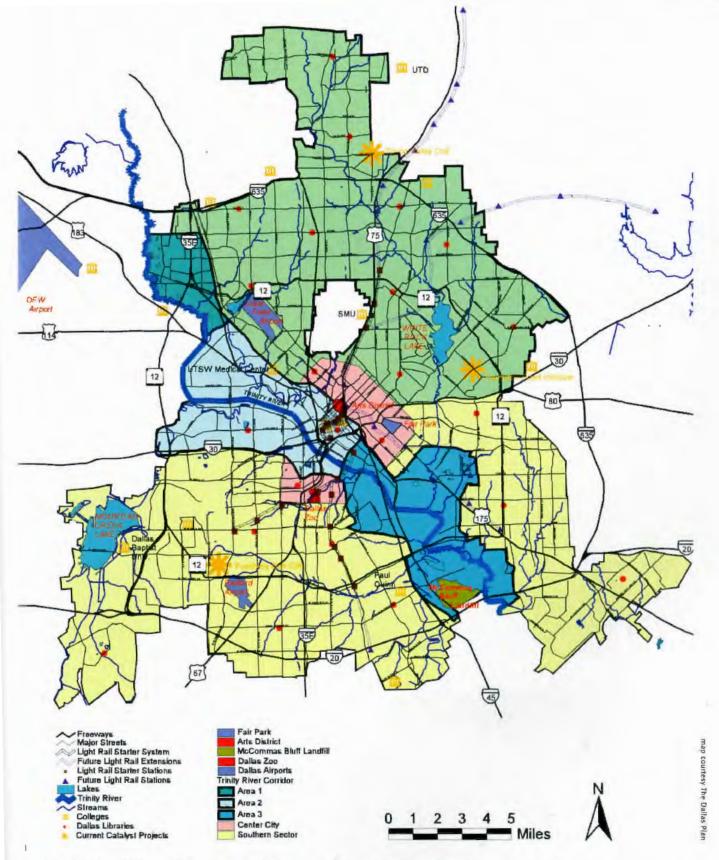
west and north of downtown, to below I-20 southeast of downtown. In between, new levees will be installed to protect the Lamar Street area of downtown and the Cadillac Heights neighborhood; a "chain of lakes" will be dug to increase the basin's flood-carrying capacity and provide fill dirt for new roads and bridges; a new tollway will be constructed on the southern side of the Trinity paralleling Stemmons Freeway; Woodall Rodgers Freeway and several streets will be extended across the Trinity to join the tollway (with proposed new bridges designed by Santiago Calatrava, see page 66) so that it can be used to relieve congestion on Stemmons; and a new Great Trinity Forest, including some 3,500 acres of virgin hardwood forest land, will be acquired and fitted out with recreation centers. The park and tollway construction should be finished within eight years, while the last of the highway and street improvements included in the project may take up to 15 years.

Environmental groups and the League of Women Voters are leading a fight to change the new roadway's financing; making it a tollway, they point out, means restricting access and limiting interaction of the whole zone with the adjacent neighborhoods. Others worry that new levees will narrow the Trinity's channel, sending periodic floods to uproot the planned Great Trinity Forest.

However the details of the Trinity River Corridor are worked out, the effort signals a new emphasis in Dallas on healing the division between North Dallas—prosperous, fast-growing, predominantly white—and South Dallas, the mostly minority area that has been left behind economically, a palpable diagram of economic disparity and disinvestment in its boarded-up shops and run-down residential enclaves. Numerous steps are being undertaken as part of The Dallas Plan, from new funding for local parks and streets to economic-development studies.

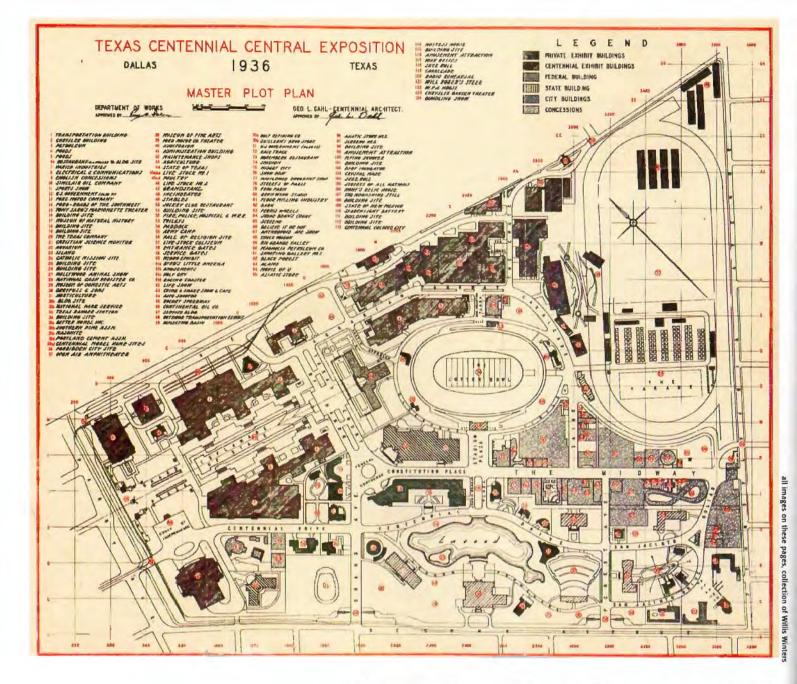
Among these, the most ambitious by far is The Dallas Plan's goal of fostering growth in the biotechnology industry—building on the strength of the University of Texas Southwest Medical Center and the city's fast-growing hospitals and medical centers as well as the availability of private and public investment funding—and steering that growth into South Dallas. No budget has been set for an effort yet, and the strategy for attracting new capital is still being worked out. But the goal of leading Dallas into a whole new industrial arena, and of using economic development to knit South Dallas closer to the rest of the region, is the most promising change in Dallas's character in several decades.

t The Dallas Plan includes proposals to create a Trinity River Parkway, including new levees, park and recreation facilities, a tollroad, and new bridges spanning the Trinity and reconnecting north and south Dallas; as well as various economic development schemes, also aimed at reknitting the urban fabric.



The fear that Dallas will condemn itself to second-class status by investing in rail transit or other forms of social engineering seems, for now, firmly dispelled. So too is the fear that Dallas will allow its inner-city neighborhoods and employment centers to decay. Dallas is enjoying a remarkable period of prosperity, and, for once, it looks as if the city is taking effective advantage of good times to plan for and overcome the tough times that inevitably lie ahead. TA

Just Warren Barna was editor of Texas Architect from 1985 to 1995; he is the author of The See-Through Years, an award-winning book about Texas architecture and real-estate in the 1980s.



Planning the Centennial

by Willis Winters

The multitudes who attended the six expositions held in the U.S. during the 1930s, including the Centennial Exposition in Dallas, carried the gospel of modernism back to their hometowns, hastening its assimilation into American culture.

During the early morning hours of the sixth of June 1936, factory and train whistles throughout Dallas signaled with clamorous jubilation the imminent opening festivities of the Texas Centennial Exposition. Later in the morning, a parade would slowly wind its way through enthusiastic crowds lining the three-mile route from downtown to the exposition gates on Parry Avenue. Following the noon ribbon-cutting ceremony—broadcast live on national radio networks—over 117,000 opening day visitors poured into the exposition grounds to experience first-hand the long-anticipated spectacle of the 1936 World's Fair.

Dallas's historical credentials for hosting an auspicious event commemorating the 100th anniversary of Texas' independence from Mexico were dubious, at best. The city was not even settled until five years after Sam Houston's cli-

mactic victory over Mexican forces at San Jacinto; it was not incorporated as a town until 20 years after the epic battle. Yet, in late 1934, when the Texas Legislature finally authorized funding for a statewide centennial celebration and subsequently solicited bids from the state's four largest cities to host the proposed central exposition, Dallas simply outhustled its less aggressive (San Antonio), less organized (Houston), and less endowed (Fort Worth) competitors to secure designation as the host city.

The Dallas campaign was skillfully orchestrated by banker R.L. Thornton, with assistance from architect George L. Dahl. Dahl, who had previously traveled to six expositions in the United States and Europe, worked tirelessly alongside Thornton to bring the Centennial to his adopted home. In 1935, his firm produced a series of seductive conjectural renderings ("eyewash," in his own words) that Thornton used-along with a bid of \$7,791,000to seduce members of the state Centennial Commission. Soon after Dallas's selection was announced. Dahl was rewarded for his efforts with a contract as Centennial Architect. Commensurate with this long-sought-after position was the daunting responsibility of planning, designing, and constructing the \$25 million Texas Centennial Exposition in a little over 14 months.

