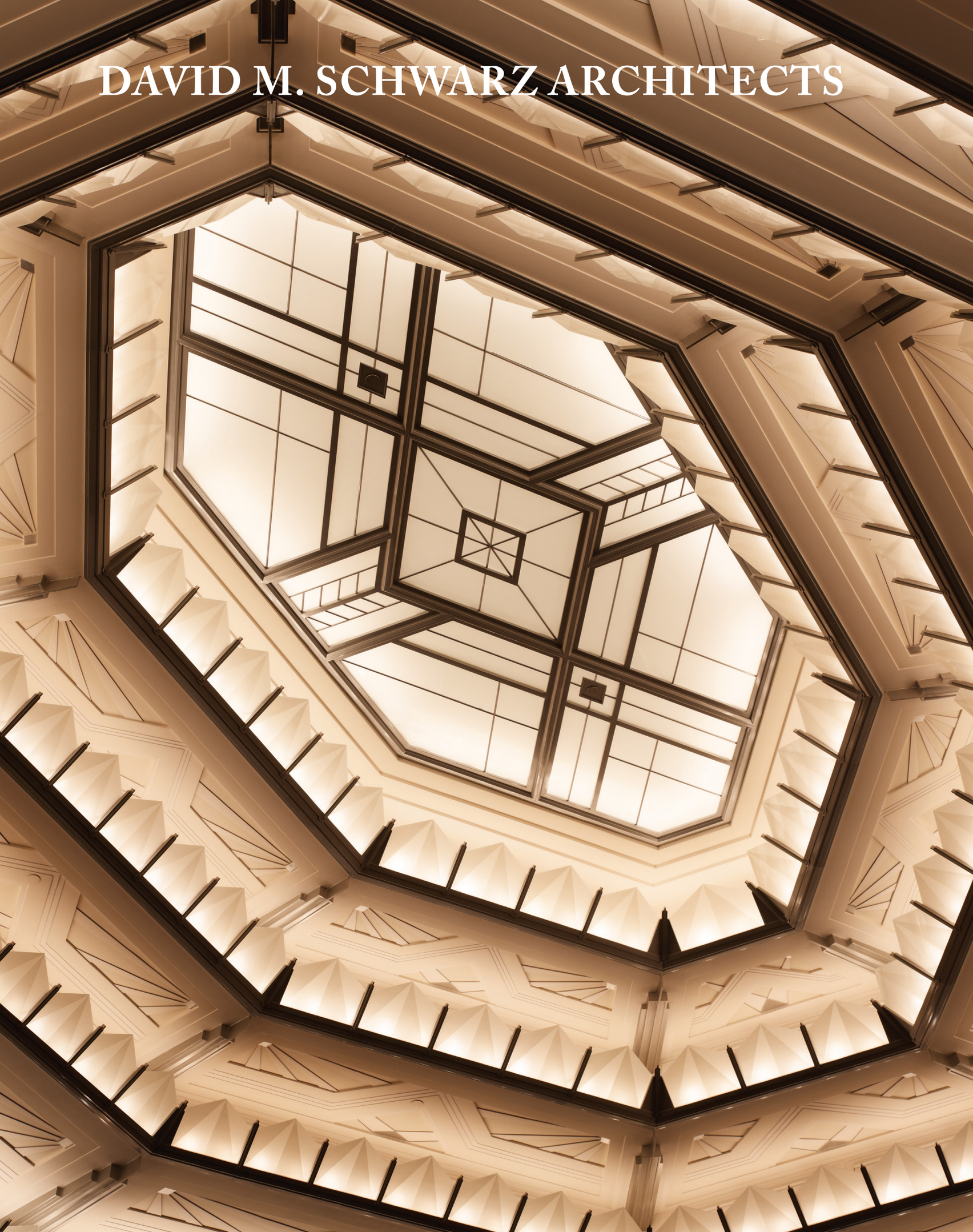
DAVID M. SCHWARZ ARCHITECTS



We at David M. Schwarz Architects have chosen to carefully examine urban and community history and traditions, and carry forward those that we believe are still important and relevant. These are the foundations upon which we have built this practice.

—DAVID M. SCHWARZ

David M. Schwarz Architects, founded in 1976, has established an international reputation for acutely sensitive urbanism, architecture, and historic preservation, reinvigorating the notion of a comprehensive design practice. Working within a wide range of building types—from concert halls to medical centers, ballfields to government buildings, private residences to city centers, and even a jail—the practice is grounded in a profound concern for context and memory, coupled with passionate advocacy for positive human experience.

This monograph, the third volume on the firm's work, presents more than twenty buildings throughout the United States, each paired with a text by a prominent figure from the world of architecture, business, sports, medicine, politics, education, or the arts. The compelling blend of architecture and commentary reflects the creative, thoughtful, and responsive attitude of the Schwarz office as it seeks to advance through design the ideals of community and civic life.

David Schwarz is as committed as any modernist to designing for the twenty-first century. He just doesn't accept the idea that designing for our time means designing with indifference to what has come before. In this sense he is very much like the great eclectic architects of the United States in the first half of the twentieth century . . . This book exists because David Schwarz wanted to rethink the idea of the monograph and take it closer to the notion of a book that might appeal to a wider range of readers, as he has sought to make his buildings appeal to a wider range of the public.

—PAUL GOLDBERGER

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David M. Schwarz Architects

2008–2014

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David M. Schwarz Architects

2008–2014

WITH ESSAYS BY

DAVID BONDERMAN • ADELE CHATFIELD-TAYLOR
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ROBERT A. M. STERN • ELAINE WYNN • NICHOLAS S. ZEPPOS

We at David M. Schwarz Architects thank all of the clients who have allowed us, since 1976, to express our thoughts on architecture and the built environment in their projects.

We are grateful to Paul Goldberger and Adele Chatfield-Taylor, who helped conceive the multivoice format for this monograph; to James Grayson Trulove, our publisher; and to Andrea Monfried, our editor, for her guidance and encouragement.

And we would like to thank all the artists, artisans, builders, and craftspeople who have contributed to our projects and have helped to make them as successful as they are.

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Preface: Design for the People

DAVID M. SCHWARZ

When work began on this, the third monograph of our buildings, the question arose as to who should write the text. When I asked the book team, everyone in the room groaned. This is always a difficult question because everyone knows that not many, if any, read the text. They just look at the pictures. So why bother getting someone of substance to take the time to write it? Why not just have some detailed captions and find an adequate writer to provide some "connecting" text? These are good questions.

To begin to come up with an answer for myself, I had to take some time and think about what our monographs mean to me. Our monographs are more than a collection of pictures of the buildings we have built. They are the record of my life. I do not remember my life by years, dates, or events but by what building I was working on when this or that happened. I then go back to the monographs and look at when that building was built. With this information, I can figure a more accurate timeline of the events of my life.

Thinking this through, it became clear that, for me, our buildings are not cold, lifeless objects that exist and should be celebrated only for themselves. Instead, they are as much the stories of the people who see and use them as they are about the people who designed and built them.

We practice an architecture of humanism. We are populist architects. We design for the people. And what we mean by the people is all the people, not just those who pay for a building or those who use it every day. We have a concept in our office that we call the "passive user," the person who experiences a building every day but perhaps never walks into it. He or she walks past it or drives by it, sees it close up as part of the streetscape and views it from afar as part of the landscape. Buildings have a strong impact on these people. Perhaps more important, passive users have no choice as to whether or not to experience the structures. Buildings, and how they are experienced, are imposed on passive users whether they like those buildings or not.

In addition to the owner and the users, we take the passive users into account when we design a project. Our projects impact the lives of whole communities. A person can choose whether or not to go into a museum, attend a concert, or read a book, but not which buildings make up the fabric of daily life. Understanding that fact, we believe that with the making of any building comes a very real responsibility to the public realm.

Architecture is the only true "civic" art. It is the record of who we are as a people at a specific point in time. Traditionally, it is the record of our moment in history. Much of what proclaims itself as architecture today does not, in fact, represent our time, our cities, and perhaps most important, our citizenry; rather, it represents a fascination with the new by architects who have been taught that ideas divorced from context are more important than "commodity, firmness, and delight" and that the future of our built environment should be determined by what they personally consider "cutting edge."

All too often today, architects seem to have forgotten that architecture is a civic art. Perhaps this is a simple reflection of the urban fragmentation fostered by the automobile and the uncontrolled suburban expansion that, since World War II, has become so prevalent in the Western world. Explosive postwar urban and suburban growth happened without a common, agreed-upon language of urban unity and coherence, what the ancient Romans called "civitas." This urban dissonance was stoked by the modernist architectural profession when it dismissed all premodern planning and design precedent. "Starchitects" and their acolytes are the progeny of this era of cultural, civic, and urban fragmentation. And in creating an architecture that is primarily sculptural, divorced from urban fabric, they have created an architecture that exacerbates this fragmentation.

Yes, there is a time and place for buildings that are pure "sculpture," but it is not at any place at every

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time. Many cities think that they need one Libeskind, one Hadid, and one Koolhaas, much like the novice art collector might think he needs a Rembrandt, a Vermeer, and a Rubens; a Monet, a Cézanne, and a Matisse; more recently, a Hirst, a Twombly, and a Koons; or worse yet, a Rembrandt, a Monet, and a Twombly, with no regard as to the quality of the individual work and no overarching vision for the collection.

Architecture, like politics, has become so polarized that rational discourse is no longer possible. Neither those who embrace the new and different nor those who embrace tradition and history permit any straying from their orthodoxy; to the contrary, each must adhere strictly to a single polemic. However, that is not the way we practice architecture. Instead of following an orthodoxy, our buildings address the heterodoxy of human experience, that is, how our buildings are seen, used, and above all, experienced.

Style is not the polemic of our work. Rather, our polemic is context: physical, intellectual, and emotional. Our architecture does not speak with a single voice, nor is it heard by a single ear. After all, our buildings are designed for the people. And it is the people's approbation that matters to us. We are not always concerned with winning awards, but we are quite pleased if our buildings end up on the covers of local phone books (back when there were phone books), because when that happens, it means that the community has embraced that building as a symbol of itself. That, for us, is the highest form of praise.

It was our approach of designing for the people that led me to suggest that the text for this book should be written by the people. The book's publisher embraced the idea. Then the question became, which people? As you will see, the answer was a diverse group with greatly different points of reference. There are architects, performers, an athlete, a doctor, critics, entrepreneurs, historians, scholars, and executives. Although our writers experience architecture from many different perspectives, they have in common a deep appreciation of and caring for the built environment. Some of them have a long involvement with the firm and its work; some are new to it. Some are current clients. Some are past clients. Some have experienced our buildings as users. David Bonderman is one of our first (and most long-lasting) clients. Paul Goldberger has followed the firm's work since its beginnings. Cheyenne Jackson performed at the openings of both the Palladium and the Smith Center. Ambassador Thomas Schieffer was our client for the Ballpark in Arlington. Christopher Forbes and Jim Palmer have no previous experience with the firm at all. However, Forbes has a great deal of experience with business, just as Palmer, three-time World Series winner, does with baseball. Dr. Richard Jackson knew our work only by reputation. We hope that these diverse viewpoints will bring you to a deeper understanding of how architecture, or at least our architecture, is seen, used, and experienced by a variety of people.

In closing, I want to express my gratitude to Jim Trulove and Andrea Monfried for the effort they have put into making this book the very best it can be. I acknowledge all those who have made our buildings a reality, from our clients to our consultants and craftsmen to the builders whose hands actually constructed them. Perhaps most important, I thank all the people who make up our firm, especially my partners, Tom Greene, Craig Williams, Michael Swartz, and Gregory Hoss, and all those who have participated in designing the buildings you will find in this book. While I may be the conductor of the orchestra, it is the individual players who make the music. I am particularly grateful to Paul Goldberger and Adele Chatfield-Taylor, who helped develop the concept of multiple voices for the monograph, and to all those who have taken time out of their busy lives to write for this book. I view it as an amazing gift.

Introduction: An Architecture Worth Reading

PAUL GOLDBERGER

David M. Schwarz is an unconventional architect who celebrates the pleasures and rewards of conventional architecture. And this is a non-traditional architecture book that celebrates the pleasures and rewards of traditional reading. So they are well suited to each other, subject and book: in each case, they break from the norm, not to be disruptive, but to show us in a surprising way the value of time-honored ways of doing things, of making us freshly aware of the virtues of the customary.

It is the essence of David Schwarz, you might say, to find an unusual path toward a usual goal. He is an impassioned advocate of urbanism who grew up in Los Angeles, and he began his education at St. John's College, the celebrated citadel of the liberal arts whose curriculum centers on the classical canon of Western civilization. It is a very different kind of undergraduate education from what most architects receive, and it imbued him at once with a respect for classicism and with a sense of freedom from the limits and obligations of more orthodox paths. "We are a continuum—we do not exist outside of history," he said not long ago, and it is hard not to think that his transition from Los Angeles to St. John's was what brought him to that understanding. From St. John's, he went on to Yale, a more typical institution in some ways but a liberating one in others; he had a strong architectural education, and like many at Yale—myself included—he was as influenced by the campus environment created by James Gamble Rogers, John Russell Pope, and other American eclectic architects as by the modernist world of Paul Rudolph and the Art and Architecture Building. Inspired by Vincent Scully as much as by Yale itself, he came to see architecture as a critical part of the continuum of history and culture that he had studied as an undergraduate.

The complexity of his background—Los Angeles, St. John's, Yale—explains much about David Schwarz, if not his best-known idiosyncrasy: his fondness for wearing open sandals, even with suits and even on the coldest winter days, is a habit that, if nothing else, underscores the reality that he is not as conventional as he might seem. But that eccentricity is a red herring, since if his choice of footwear would seem to suggest a wish *not* to fit in, everything about his architecture suggests the opposite. It is all about fitting in. The key mission of David Schwarz's work is to provide a relatively unobtrusive but comforting and supportive background for human activity—not neutral by any means but pleasing, at its best even uplifting, and ever cognizant of its obligation as a stage set to not overpower the play being enacted upon that stage. That wish to fit in drives his work even more at the civic scale, where his buildings consistently strive to weave into a larger urban context, not necessarily by mimicking their neighbors but invariably by respecting them. As Robert A. M. Stern writes in these pages: "Schwarz is a populist, yes, but even more important, he is a skilled urbanist, an expert place-maker, who understands that the architecture of a city is a conversation across space and time."

Schwarz's conversations are invariably polite. The greatest architectural sin, in his book, is rudeness to neighbors; his stance reminds me of a wonderful, largely forgotten book from the 1920s, Trystan Edwards's *Good and Bad Manners in Architecture*, which attempted to equate proper architecture with proper etiquette. That is to say that buildings, like people, are expected to behave, and that good behavior consists of paying attention to those around you, picking up on their cues, never monopolizing the conversation. A David Schwarz building is never going to behave boorishly and drown out its neighbors.

But neither—if we can press this metaphor into one more piece of service—is a David Schwarz building inclined to be a wallflower, cowering on the sidelines, too timid to engage. Most of the buildings are spirited, lively, and visually bright. Schwarz's architecture wants to talk; it just doesn't like to shout.

The architecture monograph, a book devoted to the work of a single architect, is a time-honored genre; I have monographs in my library, like one on McKim, Mead & White, that go back a hundred years. At first, monographs were largely portfolios, elegant presentations of carefully photographed work, together with elevations and plans, which served to document, not to say memorialize, key works. There was rarely much text. The buildings were expected to speak more or less for themselves. Texts began to come in later, often in monographs like the one on Bertram Grosvenor Goodhue's work, which was published as a memorial tribute after his untimely death

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in 1924. In our time, as monographs have become more and more common, they have sometimes seemed like elaborate clothbound brochures, with celebratory texts intended less to enlighten than to endorse. And all too often the essays in monographs have seemed as if they were speaking only to architects.

This book exists because David Schwarz wanted to rethink the idea of the monograph and take it closer to the notion of a book that might appeal to a wider range of readers, as he has sought to make his buildings appeal to a wider range of the public. His oeuvre is exceptionally diverse from a programmatic standpoint—his firm has designed hospitals and offices and baseball parks and schools and jails and concert halls and houses. Each of these very different building types connects him to a different kind of user, and to a different kind of client, and often, to a different kind of audience. What if all of these people were to comment on his buildings—if a performer were to write an essay about a concert hall, a baseball player about a baseball park, a doctor about a hospital, and a public official about a town hall?

And so this book has Michael Feinstein telling us about the Palladium in Carmel, Indiana; Jim Palmer on the Baltimore Orioles training facilities in Sarasota; Dr. Richard Jackson on the Cook Children's Medical Center in Fort Worth; and Joseph Riley, the mayor of Charleston, on the City Hall in Alpharetta, Georgia. The idea was not carried quite as far as it might have been—the architecture critic Witold Rybczynski, who so far as I know has never been incarcerated, wrote about the Lon Evans Corrections Center in Fort Worth, the architect Robert A. M. Stern contributed an essay on Schwarz's Linq project in Las Vegas, and the preservationist and arts administrator Adele Chatfield-Taylor wrote about the Woodley apartment complex in Washington, D.C. But they are all first-rate writers, and their prose gives this book a feeling that is very different from the average architecture monograph.

In other words, this is an architecture book that you actually want to read. I liked getting inside Reynolds Hall, the main performance hall at the ornate, Art Deco–inspired Smith Center for the Performing Arts in Las Vegas, through the words of Cheyenne Jackson, who performed on opening night and was actually the first person to appear on the stage. "It was intimidatingly beautiful and reached high into the desert air," Jackson wrote of his first glimpse of the tower Schwarz designed to anchor the Smith complex. "Bugsy Siegel would have been proud." When he went inside, Jackson said, "Every inch of Reynolds Hall was painstakingly crafted and designed to create the most natural, most beautifully lush sound possible. I couldn't wait to march down center stage and park and bark."

Schwarz's work clearly pleases performers, since the pianist Michael Feinstein was every bit as enthusiastic about the Palladium, Schwarz's ode to the Villa Rotonda in Indiana. "For me, the Palladium is one of the most perfect places for making music," Feinstein wrote. "Like the pianos on an assembly line, there is an inestimable, spiritual factor that can't be planned or created on a drawing board. David Schwarz and his team were as dedicated to the intangible as to the tangible. Performances at the Palladium reflect the indefinable bond that happens at a great concert hall when the artists and the audience share a singular experience of connection, an experience that creates memories for a lifetime."

Not all of the pieces are as personal as these, but each has something distinctive to separate it from the standard-issue monograph essay. Here, for example, Christopher Forbes, who knows a thing or two about covering business, ruminates on Schwarz's George Dean Johnson Jr. College of Business and Economics in Spartanburg, South Carolina. He calls it "a robust nod to the golden age of Art Deco," going on to observe of Schwarz's predilection for reusing historic styles, "How apt that a building housing a college of business and economics—one in which the mantra is 'time is money'—should itself be timeless."

And Witold Rybczynski, despite being neither a prisoner nor a corrections officer, approaches the Lon Evans Corrections Center with some noteworthy observations about the architectural challenge of designing a jail: "A jail can be neither transparent nor welcoming—those clichés of so many contemporary public buildings—but it is a public building nevertheless. While it may look stern, it should also project serious intent, civic pride, and a sense of order. The Lon Evans Corrections Center achieves all this with a quiet authority."

Adele Chatfield-Taylor, who has long known David Schwarz and who played a role in the initial planning of this book, goes right to the point in her essay on the Woodley, a large apartment building by Schwarz that is tucked neatly into an old residential neighborhood in northwest Washington, D.C. "Is it old or is it new?" she asks. "It seems old, with its stately design, handsome traditional facades, and set-back position on a quiet street with big shade trees. Yet it is clearly new, with cantilevered balconies, generous expanses of glass, and a modern relationship to scale." She concludes, "It feels as though it has been there forever, despite the fact that it has not."

This, of course, is what all of David Schwarz's work seeks to do: to appear as though it has always been there. Is there something disingenuous about this, something misleading about architecture that tries to blur the passage of time? Certainly not in the case of Schwarz's work, where there is no pretense that it is truly old. I suspect the architect takes great joy in watching people discover that what looks old isn't actually old at all. As Chatfield-Taylor points out, there are plenty of cues in Schwarz's buildings that they are of our time. You just have to look for them. David Schwarz is as committed as any modernist to designing for the twenty-first century. He just doesn't accept the idea that designing for our time means designing with indifference to what has come before. In this sense he is very much like the great eclectic architects of the United States in the first half of the twentieth century, architects like Cass Gilbert, Delano & Aldrich, James Gamble Rogers, John Russell Pope, Warren & Wetmore. Like Schwarz, they saw the architecture of the past as a vast smorgasbord, and they understood that the real challenge was in knowing what to take from the precedents set before them, what was right for what circumstances, and how to put the pieces together in a way that was both visually appealing and served contemporary needs. Doing this well is itself a creative act, and the eclectics reveled in it, producing an architecture of composition that was at once romantic and pragmatic, and deeply committed to the values of urbanism. Those qualities—a love of composition, a belief in urbanism, and an instinctive balance between the romantic and the pragmatic—also sum up the aspirations of David Schwarz, in whom the spirit of the eclectics lives on.

A Practice of Pragmatic Idealism

MICHAEL LYKOUDIS

David M. Schwarz has succeeded in introducing a renewed and spirited dialogue about the contemporary condition of architecture and urbanism. He has woven traditional principles with modernity to design building types and urban environments that are characteristic of our times. With a clever use of pragmatic approaches in various scales—urbanism, architecture, and composition—he and his namesake firm have demonstrated commitment to place-making and restitching the history of a location to create meaningful and beautiful places.

David M. Schwarz Architects' approach to significant commercial and institutional buildings as well as to urban design indicates a sensitivity to how a building's character contributes to a sense of place. The firm's designs for large buildings usually thought of as the domain of engineers—sports arenas, stadiums, and concert halls—illustrate how classical, traditional, and modern languages of architecture can be used to reimagine the scale of these sizable structures and successfully connect them to their communities. The office has surgically inserted beautiful, durable, and useful buildings into city centers that not long ago were given up for dead. He has engaged the modern world with building types that reflect the full spectrum of contemporary life, such as city halls, apartment buildings, movie complexes, theaters, and sports arenas. His buildings and public spaces have also been the center of life for new communities, flourishing in places where economic activity has spawned the need for new towns. In a time when there is a lack of consensus about the nature of the built environment, Schwarz's understanding of scale, character, and material selection creates a sense of place that reflects a foundation in the timeless principles of town making that are part of human history.

The urbanism of David Schwarz comes in many forms. There are the master-planning efforts that seamlessly link the scale of the public realm, streets and squares, to the fabric of the blocks that shape the public spaces. The buildings that do the shaping are also considered as part of the urban strategy, their typology and character creating a recognizable and legible language that gives a sense of history and purpose to both space and buildings. The town center at Southlake represents this kind of urbanism. The fabric of commercial buildings frames and defines the public spaces. The more monumental character of the town hall clearly identifies it as a public building in relation to the neighboring commercial buildings.

Parts of cities that have been mocked as anti-urban, such as Las Vegas, have been reassembled in accordance with traditional urban master-planning principles by David Schwarz and his office. In a section of Las Vegas Boulevard, where once amorphous and anonymous alleys hid among increasingly gigantic casinos, he has inserted an intimate street lined with shops and other points of interest. At the end of the street is a destination, an observation wheel that points the way through the fabric of the block. Once again Schwarz's use of familiar typological elements as a practical tool to make public space and buildings work well in dialogue creates a whole that is greater than the sum of its parts.

There is also the incremental urbanism of downtown Fort Worth. In a remarkable show of commitment and partnership with the Bass family, the firm has designed and built nearly forty infill buildings over a twenty-year period. This infill has reinstated the reading of the existing streets and the continuity of the blocks in a way that brings the downtown back to life. This series of works has culminated in two emblematic projects, one a building and the other a public space.

The first is Bass Performance Hall, which, with its heroic trumpeting angels, symbolizes the downtown's reawakening by means of architecture and art. The sculpted figures are seamlessly woven into the building's fabric, and the monumental scale of the windows and doors juxtaposed with the smaller, more commercial openings across the street conveys the relationship between the public and private realms. The breaking down of the scale of the building to the pedestrian level becomes apparent via the standard doors that are inserted within larger openings; these doors have transom windows above them that are further broken down with mullions and muntins.

Perhaps more than any other architect, traditional or otherwise, David Schwarz succeeds because he has crossed the barriers of ideology that often hold others back. His seeming reluctance to anchor himself to static principles in an age of transient fads is actually a clever foil that hides a profound set of values.

In a time when there is a lack of consensus about the nature of the built environment, Schwarz's understanding of scale, character, and material selection creates a sense of place that reflects a foundation in the timeless principles of town making that are part of human history.

The second project is Sundance Square Plaza. Through the clever redesign and addition of buildings and pavilions that define its main space, Sundance Square Plaza, once a parking lot, has become one of the most successful public squares in the country. It is a center for the city and region that supports both daily life and special events such as concerts and festivals. Its design provides an urban amenity that supports functions both contemporary and traditional. Through buildings and spaces such as these, we can observe how the firm's architecture and urbanism enhance the quality of life and the character of the built environment.

The Schwarz firm's commitment to urbanism is also seen in the singular building, where discrete and legible pieces of a complex building work together to shape space, define streets, and offer clear and effortless navigation. The Cook Children's Medical Center in Fort Worth is a case study in how a very large, modern, and technologically complex structure can be a model of scale, navigability, and identity. While most hospitals, even brand-new ones, are accretions of illegible and convoluted massing, Schwarz's dedication to making the hospital buildings appear simple and without pretense succeeds at all levels of design, function, and durability.

The firm has used traditional architectural principles to bring scale, identity, and compositional elegance to buildings both large and small. Whether the project is a sports arena such as the American Airlines Center in Dallas or a residence and winery in California, the use of hierarchies in the walls, openings, and roofs all contribute to compositions that are readable from a distance as individual objects or assemblies of objects; additional compositions emerge as viewers approach the buildings. The roof of the American Airlines Center gives the viewer a single image of the primary massing of the building. The large arches with deep voussoirs of brick indicate that it is massive. The smaller openings within the arches recalibrate the scale of the building to the pedestrian and user. The character of the arena is defined by many elements and principles: materials, scalar relationship between the various openings and masses, rhythms generated by the openings and elements of the walls, and articulated brickwork that adorns the walls. There is little in the way of an elaborate ideology that defines the building—only a straightforward approach to its character and an earnest effort to solve the problem.

David Schwarz excels in buildings that are crafted and built with an economy other architecture firms, irrespective of their philosophical positions, find elusive. His reliance on contemporary materials and methods, combined with an ability to understand architectural language, allows him to navigate various building sizes with ease. Rather than resisting modern systems to resolve modern (and old) problems, he readily accepts the latest technology to form giant roofs, air-condition health care facilities, and span huge distances. It is once again a pragmatic approach that gives him the agility to work with intellectual authority almost anywhere. Most of the firm's works use simple frames, and the walls are punctured with discrete and finite openings that are easy to waterproof and provide a basis for calibrating the scale of the building. The reliance on both contemporary and traditional methods of enclosing a building is part of the elegance of Schwarz's solutions.

David's place in the revival of traditional architecture in the twentieth and twenty-first centuries has been one of quiet confidence and an assurance that practical issues are addressed first. While he has resisted strong ties to various strands of thought or *-isms*, his work is proof that good architecture requires common sense, design talent, and knowledge of both history and construction. As Vitruvius had it:

> architects who have aimed at acquiring manual skill without scholarship have never been able to reach a position of authority to correspond to their pains, while those who relied only upon theories and scholarship were obviously hunting the shadow, not the substance. But those who have a thorough knowledge of both, like men armed at all points, have the sooner attained their object and carried authority with them.

Perhaps more than any other architect, traditional or otherwise, David Schwarz succeeds because he has crossed the barriers of ideology that often hold others back. His seeming reluctance to anchor himself to static principles in an age of transient fads is actually a clever foil that hides a profound set of values: that architecture matters, that the core essence of cities and buildings is knowable and reproducible, and that people must be able to access, care about, and live freely in their cities and towns. Urban areas and their architecture hold the knowledge necessary for humans to achieve their collective and individual aspirations for security, beauty, and serenity. David's architecture begins with functionality and legibility; it transmits beauty through an evocative remembrance of what it means to be of that place.

In addition to being a skilled designer who embraces modern technologies, David Schwarz has leveraged his relationships with patrons to engage in place-making. Patrons understand places, and they are much less interested in being of their time as in being of a place. David and his office understand the mythology and storytelling that go into the architectural character of a place. Indeed, it is mythology that gives identity and history to a place that is new or even old and changing. David has not been shy about engaging the common person on the street by making buildings and spaces that speak to how people live together but also how they would like to live together.

Edwin Lutyens had as his motto *Metiendo Vivendum*, or "by measure we live"; David Schwarz has taken on the big architectural questions of our time and, without resorting to extremes, has pointed the way to a future of the city that is grounded in the foundations of the past and an understanding of how people want to live. In an age of polarized views on virtually everything, including architecture, his pragmatic idealism cuts across ideological barriers and makes the solutions for our cities and our buildings easier to see. These solutions are no longer mere imaginings. Through his work, Schwarz has allowed us to see that in a post-industrial world, we can still value our past as a body of knowledge that can help us understand how to embrace our future.

Design and Business Value

DAVID BONDERMAN

My belief in the value of architecture precedes my working with David Schwarz and his firm. In the early 1970s, when I was practicing law in Washington, D.C., I became involved as counsel for Don't Tear It Down (or DTID, today the DC Preservation League), an advocacy group devoted to historic preservation in the nation's capital. At this time the historic fabric of downtown D.C. was under attack by a wave of not-very-compatible proposed developments. DTID was established to protect the city's built environment. While serving as counsel for DTID, I drafted a new preservation law for Washington, D.C., which became Washington's Historic Landmark and Historic District Protection Act, still in effect today.

At about the same time, I acquired, with several partners, two historic townhouses and an empty parking lot at 1718 Connecticut Avenue NW, a few blocks north of Dupont Circle. It turned out that the seller ran an auction and that David was the other bidder for the property. The outcome was that our group decided to hire David to be the architect for the renovations and future construction of a new building at 1718. Given my role in the preservation community, when the time came to build on the parking lot, we wanted to do it in a way that was historically appropriate to the neighborhood. It was particularly important that the historic preservation authorities approve the project at the first hearing, without controversy. So there was a complex interaction between the architecture and the review process, and between the architecture and the long-term economic value of the property.

David designed a seven-story building that appears to passing pedestrians to be a five-story building. Its street front rises to the same height as the adjacent townhouses, then sets back and rises two more stories. In response to the historic context, the street facade is broken into three bays of townhouse width. Only when viewers are a hundred feet away from the building do the upper two stories appear. The design truly fit into the character of the historic district, and indeed the review board approved the building upon first presentation.

As I watched David work through all the problems involved in designing the relatively small but complex building, I saw that he looked at the issues from the owner's perspective as well as the architect's. When David and his designers proposed more expensive materials on the street facade, they changed the alley facade to inexpensive stucco to pay for it. This careful management of cost and value made it possible for us to bring in development partners, get financing, meet our construction budget, and in the end sell the completed buildings.

Two decades after 1718 Connecticut Avenue NW, and across the country in St. Helena, California, in the Napa Valley, I recommended David for something

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different. My company had invested in Beringer Wine Estates, and we realized that the touring and tasting experience there was not forging a strong connection between the visitors and the various wines we produced. I thought that David was someone who could put together a master plan for the property that would transform trips to the winery into a better experience, and so I introduced him to the Beringer management, which did in fact hire his firm.

Two of the estates' buildings are particularly significant: the Rhine House, built for the Frederick Beringer family in 1883–84, and the Old Winery and Caves, noted for being the oldest continually operating winery structures in the area (since 1876). David added a new wine delivery building that also functions as a gateway and viewing point for the Old Winery and Caves. David's interventions increased the amount of time and money spent on site and increased visitors' enjoyment of the winery tours.

Beringer owned another winery in Sonoma County, Chateau Saint Jean. Chateau Saint Jean makes fine wines, but the physical plant was inadequate for visitors. Beringer again hired David to rethink the site. His firm created a series of walled gardens that leads to a new hospitality building with a shop and bars for wine tasting. A historically significant Italianate chateau, already existing on the site, is now used for higher-end reserve tastings. The changes increased site visits threefold, and the *Wine Spectator* called Chateau Saint Jean the best visitor experience in the Sonoma Valley.

More recently, I introduced David to the management of Caesars Entertainment, which hired him to create a master plan for some 270 acres of land just off the Las Vegas Strip. In doing research for the new master plan, David and his team discovered that while the sidewalks of Las Vegas Boulevard are packed from dawn to late into the night, no one made use of passages perpendicular to the Strip. David's master plan called for an east-west pedestrian space running from Las Vegas Boulevard deep into the site.

The idea was to turn what was essentially a wide alley between two hotel properties into a pedestrian promenade. Specifically, the master plan called for turning the alley into a 1,200-foot-long space of retail, entertainment, and dining called the Linq. The human-scaled "street" is in the spirit of the Grove in Los Angeles or Lincoln Road in Miami. The architects designed an "experience" as much as a place, and the Linq now draws thousands of visitors and provides a different kind of attraction.

I have benefitted from my interactions with David, both learning from him but also reinforcing my own belief in the importance of architecture. He has a gift for seeing what is appropriate, in contexts from historic Washington to raucous Las Vegas. And he designs value into his clients' buildings as if they were his own.

Learning Architecture

AMBASSADOR TOM SCHIEFFER

For more than a quarter century, first as a client, then as a friend, I have followed with great admiration the remarkable career of David Schwarz. A long time ago, I realized that David is more artist than architect. The venues he creates with his art are incredibly diverse. The buildings in this monograph are hospitals, homes, shopping centers, offices, apartments, ballparks, and concert halls, but they share a common trait: they connect to people, those who work in them, live in them, play in them, and love them, as much as those who view them from afar.

My first impression of a David Schwarz–designed building came at a terrible moment. My then four-year-old son was running around outside our newly built home. He jumped from the porch into the yard and drove a roofing nail deep into his heel. My wife and I scooped him up and began the journey no parent wants to make: to the emergency room. But when we arrived at Cook Children's Medical Center we found a wonderfully caring staff at work in a magical place. They salved his wound and calmed our nerves. Within a couple of hours, we were back home, ready for the next challenges of childhood and parenting. It was then that we began to realize what a special place Cook's was. It was so different from any hospital we had ever seen: it was built for children, for those who care for children, and for those who love children. It comforted all. Cook Children's was the first hospital David ever designed.

A couple of years later I was given responsibility for building a new ballpark for the Texas Rangers. I remembered my family's experience at Cook's, and I invited David Schwarz to participate in the competition for the commission. When it came time to present, David and his team overwhelmed the other sixteen competitors. They understood that a lot more goes on at a ballpark than just the game, even if it is the greatest game ever invented. Ballparks are museums for memories. They are the places where communities unite, where husbands and wives first dated, where loved ones of different generations formed a bond. It was clear that David and his colleagues had done their homework. They had the passion and determination to design a building worthy of the emotions people would invest there. More than twenty years after the Ballpark in Arlington first opened, people still stop me to say how much it has come to mean to them and their families. Without David Schwarz it would not have been the building or the place that it has become. I have to call attention to the fact that before getting the commission to design the ballpark, David had never attended a major-league game as a fan. For me, that is the story of his architecture. He revels in the chance to learn. Driven by an extraordinary intellectual curiosity, he wants to know everything he can about a subject—its history, its tradition, its reason for being.

Inside these pages you will find buildings that speak to people. They are the products of intense study and research. They are sympathetic to their surroundings and true to the histories of their place. They have character and warmth. They are beautiful and, just as important, functional. David's ability to put majesty and grace into the mundane and the ordinary is a gift. But that gift reminds us all of our own humanity and need for community. David's designs urge us to come together. They encourage us to reach out to friends and neighbors, loved ones and strangers, so that we can know the joy of shared experience, the benefit of tolerance, and the comfort of understanding. David Schwarz's buildings are not about him. They are about us—the best in us—and they testify to the power of art and architecture to enrich our lives and our communities every hour of the day.

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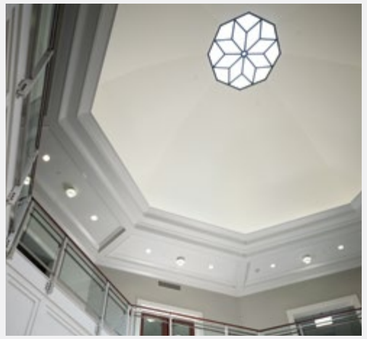
Projects

University of South Carolina Upstate George Dean Johnson Jr. College of Business and Economics

SPARTANBURG, SOUTH CAROLINA 2010



University of South Carolina Upstate George Dean Johnson Jr. College of Business and Economics

CHRISTOPHER FORBES

The University of South Carolina Upstate George Dean Johnson Jr. College of Business and Economics is more than just the home of a new academic department: it is also a key element in the renaissance of Spartanburg's business district. The institution is the product of the civic-minded generosity that is one of the hallmarks of American philanthropy.

David Schwarz's involvement with the George Dean Johnson Jr. College originated in the creation of an arts hub to anchor the revival of a derelict area between Spartanburg's core downtown and Barnet Park. After an initial effort on the arts center was frustrated by an overly extravagant plan, David M. Schwarz Architects was selected to come up with an alternative proposal. The overwhelming success of the resulting Chapman Cultural Center made the firm a natural choice for the design of the business school, the next ambitious step in the revitalization of Spartanburg.

The George, as it is known locally, is a brilliant balance of form and function. The handsome three-story building incorporates an octagonal tower at the corner junction of its two wings. This distinctive feature invites students and visitors into an interior where unexpected luminous volumes make the mind soar. The central locus—a large double-height domed foyer (entirely invisible from the exterior)—offers access via two levels of corridors to well-lit utilitarian classrooms and offices. The entrance axis, after passing through the octagonal hall, draws occupants' eyes to a basin-on-pedestal fountain; the fountain, in turn, is the visual focal point of a tree-lined courtyard that separates the college and a municipally built parking garage serving students, faculty, and audiences for the cultural center.

Schwarz's design is not a zero-sum game—expansion is provided for in a still-to-be-built-out third floor (currently serving as incubator space for a number of start-up companies) as well as in a possible future extension of the north wing. The detailing of the exterior and interior spaces speaks volumes for the architects' innate sense of when to "go for it" and when to exercise restraint. The facade of the rear courtyard is clad in brown stucco while the street fronts are embellished terra-cotta-colored cast stone on the ground level and Flemish bond brickwork above. Every single brick, including the light reflective ones of ironspot, was individually rendered on the final drawings. Compulsive, perhaps, but Schwarz doesn't believe in leaving details to chance. Equally painstakingly thought out are the interior touches, especially those of the principal public spaces. Below the rotunda, the patterned terrazzo floor is tinted in "the colors of money" and set with stylized signs for the dollar, yen, euro, and pound. Not without humor, the building features an oversized LED stock ticker over the main entrance, signaling that this is a training ground for budding entrepreneurs and capitalists.

The George, along with the Chapman Cultural Center, was conceived not in a vacuum but as an important component in the revitalization of Spartanburg. The school and the two flanking wings of the cultural center—flush to the sidewalks of East St. John Street, of similar height, and using brick extensively—create a harmonious streetscape. Harmonious, but not monotonous. The brick wings of the Chapman Center and the pillared stone theater to which they are linked with matching curved porticos are reminiscent of Palladian classicism as reinterpreted most notably in the early days of the Republic by Thomas Jefferson. The George, on the other hand, is a robust nod to the golden age of Art Deco as epitomized by John W. Cross's 1931 General Electric Building in Manhattan.

As the Schwarz office has demonstrated time and again, harmony and diversity are not mutually exclusive; rather, they are essential elements of an inviting, livable urban environment. In the case of Spartanburg and elsewhere, the firm, with a refined sense of historic precedent, has created structures serving the demands of the twenty-first century while evoking the feeling of organic evolution. How apt that a building housing a college of business and economics—one in which the mantra is "time is money"—should itself be timeless.

In the case of Spartanburg and elsewhere, the firm, with a refined sense of historic precedent, has created structures serving the demands of the twenty-first century while evoking the feeling of organic evolution.

Site Plan

1. College of Business and Economics
2. Chapman Cultural Center
3. St. John Street Parking Garage
4. Montgomery Building
5. Church

Opposite: Detail of one bay, St. John Street facade. Cast-stone trim, Flemish bond brick patterns, and metal-framed windows create depth and texture. Large expanses of glass flood the 60,000-square-foot building with natural light.

Above: Liberty Street facade, view from Chapman Cultural Center. The main entry, at the corner of Liberty and St. John Streets, is marked by an octagonal tower with arched openings at street level.

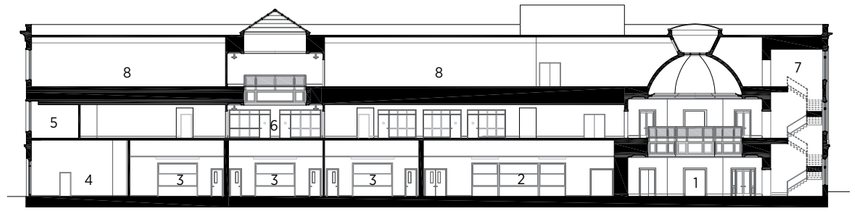
Above: St. John Street facade. The rhythm of windows, trees, lampposts, and railings is dictated by the classroom module within the building. The sidewalk is raised to create a level plinth; the plinth separates first-floor classrooms from the adjacent traffic.

Left: View of main lobby. The octagonal space, which has glass railings and a terrazzo floor with diamond pattern, organizes entry and classrooms on the first floor and the dean's suite and student services on the second floor. The flexible area, the largest public space in the building, serves as a pre-function area for the tiered classroom and is often used for special events. The project was also bid with an alternative design for the main lobby—without dome and skylight—to allow the business school to manage its construction budget.

Left Below: Detail of four-color terrazzo floor. The aluminum dividing strips were cut by water jet to represent currency symbols, and the green stripes match the color of American banknotes.

Section

1. Lobby
2. Tiered Classroom
3. Classroom
4. Incubator Space
5. Office
6. West Lounge
7. East Stair
8. Unfinished Expansion Space

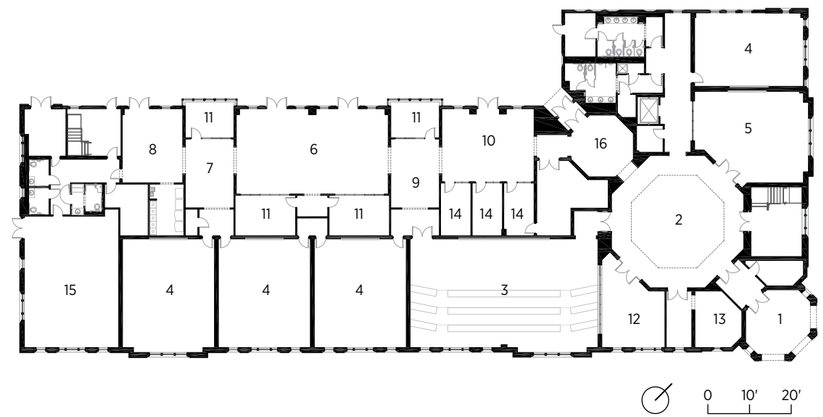


Second Floor Plan

1. Mezzanine
2. Dean's Suite
3. Tiered Classroom
4. Student Services
5. West Lounge
6. Classroom
7. Office
8. Board Room
9. Conference Room
10. Mail Center
11. Breakout

First Floor Plan

1. Covered Entryway
2. Main Lobby
3. Tiered Classroom
4. Classroom
5. Stock Trading Room
6. Central Gallery
7. West Hall
8. West Gallery
9. East Hall
10. East Gallery
11. Breakout
12. Study Lounge
13. Outreach Center
14. Office
15. Incubator Space
16. Donor Recognition Lobby



Left: Detail of east stair. The stair has stone treads and a painted-steel and glass railing system.

Opposite: View of east stair. An integral part of the building's public space and the main vertical circulation for the school, the stair hall encourages faculty, students, and visitors to walk between floors. The terrazzo flooring of the main lobby is continued in this area.

Above: View through first-floor galleries. Works from the Johnson Collection, founded by school namesake George Dean Johnson Jr. and Susan (Susu) Phifer Johnson, are displayed in the galleries, which also feature terrazzo flooring and lounge seating. The galleries serve as the primary circulation system on the first floor and link classrooms, breakout rooms, and outdoor plaza.

Left: View of first-floor breakout room. Designed to accommodate small groups, these rooms are located between the main galleries. Large glass walls admit natural light into the center of the building and provide views to a landscaped courtyard behind the school.

Above: View of second-floor west lounge. The skylit lounge is bordered by faculty offices and breakout rooms and provides a central gathering spot along the main corridor. Informal meeting spaces for the six hundred students were an important requirement of the school.