George Dahl: Centennial Architect

Dahl's designation as Centennial Architect was viewed with suspicion by jealous colleagues in Dallas. He was a relative newcomer to the city's close-knit architectural community, having joined Herbert M. Greene as a partner only nine years previous, following his recruitment from Myron Hunt's office in Los Angeles in 1926. At the time, Greene was in the midst of a 10-year contract with the University of Texas at Austin (UT), a prestigious, ongoing commission that undoubtedly lured Dahl to Dallas. As Greene's chief designer, Dahl was responsible for much of the UT work, as well as three downtown Dallas department stores during the years leading up to the Centennial.

Dahl's initial task as Centennial Architect was the assembly of a competent technical and design staff, composed of architects, engineers and artists: a multi-disciplined team unprecedented in 1935 for its collaborative nature and size (130 people). Critical members of Dahl's staff had previous experience at other American expositions during the 1930s: chief designer Donald Nelson and illumination engineer Clarence Cutler both had important roles in Chicago at the 1933 Century of Progress Exposition, and Juan Larranaga, responsible for developing the gen-







- Detroit architect Albert Kahn, along with Walter Dorwin Teague, designed impressive moderne exhibit halls for the Ford Motor Company at four of the six U.S. world's fairs during the 1930s. Three were variations on a circular plan, with the rotunda of the Ford Building in Dallas sliced in half to create a monumental facade facing the Court of Honor. This building was the only major exhibition hall demolished after the exposition.
- z Ford Motor Company Building, Chicago (1933), Albert Kahn, architect
- 3 Ford Motor Company Building, San Diego (1935), Albert Kahn, architect

FRANK LESLIE'S ILLUSTRATED NEWSPAPER.

[SEPTEMBER 57, 1880]

H 1988 - FRANK



I By 1890, the general plan of the State Fair exhibited essential features and axes that would be re-utilized in George Dahl's Centennial plan. The main gate and primary pedestrian promenade correspond to the present-day Parry Avenue Gate and Esplanade. James Flanders' main exhibit hall (left of the main axis) was located on

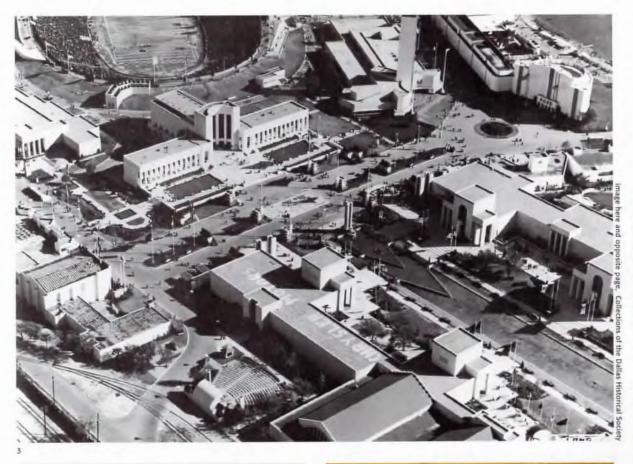
the site currently occupied by the Centennial Building. Fair Park Stadium (now the Cotton Bowl) replaced the horse track in 1930.

2 George Dahl (front row, far right, with suit and cigar) poses with Centennial staff architects, including chief designer Donald Nelson (second row, second from left, with glasses and moustache). eral color scheme for the Centennial, performed a similar function at the California-Pacific International Exposition in San Diego in 1935. Of the major artists who created murals and sculptures for the Centennial, three of the most talented— Lawrence Tenney Stevens, Raoul Josset and Pierre Bourdelle—also worked at the Chicago fair.

In addition to the close staff ties between Chicago, San Diego, Dallas, and later, the New York World's Fair of 1939, many of the exhibits and pavilions at these expositions, including midway attractions, were produced by a repetitive pool of architects and designers. The most prominent of these were Detroit architect Albert Kahn, who designed monumental art deco exhibit halls for the Ford Motor Company in Chicago, San Diego, Dallas, and New York; Walter Dorwin Teague, whose identical exhibits for National Cash Register could be found in both Chicago, Dallas, San Francisco (Golden Gate International Exposition, 1939), and New York; and William Lescaze, architect of the Magnolia Petroleum Company Lounge in Dallas (the first international-style building in Texas), as well as the Aviation Building and Swiss Pavilion in New York.

Six American cities hosted expositions during the 1930s, following the first wave of "modern era" European fairs in Paris (1925), Barcelona (1929), and Stockholm (1930). Notable pavilions and buildings at these European expositions by Le Corbusier, Mies van der Rohe, Gunnar Asplund, and others were widely acknowledged as influential sources of the "new" modernistic or "moderne" style that became increasingly prevalent in American architecture throughout the 1930s. In contrast with the international-style modernism of Europe, David Gebhard has suggested that the moderne style in America was largely based upon fashion and taste, not upon any functional or moral imperative; and whereas the European modernists eschewed traditional forms in their search for something entirely new, moderne designers played freely with historical precedents in their abstraction of traditional forms. The exclusively urban moderne style was woven into the ideological and historical fabric of its time, and was enthusiastically embraced-with regional variations-by each of the six modern era fairs in the United States.

George Dahl described the theme of the Texas Centennial Exposition as "Texanic" and "Southwestern," exemplifying in his words "...the color, romance and grandeur that had marked the development of Texas... the romance of Spain and Mexico, combined with the culture of the Old South." In 1936, Architectural Forum re-



s Aerial view of the Texas Centennial Exposition showing the Esplanade flanked on both sides by large exhibit halls with six projecting monumental porticos. The Esplanade terminates in the Court of Honor and the State of Texas Building (now the Hall of State). The U.S. Government Building and the Ford Motor Company Building can be seen at upper right.

AMERICAN EXPOSITIONS DURING THE 1930S

1993 Chicago

Century of Progress Exposition

1935 San Diego

California-Pacific International Exposition

1936 Cleveland

Great Lakes Exposition

1936 Dallas

Texas Centennial Exposition

1937 San Francisco

Golden Gate International Exposition

1939 New York

New York World's Fair

ported favorably on Dahl's use of simple massing, accented with brilliant color, to produce a unified appearance in the buildings and landscaping. This approach was contrasted against the architectural "chaos" at the Century of Progress Exposition in Chicago, where individual exhibit designers engaged in a moderne melee with little formal continuity among the disparate buildings. In Dallas, Dahl's beaux-arts education (a master's degree from Harvard in 1922) and training strongly influenced his predilection for classically-inspired proportions and axial, balanced, and symmetrical plans and elevations. His search for a "Southwestern" architecture was thus firmly rooted within a classical beaux-arts tradition.



4 Philadelphia architect
Paul Philippe Cret prepared
a development plan for the
University of Texas in 1933.
Cret's scheme included a
pedestrian mall modulated
and framed by six
classroom buildings leading
up to a central court and
terminated by a
monumental library (area in
box). Dahl's plan for the
Centennial bears a striking
resemblance to Cret's
beaux-arts-inspired campus.

1 Donald Nelson designed four major exhibit buildings at the 1933 Centory of Progress Exposition in Chicago, including the U.S. Government Building, illustrated in this dramatic postcard view, with three triangular, fluted towers surrounding a domed central hall.

2 For his U.S. Government Building at the Centennial, Nelson eliminated all but a single, iconic tower, increasing its height slightly and reducing the mass of the surrounding exhibit hall. Triangular in plan, the Dallas federal tower was highlighted by gilded fluting on its leading edge and crowned by a stylized, gilded eagle.

4 Donald's Nelson's 1935 rendering of the U.S. Government Building in Dallas

The State Fair of Texas: 1886-1936 In addition to the influence of Dahl's beaux-arts training, the final plan of the 200-acre Texas Centennial Exposition was also partially determined by the existing physical plant of Fair Park, site of the State Fair of Texas since 1886. Over the course of 50 years, Fair Park developed from its humble origins of wood Victorian-era buildings, all eventually destroyed by fire and replaced by more permanent steel and masonry edifices. An architectural inventory of the fairgrounds in 1935, prior to its transformation into the Centennial Exposition, included miscellaneous exhibit and dining halls, sports venues, and livestock barns, built between 1905 and 1930 in a wide variety of styles.

Significant among these pre-Centennial structures was the Textile and Fine Arts Building, completed in 1908 by the Dallas firm Hubbell and Greene; it was a miniature version of William LeBarron Jenney's Horticultural Hall at the 1893 World's Columbian Exposition in Chicago, and well-suited to Fair Park's "City Beautiful" master plan of 1906, prepared by the prominent St. Louis landscape architect and planner George Kessler. Kessler, who also drafted plans for

the 1904 Louisiana Purchase Exposition in his hometown, designed a simple axial scheme that Dahl would re-utilize 30 years later in his design for the Esplanade. It is indeed ironic that the beaux-arts planning precepts institutionalized by the Columbian Exposition would be largely ignored in the informal layout of the second Chicago fair 40 years later, yet heartily adopted by Dahl for the Dallas exposition in 1936. Louis Sullivan's prophecy that the "damage" wrought by the 1893 Chicago fair would last for a half century was ultimately fulfilled in the White City-inspired plan for the Texas Centennial Exposition in Dallas.

Paul Cret at the University of Texas

THE ACCLAIMED Philadelphia architect Paul Philippe Cret, at the peak of his career during the 1930s, also exerted an indirect influence on the planning of the Centennial through a prior



professional association with George Dahl. Cret is often listed as a consulting architect and advisor to Dahl for the exposition, but little documentation exists to substantiate any direct or formal participation on his part. Although Cret visited Dallas in early 1935 to review preliminary schemes for the Centennial (including a separate advisory arrangement for the exposition's art museum), he was probably passing through the city on his way to Austin, where he was consulting architect to the University of Texas, responsible for a new campus development plan and its implementation. Cret's term as consulting architect for UT overlapped the tenure of Herbert M. Greene, LaRoche and Dahl as the official university architect. Dahl's firm was responsible for executing many of Cret's designs for the UT campus, but more importantly, Dahl personally witnessed the evolution of Cret's beaux-arts planning scheme.







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The development plan symmetrically divided the original 40-acre campus into quadrants, with a new monumental library located to the north of a large plaza or court, defined on both sides by existing buildings. To the south, Cret located a carefully modulated pedestrian mall that provided an entrance and processional path leading up to the central court. The mall was framed by six classroom buildings of identical massing, perpendicular to the mall and symmetrically disposed to either side.

Dahl's admiration for this campus plan was ultimately manifested in the design of the Esplanade—the architectural centerpiece of the Centennial Exposition. Existing State Fair exhibit buildings were expanded and reconfigured with monumental art deco facades to form a 700-footlong symmetrical mall modulated by six projecting porticos. Cret's classroom buildings and Dahl's porticos established the visual framework

for both UT's south mall and the Esplanade, and accentuated the grand perspective leading up to similar raised courts fronting architectural monuments (Cret's Library at UT and the State of Texas Building at the Centennial) at both campuses. Secondary elements, including analogous locations for active fountains, pedestrian circulation, and land-scape features, further accentuate the indirect influence of Paul Cret on the plan of the exposition.

In a final twist of irony, the State of Texas Building (now known as the Hall of State), while not designed by Cret, nevertheless displayed his discernible influence. The building's designer, Donald Barthelme, worked in Cret's office during the early 1930s before returning to Texas. Cret's Folger Shakespeare Library and, more particulary, his Aisne-Marne Memorial in France—both dating to 1932—provide enlightening previews of Barthelme's final design for the exposition's "Cret-moderne" masterpiece.

3 Many world's fair exhibits during the 1930s were created by industrial designers rather than architects. Walter Dorwin Teague's National Cash Register Pavilion was a giant cash register that displayed the daily attendance at a penny a head. Its "agressively commercial proto-pop imagery" was duplicated in Chicago, Dallas (shown here), San Francisco, and New York.



 Model homes were a major feature of expositions in Chicago, Dallas, and New York. These were typically demonstrations by the building industry of experimental materials, innovative construction techniques, or new concepts in domestic living. Four model homes were constructed for the Centennial Exposition, including the Contemporary Model Home, shown here, by DeWitt and Washburn (attributed to designer Donald Barthelme): one of the earliest international style residences in Texas. Following the fair, this and two other model homes (Masonite and Southern Yellow Pine) were moved to east Dallas rieighborhoods. The Portland Cement Model Home (Bubi Jessen, Austin, architect) remains in its/original location.

Louis Skidmore, Donald Nelson and the Chicago Century of Progress Exposition

THE KEY LINK between the Chicago and Dallas fairs was a young architect named Donald Nelson, an MIT graduate who, as winner of the 1927 Paris Prize, entered the Ecole Nationale Superior des Beaux-Arts, where he studied for two years. Nelson was acquainted with Raymond Hood, an architectural advisor along with Paul Cret to the Century of Progress Exposition. When planning for the Chicago fair commenced in 1928, Hood was traveling in Europe and had to utilize Nelson's apartment in the Hotel St. Germain as a makeshift studio where the two architects developed preliminary schemes. They were joined in this effort by Louis Skidmore, who was also in Europe on a Rotch Traveling Fellowship, and who would later secure a position as the Chief of Design for the fair. As the planning efforts shifted back to Chicago, so did Nelson, who took a job with the firm Bennett, Parsons & Frost. His new employer, Edward Bennett, was a member of the architectural commission for the Century of Progress, giving Nelson another opportunity to not only work on the exposition's planning schemes, but to also design several significant commissions awarded to Bennett's firm. These projects included the States Group and U.S. Government Building, the Agricultural Group and the Dairy Building, all located together on Northerly Island in the fair's northeast section. Forced by depression economics to build temporary structures clad in wall board, Skidmore, Nelson, and their Chicago colleagues produced an odd assortment of shapes and volumes that fell stylistically somewhere between moderne and the international style.

While notable for its progressive philosophy, the architecture at the Century of Progress was nevertheless consistently denounced by prominent architects and critics of the day, in the same manner that Louis Sullivan decried the design and planning of the first Chicago fair 40 years earlier. The stigma associated with the modernistic architecture in Chicago was so profound that the expositions in Dallas and San Francisco adopted distinctive regional expressions of the style, overtly incorporating more traditional design motifs.

In April 1935, Dahl invited Skidmore and the former general manager of the Chicago fair to Dallas for consultation on the planning of the Centennial Exposition. Upon inquiry from Dahl, both visitors recommended Donald Nelson for the Centennial design staff. Dahl wasted no time in contacting Nelson, who arrived in Dallas three days later to begin the architectural development of Dahl's preliminary schemes for both the master site plan and the principal exhibit buildings. Within a short while Nelson, in turn, recruited to Dallas additional key staff members from Chicago. The migration south continued through 1935 and into the first months of 1936, when artists were finally assembled to initiate work on the mural and sculpture program. Many of these artists were acquainted with Nelson through their common work on the Century of Progress.

As Dahl's chief designer, Nelson was solely responsible for several exhibit buildings and smaller pavilions at the Centennial, the most significant being the U.S. Government Building (now known as the Tower Building), the tallest structure on the exposition grounds. The federal buildings in Chicago and Dallas, both designed by Nelson, included triangular towers soaring to heights of 150 and 180 feet, respectively. At the Centennial Exposition, Nelson modified the monumental scale of the Chicago original by eliminating two of the three towers and reducing the height and mass of the exhibit hall. The federal tower in Dallas, highlighted by gilded fluting on its leading edge and crowned by a stylized eagle designed by artist Roaul Josset, stood in splendid, isolated contrast to the fair's predominately horizontal sprawl. Along with the Esplanade and the State of Texas Building, Nelson's U.S. Government Building became one of the Centennial's memorable architectural icons.

The Close of the Modern Era

As THE TEXAS Centennial Exposition opened during the summer of 1936, conceptual programming was already underway for the largest fair yet, planned for New York in 1939. Although





with partner George Howe designed the PSFS Building in Philadelphia in 1932, was brought to Dallas by retailer Stanley Marcus to design a hospitality lounge for the Magnolia Petroleum Company (the predecessor of Mobil Oil). As the first international style building in the state, this diminutive pavilion stood in stark contrast to the monumental art deco exhibit halls and moderne structures that predominated at the Centennial

2 William Lescaze, who

3 A conceptual rendering of the Magnolia Lounge by Lescaze illustrates an elevated pavilion resting on pilotis, accessed by a sweeping curved ramp. Lescaze's theoretical underpinning in European modernism is more evident in this scheme than in the final realization.