Right: Tiered classroom, view from study lounge. Prominently located just off the main lobby, the school's largest lecture hall was sponsored by BMW and can accommodate eighty students. It is often used for special events and continuing education.

The Carnegie

FORT WORTH, TEXAS 2009

The Carnegie

WITOLD RYBCZYNSKI

The Carnegie, which faces Fort Worth's Central Library, is only six years old, but it is already a comfortable presence on Third Street. The sixteen-story facade is a tripartite composition: a two-story cast-stone base, an eleven-story brick shaft, and an attic surmounted by a prominent cornice. This design follows the teachings spelled out in Louis Sullivan's famous essay "The Tall Office Building Artistically Considered": that the lower levels of office buildings should form a base relating to the street, the floors in the shaft should "*look* all alike because they *are* all alike," and the top should be terminated by an attic floor, frieze, or cornice.

In its materials and detailing, the Carnegie departs from the Sullivanesque. The brick is gray instead of red; the window pattern is livelier, consisting of a syncopated grid of single, paired, and doubled windows; and the facade is largely undecorated. The enlarged attic consists of three stories, articulated at the corners, and includes setbacks that create roof terraces for the top floor. This massing gives the building a memorable "crown," even more effective when seen from a distance. The base includes masonry and metal details that recall Otto Wagner's Post Office Savings Bank. The inspiration for the stylized capitals of the pilasters is harder to pin down, perhaps Josef Hoffmann or that other Viennese Secessionist, Joseph Maria Olbrich.

While it's a long way from fin de siècle Vienna to twenty-first-century Fort Worth, in most ways the Carnegie is very American. Sullivan took it for granted that buildings should adhere to the sidewalk line and create a consistent street wall, which the Carnegie does. Sullivan also respected the established custom of devoting most of the first floor to retail functions. This practice, too, the Carnegie follows, housing a mix of shops, a bank, restaurants, and a sports bar that spills out onto a sidewalk terrace.

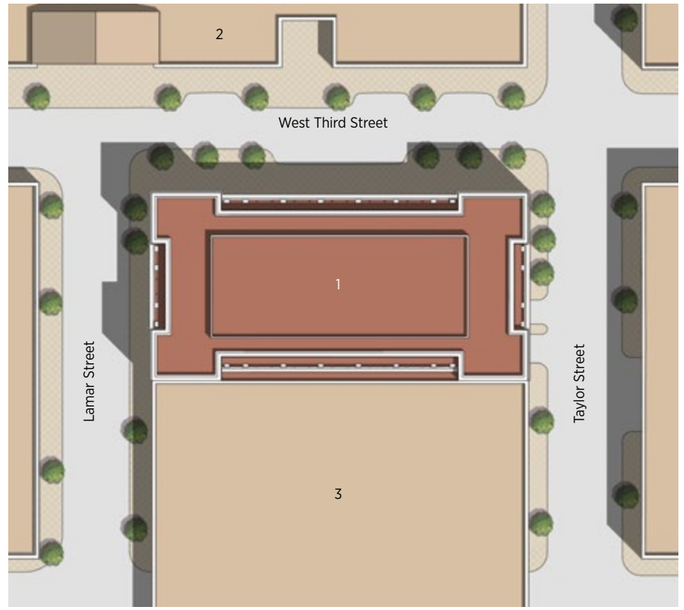
A lobby is the chief public space in a commercial office building. The Carnegie lobby takes its inspiration from the nearby Sinclair Building, an Art Deco gem of the 1930s. There the lobby is simply a long narrow space leading to the elevators, but one characterized by rich architectural treatment. The compact Carnegie lobby has a dramatic circular and domed entry, a patterned terrazzo floor, and chocolate-colored marble wainscoting. The stainless-steel elevator doors feature Secessionist-style motifs. The delicate Deco light sconces are replicas of period fixtures by Sabino Art Glass.

"The notion of 'new' has an over-exalted position in our world today," David Schwarz has written. The Carnegie revives many "old" ideas in architecture, planning, and urban design, but creatively, not formulaically. Schwarz's use of lessons from the past stems not from a sense of nostalgia but from an understanding that those lessons are as applicable to an office building in twenty-first-century Texas as to one in Sullivan's nineteenth-century Chicago.

The Carnegie revives many "old" ideas in architecture, planning, and urban design, but creatively, not formulaically.

Site Plan

1. The Carnegie
2. Central Library
3. Parking Garage



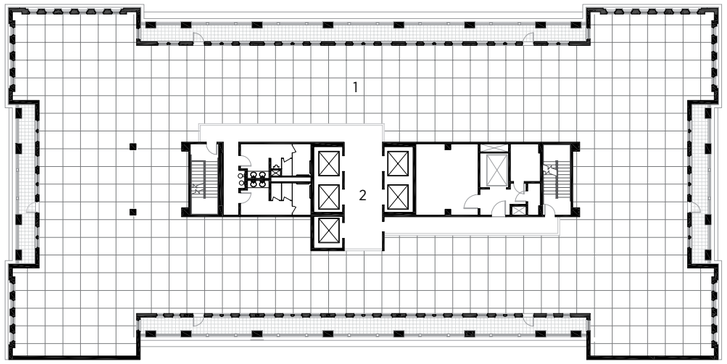
Opposite: View from west. The Carnegie sits on the edge of Fort Worth's historic Sundance Square district. Distinctly urban, it is characterized by an elegance typical of the city's nineteenth-century buildings but interpreted through a modern, twenty-first-century sensibility. A creative use of brick and cast-stone details reinforces Fort Worth's rich architectural past.

Above: View from southwest. The west facade of the 280,000-square-foot office building provides an elegant urban edge along Taylor Street and reinforces the axial relationship to the entrance of the Central Library.

Above: Detail of attic stories. A cast-stone colonnade highlights the top of the building with detailed pilasters and panels. Cast-stone brackets supporting each pilaster introduce Secessionist-inspired detailing that weaves down through the body of the building. Above the colonnade, the top floor steps back to form terraces.

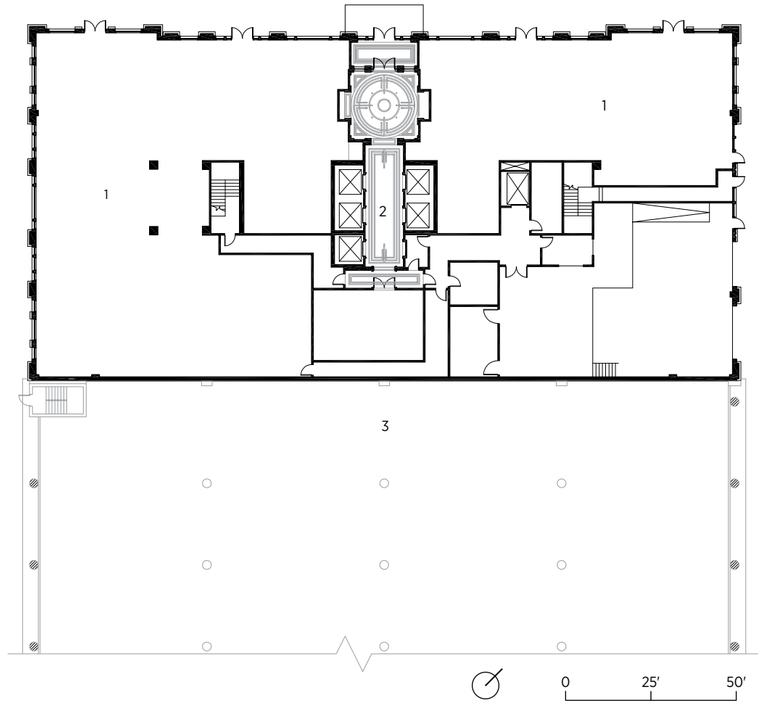
Sixteenth Floor Plan

1. Office
2. Elevator Lobby



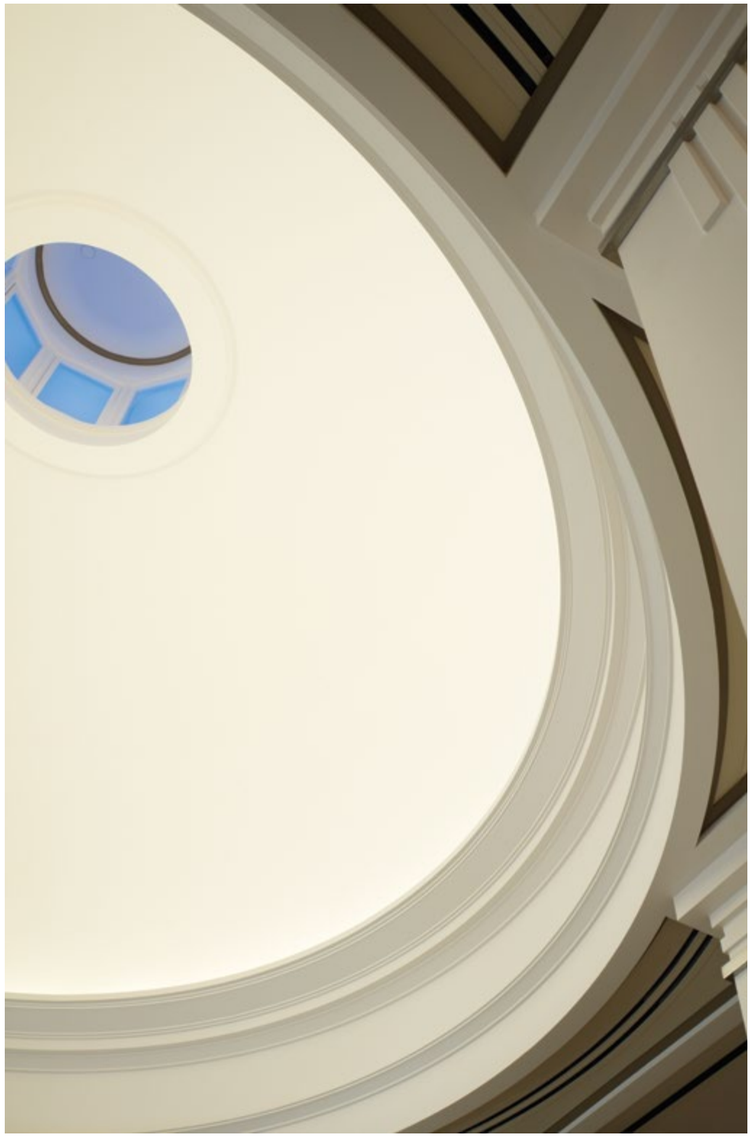
First Floor Plan

1. Retail
2. Elevator Lobby
3. Existing Garage



Above and Right: Details of dome, main lobby. Inspired by the works of John Soane, the dome is topped with a lantern. LED lights rotate through a full spectrum of color over the course of the day.

Opposite: View of main lobby. Cream, tan, and deep chocolate-brown marble and terrazzo provide an elegant backdrop for details inspired by the building exterior.



The Palladium at the Center for the Performing Arts

CARMEL, INDIANA 2010

The Palladium at the Center for the Performing Arts

MICHAEL FEINSTEIN

Life is all about perspective. What one person perceives in one way is often seen by another in the opposite manner.

An artist choosing a piano will fall deeply in love with the sound of one instrument above all others because that instrument "speaks" to him or her. Another pianist will reject it for their own beloved favorite, sometimes made on the same assembly line with the same materials yet completely different in tone, touch, and sound. These factors—the inner response to an object and the mysterious outward differences manifested in such an object (in spite of being forged with the same ingredients)—come into play in architecture as well. Each person has a different response to a space, especially when that space is a concert hall that presents many different types of music and events.

For me, the Palladium, as designed by David M. Schwarz Architects, is one of the most perfect places for making music. I do not say that lightly, for I am a slightly jaded concert artist, having given shows for three decades in more places than I care to remember. Memory is a funny thing, and I don't know why some recollections burn brightly and others fade away, but I do know that the likelihood of remembering a place increases when the connection to the audience is most intense, and that is often due to the theater's creators.

Not surprisingly, for me at least, since I entered through the stage door, my first impression of the Palladium was from the backstage area. Concert goers generally never see the secret spaces meant for the eyes of the artists, and theater designers sometimes save their oomph for the public areas and skimp on the comforts and considerations for the behind-the-scenes spaces. Not at the Palladium, where on first blush it all felt generous and welcoming. I'm not talking about opulence but about simple comfortable functionality and practical space for the job required.

The initial memory of the concert hall, too, remains resonant. As I walked by the stage manager's desk, opened the pass door, and moved onstage, it felt like a flower suddenly bursting into full Technicolor bloom, spacious, rich, and comfortable. I knew that stage was triumphant before I ever made a single sound upon it.

One of my favorite things to do is watch guest artists enter the stage for the first time. At the outset, they are stunned by the view, the enveloping majesty of the space, the seats gently caressing in mute harmony, the curves, angles, and light of the space drawing attention upward to the oculus, which feels like infinity. The elegant design and colors create a paradoxical energy filled with calm.

They move about the stage and become aware of the acoustics, making various sounds while feeling and listening to the response that flows back in gentle, joyful waves. The sound in the Palladium is world-class, which is not true of the creation of every new space. Much as acoustics is a developed science, and the engineers spent months "tuning" this hall, there was still no guarantee that it would come out right, or even adequately. Like the pianos on an assembly line, there is an inestimable, spiritual factor than can't be planned or created on a drawing board. David Schwarz and his team were as dedicated to the intangible as to the tangible.

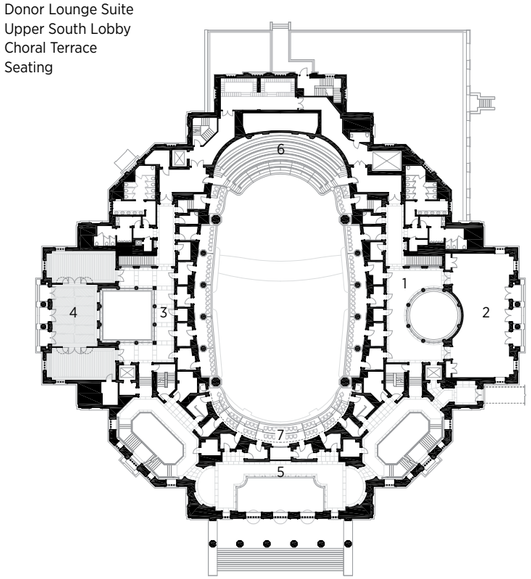
Performances at the Palladium reflect the indefinable bond that happens at a great concert hall when the artists and audience share a singular experience of connection, an experience that creates memories for a lifetime. It can happen here with every kind of music, from solo acoustic to well-amplified pop, but the result rarely varies.

Although I am lucky enough to spend time regularly at the Palladium, I do not take an inch of it for granted. As I walk through the diverse public areas and inviting lobbies, the richly adorned meeting rooms, and the cheery space on the top floor where the Great American Songbook Foundation is situated, I think about how this is a structure containing a soul, a reflection of the hearts and minds of the thousands of people who in many different ways contributed to its existence. If a space, as I believe, retains the energy of everyone who passes through its portals, then the Palladium shall surely remain a place that forever will be defined by love.

Performances at the Palladium reflect the indefinable bond that happens at a great concert hall when the artists and audience share a singular experience of connection, an experience that creates memories for a lifetime.

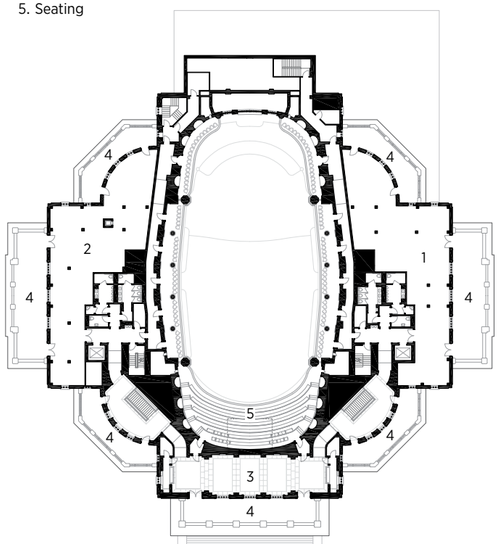
Box Tier Floor Plan

1. Upper East Lobby
2. Multipurpose Room
3. Upper West Lobby
4. Donor Lounge Suite
5. Upper South Lobby
6. Choral Terrace
7. Seating



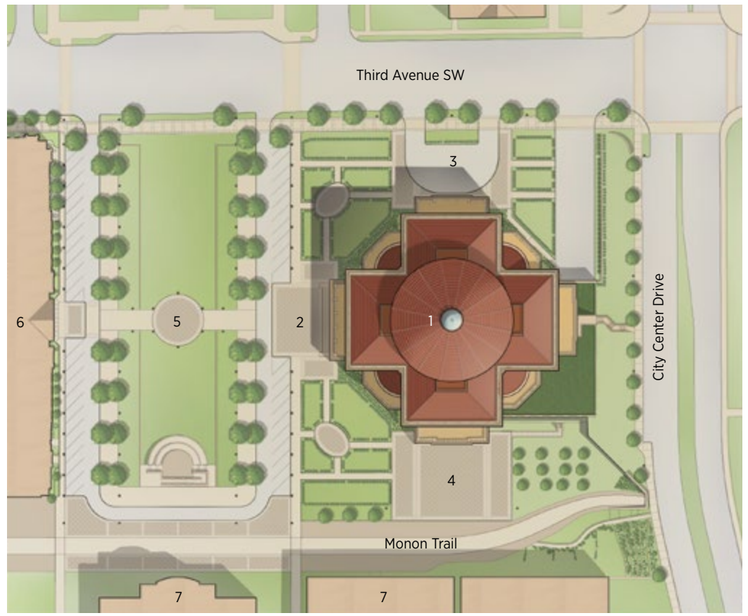
Balcony Floor Plan

1. Shell Office Space
2. Great American Songbook Foundation
3. Balcony Lobby
4. Roof Terrace
5. Seating



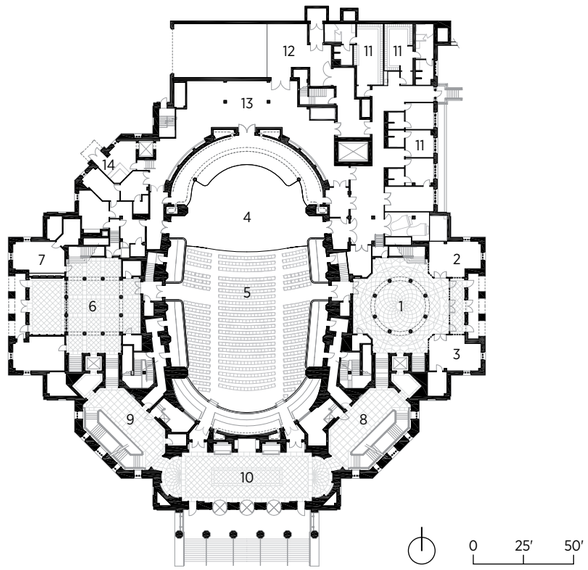
Site Plan

1. The Palladium
2. South Portico Entry
3. West Entry
4. East Entry
5. Center Green
6. Tarkington and Studio Theaters; Parking Garage and Office Development
7. Existing Mixed-Use Development



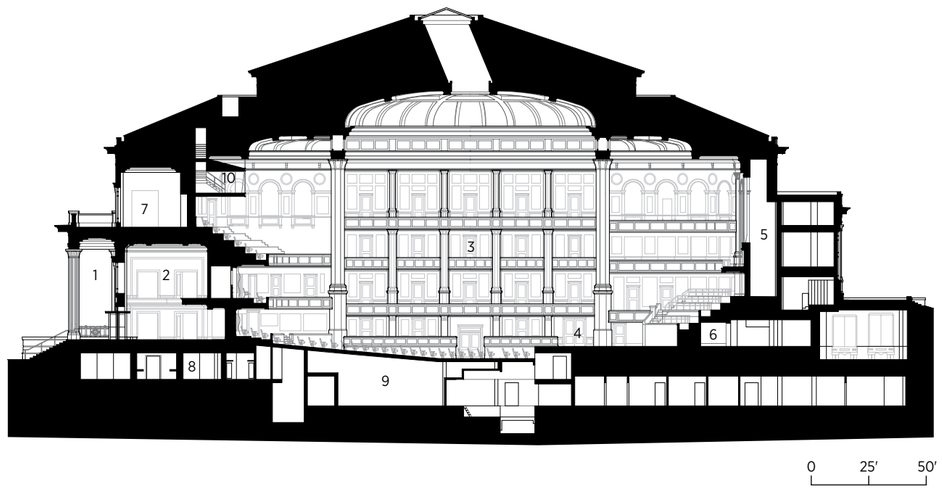
Orchestra Floor Plan

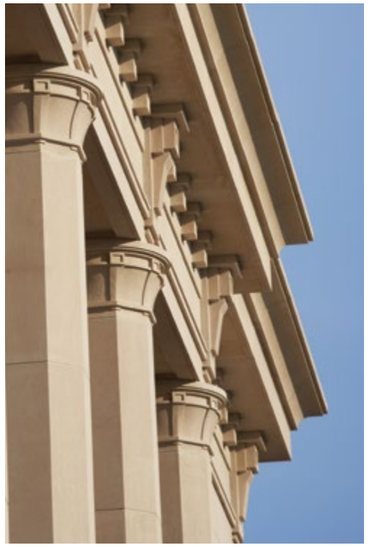
1. East Lobby
2. Café
3. Gift Shop
4. Concert Platform
5. Orchestra
6. West Lobby
7. Box Office
8. Southeast Stair Lobby
9. Southwest Stair Lobby
10. South Lobby
11. Dressing Room
12. Loading
13. Rear Stage
14. Stage Door Entry

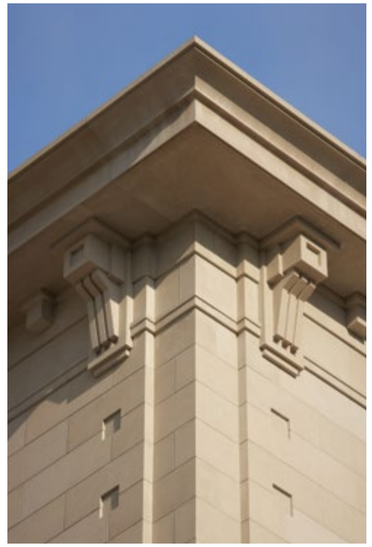


Section

1. South Portico
2. South Lobby
3. Auditorium
4. Stage
5. Organ Chamber
6. Rear Stage
7. Balcony Lobby
8. Restroom
9. Mechanical
10. Follow Spot Booth







Above: View from west. The Palladium is modeled after Andrea Palladio's Villa Rotonda, from its multifrontal massing and centralized dome to its red-tile roof and solid masonry columns. The 154,000-square-foot concert hall is the centerpiece of Carmel's three-venue regional performing arts center.