Irvin Scott, chief architect for the New York World's Fair, visited Dallas and later wrote to George Dahl "... between you and me, it [the Centennial] is influencing the development of our fair here in no small degree," it is more likely that the New York fair planners focused their attention on Paris, which hosted the Exposition Internationale des Arts et Techniques in 1937.

As one of the two final expositions of the 1930s, the New York World's Fair succumbed to the same architectural and commercial vagaries that marred the Century of Progress Exposition in Chicago six years earlier. San Francisco, by contrast, adopted a more cohesive "regional" approach for its architectural program, characteris-

tic of the fairs in San Diego and Dallas. By the end of the decade, 100 million visitors had attended the six modern-era expositions in the U.S.—colossal multitudes that carried the gospel of modernism (in its many guises) back to their hometowns, hastening its assimilation into American culture.

Willis Winters is a TA contributing editor. As the Manager of Planning, Design and Construction for the City of Dallas Park and Recreation Department, be is responsible for the ongoing restoration of Fair Park's historic exposition architecture.



Saving Downtown

by David Dillon

On the eve of the millennium, things are changing with enough force to suggest that Dallas may finally pull itself together and save its downtown. The twin engines of this transformation have been housing and public transit.

Dallas was founded by a real-estate speculator, and consequently has always been obsessed with the buying, selling, and swapping of land. With so much cheap land farther out, the businesses that created the city tended to follow the freeways to the suburbs, leaving vast stretches of emptiness behind. Since the mid-1980s, downtown Dallas has had a 35-percent office vacancy rate, the highest in the country. Thirty-seven percent of downtown's land is parking lots; job growth has been negligible. From being the center of things, the place where everyone went, downtown became just another satellite city.

But on the eve of the millennium things are changing, with enough force to suggest that Dallas may finally pull itself together and save its downtown. And the twin engines of this transformation have been housing and public transit.

Ten years ago downtown Dallas had 250 residents, all of them in one building. Today, more than 13,000 people live in apartments, condos, and lofts within half a mile of Akard and Main streets. McKinney Avenue, on the northern fringe of downtown, is now solid with lawyers, medical technicians, and interior designers. The former Joskes department store on Elm Street has been converted to 125 apartments. Similar transformations are underway in the nearby Wilson and Kirby buildings and the old Santa Fe railroad warehouses. There is even a flurry of new loft warehouses designed to look like the old ones that were bulldozed in the 1980s.

Plummeting land prices have fueled this boom, with sites that sold for \$200 a square foot in the 1980s now going for \$50 a square foot. Although much of this housing is still scattered and disconnected from grocery stores, dry clean-





ers, and other forms of residential life support, it represents a stunning vote of confidence in an area that only a few years ago looked bombed out and left for dead.

Equally important has been the success of Dallas Area Rapid Transit's (DART) new light-rail system, which is beginning to stitcfi the city back together. Since DART opened a 20-mile starter line in June 1996, ridership has risen to 40,000 passengers a day, 33 percent above projections. (By comparison, San Jose, Calif.—similar system, similar cost—has taken 12 years to attract 20,000 passengers a day.) New lines are being constructed to the northern suburbs of Garland and Plano, and a commuter line to Fort Worth will open next year.

Even though the light-rail system is still embryonic (the trains don't run to the airport or the major medical centers, for example), the system is making the city feel good about itself, as though it had switched from a Geo to a BMW. Downtown workers are riding DART to lunch, sometimes just for fun. Development has started to cluster around stations, particularly along Central Expressway.

Yet in addition to residents and public transit, a thriving downtown needs at least two other things: jobs and unique attractions that will lure suburbanites back to the city.

At the moment roughly 90 percent of Dallas's new jobs are north and west of downtown. Forty percent of the residents in the McKinney Avenue area work in Las Colinas and along the I-635 corridor, which raises the bizarre possibility of downtown eventually becoming a bedroom community for the suburbs.

On the unique attraction front, Dallas began developing an arts district in the early 1980s. First came the new Dallas Museum of Art (Ed-

- r Falling land prices have fueled a boom in downtown residential development. Lake/Flato Architects of San Antonio, with architect of record Corgan Associates of Dallas, converted the historic Santa Fe railroad warehouses in the central business district into 220 loft apartments.
- 2 Dallas Area Rapid Transit's light-rail line has been extended from downtown south and north; light rail and commuter rail converge at downtown's Union Station, shown here.
- 3 DART's West End Station anchors one end of the downtown transit mall on Pacific Avenue.



1 The Titche-Goettinger
Building (later Joskes) on
Main Street has been
converted into apartments
by Oglesby-Greene
Architects of Dallas; the
residential conversion was
part of a larger project that
also converted a portion of
the historic department
store into a downtown
center for the presentation
of college-credit courses
and corporate training (see
TA, January/February 1999).

ward Larrabee Barnes, 1984), followed by the Morton H. Meyerson Symphony Center (I.M Pei, 1989), then nothing, as the combination of a real estate bust and municipal ineptness stopped the project cold. For the past decade the arts district has resembled the rest of downtown: two monuments separated by parking lots.

Then two years ago the district began to stir again. Developer Raymond Nasher announced plans for a two-acre, \$32-million sculpture garden across from the art museum. The Nasher collection is considered one of the finest private sculpture collections in the world, and would give downtown Dallas an international cultural attraction comparable to the Kimbell Musuem in Fort Worth. If details about traffic and street closings can be worked out, construction could begin in the fall, with an opening in spring 2001.

Last May, Dallas voters approved \$10 million to buy land for a performing arts center to house the Dallas Opera, the Dallas Theater Center, and half a dozen smaller organizations. No land has been bought, and the funding picture is still cloudy, yet like the Nasher gift and the recent opening of the Margaret and Trammell Crow Collection of Asian Art, the announcement rekindled hope that the arts district will eventually be finished.

One lesson from past failures, however, is that arts alone do not a district make. Hotels, shops, offices, restaurants, and residents are essential ingredients of a vibrant urban district. Several developers have announced plans to provide some of the above, but so far nothing has happened.

In January 1998, Dallas voters also approved \$125 million for a new sports arena for the Dallas Mavericks basketball team and the Dallas Stars hockey team, to be built on the site of an old Texas Utilities electric power plant on Stemmons Freeway just north of downtown. Team owners Ross Perot, Jr., and Tom Hicks talked about creating "an unprecedented example of urban design" and a "timeless facility" that would not be "a period piece" or "a fashion statement." They even staged a design competition that attracted, among others, Helmut Jahn and I.M. Pei. But in the end they chose a lazy retro deco scheme by Washington, D.C., architect David Schwarz, designer of the Ballpark in Arlington and Bass Performance Hall in downtown Fort Worth. The master plan for the remainder of the site, by Koetter, Kim & Associates of Boston, was equally bland and predictable. The city wrote the checks anyway.

Local architects blasted the competition as a sham and the selection of Schwarz as a setback for enlightened civic design. The protests got louder and angrier when City Manager John Ware resigned to go to work for Hicks, and it was learned that Dallas Mayor Ron Kirk's wife had received \$500,000 in stock options from one of Hicks's companies. The dirt continues to fly.



The new arena will sit only a few blocks from the Trinity River, which the city has been trying to reclaim for nearly 100 years. At the moment it is considering a \$1.2-billion proposal calling for parks, trails, and a chain of small lakes crisscrossed by bridges and bordered on the east by a new tollway.

Critics contend that the proposal is a tollway plan masquerading as a river plan. They say it is too expensive, and that the combination of levees and roads will create an impenetrable barrier between the river and the city. Supporters argue that the tollway is the solution to downtown gridlock, and that the chain of lakes is the best way to turn a meandering drainage ditch into a community resource.

Renowned Spanish architect and engineer Santiago Calatrava may design several of the bridges included in the Trinity River scheme. Models of his lyrical spans are being shown to city officials who, along with project planners Halff Associates of Dallas, are urging the Texas Department of Transportation to incorporate some of his ideas into their generic bridge designs, especially the bridge planned to connect Woodall Rodgers Freeway to west Dallas.

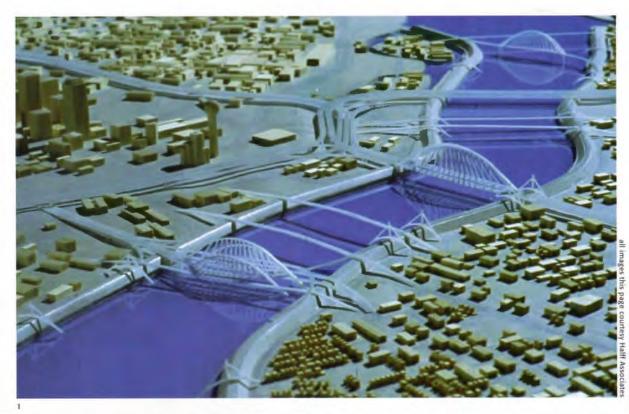
In addition to celebrating downtown, making it an attraction and focal point, these bridges could help to redefine it by reconnecting it to the surrounding city. Instead of a service district populated mainly by bankers, lawyers, and gov-



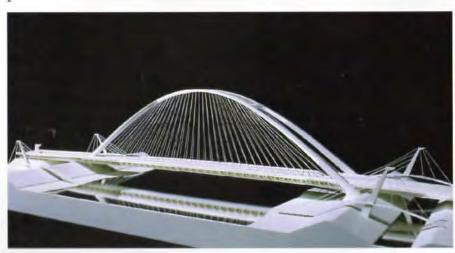
2 David M. Schwarz/ Architectural Services of Washington, D.C., last year won a competition for the design of a news sports arena just west of downtown. The winning entry, shown here, is currently being revised, the architects say.

s The Dallas Museum of Art (Edward Larrabee Barnes, 1984) terminates the eastern axis of the arts district. Raymond Nasher's proposed two-acre sculpture garden would be located across Harwood Street from the museum, at left in photo.

- A proposed series of bridges across the Trinity River near downtown by Spanish architect and engineer Santiago Calatrava would celebrate the entry into downtown and strengthen its connections to west Dallas and Oak Cliff.
- 2 an early proposal for the bridge that would extend Woodall Rodgers Freeway to west Dallas; planners say the design will be simplified.
- 3 The new bridges would span a chain of lakes and trails along the Trinity.







ernment workers, or a tourist and convention district aimed at dentists from New Jersey, downtown might grow into a large mixed-use neighborhood in which the old distinction between a white-collar core and a blue-collar fringe would disappear. Warehouses and small factories would coexist with housing, shopping, and entertainment. An apartment building next to a produce market would no longer be an anomaly.

Such a redefinition of downtown Dallas will take decades, with inevitable shifts in priorities and momentum. The housing boom is encouraging and DART may turn out to be Dallas's new life-support system. But most of the big urban problems remain unsolved here as they do everywhere else. The flight to the suburbs is continuing, with more African-Americans, Hispanics, and Asians joining the parade. Crime is down, but the public schools are in perpetual crisis. To attract and hold the middle class, the schools will have to come back as well.

Yet if only a fraction of those who abandoned downtown and near downtown Dallas return—as few as 10 percent by some calculations—it can have a new life. That's what its advocates are hoping for. Not parity with the suburbs but, to use a familiar Dallas expression, "a new partnership" with them.

David Dillon is a TA contributing editor and architecture critic for the Dallas Morning News.

Two Houses in Dallas:

A Conversation about Architecture, Art, and Life

A PATRON is defined as "an individual who by appointment, selection, or honor acts as a protector, guardian or spokesman." Over the past century, Dallas has been fortunate to have a series of architectural patrons who by knowledge or passion have used their influence to bring forth some of the region's best architecture. These individuals have influenced everything from houses to public buildings. Their legacy continues today, as others follow in their footsteps. Over the last five years, two of these new patrons have built a pair of the most significant homes in the Southwest, both among a handful of homes that have received national recognition.

In a recent conversation with Texas Architect,
Deedie Rose (owner of a house by Antoine Predock) and Howard E. Rachofsky (owner of a house by Richard Meier), along with Dallas architect Frank Welch, FAIA, discussed their roles as architecture patrons in Dallas.

Nestor Infanzón

Nestor Infanzón is a TA contributing editor; he moderated the discussion. DEEDIE ROSE People ask me why I built the house [designed by Antoine Predock, FAIAl and what was I trying to do with it. I just wanted to build a house that was going to be great for me and Rusty [her husband] to live in. But I started thinking more about it and [I realized] I wanted to learn something about architecture also. . . . I wanted to do something that made people look at architecture in a different way than maybe they always had always. Maybe even think about building something that wasn't what their neighbor built next door and wasn't a copy of the past.... Great artists make you look at the world in a way you wouldn't have looked at it without their view. I think that's a really valuable thing and I think great architecture can do that and so I started having a goal of creating something that made you think about buildings in a way that you hadn't thought before.

HOWARD RACHOFSKY I can remember meeting with Deedie and Rusty and they were in the final stages and I had already embarked on this notion, round one [an unbuilt first design by Richard Meier]. For me, this journey has changed my whole perception, my whole life. It started, I will submit, as a classic, upper-middle-class exercise in vanity and evolved into a very serious endeavor in which I became totally and completely immersed. Richard sometimes makes a statement, in a sense denigrating himself, saving "I'm just the lowly architect, I'm not the artist." I think this has evolved for me into a challenge-slash-obsession and I think that when it reaches that point then, almost by definition, it's in the public domain. I don't find it remarkable that [I've opened the house to the public because that's how I learn more about what I'm doing and how I come up with fresh ideas.

FRANK WELCH I wonder how many houses of the stature of your two houses have been opened so early to the public with such generosity. I think that might be something unique about Dallas. I'd like to think it was.

NESTOR INFANZÓN You mentioned the chance to learn something about architecture. What was the lesson you learned and how are you extending that to the public?

RACHOFSKY For about a year and a half before the

house was finished I took a sabbatical from work and was on the site engaged in what you could call very amateur architectural work on a daily and nightly basis. I became thirsty to know more about the process, how you could make something magical. [I saw] that an idea if not realized is just that, an idea unrealized, and it's realizing it and accepting the chal-



lenge of difficult-to-execute aspects of it that I
became totally immersed
in. So in a sense I became
more of a student than a
teacher and as a follow-up
I continue . . . trying to
find ways to revise things
that we did in the course
of the building project to
make it better, to refine it.
There's no such thing as a
completed project anyway.
A lot of it for me really
goes back to the idea of

Howard Rachofsky and Deedie Rose talk about their houses—designed by Richard Meier and Antoine Predock, respectively—and their thoughts about the impact of and future for high-style architecture in Dallas. contemporary art, of art installation within the context of the spaces. It's all about these abstract notions of light and mystery and the integration of the natural environment seven feet tall, someone might not even be able to walk in. And yet [what I've learned to appreciate] is the contrast of different kinds of spaces. Just one kind of space that feels

that is something that I live with every day and it has become a part of me. We've referred to that long hallway that you cross when you get into the house as the art moat. I used to think that was just a clever name but words mean something and a moat is what separates the life of the street from the life of the house. When you cross it you are physically and mentally and emotionally in another realm and that again becomes a part of you.

INFANZÓN How do you view your role as the custodian of what is really a leading art piece in the city?

ROSE I think you are right [that the house is a piece of art]. The architect has to be the greatest of all, because he has to be both artist and engineer. He has to be equally rightbrained and left-brained. I think that's really a rare person who can do that. [But] the client must also take responsibility. That was something I learned. I started out saying, "Well, I'm not sure how that's going to work but he's an architect, I'm sure he's got that figured out."

WELCH You were still intimidated a little bit, not quite sure of your role yet.

ROSE I thought being a good client meant just being open to the ideas, not necessarily being compliant, but not shutting off an idea before I'd really considered it. Being open to chain link fence for a wall or whatever it was. I didn't want to be the architect and design the house . . . [but] that doesn't negate the client's role, which is to go through that house and make sure it will function in the way they want it to function. The client has to take that responsibility to get a really great house.

RACHOFSKY I come at this now, in the middle of March 1999, from a dramatically different perspective than I would have given you perhaps four or five years ago. There is no question that the object in which I have the privilege of living is a piece of sculpture. It is intended to be. The reason that the house sits on this plinth of granite is meant to be a pretty overt declaration that [the house] is of the same merit as the Joel Shapiro sculpture out front or the Richard Long sculpture in the backyard. In fact, I've become so involved with the idea of the integration of art and architecture as really one that I'd like to be given the opportunity to attack another building project. I have this vision-and I don't know the solution. which is even better-to build an additional space that I have euphemistically called a gallery space. ... I'm interested in this idea of museum architecture because, having lived in art, I really don't think that museums as a rule begin to achieve the things that they can do to integrate art and architecture.



Howard Rachofsky's house by Richard Meier was the second residential design Rachofsky cummissioned from Meier but the first one actually built. with the architecture that I think really is all one. [So] I find that I've sort of slowly become a teacher and, again, the house is open because I want . . . to talk about this, I want to share these ideas and I want to learn more myself.