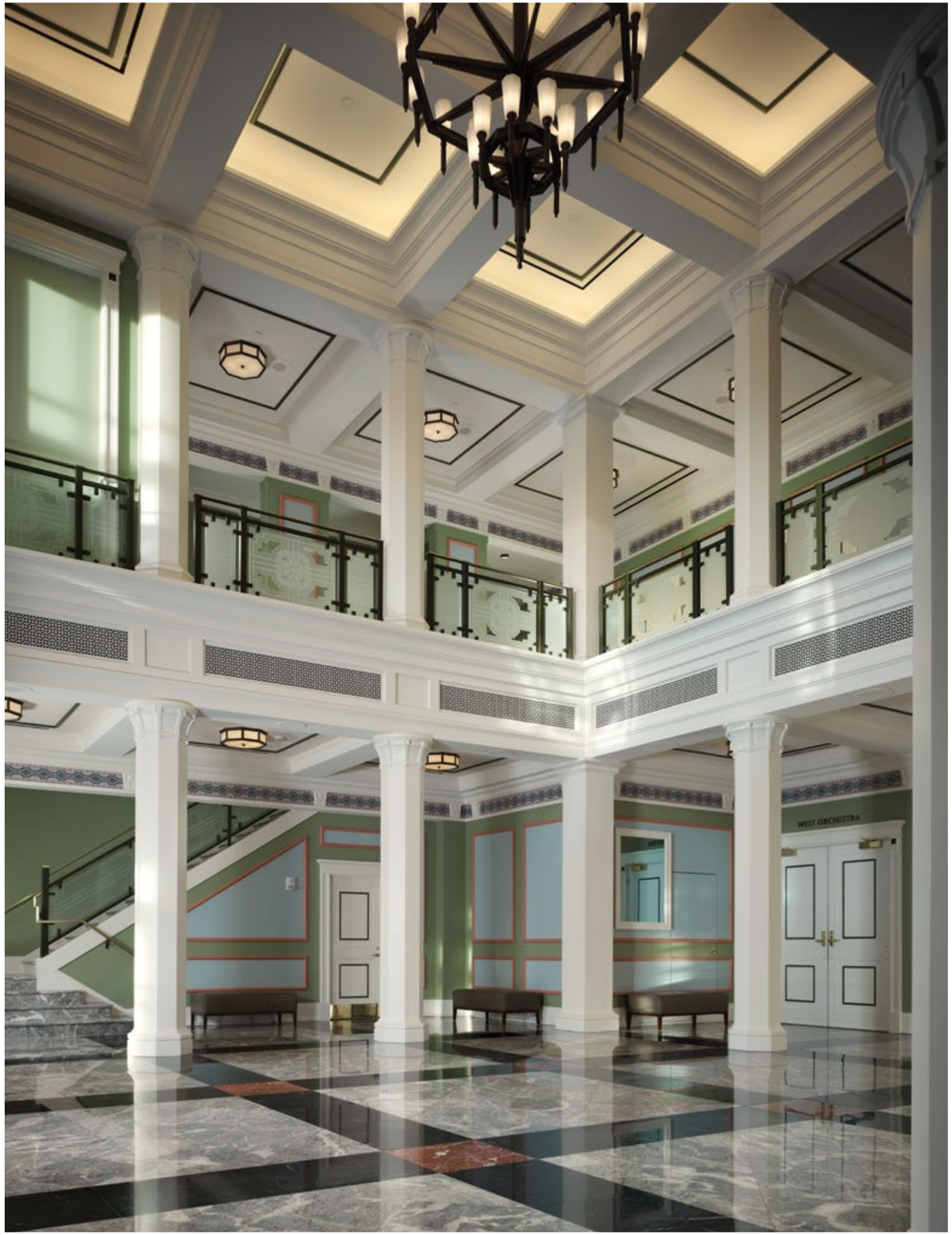
Right: Detail of columns and entablature. All facade elements—columns, pilasters, brackets, and cornices—are of solid Indiana limestone, almost an inevitable choice for a significant structure built in the state.

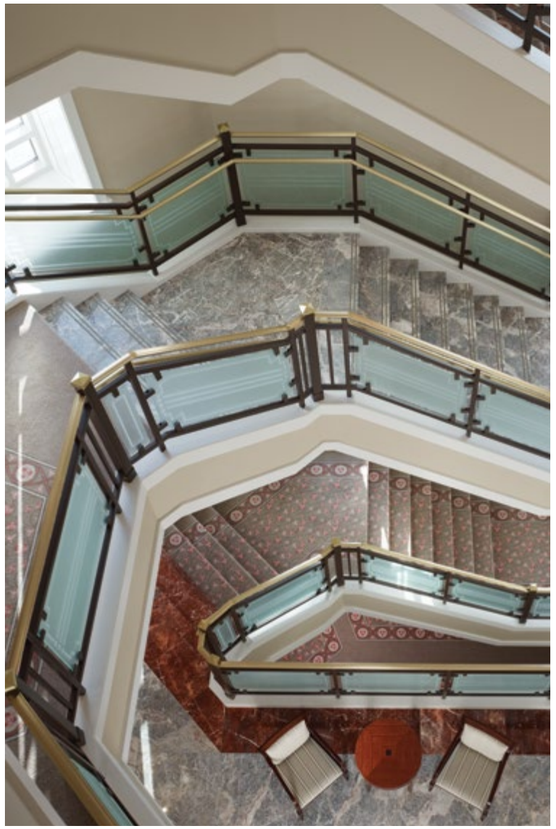
Far Right: Detail of upper cornice with paired corner brackets. The deep projecting cornice and its supports recall the Viennese Secessionist work of Otto Wagner.

Opposite: Detail view from southwest. Symmetrical pavilions between the four equally weighted wings house formal stairs that connect the lobbies with all levels of seating. The guardrail of the roof terraces at the balcony level incorporates a stylized roof plan.

Above: South lobby, bar detail. Piano key and musical staff motifs are incorporated into the anigre bar.

Left: South lobby, perspective view. The polychrome paint scheme and decorative wallpaper friezes of the double-height space take inspiration from eighteenth-century Scottish architect Robert Adam.

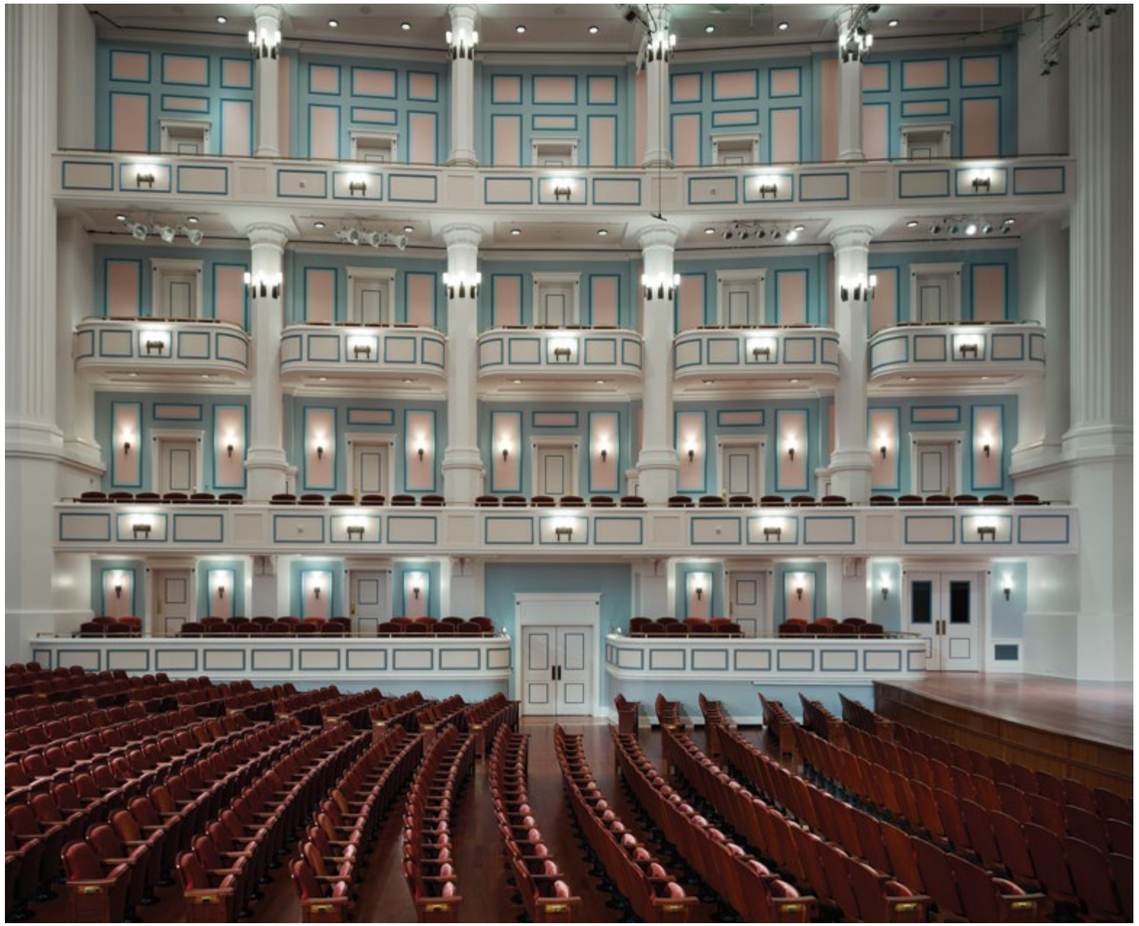




Above: East stair lobby, detail from above.

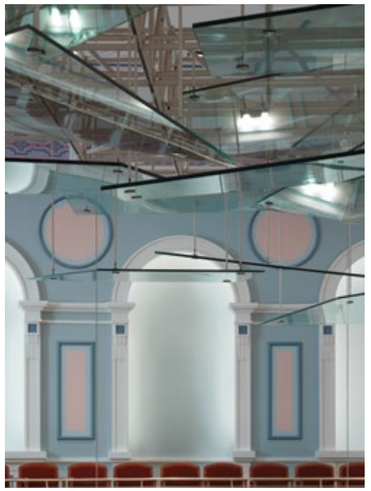
Opposite: West lobby, perspective view from orchestra level. The double-height, symmetrically disposed east and west lobbies are distinguished by different geometries. The west lobby is square in plan, while the east lobby is formed as a circle.

Above: Donor Lounge Suite, perspective looking northwest. Pairs of monumental folding pocket doors with overhead transoms separate three patron rooms. Glass doors lead from the central area to a shallow exterior balcony. Each room employs a subtly different color scheme of Walter Knabe–designed wall coverings; they are unified by a common palette of accent colors and a wood parquet floor.



Opposite: Concert hall, view toward concert platform. An oculus within the large elliptical dome allows natural light into the 1,600-seat auditorium. A half-circle alcove to the north of the central area contains the concert platform, choral terrace, and concert organ.

Above: Concert hall, view of west wall. The symmetrical five-bay side walls use variations of the exterior column order as both acoustical devices and dividers between boxes.

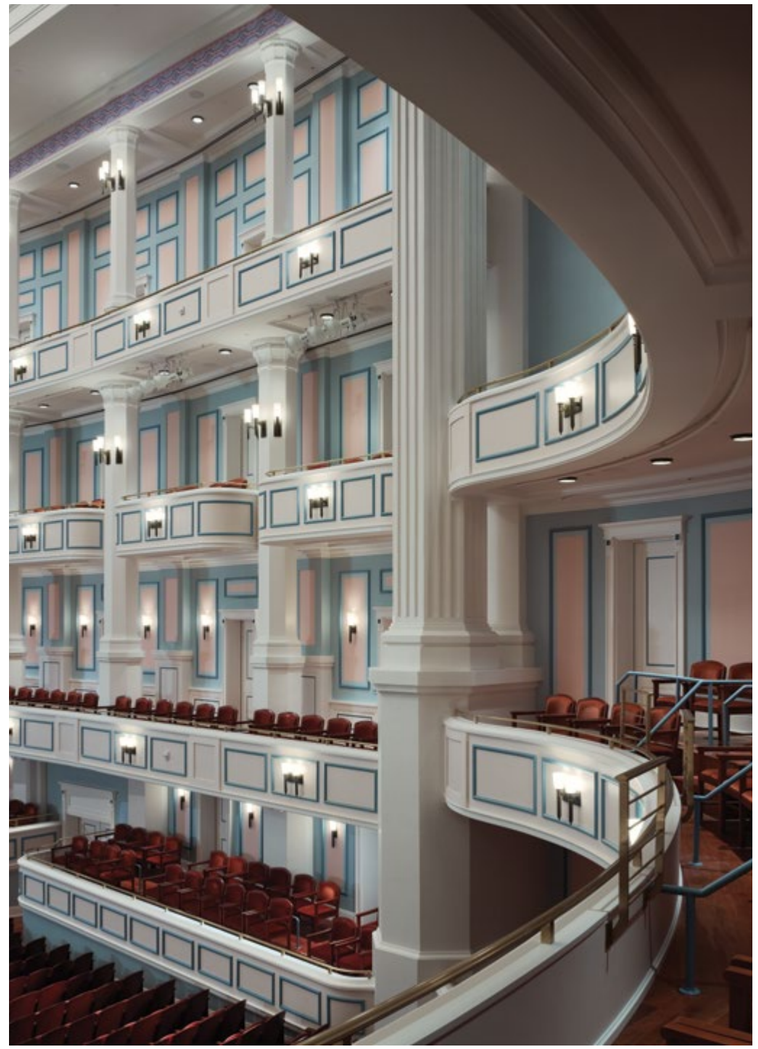


Above: Concert hall, detail from side balcony through glass acoustical canopy. The four-tier canopy is composed of approximately seventy sheets of glass in a multitude of sizes and shapes hung from a painted steel space frame. The composition reads as a light and translucent piece of theatrical equipment and renders the architectural details of the hall easily visible.

Right: Concert hall, view from box tier level. Two shades of beige with blue bullnose trim define the balcony fronts. Side walls are painted in two tones of blue with pink and dark blue accents. Balcony fronts and columns are punctuated with custom-designed sconces.

Opposite: Concert hall, view from concert platform. The central part of the room is defined by four giant columns that support the elliptical dome and its oculus. A rear alcove contains audience seating; right and left alcoves contain stacked, shallow box seating.

Following Pages: Concert hall, view of concert platform from box tier level. The rear of the platform is enclosed by the choral terrace and organ loft above. The first two rows of choral risers are removable. The Brazilian cherry floor is sized to accommodate both large orchestras and lightly staged theatrical performances.



Spartanburg Day School

SPARTANBURG, SOUTH CAROLINA 2011

Spartanburg Day School

NICHOLAS S. ZEPPOS

Geography, location, design, and space are important elements for all institutions. Nowhere, however, are these forces more important than for great schools. Those of us who choose the calling of teaching and mentoring appreciate the strong gravitational force our schools have on who we are and what we do. A school's architecture helps set the tone for the learning environment and serves as a conduit that connects students and their individual attitudes toward learning. Almost by osmosis, a school's visual impression becomes deeply etched in the collective and individual consciousness of its students and faculty. This imprint not only impacts the experience while at school but creates a lasting image, evoking fond memories that last a lifetime.

Spartanburg Day School occupies a distinctive place in American education. Known widely for its academic excellence, SDS has developed an engaging educational environment that prepares students for higher education. The architectural core of the school's original facilities is a noble reminder of its standing. At the same time, the vision and planning that have contributed to the new upper school building, designed by David M. Schwarz Architects, demonstrate excellence in blending the historic past with the current goals, notably meeting students' needs and advancing the school's mission. The addition represents an investment much greater than mere dollars and cents: it exemplifies SDS's commitment to being a leader in education and underscores its dedication to being an indelible, long-term part of the larger Spartanburg community.

The architects have transformed a large open lawn in front of the existing academic buildings (now accommodating the lower and middle schools) into a central courtyard, with the new upper school on the opposite side. The lower and middle schools are aligned along one axis, and the upper school and administration building along a perpendicular axis, resulting in a true center for the campus. The new central courtyard, which provides opportunities for students to work cooperatively, is a great visual and practical asset in connecting existing classroom space with the beauty of nature. State-of-the-art science and computer labs in the new building serve as incubators for bright young minds to learn time-honored principles as well as to innovate, discover, and explore new concepts and technology. Dedicated common areas on each floor allow space for engaging in conversation before, between, and after classes. With the knowledge that learning is not confined to the classroom, the Schwarz team placed administrative and faculty offices along an expansive, skylit central gallery, fostering an environment that invites discussion and mentoring.

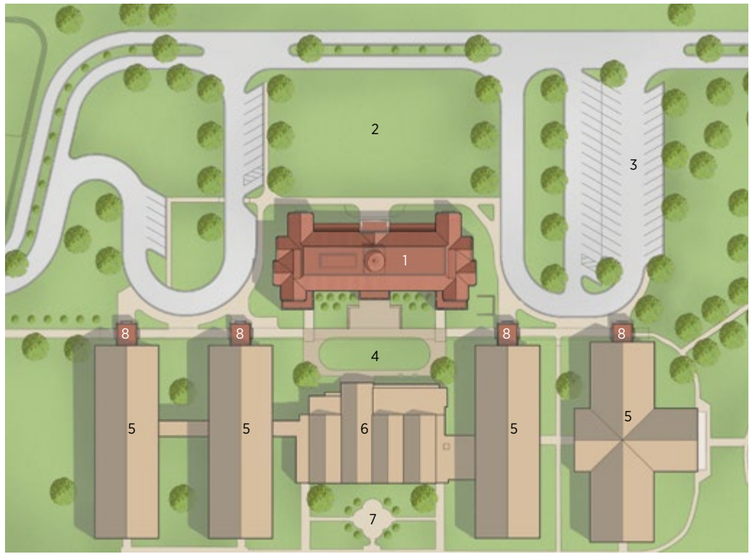
A vibrant high school learning environment must include the sum of its parts—academic, extracurricular, and social—in order to achieve a balanced educational experience focused on scholarship, friendship, community, civility, and service. The addition of the upper school building transforms the many ways students learn and interact with one another and their teachers. Symbolic of SDS's civic leadership and many community partnerships, the front porch and flanking arcade provide a welcoming embrace for students, parents, visitors, and the school's extended family. The placement of the front door, which opens onto Skylyn Drive, is emblematic of the importance that SDS places on its relationship with the wider community and its philosophy of open dialogue and opportunity.

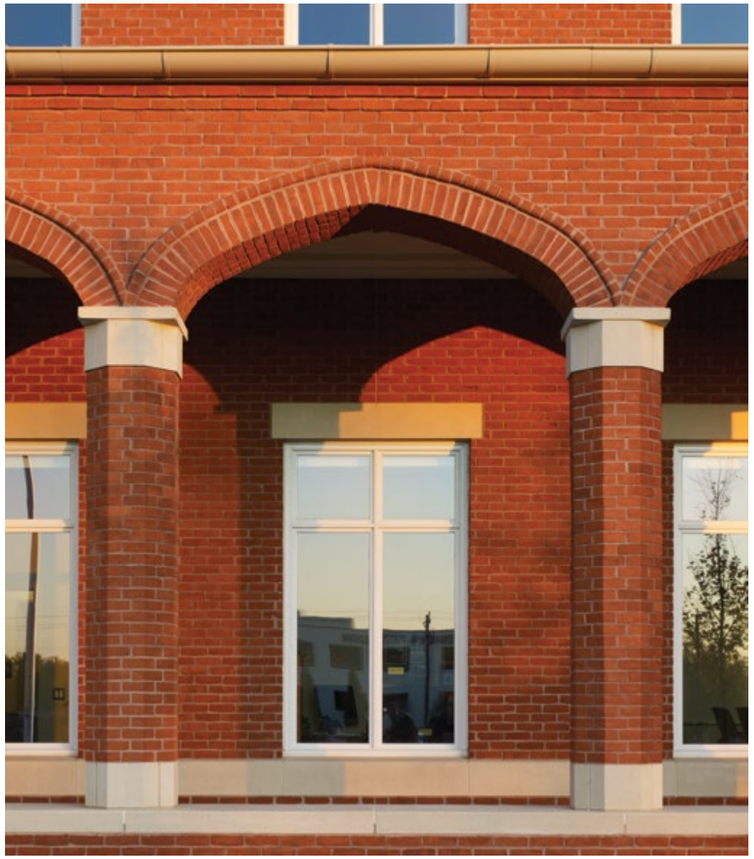
The road ahead for the Spartanburg Day School is built on its past, its history of preparing students to pursue a life devoted to learning. The new building distinguishes the vibrant campus with a comprehensive commitment to tradition, preservation, and advances in sustainability. Underlying all is an awareness of bettering and contributing to the good of the school's overlapping, interconnected constituencies: students from kindergarten to high school, their parents, SDS alumni, and the community at large.

The addition of the upper school building transforms the many ways students learn and interact with one another and their teachers. Symbolic of SDS's civic leadership and many community partnerships, the front porch and flanking arcade provide a welcoming embrace for students, parents, visitors, and the school's extended family.

Site Plan

1. Upper School Building
2. Lawn
3. Parking
4. Courtyard
5. Existing Classroom
6. Existing Administration
7. Existing Courtyard
8. New Entry Pavilion





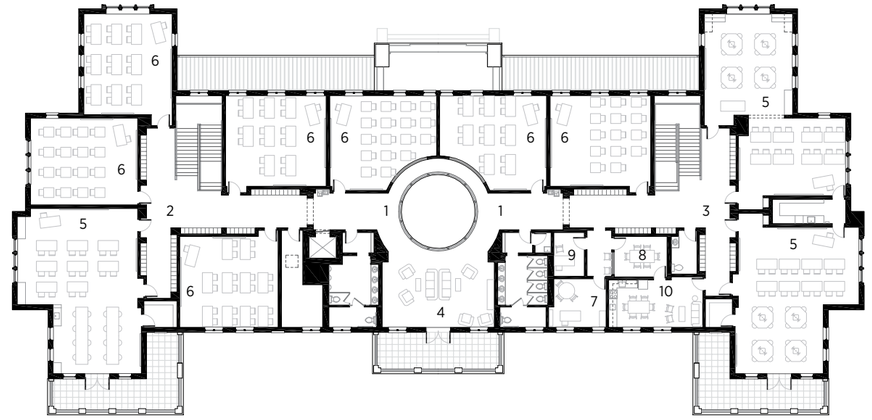
Right: Arcade along front facade, view from northwest. Octagonal brick columns support stylized Gothic arches. The facade of the 26,000-square-foot building provides a new public face for the Spartanburg Day School.