ROSE I think I'm always learning from the house and it goes all the way from before we built it. I might have thought "Gosh, a really great room is a room with tall ceilings." That is what I thought and I remember hearing that the entry was going to be seven feet tall and I was like, what do you mean, entries can't be

great big isn't necessarily good. That's the very mundane kind of thing I learned.... [The house] is a very rich place for me to live in. It works on me in many different ways and on many different levels. There really is kind of a narrative to it . . . We valued that land so much. We thought it was a really rare and special place, nature right in the middle of the city. Trying to do a house that would honor that kind of a spot [led to] the metaphor of having to actually enter the land and engage with the land. That's the only way you can get into the house, is to engage the land and

It's a very tough role. They have to deal with masses of people, different programs, different issues, but I'd like to take the sort of test-tube opportunity to design an absolutely impeccable, perfectly wonderful gallery space that lets the art and the architecture harmonize with each other to an even greater level than we achieved in the house, because the house clearly is a residence and there were adjustments made for that purpose. Art really looks better in its own precious space than it does lined up on walls with tags on it. I think when an artist creates a work, be it a performance, sculpture or painting, it's not really meant to be lined up on a wall next to 47 other works by, in most cases, 47 different people.

WELCH I've moved into a townhouse and you talk about precious space. I've just got a little bit of art, nothing like you people, but I care a lot about the pieces and there are just places that they like and places that are just so wrong. And I try to be careful that they end up in the optimum spot and that they often relate to something that's near by. I like connections like that.

ROSE What is really thrilling to me is where the art and the architecture by where they're placed each acquire new meaning that they would not have had without the other. That is real integration, It's a real thrill.

WELCH I want to get back to the two of you and the subject of patronage or what turns out to be patronage. Was [your choice of architect] patronage or was it just a natural selection of pairs of forces coming together: The Roses and Predock and Howard and Richard?

ROSE Maybe we should define patronage.

WELCH Patronage is a high-flying word. What does it mean?

RACHOFSKY Sharing and teaching.

WELCH That's a nice way to put it. It's not buying a signature or buying a label or is there any of that in it?

RACHOFSKY There was a point in time I would say there absolutely was. And it wasn't even really about knowing much about the architectural investigation. I saw a building that [Richard Meierl had done and I fell in love with the building. Case closed. It was a pretty banal reason. It was not about any spiritual enlargement. Fifteen years later, it has really been a life-changing thing. So patronage to me is sharing this experience that I have the joy of living in. It's sort of become a responsibility now.

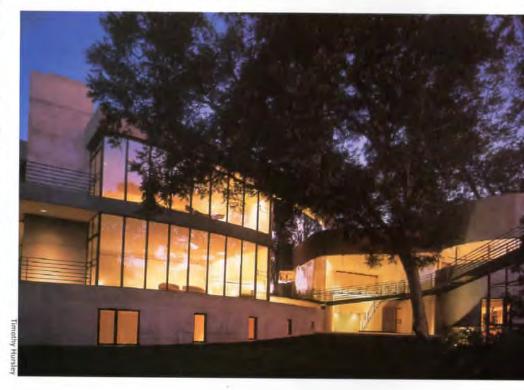
WELCH Maybe it owns you a little bit, is that it?

RACHOFSKY I have never viewed it as something that I owned. I would hope at some point in time, if it could occur in this community, that [the house] could become a public resource. I've always viewed myself as the person who got a chance to live in it and explore it to a degree but ultimately it ought to be a public space, an even more public space.

ROSE I'm going back to patronage again. What I think of as patronage is people like the Medicis who gave artists the chance to work. And in a way that's what I think... giving somebody a chance to do their art and their craft and maybe to ex-

seum, something the committee wouldn't let them do. I've always read that houses are a good place to explore and so in a way I think that's the role of a patron, to give someone a chance and to be open to ideas, to not shoot them down before they have a chance to take hold and bring new magic to a place. In a way that was what I think I was trying to do with this second house, out in the country, with Mockbee-Coker Architects [of Mississippi]. I keep saving, go for it here. You'll never have another client who will listen to what you have to say more. It doesn't

The house designed by Antoine Predock for Deedie and Rusty Rose takes advantage of a site that Deedie Rose describes as a "rare and special place, nature right in the middle of the city."



plore some ideas in a residence that they couldn't afford to do, that some developer doing a building wouldn't allow them to do or, if you're building a mumean we'll necessarily do it, but you put it out there and if you can convince me, then we're going to do it. I think that's really a blessed role for a client to get to play.

INFANZÓN How do you view your role now as a custodian for the community? What kind of lesson are you passing on about what you've done that helps the community?

RACHOFSKY Clearly part of it is making it available. That's the most elementary thing. The more people see, the less intimidated they are

I think Howard and I both believe profoundly in the power of architecture to change the way you live and work and think. I think it's really important to pay attention to architecture when you're building something—I don't care what it is, a shed—to do it in a way that is really good. I think if, by the kinds of things we do and other people in this city have done, we could influence people to stop and take a little bit more care with the built environment our whole city would be better for it.

Deedie Rose

about trying it themselves. If there are examples in the community of architecture in a residential setting, or a commercial setting for that matter, that is truly inspired it will in a sense give someone permission to try something that's a little bit unusual, that won't have to look exactly like it's expected to look. You've sort of laid the groundwork for that by making it available and accessible.

WELCH I think that for certain members of the public, you two set an example. There's always a sort of ante-raising, whether you like it or not, in the community. Someone says, I want to do something like that, special, unique, contemporary, of its time. I think that's healthy culturally.

RACHOFSKY I grew up less than a mile from where my house is [and] . . . I go to particular lengths and, it's a conscious thought, to make the house available to people from other communities as well. It's a little showing off of Dallas. We do cool, interesting things. This is a very special place. I took great pride that we had some collectors from all over the country through Dallas a couple of weeks ago . . . I guarantee you, we wowed 'em. They all went back, muttering, this is really something special, an interesting place. [Dallas] is not a place in the mainstream of cultural expectations but . . .

WELCH It's not a backwater and its a place of possibilities. You've got to have some faith in possibility and you've got to be an optimist to undertake the sort of things that the two of you undertook.

ROSE I think Howard and I both believe profoundly in the power of architecture to change the way you live and work and think. I think it's really important to pay attention to architecture when you're building something-I don't care what it is, a shed-it can be done in a way that is really good and that can change the way you live. It doesn't necessarily take more money to do that. It does take caring about it. I think if, by the kinds of things we do and other people in this city have done, we could influence people to stop and take a little bit more care with the built environment our whole city would be better for it.

RACHOFSKY The enthusiasm is infectious and we hope that it rubs off.

ROSE It's a step at a time. Now and then someone will call me and ask me about my house and how did I go about finding an architect. I don't care if they use Antoine, that's not the goal. It's to just pay attention to it and care that you do something really well.

INFANZÓN With your newfound awareness and experience, what are your thoughts about the practice of architecture in Dallas?

ROSE I think there are great architects working in this city. Just because Howard didn't use one and I didn't use one doesn't mean that both of us don't believe in the very high level of architecture being practiced

in the city. My goal is always to choose the best architect in the world for that particular spot. And whatever spot it is, that's going to be a different architect.

RACHOFSKY It's more a circumstance that I chose an architect who happens to live in New Jersey as opposed to an architect who lives here. It just turned out that that's the building that I saw. I think that there's wonderful talent and very interesting projects here. What I'm most dismayed by, unfortunately, is that, having seen what you can do and knowing what you can do, and it's not about resources, how few people really take the challenge and really do something that contributes or make statements. I'm so disappointed that this new arena we're going to have in this community [a new basketball and hockey arena designed by David Schwarz/ Architectural Services of Washington, D.C., see page 65] is going to be a building of very little importance. This would have been a great opportunity to employ a Frank Gehry or whoever to do something really 21st century.

ROSE Looking forward, not looking back.

RACHOFSKY It's a missed opportunity. There are very few of those in the public domain.

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Survey

Leaving a Legacy 72
COMMUNITY SERVICE To mark its role as host of the American Institute of Architects' national convention, Dallas AIA has undertaken a project that will make healthcare information more accessible to the public.

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BOOKS El Paso architect Ed Soltero
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JOURNEY Excerpts from the record of a
woman's travels in Texas in the mid19th century put the Trinity Valley and
what would become Dallas in an his-

torical context.