Opposite: Entry portico and arcade. Centered above the cast-stone entrance to the new upper school is a bas-relief of the school's mascot, a griffin.

Above: Gallery and common area, ground level. Centered between the east and west wings of the building and on axis with the lobby, the gallery leads to the courtyard behind the new upper school building, the heart of the campus.

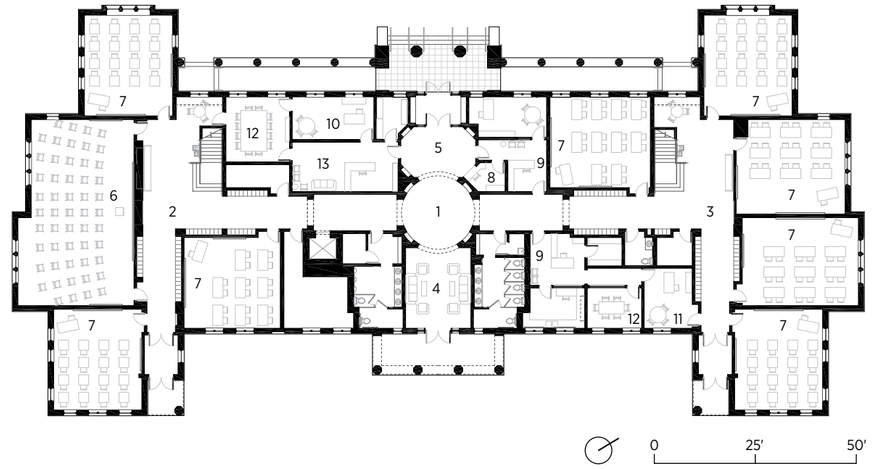
Second Floor Plan

1. Upper Gallery
2. West Hall
3. East Hall
4. Senior Lounge
5. Laboratory Classroom
6. Classroom
7. Guidance Counselor
8. Conference Room
9. Dean of Students
10. Teacher Workroom



First Floor Plan

1. Gallery
2. West Hall
3. East Hall
4. Common Area
5. Lobby
6. Seminar Room
7. Classroom
8. Reception
9. Admissions
10. Headmaster
11. Upper School Headmaster
12. Conference Room
13. Administration



Right: View of central drum. Grouped around the gallery on the ground floor are admissions and faculty offices; on the second floor, senior lounge and classroom corridors.

Below Right: Laboratory classroom. Three large science laboratories on the second floor anchor the northeast and southwest ends of the building.

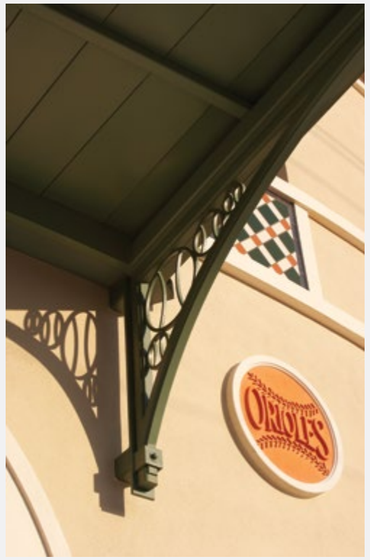
Opposite: View from ground floor into drum. Tall clerestory windows and a chandelier light the three-story gallery day and night.

Orioles Training Facilities

SARASOTA, FLORIDA 2011

Orioles Year-Round Training Complex at Ed Smith Stadium

Buck O'Neil Baseball Complex at Twin Lakes Park



Orioles Training Facilities

JIM PALMER

Sarasota and the Orioles have a long history. During my career, spring training took place in Miami. The stadium was old and decrepit, but we made it work. We had the best winning percentage in baseball between 1965 and 1984, and we won three World Series and six pennants. The Orioles have always known how to develop a team.

By the late 1980s, the team was on the move, to Fort Lauderdale Stadium among other places, and by 2009, the team was ready for a long-term home with a state-of-the-art training complex. Sarasota County, the state of Florida, and the ballclub came together on a thirty-year agreement that included a renovation to Ed Smith Stadium and the Buck O'Neil Baseball Complex. The arrangement was and is a great collaboration, unique to major-league baseball. The Orioles, the county, and Sarasota business owners jointly created a terrific asset for the community that brings with it huge benefits—the annual economic impact of the ballpark is estimated by the county to be more than $80 million. I had been to Sarasota through my whole twenty years of pitching, and I felt comfortable going back there. Generations of fans have been watching baseball there. What also excited me was that the new facility was going to be on par with that of other teams, including the new complexes in Arizona.

The team used Ed Smith in its unrenovated state for the first season there. At the same time, the county was soliciting proposals from various architecture firms so that construction could start as soon as the last training game was played. After a full review, the Orioles and owner Peter Angelos recommended that David M. Schwarz Architects be selected. What was most appealing about the firm was the work they did for the Braves in Orlando and also what David Schwarz refers to as Florida Picturesque—the Spanish or Mediterranean architecture that is common all over the state. He thought that the Ringling Museum, the Sarasota County Courthouse, and other local landmarks could be used for inspiration.

The architects met with all the different groups who play in the ballpark or work in the ballpark or visit the ballpark. Everyone had his or her own list of requirements. Manager Buck Showalter asked for two specific things. He wanted one of the practice fields to have the same dimensions and foul territory as Camden Yards, duplicating the conditions players would experience eighty-one times a year. He also wanted to create an Astroturf infield in one of the practice fields, since two division opponents use the artificial surface in their stadiums during the regular season. That's how Buck is—looking after every little detail. Everybody was attentive to the fan experience. There are a lot of die-hard fans who vacation in Sarasota during spring training. The teams like to promote that connection and that fan investment. The ownership wanted the new ballpark to help fans and players interact and let fans watch the players in a more intimate setting during the game as well as during practice.

Ed Smith now is basically a brand-new ballpark that happens to use the bones of the old one—in fact, it's twice as big as the old one. There is a new double-height area in the main concourse. It's right behind home plate, and it makes a pretty nice setting for our team pennants. On the field, the bullpens were relocated so they'd be close to the fans. People can look over and see the pitchers warming up. The team clubhouse was also almost totally rebuilt: coaches' areas, locker room, weight training areas, hydrotherapy and training, dining room, all of that. It's different from the spartan facilities we used to have, but that's what you need in this sort of world-class ballpark.

There are all kinds of other new spaces. The Left Field Pavilion, inspired by the Art Deco Clevelander Hotel in Miami Beach, is an oasis of palm trees, a fun space to watch the game. Nearby is a picnic area tucked behind the visitor's bullpen. A garden experience (paths, decking, picnic tables) was added on the outside of the ballpark along the street. People congregate, enjoy themselves while inside, in the concourses, in the garden, along the streets, in the outfield. It's kind of a three-ring circus, only there's probably about six.

There was a big party on the evening of the first night game in the World Series Suites, a new gathering space. That game was against the Yankees. There's this big cliché that there are a lot of New Yorkers who live in Florida, and so we had a full house. It was something to see.

Four miles south is the Buck O'Neil Baseball Complex, a minor league ballpark with clubhouse and fields. Overall it was kind of a tired venue, and David M. Schwarz Architects implemented a major overhaul.

The Orioles, the county, and Sarasota business owners jointly created a terrific asset to the community that brings with it huge benefits—the annual economic impact of the ballpark is estimated by the county to be more than $80 million.

Now there are new windows and big garage doors to get light into the weight room. Schwarz freed up a lot of space inside by moving equipment to a different building. The drab exterior was transformed into a beautiful white stucco building that reminds me of some of the cool-looking 1950s architecture you see around Sarasota.

Sarasota is an architecture town and a culture town, not just a baseball town, and the ballpark fits right in. The city has embraced the Orioles. Each spring, many of the games sell out, and the entire business community shows its support. A marketing package provided by the Orioles brings tens of thousands of fans to Sarasota from Baltimore and the mid-Atlantic region—in fact, the ballpark is a primary tourism source for Sarasota County. Attendance records have been set not only for Sarasota—which has held spring training for more than eighty-five years—but also for the Orioles franchise, which has been around since 1954.

The new facilities are quite a change from what we had when I was playing. They're totally modern and up-to-date, and they're what you need to compete. What hasn't changed is the club. You can talk all you want about disparities in payroll and large-market teams. But what you need is to build your house on a good foundation. That was true then and it's true now, and that's what the Orioles have in Sarasota.

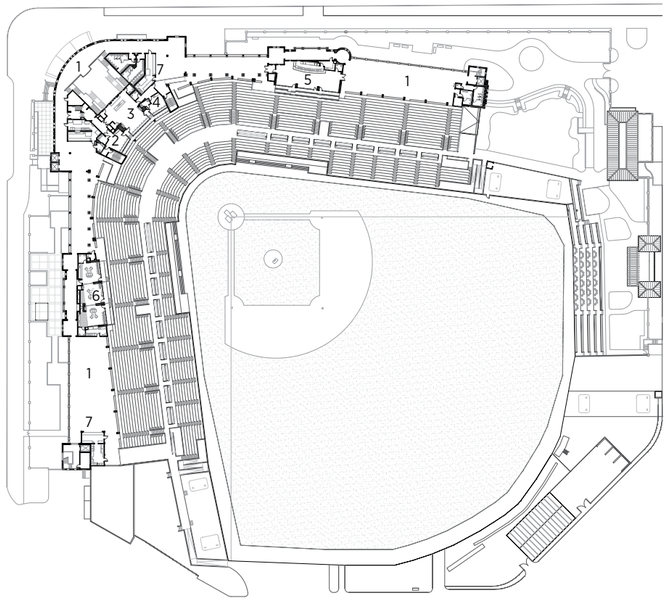
Orioles Year-Round Training Complex at Ed Smith Stadium

SARASOTA, FLORIDA 2011

Orioles Training Facilities

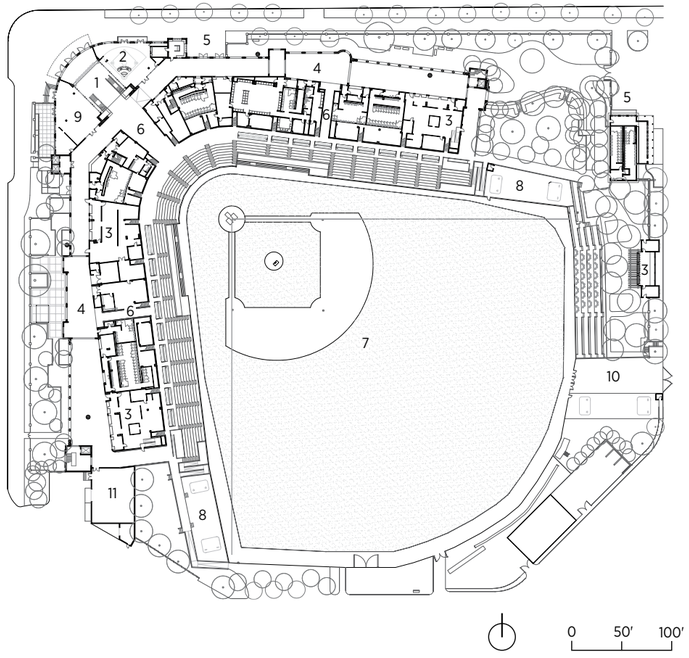
Second Floor Plan

1. Concourse
2. Owner's Suite
3. Home Plate Suite
4. Media Suite
5. Third Base Lounge
6. Party Suite
7. Concessions



First Floor Plan

1. Main Lobby
2. Gift Shop
3. Concessions
4. Concourse
5. Ticketing
6. Vomitory
7. Playing Field
8. Bullpen
9. Deli/Dining
10. Visitor Bus Parking
11. Receiving/Storage



Site Plan

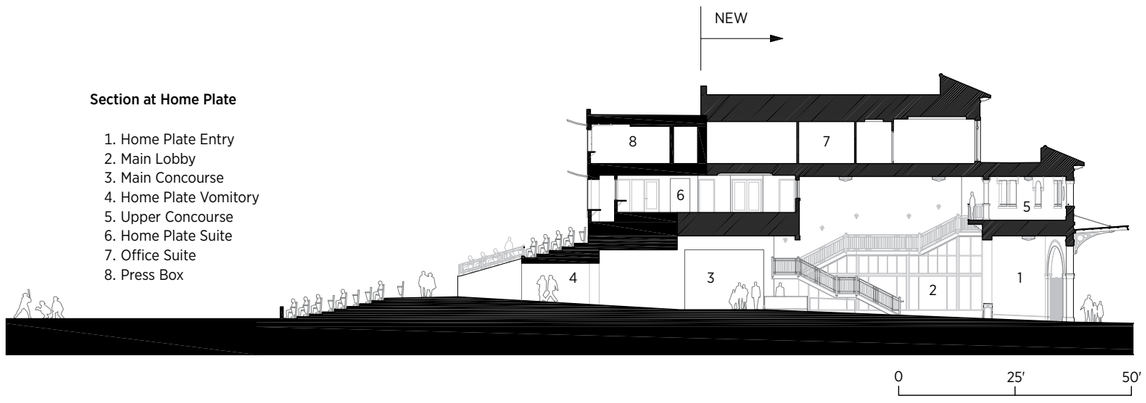
1. Ed Smith Stadium
2. Right Field Picnic Area
3. Party/Picnic Garden
4. Ticket Building
5. Left Field Pavilion
6. Parking
7. Media Parking/Staging
8. Scoreboard/Video Board
9. Storage
10. Baseball Operations Center
11. Orioles Staff Parking
12. Future Player/Fan Garden
13. Agility Field
14. Future Batting Tunnels
15. Existing Batting Tunnels
16. Practice Field with Astroturf
17. Practice Field with Dimensions of Oriole Park at Camden Yards
18. Dugout/Bullpen
19. Batting Tower/Fan Viewing Area

Opposite: Aerial view of Ed Smith Stadium (left foreground), the Baseball Operations Center (right center), and practice fields. Both the ballpark and the operations center, or clubhouse, were extensively renovated. The 82,000-square-foot ballpark addition incorporates not only expanded concessions, viewing areas, and luxury suites but increases the number of seats from 6,000 to 8,500.

Above: Main lobby. The principal street entrance leads to a two-story lobby with views to the field and to a team store and café. A chandelier made from used Louisville Sluggers displays the Orioles' division and World Series pennants. The inscription, a quote by Hall-of-Famer Rogers Hornsby, reads: "People ask me what I do in winter when there's no baseball. I'll tell you what I do. I stare out the window and wait for spring."

Above: Ed Smith Stadium pre-renovation.

Above: View from northwest. Arched openings provide both physical and visual access to the concourses and, along with colonnades, trim, soffit, and bracket details, were inspired by the "Florida Picturesque" architecture of Sarasota. The rounded corner addresses the street in the same way as early-twentieth-century stadiums such as Forbes Field in Pittsburgh and Ebbets Field in Brooklyn.



Section at Home Plate

1. Home Plate Entry
2. Main Lobby
3. Main Concourse
4. Home Plate Vomitory
5. Upper Concourse
6. Home Plate Suite
7. Office Suite
8. Press Box

Above: North Euclid Avenue facade. Landscaped gardens, seating areas, and meandering paths occupy the areas between the new concourses of the ballpark and the street, while the towers, bays, and balconies articulate the facade and create an intimate scale.

Above: Left field entrance. A new ticket and concession building and a formal entry gate share the materials and details of the ballpark. Concrete roof tiles in a custom red blend unify the various structures of Ed Smith Stadium and complete the link to Sarasota's "Florida Picturesque" past.

Right: Party suite. A new party area looking over the right field line uses movable wall partitions to accommodate groups of various sizes. Suites are appointed with memorabilia from the Orioles' three World Series championships.

Below Right: Home Plate Suite. Folding windows open the rooms to Sarasota's springtime climate, providing unobstructed views to the baseball diamond.

Opposite Top: View along upper level. The new concourse opens to the existing seating bowl and provides bar rail views at the intersection of old and new. The custom-designed octagonal light fixtures and columns orient baseball fans within the space.

Opposite Bottom: View along Twelfth Street concourse. On the first floor are concessions, the team store, and a climate-controlled café.

Following Pages: View over visitor's bullpen. The bullpens were moved from behind the outfield walls to the left and right field lines to create a closer relationship between players and spectators. An elevated and tiered left field deck provides views to the field for seated and standing fans.


SPRING HOME OF THE BALTIMORE ORIOLES
OPENING WEEK
2011

Top: Media suite. An expanded press area, which offers both indoor and outdoor seating, sits atop the home plate entry.

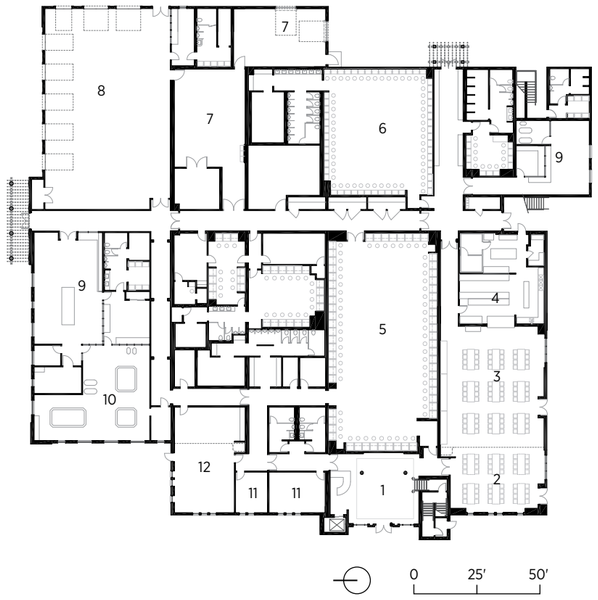
Above: View from home plate to renovated press box. The press box accommodates the owner's suite, Home Plate Suite, media suite, and broadcast and game-day operations. A new porch area provides a row of covered seating in front of the private suites.

Above: Spectator seating. The seating bowl was renovated with refurbished seats from the Orioles' home field of Camden Yards.

Above: View along third base line. Two new rows of seating along the cross-aisle increased the number of seats close to the field. A fabric and metal canopy attached to the existing metal and concrete roof greatly expands the number of shaded seats.

Orioles Baseball Operations Center

1. Lobby
2. Media Lounge
3. Dining/Multipurpose
4. Kitchen
5. Major-League Locker Room
6. Minor-League Locker Room
7. Equipment Storage
8. Weight Training
9. Training
10. Hydro Room
11. Office
12. Family Room



Right: Baseball Operations Center. Located just beyond the right field wall of Ed Smith Stadium is a 43,000-square-foot clubhouse with major- and minor-league team locker rooms, training and weight rooms, cafeteria with kitchen, and work and conference space for front office staff. The principal entry features materials and details that echo those of the adjacent ballpark.

Above: View from southeast. A trellis of cypress and stucco-clad columns shades the glass garage-style doors between the weight room/agility area and the practice fields.

Top: Weight room. The training area features an adjustable, air-cushioned floor. Large openings admit ample amounts of natural light and provide excellent views to the practice fields.

Above: Major-league locker room. Custom-built wood lockers line the walls of this vital space in the heart of the clubhouse.

Buck O'Neil Baseball Complex at Twin Lakes Park

SARASOTA, FLORIDA 2011

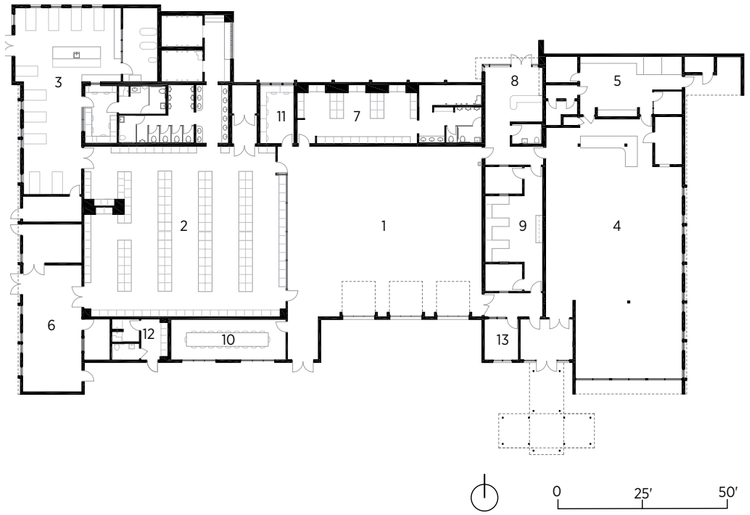
Orioles Training Facilities

Site Plan

1. Buck O'Neil Clubhouse
2. Batting Tunnels
3. Field Maintenance/Storage Shed
4. Batting Tower
5. Playing Field
6. Dugout
7. Bullpen Mounds and Plates
8. Batting Cage

Clubhouse

1. Weight Room
2. Locker Room
3. Training Room
4. Dining
5. Kitchen
6. Team Equipment Storage
7. Coach Locker Room
8. Entry Lobby/Reception
9. Administration/Team Offices
10. Conference Room
11. Video Room
12. Umpire Locker Room
13. Manager's Office

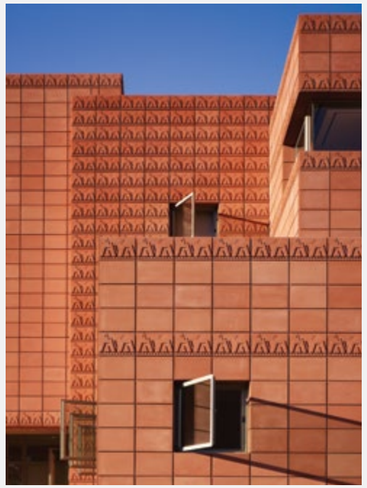


Opposite Top: View from southeast. The exterior renovations to the 17,000-square-foot building were inspired by a regional style of midcentury modern architecture dubbed the Sarasota School. An aluminum canopy of intersecting horizontal planes protects the rear entrance to the clubhouse.

Opposite: Weight room. Large windows, transoms, and glass-panel garage-style doors naturally light the interior spaces and take advantage not only of Florida's spring climate but of views south to the agility area and practice fields.

Private Residence

ARIZONA 2010



Private Residence

TOM DELAVAN

The desert town where David M. Schwarz Architects was commissioned to build a vacation home is known for its awe-inspiring natural beauty, not for its architecture. Ranch-style houses with aluminum siding are the norm, even on the properties adjacent to the client's. For those who live in the town and those who visit, the focus is not so much on the buildings as on getting out of them—enjoying the hiking, biking, and other outdoor activities that bring people closer to nature.

In the absence of an inspiring local vernacular, Schwarz took his cues from the magnificent landscape. The desert house is composed of three cast-stone-block and stucco structures that mimic, both in color and in form, the mesas that spring up dramatically behind them. In every way possible, David Schwarz and his team have created structures that complement their surroundings.

The approach to the house crosses a field of alfalfa, and the three volumes—main house, pool house, garage with apartment—define an informal courtyard that conveys a sense of arrival while still maintaining open vistas. From a distance, the house appears to be stuccoed in a uniform manner, but a closer inspection shows that the main structure is composed of a series of blocks embellished with a geometric motif that echoes the shape of the rocky formations in the area.

The effect of the repeating motif calls to mind Frank Lloyd Wright's textile block houses, four residences built in the Los Angeles area in the early 1920s, an attempt by Wright to elevate humble concrete. Wright's textile block houses also allude to a Native American aesthetic and were in fact referred to as Mayan revival. The blocks were made of sand and gravel from the properties; Wright said of one of the houses that it "belonged to the ground on which it stood."

The same can be said of this desert house, which complements its surroundings perhaps even more than the Wright houses do theirs. The textile block houses were inward-focused, with relatively few small windows. In this sense Schwarz's project may be more similar to Taliesin West, a house where the connection to the desert is a central feature and the views were so important that Wright penned a strongly worded letter to President Truman when power lines interrupted his view.

The Schwarz office takes the idea of blocking a step further, breaking the mass of the house into staggered sections, creating jags and corners that again resemble the natural landscape. But this configuration does more than mimic the surroundings. It also allows nearly every room to have multiple exposures and creates terraces for the bedrooms on the second floor. This is no small feat: the architects must have configured and reconfigured the rooms like a Rubik's cube in order to achieve a connection to the outdoors wherever possible. The offset volumes also provide respite from the relentless sun, an important consideration given the climate. "All those overhangs create shady spaces," explains Schwarz.

Inside the residence, the entrance, a relatively modest space with ten-and-a-half-foot ceilings, sets the tone. A geometric motif similar to that of the exterior appears in the front door, in the etched-glass windows flanking it, and on an elaborate terrazzo floor. This area opens into a double-height great room with a wall of windows framing a breathtaking view, surely one of the reasons the house was situated as it is. The impact of the living room and its expansive view is heightened by the contrast with the more intimate entry; indeed, this rhythm of openness and enclosure is repeated throughout the house.

Comfortable upholstered furniture is centered around a massive fireplace in a rusty Venetian plaster that complements the exterior color. Moroccan-style rugs with tribal motifs in the same palette are scattered on cement floors scored with an irregular diagonal pattern. White walls are offset by moldings in a sage green that references the local vegetation. The effect is warm, casual, and understated so that nothing distracts from the view.

An open kitchen connects the living room to the dining room and playroom, and a hallway with a collection of Native American pottery leads to the guest rooms. The second floor is split into three different levels, one for a spacious master suite, one for children's rooms, and one for an observation deck. Moving through the various elevations sparks a sense of exploration, particularly the ascent to the observation deck, the highest point of the house.

The house flows easily from interior to exterior, the pattern of the floor continuing to the pavers. Off the kitchen and dining room, glass doors open to an outdoor living and dining area that steps down to a pool. This space is open on one end and enclosed on the other by the main house and the pool house (named not only for its proximity to swimming but for a large billiard table that anchors the interior). The jeep, ATVs, mountain bikes, kayaks, and rafts in the garage, the third structure, evidence how the family actually uses the house.

The architect's design choices are telling. He opted for an interesting organic space with variations in elevation and volume over a more simple open plan. He also elected to create something that blends in with, even enhances, its surroundings, instead of designing something that stands out. The house brings residents and guests closer to nature, framing it while providing all the comforts and amenities a modern house affords. Wright wrote that Arizona, with its long, low, sweeping lines and uptilting planes, needed its own architecture. Schwarz's desert house is, at long last, a contemporary response to that need.

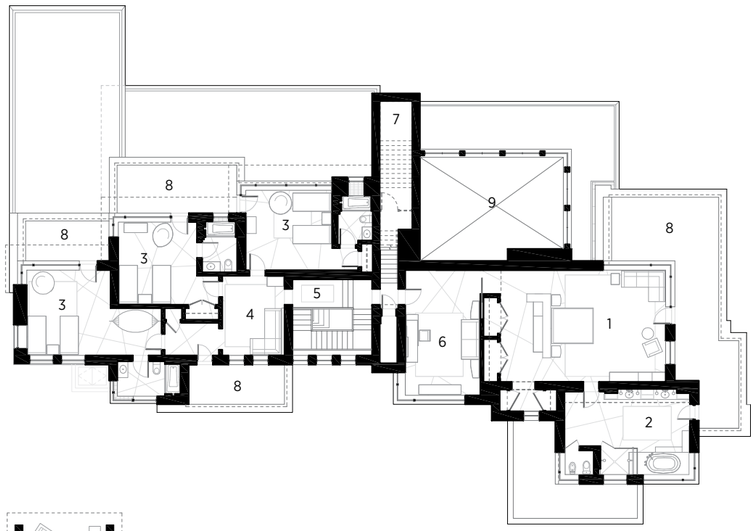
The desert house is composed of three cast-stone-block and stucco structures that mimic, both in color and in form, the mesas that spring up dramatically behind them. In every way possible, David Schwarz and his team have created structures that complement their surroundings.

Section

1. Living Room
2. Deck
3. Kitchen
4. Breakfast/Dining Room
5. Playroom
6. Bedroom
7. Balcony

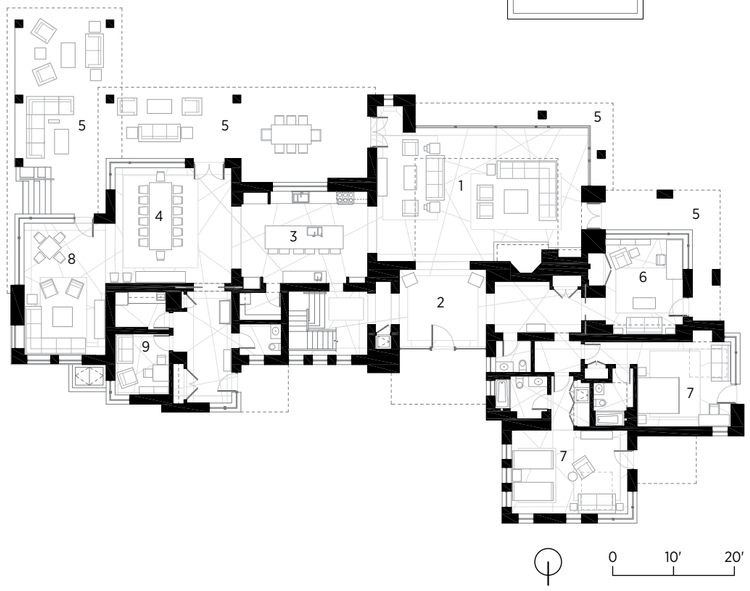
Second Floor Plan

1. Master Bedroom
2. Master Bathroom
3. Bedroom
4. Sitting Room
5. Stair Hall
6. Study
7. Observation Deck (above)
8. Balcony
9. Open to Living Room (below)



First Floor Plan

1. Living Room
2. Entry Hall
3. Kitchen
4. Breakfast/Dining Room
5. Deck
6. Office
7. Bedroom
8. Playroom
9. Day Room



Site Plan

1. Main House
2. Pool House
3. Garage

Below: Entry facade, main house. The 10,000-square-foot residence is the largest of the three buildings on the spectacular desert site.

Above: Southwest corner, main house. Deep roof overhangs and terraces shade the large expanses of glass of the south-facing interior spaces. The custom cast-stone block of the building walls was based on a stylized geometric pattern inspired by the landscape.

Above: Detail of column supporting living room roof. More than four hundred different shapes of the cast-stone blocks were required.

Above: Entry hall and stair. The terrazzo flooring was inspired by Native American rug designs and also takes cues from the pattern on the exterior cast-stone blocks.

Opposite Top: View through living room to red rock bluffs. Floor-to-ceiling glass provides uninterrupted views of the surrounding desert landscape.

Opposite Bottom: View from breakfast/dining room to kitchen and living room.

Left: View south from terrace to bluffs. This exterior room is the primary outdoor living area.

Left Below: Master bedroom. The corner window offers a wide view to the nearby rock formations.

Opposite: Predawn view from second-floor terraces on the south side of the main house.

Top: Aerial view of (left to right) pool house, main house, and garage. The structures cluster around the parking court.

Above: View from pool house terrace to main house. The rooms in the primary volume are staggered so that each has a corner window and outdoor space facing the desert landscape. Broad roof overhangs shade the terraces from the intense sun.

Top: View of pool house from west. The 1,800-square-foot building features a wall of glass opening to the pool terrace as well as an outdoor dining area sheltered by long cantilevered roofs.

Above: View of garage from southwest. On the second floor of the 1,700-square-foot building is an apartment.

Following Pages: View from south. The pool terrace connects the main house and the pool house. All south-facing rooms in the main house have generous windows to take in the desert panorama.

Lon Evans Corrections Center

FORT WORTH, TEXAS 2012

Lon Evans Corrections Center

WITOLD RYBCZYNSKI

Jails are an unusual building type. They are public yet largely inaccessible; they are occupied by people who would rather be elsewhere; their chief function is confinement—hardly something for an architect to celebrate. Can a jail then be an important work of architecture? Henry Hobson Richardson certainly thought so, considering the Allegheny County Buildings in Pittsburgh—a courthouse and a jail—to be among his best works. He said that his aim was "to rely for architectural effect upon the arrangement of the masses, and the dignity and solidity of the construction." Richardson's jail has rusticated granite walls, Romanesque turrets, and arched windows. Not exactly cheerful, but a solemn civic presence.

The Lon Evans Corrections Center in Fort Worth, a maximum-security county jail, is not Richardsonian, nor does it depend on an "arrangement of masses" for architectural effect: its boxy five-story volume simply fills the block. But it has Richardsonian gravitas, and unlike most contemporary urban jails, it is a sympathetic presence on the street. David M. Schwarz Architects was responsible for the design of the exterior skin, and it is worth examining how the firm achieved this not inconsiderable feat.

It was perhaps inevitable that Schwarz should adopt a traditional style for the Fort Worth jail, but which style? John Soane rebuilt Newgate Prison in the Norman style; Thomas Ustick Walter started Moyamensing Prison in Philadelphia in the Gothic style but later switched to Egyptian Revival; John Haviland adopted the latter style in the Tombs in New York. Schwarz, avoiding theatricality, has used a simplified classicism of the sort that characterized American courthouses, post offices, and government office buildings in the 1930s. In those buildings, traditional motifs such as columns and capitals were alluded to rather than mimicked, and setting the tone was classical composition rather than classical detailing. The Lon Evans Corrections Center uses brick in place of limestone, to match the existing facility next door.

The north and south facades of the jail, which face important streets, are appropriately large in scale with slightly protruding end pavilions and four-story pilasters; the east and west sides are given less import. This subtle hierarchy humanizes the building, which appears composed rather than merely assembled out of standardized parts. The rusticated pink granite base contains very few windows, but the blank walls are relieved by recurring granite niches. Schwarz, a self-styled populist, animates the niches and the frieze with an iconography of stylized steer heads, Lone Stars, and geometric forms that might—or might not—be keys and keyholes. The effect is to root the architecture in place and to make it more approachable, though with no loss of dignity.

A jail can be neither transparent nor welcoming—those clichés of so many contemporary public buildings—but it is a public building nevertheless. While it may look stern, it should also project serious intent, civic pride, and a sense of order. The Lon Evans Corrections Center achieves all this with a quiet authority.

The Lon Evans Corrections Center has Richardsonian gravitas, and unlike most contemporary urban jails, it is a sympathetic presence on the street.

Above: View from south, end tower detail. The composition draws its inspiration from the rich "Cowtown Deco" heritage of Fort Worth, with traditional brickwork detailing and cast-stone decorative spandrels and frieze.

Site Plan

1. Lon Evans Corrections Center
2. Sky Bridge
3. Tarrant County Corrections Center
4. Tim Curry Justice Center

Opposite: View from east. A sky bridge connects the 200,000-square-foot, five-story jail with the sixteen-story corrections facility across the street. Separate entries for visitors and staff are located at the base of each tower bay.

The Smith Center for the Performing Arts

LAS VEGAS, NEVADA 2012

Master Plan

Reynolds Hall

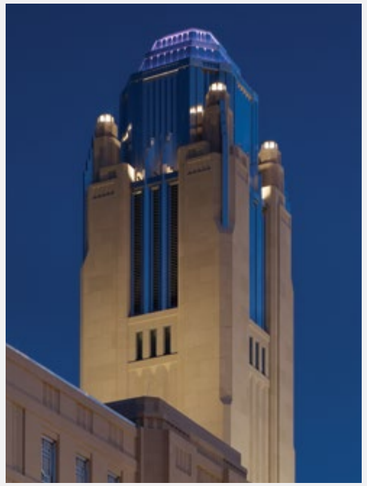
Boman Pavilion

Discovery Children's Museum in the Donald W. Reynolds Discovery Center

Master Plan

LAS VEGAS, NEVADA 2007

The Smith Center for the Performing Arts



Master Plan

GARY HANSON

In our society we look to our concert halls, theaters, and museums to be temples of great art and, at the same time, to be part of everyday life. The art of making these places requires a vision for both aspects. And so it is with David M. Schwarz Architects' Smith Center for the Performing Arts, in large measure because of early planning decisions made by these intelligent and experienced designers.

But how does an architect approach building a home for the arts in glitzy Las Vegas? This is a city that hypes the relationship between a building and the entertainment presented within its walls, most notably along the architecturally infamous Strip, which proudly shows off an exterior pastiche that elopes nightly with the dazzling show business stars and productions inside.

In planning the Smith Center, Schwarz and his colleagues skillfully avoided competing with the bright lights to the south, instead developing a venerable performing arts destination for the region and for the ages. The center reflects their choice to serve the arts, to serve the audience, and to serve the community. The result is architecture that, like the time-tested art it houses, fully engages the senses and plays to the spectrum of human emotion.

After modeling multiple options for the massing and positioning of the center's three venues—large and small performance halls and an education center—the planners arranged the components around a central courtyard, a "negative space" in their lexicon, which defines the project as a truly unified center rather than as a collection of related buildings. This decision, which established a human scale and an immediate urbanity, reflects the Schwarz office's attention to historic precedent. From Rome's Piazza del Campidoglio to New York's Lincoln Center, the facades of cultural buildings have long defined great public spaces.

The pedestrian passage between Reynolds Hall and the Boman Pavilion gestures to visitors with an invitation to be fully engaged in the center and with the art inside. Even the major facades and extended streetscape share the scale of the passageway and courtyard as well as an approachable vocabulary of design and materials.

The Carillon Tower is a masterstroke of both planning and programming. It will be an enduring icon on a city block that is likely in the long run to be engulfed by tall buildings. And the bells within it promise a unique opportunity to bring music to the streets and the adjacent park, offering performances to passersby: a meaningful marriage of the temple and everyday life.

Those of us who work in the performing arts are acutely aware that today most people can comfortably rely on home theater equipment to deliver high-quality video and sound recordings. We know that to convince audiences to engage with live performances we must be attentive to the total experience. That means ensuring seamless excellence for patrons, from before they cross the venue's threshold all the way through to the final standing ovation.

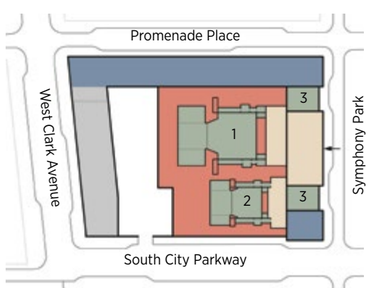
At the Smith Center, the excitement of the event and the emotional impact of the performance are exponentially amplified by design elegance, processional coherence, and yes, even by a judicious measure of Las Vegas dazzle. The architects adapted and embellished the center's extraordinary substance and glistening details from design cues offered by the grand Hoover Dam. In doing so, they have created a great temple for the arts, a beloved community destination, and an enduring architectural context that is truly Las Vegas. Bravo!

In planning the Smith Center, Schwarz and his colleagues skillfully avoided competing with the bright lights to the south, instead developing a venerable performing arts destination for the region and for the ages. The center reflects their choice to serve the arts, to serve the audience, and to serve the community.

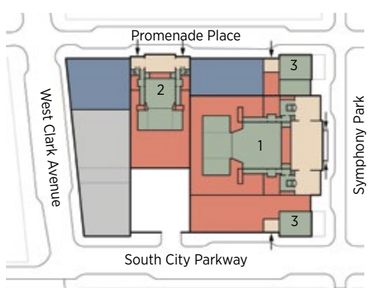
Conceptual Site Plan Studies

- Lobby
- Theater/Performance Space
- Retail
- Back of House
- Additional Development

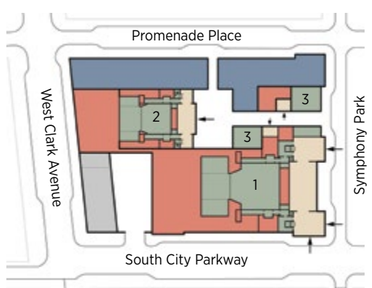
1. Large Performance Hall
2. Small Performance Hall
3. Education Center



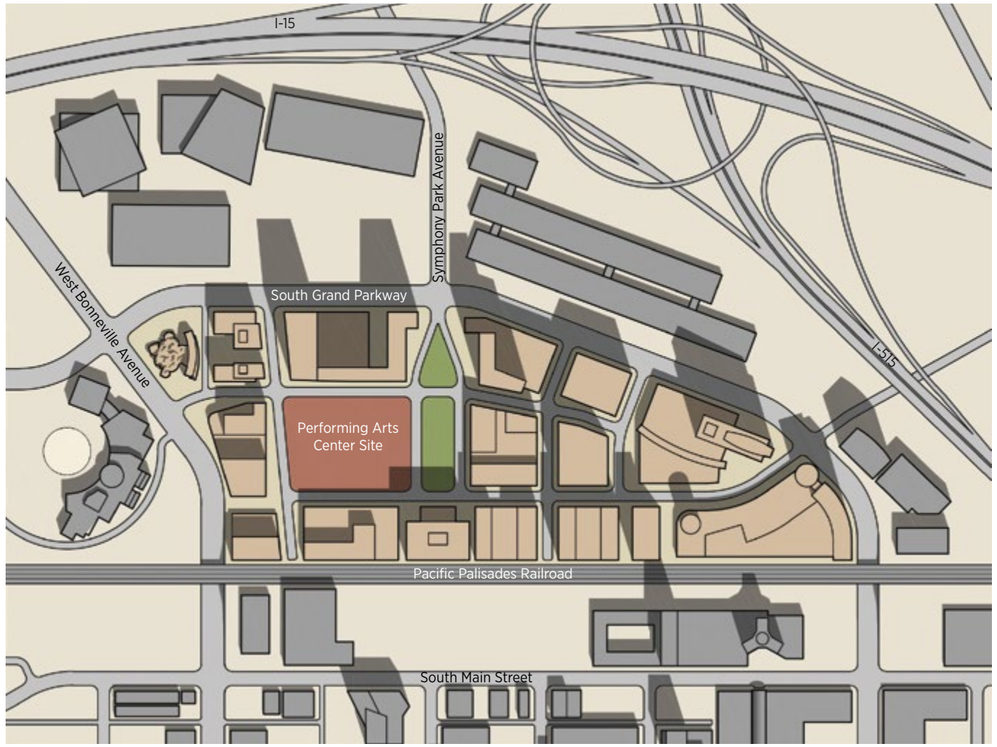
Study 1: Access to venues via a shared lobby fronting on Symphony Park: maximizes visibility on park; hampers development of individual identity for each venue.



Study 2: Access to venues via separate entries: provides a street presence for each venue; activates surrounding streets; leaves small performance hall without visibility from Symphony Park.



Study 3 (selected scheme): Access to venues via individual entries, including interior courtyard: establishes relationship between Symphony Park and individual components as well as complex as a whole; activates surrounding streets by means of courtyard passages and secondary entries.



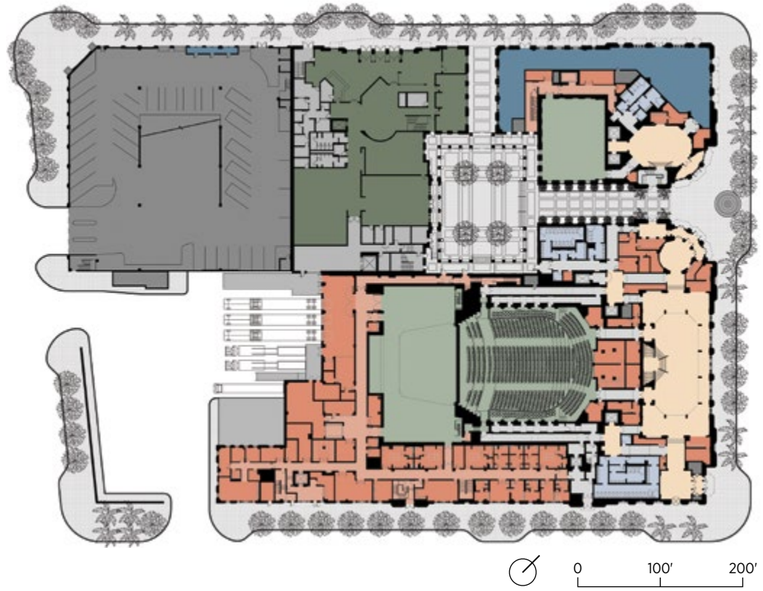
Symphony Park Master Plan

Site Plan

1. Reynolds Hall
2. Boman Pavilion
3. Discovery Children's Museum
4. Parking Garage
5. Courtyard
6. Symphony Park

Ground Floor Plan

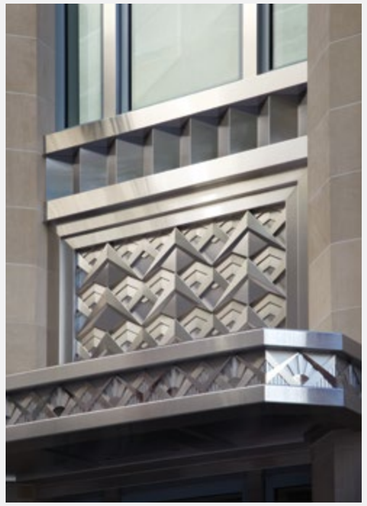
- Lobby
- Theater/Performance Space
- Retail
- Back of House
- Restroom
- Discovery Children's Museum



Reynolds Hall

LAS VEGAS, NEVADA 2012

The Smith Center for the Performing Arts



Reynolds Hall

CHEYENNE JACKSON

I consider myself the Indiana Jones of Broadway. I love the adventure and the unknown that a new artistic endeavor holds. I enjoy research and traveling to places I've never been. I live for the holy moment when I walk out onto a stage before a big show and venture down past the proscenium, knowing that in a few hours the entire space will be vastly different, a magical world created for one night only. There's something almost sacred to me about this ritual.