Leaving a Legacy

COMMUNITY SERVICE Two years ago, the Dallas chapter of the American Institute of Architects (AIA) began looking for a service project that would make a lasting mark on the community in honor of the AIA national convention planned for Dallas in May 1999. In order to ensure that the project selected was the best possible candidate, the chapter decided to request proposals from more than 150 organizations and individuals that might have a project that could benefit from the involvement of the AIA.

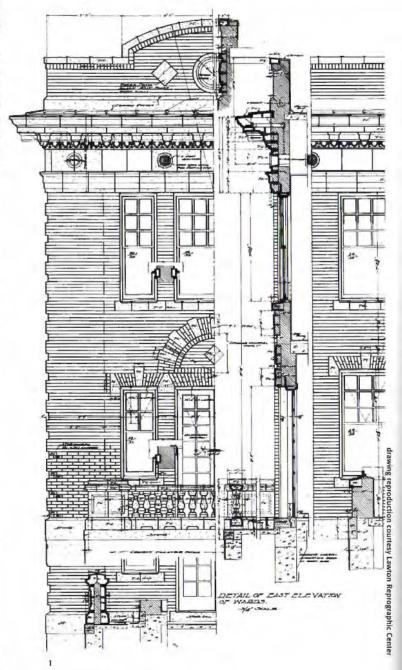
The Dallas chapter's plan to develop such a

community service project follows what has become a tradition over the past several years. Since 1995, the local AIA chapter of the city hosting the national convention has sponsored a project that benefits the local community

- 1 The Dallas Chapter of the American Institute of Architects, as part of a community service project undertaken to coincide with the AIA national convention to be held in the city in early May, located the original construction documents of the Woodlawn Building, the original home of Dallas's Parkland Hospital; here a detail of the east elevation
- 2 The Woodlawn
 Building was
 abandoned as a
 medical facility in 1974;
 in recent years it has
 been an unofficial
 shelter for the
 homeless.
- 3 south elevation of the Woodlawn Building

and that would probably not have been undertaken without the involvement of the AIA chapter and its local membership.

In 1995, in Atlanta, three new Habitat for Humanity homes were built; the next year, in Minneapolis, the chapter proposed methods to help its homeless population, and the following year, the New Orleans chapter planned a homeless shelter. Last year, the San Francisco chapter helped obtain a \$24-million grant to rehabilitate an old public housing project. These undertakings have come to be called Legacy Projects.







The Dallas chapter received 24 submittals to its "Request for Dreams." Following an evaluation process, a short list of six projects was developed and formal interviews of the candidates conducted. Legacy chairperson Walter Kilroy directed deliberations of the Legacy committee, which unanimously decided to help Parkland Health and Hospital System establish a facility that would provide a new concept in health care—a facility to provide "lay education" for people who suffer from chronic illness as well as to house various nonprofit healthcare organizations.

In addition to the chosen project, 10 other projects have been aided through the facilitation of connections with other organizations that may help them realize their goals. In addition, as planning progressed, several of the candidate projects have become a part of the overall Parkland scheme.

This ground-breaking project would be located in the original and historic Parkland Hospital Building, now known as the Woodlawn Building. The building was designed by the architectural firm of Hubbell and Greene in 1913. It was the first hospital building in the state of Texas to be constructed of brick; it replaced a wood-framed hospital that had opened on the same site in 1894. The name "Parkland" evolved from the establishment of the hospital on a parcel of land that had originally been purchased by the City of Dallas for a park. The original building was expanded several times over the course of the next 40 years until it became a 188,000-square-foot facility. The Woodlawn Building served as Parkland Hospital until 1954 when the hospital moved into new, larger facilities.

After the hospital moved, the Woodlawn Building complex was used for treatment of asthma, tuberculosis, and emphysema patients. It then became a rehabilitation center and an inpatient facility for the extremely obese. In 1974, it was closed as a medical facility and found new use as a work-release jail and later as a training facility for new recruits for the Dallas police and fire departments. Much of the facility was ultimately vacated and became an unofficial residence for the homeless. The facility was repurchased by the hospital three years ago; the homeless were moved to neighborhood shelters.

The concept of a health-service center like the one proposed for the Woodlawn Building is unusual. According to Dr. Ron Anderson. president and chief executive officer of Parkland Health and Hospital System, this concept has not been accomplished, at this scale, any place in the United States. The facility will be used to educate patients with chronic diseases and will provide a place for the public to access a medical library, to view interactive videos, attend classes, and receive one-on-one counseling. With the changes resulting from managed healthcare over the past several years, the amount of time that physicians can spend with their patients has become limited, Dr. Anderson says, and this type of facility could supplement and complement patient care. Current plans would relocate the Greater Dallas Injury Prevention Center, the North Texas Poison Center, and the Parkland Foundation from the current hospital to the Woodlawn Building. Other potential tenants include the United Way and the American Cancer Society.

The primary role of Dallas AIA has been to act as a catalyst to get the project off the ground, to provide Parkland and its administration with the assistance needed to move forward with fundraising efforts. More than 39 local architectural firms, six chapter com-

"Legacy," continued on page 75

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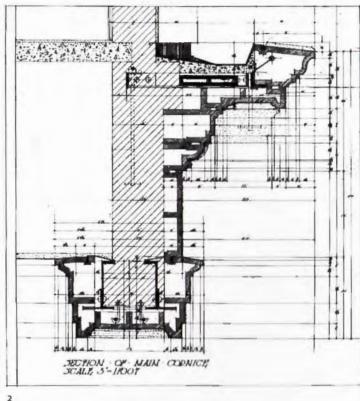
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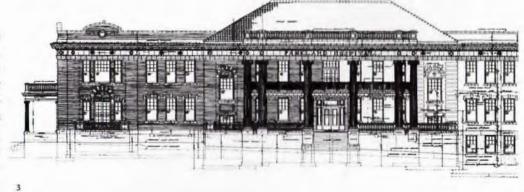


"Legacy," continued from page 73

mittees, and at least 21 allied organizations have been involved in this process. To date, these volunteers have prepared documentation of the existing conditions at the building and worked with potential users of the facility to develop a final program for the various components. Based on this information, drawings and plans that Parkland will use in its fundraising efforts have been prepared. In addition, the original building contract documents have been electronically stored to facilitate the ability of multiple firms to productively work simultaneously. Samples of proposed techniques to clean the masonry and to repair the parking lot have been tested at the facility.

Estimates for renovating the building range from \$12 to \$24 million. As a start on the fundraising, the Dallas Architectural Foundation held its first annual Celebrate Architecture gala last fall with the Legacy project as the beneficiary. In conjunction with the Dallas chapter, \$25,000 was donated to the project in addition to the donation of professional services and expertise.

The work will continue at the AIA national convention in early May. A charrette



will be conducted during the convention; six architectural teams, with help from architectural schools across the state, will compete to design the joint-use spaces of the new facility. These spaces will include a recording studio, interactive learning center, and a 200-seat auditorium, as well as the administrative, service, and maintenance areas. Attendees at the convention will be encouraged to participate in and contribute to this effort.

It is expected that the work of the Dallas chapter will continue on the Parkland project for some time. At an appropriate point, the project will be turned over to a selected architectural firm to undertake completion of the design, contract documents, and conı detail of the Woodlawn Building as it looks today; the building will be renovated to house various programs for the chronically ill and

others in the community.

2 section of main cornice

3 east elevation

struction administration. The chapter hopes that the project will prove to be an enduring legacy that will benefit the citizens of Dallas and the surrounding area and enhance the preservation of both a building and a neigh-Dennis Stacy, FAIA borhood.

Dennis Stacy, FAIA, is an architect in Dallas.