I have been fortunate to have been asked to sing all over the world, from large, prestigious venues like the Kennedy Center, Hollywood Bowl, and Carnegie Hall to smaller rooms with a pedigree and sense of history like the Café Carlyle and the Rainbow Room to a myriad of colorful places in between: gay cruises, bar mitzvahs, and high school cafetoriums. Since I tour a lot, I experience concert halls and performing arts centers with different dimensions, architecture, and levels of acoustic success. So it was with a real sense of excitement that I agreed to perform in a PBS special called "From Dust to Dreams," which was to document a gala at Reynolds Hall in the brand-new Smith Center, a massive, high-end venue in downtown Las Vegas that was years in the making.

I knew nothing about the space prior, and I like it like that. What I did know was that I would be performing with a top-tier lineup of talent that spanned musical genres. Artists like Josh Bell, Carole King, Willie Nelson, John Fogerty, Jennifer Hudson, and dancers from the American Ballet Theatre were coming together for the occasion. I've worked on Broadway for years, and several friends and coworkers from the Great White Way were on hand to share in the adventure: Brian Stokes Mitchell, Laura Osnes, Sherie Rene Scott, Montego Glover, and Benjamin Walker.

On the way to rehearsal, which was taking place the day before the big show, I spotted the Smith Center through the car window. It was intimidatingly beautiful and reached high into the desert air. Bugsy Siegel would have been proud. The center arranged an extensive tour for the artists, and we heard about the impressive planning and execution of the space. They have an amazing performance space for cabaret and jazz, a gorgeous black box theater, and even a concert space in the park.

The Smith Center truly is a feast for the eyes. Nothing is arbitrary. The flow from each room and each functional space to the next is seamless. High ceilings and meticulous details are everywhere you look—truly inspiring. We also heard about the acoustics, which for obvious reasons is paramount. As expected, every inch of Reynolds Hall was painstakingly crafted and designed to create the most natural, most beautifully lush sound possible. I couldn't wait to march down center stage and park and bark. Truth be told, I don't know a lot about architecture, but what I do know, and what I pay attention to, is how a space makes me feel: how the curve of a building makes me think about its history, or its relationship to the topography. The Smith Center was spectacular.

One of the songs for the evening was Sondheim's "Our Time," which includes the apropos lines "Something is stirring, Shifting ground, It's just begun…" During rehearsal, the president of the center, Myron Martin, came in to introduce himself. He said they had finished the running order of the program and that I would be first up. And since this was the inaugural event, I was going to be the very first person to ever sing on the stage. No pressure.

As I mentally prepared for the big event, I stole away to take a better look at some of the magnificent art on display. It seemed like a mini-museum: there are dozens of commissioned pieces, many from private collections, and some on loan especially for the Smith Center. Tim Bavington was commissioned to paint a piece based on Aaron Copland's "Fanfare for the Common Man," which inspired a huge sculpture in Symphony Park, a first for Bavington. From Shawn Hummel's colorful multipanel installation to David Ryan's musical-instrument-inspired wall pieces, it was clear that each piece was specifically placed with much thought going into the natural light of the space and the energy of the artworks in relation to the architecture.

The evening itself was a glamorous frenzied blur, but some moments stand out: chatting with Emmylou Harris backstage, running smack into the lovely Carole King in a corridor, spying on Willie Nelson as he tuned his guitar. I don't take moments like these for granted. I'd never been part of a major opening night for a performance space like this, and there was an infectious energy in spades—definitely something special in the air.

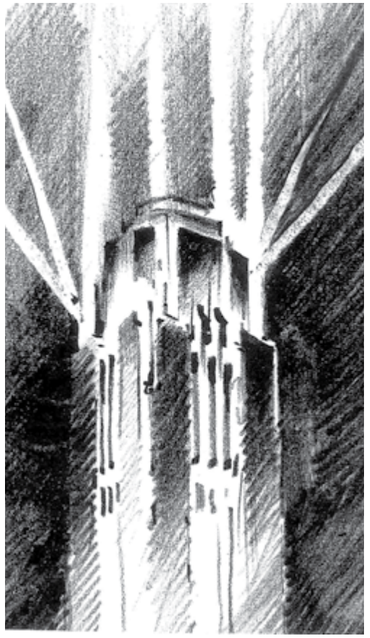
As we walked from our beautiful dressing rooms and crammed our lyrics one last time, we took our places on stage right. Neil Patrick Harris, the host for the evening, announced my name, and the orchestra began to play "Something's Coming" from *West Side Story*. I took my place down center and I began to sing. "Could be! Who knows?"

On the way to rehearsal, which was taking place the day before the big show, I spotted the Smith Center through the car window. It was intimidatingly beautiful and reached high into the desert air. Bugsy Siegel would have been proud.

Site Plan

1. Reynolds Hall
2. Boman Pavilion
3. Discovery Children's Museum
4. Parking Garage
5. Courtyard
6. Symphony Park

Opposite: Carillon Tower, view from Symphony Park. The seventeen-story tower is clad in Indiana limestone with stainless-steel accents. The forty-seven cast-bronze bells housed within announce the presence of the Smith Center for the Performing Arts via sound as the tower itself does via architecture.



Above: Carillon Tower, early sketch. The tower draws attention to the 358,000-square-foot Smith Center within the Las Vegas skyline.

Above: Carillon Tower. The detailing of the stainless-steel crown and limestone cladding recalls the Art Deco architecture of the early twentieth century, particularly that of the Hoover Dam, a local landmark.

Far Left: West entry to Reynolds Hall. The curved entry, which draws patrons to the interior courtyard, celebrates Nevada's history and geography in stainless-steel panels, railings, and light fixtures that incorporate iconography relating to the sun, mountains, and water. Artist William Behrends created the bronze sculpture of center namesakes Fred W. and Mary B. Smith.

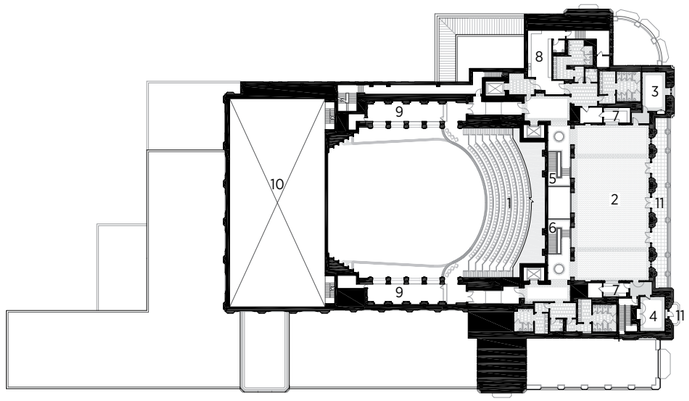
Left: Curved entry, early sketch. "People watching" is an integral part of every performance.

Below: South City Parkway facade. Rows of windows in the facade admit light to offices and dressing rooms and at the same time create a vibrant pedestrian street wall. Indiana limestone below gives way to scored plaster above; stainless-steel panels with harp reliefs simulate windows in an area of the facade that fronts large mechanical rooms.

Opposite: View past Boman Pavilion along Symphony Park Avenue. North-facing relief panels, which depict a stylized image of the Hoover Dam, flank the courtyard entrance. These allegorical compositions relate the story of how the Hoover Dam transformed the desert into a living place, making Las Vegas, and the Smith Center, possible.

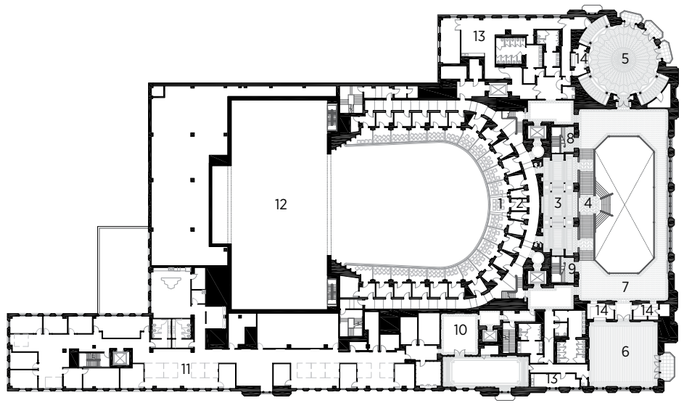
Balcony Floor Plan

1. Balcony Seating (Partial)
2. Upper Lobby
3. West Lounge
4. Carillon Salon
5. Main Stair (West)
6. Main Stair (East)
7. Food Service
8. Pantry
9. Acoustic Volume
10. Fly Tower
11. Exterior Balcony



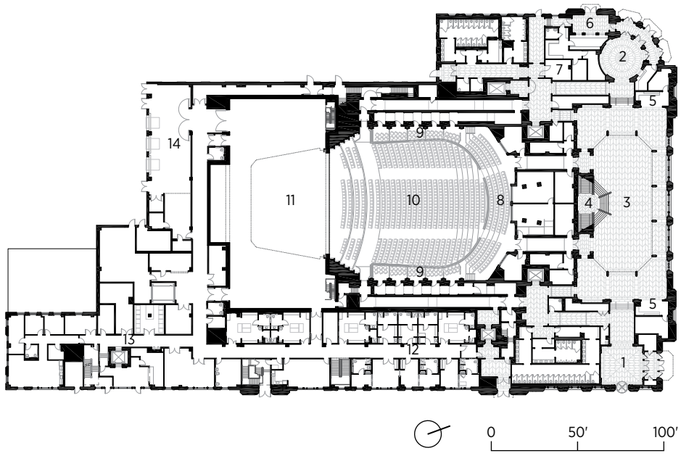
Box Tier Floor Plan

1. Box Tier Seating
2. Box
3. Box Tier Foyer
4. Grand Stair
5. Dee and Don Snyder Founders Room
6. Mezzanine Lounge
7. Main Lobby Mezzanine
8. Main Stair (West)
9. Main Stair (East)
10. Conference Suite
11. Administration
12. Fly Tower
13. Pantry
14. Bar



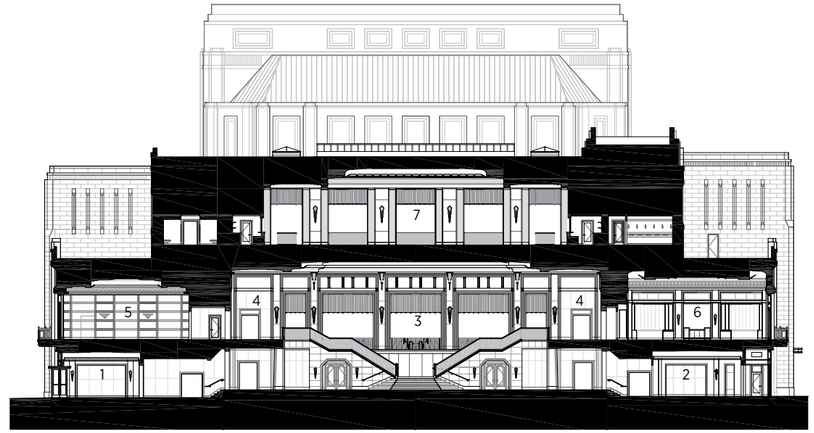
Orchestra Floor Plan

1. East Entry Lobby
2. West Entry Lobby
3. Main Lobby
4. Grand Stair
5. Bar
6. Box Office
7. Pantry
8. Parterre Seating
9. Parterre Side Boxes
10. Orchestra Seating
11. Stage
12. Dressing Rooms
13. Theater Support
14. Receiving



Cross Section

1. East Entry Lobby
2. West Entry Lobby
3. Main Lobby
4. Mezzanine
5. Mezzanine Lounge
6. Dee and Don Snyder Founders Room
7. Upper Lobby



Long Section

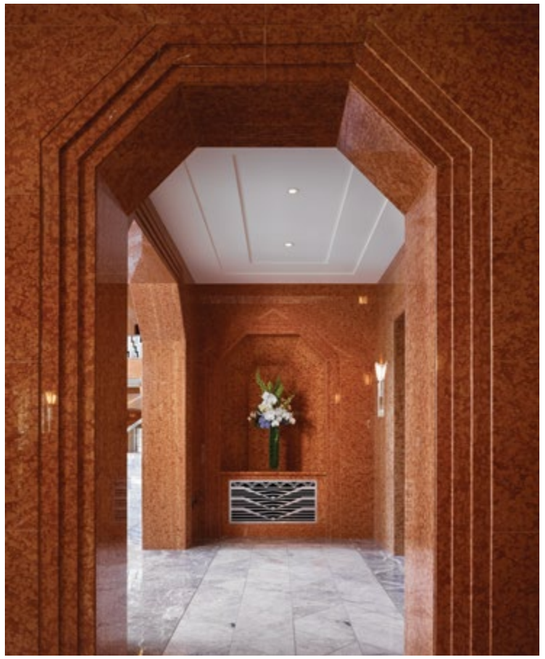
1. Main Lobby
2. Orchestra/Parterre
3. Box Tier Foyer
4. Box Tier
5. Dress Circle
6. Gallery
7. Main Stair
8. Upper Lobby
9. Balcony
10. Auditorium
11. Stage/Fly Tower
12. Pit
13. Support

Above: West entry vestibule. This circular space, inspired by entries into Paris's Théâtre des Champs-Élysées, welcomes patrons and orients them to the main lobby. The material palette used throughout the main level of Reynolds Hall includes Rosso Asiago marble on the walls, Fior di Pesco marble on the floors, stainless-steel light coves, stepped plaster ceilings, and nickel-plated glass light fixtures.

Right: Alcove between main lobby and auditorium. Compressed "sound locks" transition patrons between bustling lobby spaces and the serene auditorium.

Opposite: Grand stair in main lobby. Benjamin Victor's bronze *Genius in Flight*, which recalls the winged figures at the Hoover Dam, embellishes the staircase.

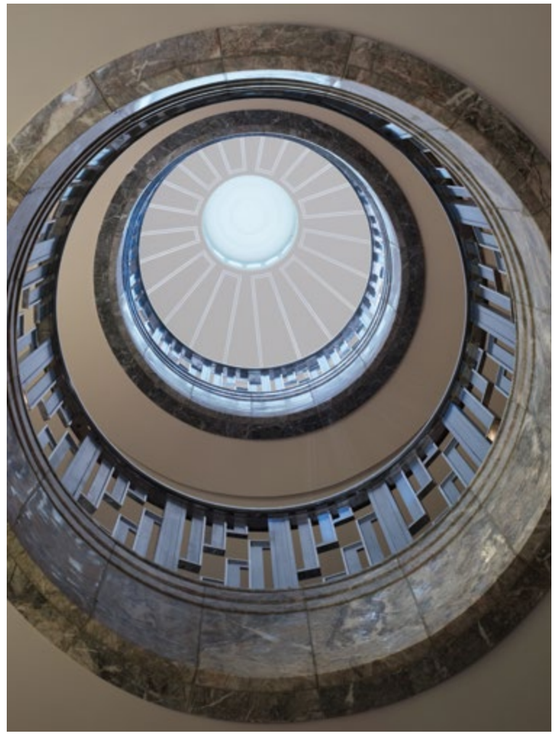
Following Pages: Main lobby, view from east. This space serves as a primary pre- and post-function room. The grand stair invites patrons to the mezzanine level; box and dress circle seat holders access their seats from here, and gallery and balcony seat holders continue up the main stair.



Above: Box tier foyer. Situated between the main lobby and the theater boxes, this space encourages informal group conversations. The marble surfaces of the lobby give way to rosewood and Ultrasuede; architectural details are scaled appropriately for a more intimate setting.

Right: Credenza detail. Custom furniture throughout the Smith Center complements the center's overall aesthetic. This sideboard is designed with East Indian rosewood veneers and ebony and mother-of-pearl inlays.

Opposite: View from mezzanine. The box tier foyer provides a view into the main lobby. Step motifs are repeated in the ceiling, pilasters, wall panels, and railings.



Above: Bar front in main lobby. Patterns based on the sun's rays and the step motif are incorporated throughout the building. Changes in the finish of the stainless steel (polished, satin, angel hair) create the design on the bar's panels.

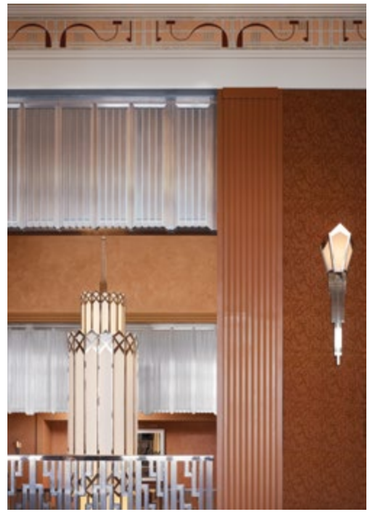
Above Right: Oculus over upper-level main stair. The opening in the stairway connects all levels of the building, allowing patrons glimpses to other areas. The dome is ornamented with aluminum leaf.

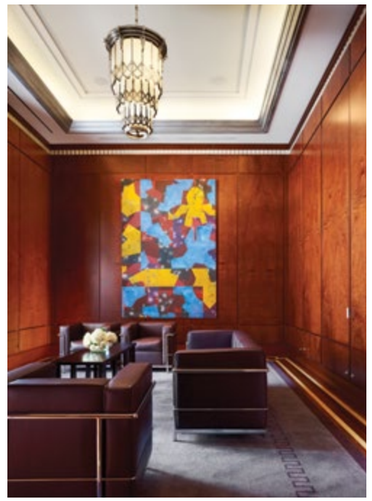
Right: Elevator interior. Conceived as an integral part of the progression from lobby to hall, elevators feature ornamented stainless-steel panels and a stepped plaster ceiling with integrated laylights and aluminum-leaf details.

Opposite: Lower gallery main stair landing. Stairways encourage vertical circulation through the building, offering overlapping overlooks for people watching. Fluted aluminum "curtains" set inside cased openings conceal the ceiling of the main lobby, allowing the same opening to appear well proportioned in both spaces.

Left: Bar niche in Dee and Don Snyder Founders Room. Subtly stepped rosewood paneling frames openings into niches containing the bar, banquette seating, and access to exterior balconies. The frieze highlights Mary B. Smith's favorite flower, the iris.

Opposite: Founders Room. Positioned on the second floor above the circular west entry lobby, the Founders Room is named in honor of philanthropists Don and Dee Snyder. Finishes include American hickory floors in a herringbone pattern, rosewood and burled-oak wall paneling, and in the niches, perforated-leather wall panels for acoustical absorption. The carpets and pinwheel sofa were designed especially for the space.





Top: Detail of upper lobby. Glass and metal sconces, metal railings and relief panels, Venetian plaster, silk wall panels, and a distinctive frieze design characterize this gathering area.

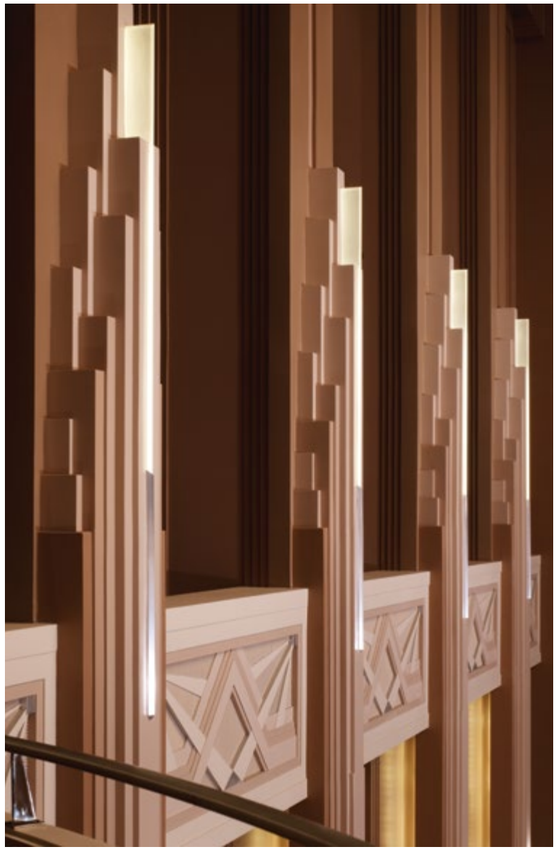
Above: Carillon Salon. Hidden behind flush doors is the keyboard for the carillon housed in the tower. Sapele Pommele mahogany veneer wraps the walls of the room, which is used for small gatherings.

Left: Upper lobby. The second large lobby serves patrons in the gallery and balcony tiers and also provides a large space for independent events. Bars, restrooms, and a pantry can be accessed directly from the upper lobby. Carpets and silk wall panels replace the marble finishes of the main lobby. In the frieze and carpet borders is a pattern inspired by treble and bass clefs.

Preceding Pages: Concert hall, view toward concert platform. Five-story stepped pilasters provide a strong vertical thrust that is balanced by the horizontality of the projecting balconies. These geometries direct the eye toward the dramatic stepped proscenium and then to the stage. The stage is configured with an acoustical orchestra shell. Its separate pieces can be moved and stored onstage to allow for opera, ballet, and Broadway productions.

Above: View from box tier to concert platform. Among the Art Deco–inspired embellishments of the 2,050-seat auditorium are shallow steps in the ceiling and balcony fronts, rhythmic deployment of light fixtures, and relief in the ceiling of the orchestra shell and the proscenium panels.

Above: Balcony fronts. Acoustic considerations play an integral role in the placement and shape of every surface in the hall. The balcony fronts curve in two directions to disperse reflections. All of the stepped surfaces on pilasters, wall panels, and ceilings control high-frequency reflections, while large open volumes behind the pilasters, referred to as bass traps, control low-frequency sound waves.