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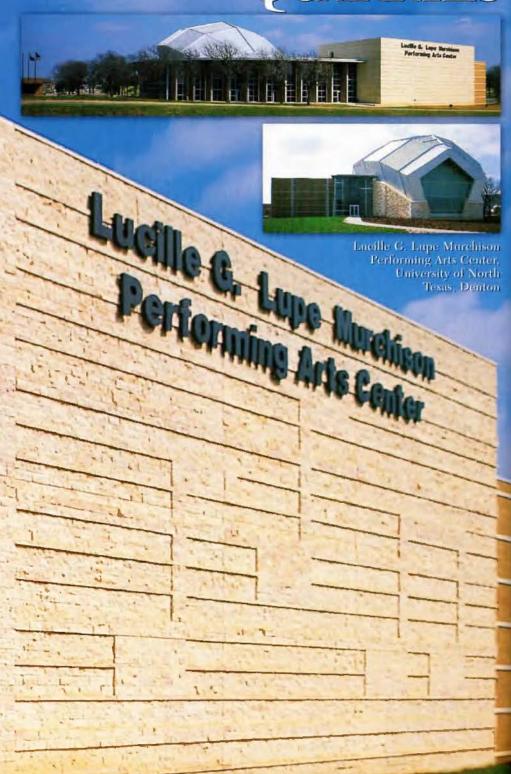
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Mumford on New York

Sidewalk Critic: Lewis Mumford's Writings on New York edited by Robert Wojtowicz Princeton Architectural Press (September 1998) 288 pages, \$27.50

BOOKS The embodiment of New York City's cultural conscience and one of America's leading social philosophers and architectural critics, Lewis Mumford left a highly original body of work spanning a diversity of interests. The book is a collection of his best architectural essays from 1931 to 1940. They were published in the metropolitan edition of the New Yorker magazine under the column known as "The Skyline."

The author offers a glimpse into his childhood years, particularly the formative influence he received from his grandfather, a headwaiter at Delmonico's. With the young Mumford in tow, he paid numerous social calls around town that prompted the young boy to absorb the gestating metropolis around him. Although Mumford longed for recognition as a social philosopher and ardently pursued that goal throughout his career, it was his success as an architectural critic that spurred his rise to prominence. Numerous requests for publication of his essays in book form were repeatedly rejected throughout his life. It was not until several months after his death when his wife sent a collection of old "Skylines" to the Mumford papers archive at the University of Pennsylvania that this compilation became a reality.

Mumford's stinging and witty commentaries became the object of laudatory and loathing responses from the likes of architects, developers, and even city commissioners. Nevertheless, we are reminded, in the words of Harold Ross, the quick-tempered editor of the New Yorker, "that one can walk away from a theatrical production or a painting, but a building is there and one has to look at it."

Here are a few snippets from the collection. First, Mumford on skyscrapers: "[T]he height has been again scaled to both the human form and the width of streets. All this will probably come to an end presently, for if rumors from the draughting-rooms are right, we are in for another orgy of tall buildings." On the planning of world's fairs: "And when a friend of mine suggested to the eminent architects who are designing the World's Fair that a world's fair without Frank Lloyd Wright, especially after the architectural fiasco of Chicago, would look foolish, he was greeted with gentlemanly jeers. I grant that the suggestion was certainly ill-advised. One does not improve a rhinestone necklace by setting a real diamond in it."

An ardent advocate of improvements in public housing conditions, Mumford often praised new housing developments that made good use of light, air, space, and gardens—what he called "the substance and ornament of all good architecture."

These essays are timeless reminders, in the words of Winston Churchill, that "we shape our buildings, and then they shape us." These are a generous offering to new readers being introduced to Mumford's work as well as a wonderful retrospective to those who mourn the demise of "The Skyline." Ed Soltero

Ed Soltero is an architect in El Paso.

Coming next issue . . .

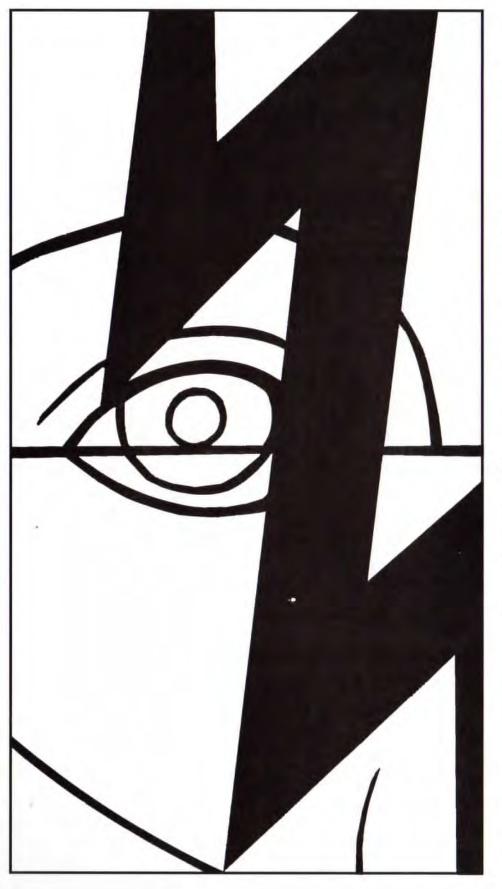
The July/August issue of Texas Architect will examine trends in hospitality and entertainment architecture: from what it means to create a themed environment to the ways entertainment districts can bring new life to downtowns and reshape the urban form.

Projects to be presented range from an island resort and casino that recreates the architecture of Atlantis to a Hill Country lodge, and from a revamped former convention center to a resurrected historic train station.

Look for the issue in your mailbox or at the newsstand in July.

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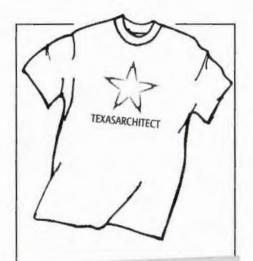
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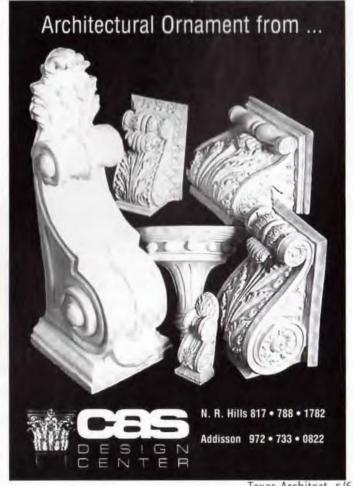
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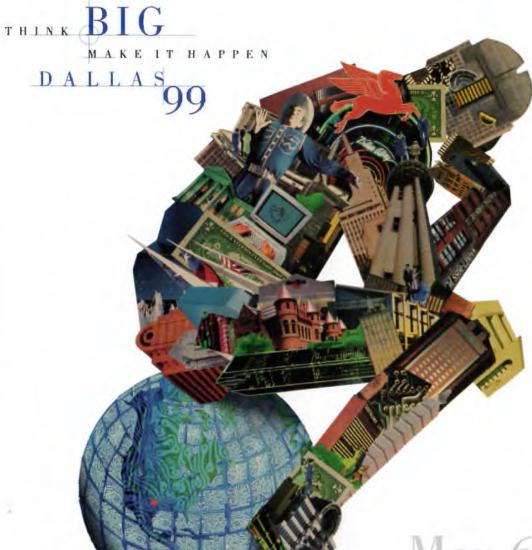
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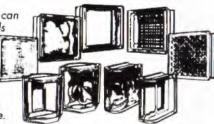
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The Trinity valley, watered as it is by the best navigable river in Texas, presents greater inducements to the emigrants, than, perhaps, any portion of our country; and it is only necessary for its many advantages to be known to secure a speedy settlement, and consequent prosperity, unequalled in the history of the settlement of any new country. . . .

The lands on either side of the river are of the most fertile character. The climate is of the most pleasant and salubrious character. The natural beauty and picturesque appearance of the whole country make it a most desirable home. With the many advantages the valley of the Trinity possesses, every reflecting mind must see that this country must rapidly increase in prosperity and population. . . .

The region of country adjacent to the confluence of East fork with the Trinity River, has, in a great measure, been overlooked by the emigrant in his struggle for lands farther south. Its superior advantages and facilities for trade and navigation, now rapidly developing, as well as the remarkable beauty and fertility of the country, will ensure a rapid settlement. . . .

The valleys of this portion are as rich and beautiful as it is possible to conceive, over which nature has strewn her variegated flowers of every hue, and finest texture; and spread her emerald carpet of grass and mesquite, affording rich and inexhaustible pasturage for innumerable herds of stock and wild game, where they luxuriate in the greatest numbers. . . .

Truly, "the wilderness has blossomed like the rose:" emigration, bringing with it wealth, intelligence and refinement, has poured into the country.

excerpts from Texas in 1850 by Melinda Rankin, a record of her travels in Texas from 1847 to 1867 (reprinted with permission of Texian Press, Waco)



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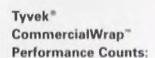


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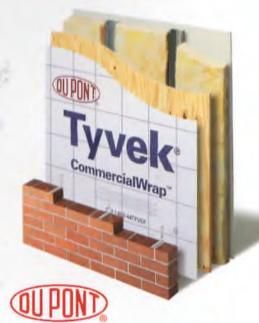
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