Above: Side wall pilasters. Patterns from the building's exterior and lobby spaces reappear within in the hall. The pilasters culminate in a stepped composition that recalls the Carillon Tower; theater spotlight patterns are integrated into the wall panels.

Opposite: View along box tier balcony front. The box tier's twenty-three boxes are supplemented with thirty additional boxes in the side balconies above and below this level. Doors to and from these boxes are automatically opened and closed to control the acoustic requirements of the hall; for traditional musical events that are not amplified, the doors are closed to increase the reflectivity of the walls.

Above: Orchestra-level seating. A cognac-colored mohair selected early in the design process set the stage for the color scheme of the hall. Cast panels applied to aisle-end stanchions integrate several design motifs, including treble clefs, spotlights, and the stepped Carillon Tower.

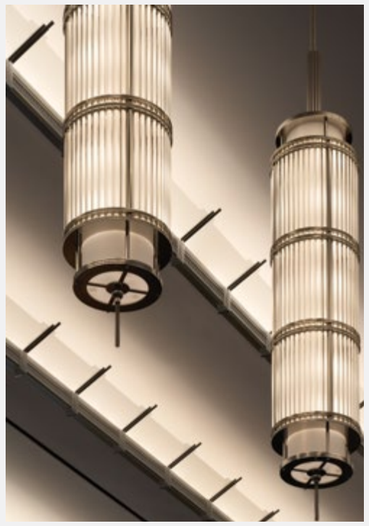
Opposite: Ceiling of concert hall. Crowning the auditorium is a series of stepped glass and aluminum light coves and a horizontal laylight. Although it was constructed as a series of ceiling layers, this element was conceived as a singular chandelier that unifies the space yet does not conflict with sight lines from the balcony, a common problem with traditional chandeliers.

Above: View from concert platform. The performance space was designed as a multipurpose hall to be used for amplified and non-amplified events alike: grand opera, ballet, symphony, musicals, plays, chamber groups, and solo recitals. Reynolds Hall is home to the Las Vegas Philharmonic and the Nevada Ballet Theatre.

Boman Pavilion

LAS VEGAS, NEVADA 2012

The Smith Center for the Performing Arts



Boman Pavilion

ELAINE WYNN

When conversation began about the Smith Center, I was thrilled to learn of the steering committee's commitment to educational outreach. Without new audiences and accessibility, centers for the performing arts can be perceived as unwelcoming to certain populations. I was excited to work with the committee to establish the Elaine Wynn Studio for Arts Education, home of the Education & Outreach Department, inside the Smith Center's Boman Pavilion.

I never imagined how inventive and appropriate this space would become until I walked into it. I believe that anyone who enters the Elaine Wynn Studio will be totally captivated by the promise of what can be accomplished there. It is, to say the least, unintimidating, but more important, it is playful yet disciplined. There is private, personal, and intimate space that lends itself to introspection and study, and then there are larger spaces for interaction and team involvement—all things that should be part of a wonderful program. It is a point of pride that the arts education facilities share the Boman Pavilion with two wonderful performance spaces, Cabaret Jazz Theater and the Troesh Studio Theater.

I feel very comfortable that the high quality of staff hired to run the Elaine Wynn Studio can provide the programming the architect envisioned for the space. Since 2012, more than 200,000 students and educators have been treated to student matinees, workshops, and classes at the Smith Center, and this number continues to grow.

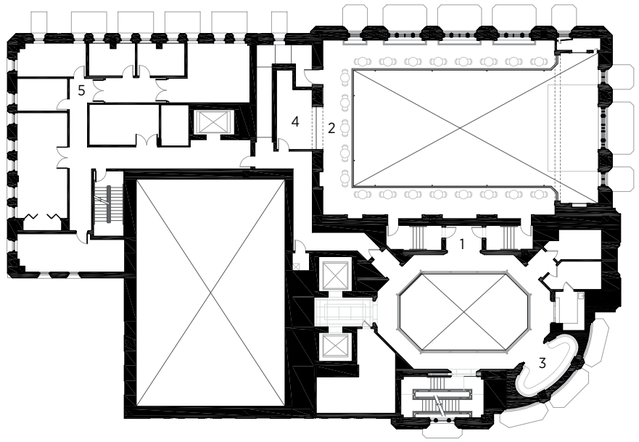
I have been thoroughly rewarded by the accomplishments that have taken place both in that space and in the community, knowing that the outreach and ideas for the community originate from that environment. It is an investment that I know will continue to keep on giving, and I am grateful to the vision of David M. Schwarz Architects, which made it possible. It is important to build future audiences because not only do our cultural institutions have to think about sustaining themselves, but as artistic endeavors they foster individual achievement and accomplishment, so they really serve multiple purposes.

The future belongs to the next generation of Las Vegas residents. Just like all societies we try to build legacies, but we also provide institutions that, with periodic infusions of new energy and new resources, can continue to grow. People support the things they buy into, both financially and emotionally. When I run into people here, they share how much they appreciate the addition of the Smith Center to Las Vegas. I am delighted that our community is brought in; that the journey began decades ago makes our arrival that much more special.

I have been thoroughly rewarded by the accomplishments that have taken place both in that space and in the community, knowing that the outreach and ideas for the community originate from that environment.

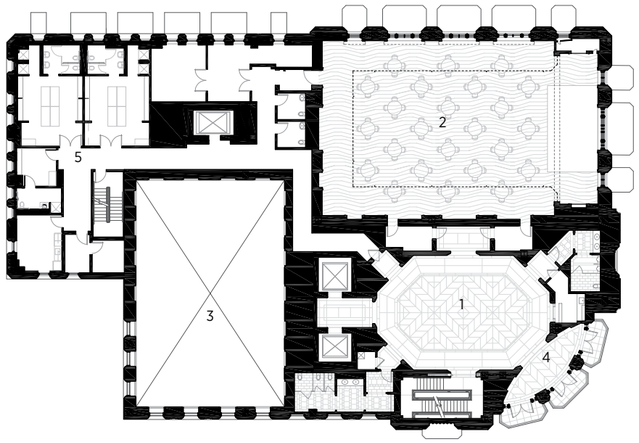
Third Floor Plan

1. Upper Lobby Mezzanine
2. Cabaret Jazz Theater Mezzanine
3. Mezzanine Lounge
4. Projection/Sound Room
5. Back of House/Theater Support



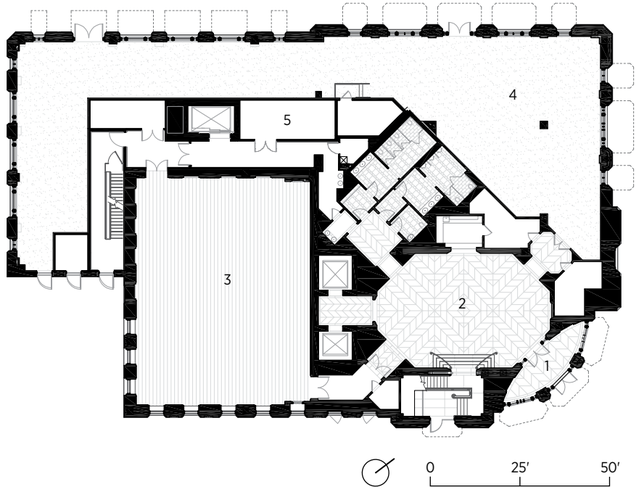
Second Floor Plan

1. Upper Lobby
2. Cabaret Jazz Theater
3. Troesh Studio Theater (below)
4. Lounge
5. Dressing Room/Support



First Floor Plan

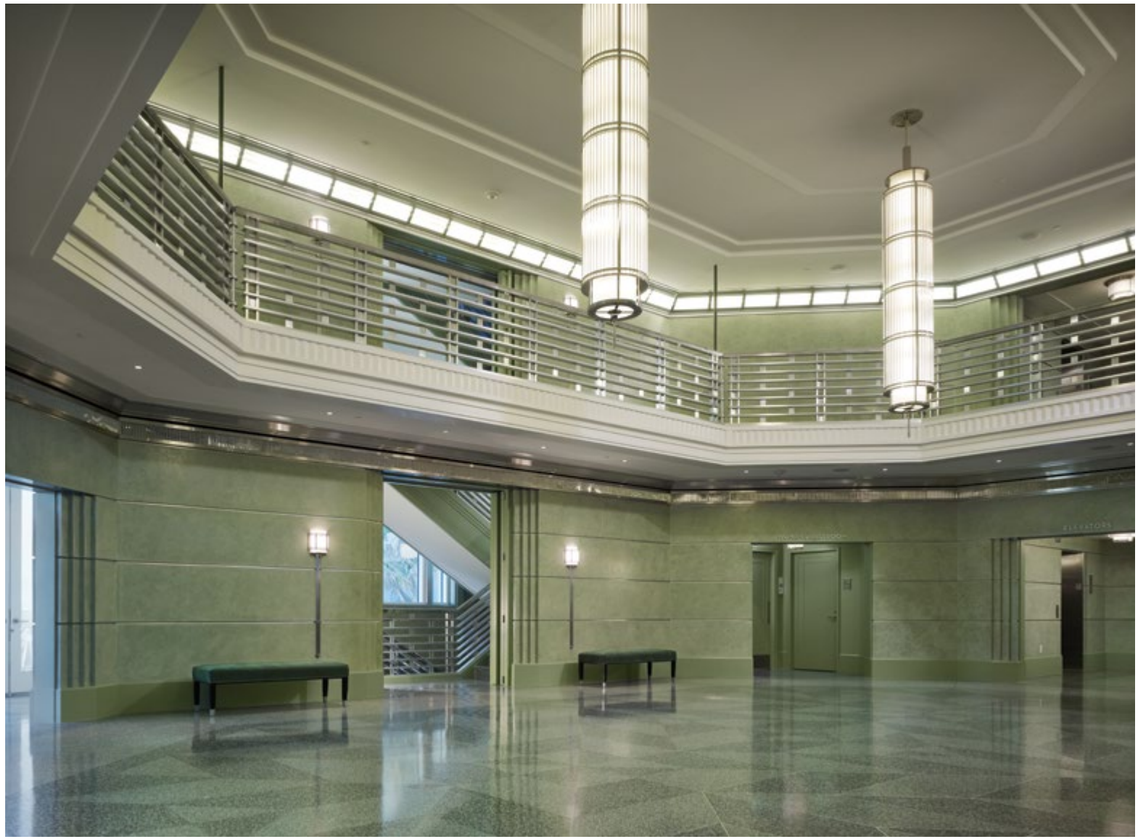
1. Entry Vestibule
2. Main Lobby
3. Troesh Studio Theater/ Orchestra and Ballet Rehearsal
4. Retail
5. Support



Site Plan

1. Reynolds Hall
2. Boman Pavilion
3. Discovery Children's Museum
4. Parking Garage
5. Courtyard
6. Symphony Park

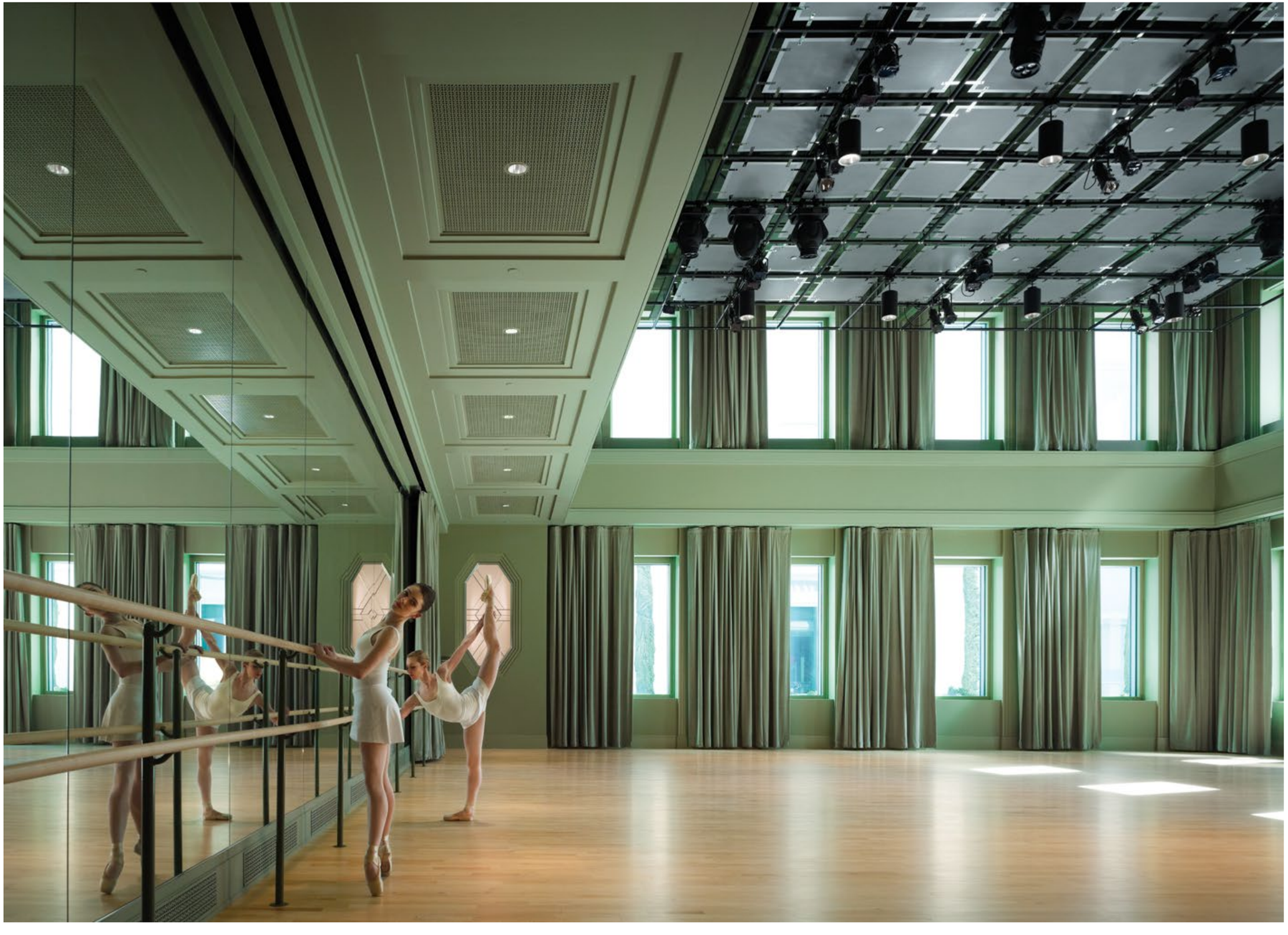
Below: Promenade Place facade. A critical component of the Smith Center both programmatically and architecturally, the Boman Pavilion complements the ensemble of buildings in massing, materials, and ornamentation yet maintains a unique presence on Symphony Park. The two-story windows of Cabaret Jazz Theater overlook the park and the mountains beyond. Along Promenade Place is retail and restaurant space. The Elaine Wynn Studio for Arts Education is located on the third and fourth floors.



Above: Upper lobby. This multipurpose lobby serves as a pre-function space for the Cabaret Jazz Theater; it can also host independent events. The color palette distinguishes Boman Pavilion from Reynolds Hall. Walls are clad in Venetian plaster; railings, light fixtures, and coves are detailed in stainless steel, nickel, and aluminum. The floors are patterned terrazzo.

Left: Mezzanine lounge. Located in an alcove off the upper lobby, the oval lounge is a cozy retreat for patrons attending a performance at Cabaret Jazz Theater.

Opposite: Main lobby, view from entry stair. Boman Pavilion reinterprets the details and designs developed in Reynolds Hall. The step motif, light fixtures, and ornamentation are simpler and more streamlined. Pocket doors concealing a bar are detailed to complete the lines of the wall reveals.



Above: Air-return grille. The graphic device was inspired by the forms of a grand piano.

Left: Troesh Studio Theater. This room matches the size and acoustic quality of the stage at Reynolds Hall and is used as rehearsal space for the symphony and ballet. The acoustics and fittings—acoustic curtains, glare-reduction and blackout shades, resilient floor system, and theater lighting—may be adjusted to accommodate various types of performances and events. Seating for up to 250 people can be provided.

Right: Detail of wall bracket in Cabaret Jazz Theater. The bracket features another use of the stepping motif inspired by the Carillon Tower.

Opposite: View from mezzanine to stage of Cabaret Jazz Theater. Of this 350-seat performance space, jazz vocalist Jane Monheit has said, "I've played the best venues around the world, and this is absolutely one of my very favorites. Everything about Cabaret Jazz is just perfect."

Discovery Children's Museum in the Donald W. Reynolds Discovery Center

LAS VEGAS, NEVADA 2012

The Smith Center for the Performing Arts

Discovery Children's Museum in the Donald W. Reynolds Discovery Center

MYRON MARTIN

The Discovery Children's Museum, like the Smith Center for the Performing Arts, believes in education, obsesses about kids, and strives to ignite a love for lifelong learning. This wonderful building brings dreams to life and joy to kids of all ages.

Originally, the Smith Center had planned to build a 650-seat theater as part of the complex but later decided to explore other options for the land. The Donald W. Reynolds Foundation floated the idea of adding a children's museum to the campus. I remember that the foundation chairman and our own namesake, Fred W. Smith, was quick to say, "Now, I'm not telling you to build a museum, but if you did, we might be interested in funding it." We had always imagined engaging the block with the excitement of families coming to the center and loved the thought of a facility full of students attending performances, workshops, and master classes. The addition of the museum only furthered this vision and opened up new possibilities for collaboration. Needless to say, we thought that adding a museum was a great idea and set about finding the right partner for our Symphony Park home.

Once the Discovery Children's Museum was destined to be part of the Smith complex, we asked David M. Schwarz Architects to design the building in a way that would give the museum its own identity and personality but would also maintain the integrity of the block. The result was even more than we expected. Inspired by the architecture of Louis Sullivan, the grand arched facade on Promenade Place signifies something great while the glass within the arch brings the building to life and allows the public to get a glimpse of the activity inside. The facade on the internal courtyard likewise gives the building its own presence while tying it to the performance buildings. The interiors, designed by Las Vegas architecture firm Lucchesi Galati Architects, bring color and fun to the museum and its nine themed exhibition halls.

I asked Steve Anderson, the president of the Reynolds Foundation—and an architect himself—about the museum. He commented, "While we did not dictate the architectural style for the Discovery Children's Museum, we were very pleased that the Schwarz team came up with a classic and timeless structure that was compatible with its neighboring Boman Pavilion and Reynolds Hall. The design team paid particular attention to even the smallest detail of each of the structures. The museum's masterful combination of whimsical design elements and the classical beauty of the structure have proven to be inviting to both the very young patrons and the 'young at heart.'"

Today, the Smith Center—including the Donald W. Reynolds Discovery Children's Museum—has been credited as one of the driving forces in the revitalization of downtown; it is a source of pride for the community. Years from now, a new generation of parents and kids will find their way to the museum, and I believe that they will experience the same excitement and joy that people are having today, thanks in particular to a dedicated museum board and staff and to the lasting significance of this building.

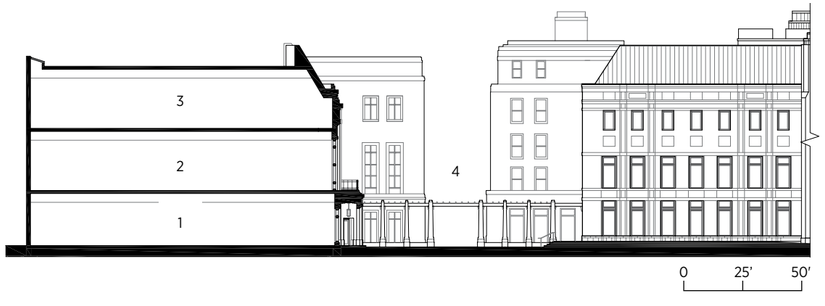
Great buildings carry a sense of history and gravitas from the day they open. This physical prominence lasts for generations, and I believe that people will describe the Discovery Children's Museum as a great building well into the future thanks to extraordinary design and impeccable construction.

Nothing makes me happier than a line of yellow school buses coming to the campus. Seeing the Discovery Children's Museum full of families is a testament to great teamwork and to the collective vision of the foundation, the museum, the Smith Center, and a wonderful architecture team. Students are getting new and exciting educational opportunities whether they are here for a performance, a workshop, or a museum experience. This is something that should make everyone who made this great project possible feel very proud. It gives me goose bumps.

Years from now, a new generation of parents and kids will find their way to the museum, and I believe that they will experience the same excitement and joy that people are having today.

Section

1. Classroom
2. Exhibition
3. Administration
4. Courtyard



Site Plan

1. Reynolds Hall
2. Boman Pavilion
3. Discovery Children's Museum
4. Parking Garage
5. Courtyard

Right: Reynolds Discovery Center, view from interior courtyard. As the third piece of the Smith Center's architectural composition, the 58,000-square-foot museum responds to the designs for Reynolds Hall and the Boman Pavilion in the courtyard (limestone plaster facade) and also presents a unique face on the street (terra-cotta brick facade). A covered colonnade connects the three buildings and creates a unified gathering space for the institutions housed within the center.

Opposite: View along pedestrian passage to courtyard facade of Reynolds Discovery Center. This passage and courtyard connect all components of the Smith Center. Flanked by Reynolds Hall (left) and the Boman Pavilion (right), patrons can walk from Symphony Park to the exterior courtyard and museum. A monumental three-bay facade looking over the courtyard provides a distinctive presence for the museum from the park.

Cook Children's Medical Center

FORT WORTH, TEXAS 2010–2012

Master Plan

North Tower

Dodson Specialty Clinics

Seventh Avenue Garage Expansion

Cook Children's Medical Center

DR. RICHARD JOSEPH JACKSON

A child's first drawings are often of herself and her mother. Next come drawings of her dad, her siblings, and of course, her dog or cat. Then a drawing of her house. Almost invariably the house conveys a feeling of welcome and safety with a walkway, a brave front door, and windows on each side—like the eyes of a loving grandparent. To the side is a leafed-out tree; overhead, a yellow sun. Children understand their connection to family and to the physical world around them, and they draw and are drawn to places that express a sense of order and safety. In pediatrics, we know that it is necessary to treat the family, not solely the child. In what is known as "anticipatory guidance," we offer aggressive counsel on safety issues, from covering the electrical outlets to wearing the bike helmet. The dangers of environments to children are usually evident; less so are the benefits. And nowhere is health-benefiting design more important than in schools and hospitals, especially children's hospitals.

Children who are ill, along with their stressed and worried parents, need environments that impart the same order and safety as their drawings. As a child grows, he seeks more environmental stimuli, including brilliant colors, lively motion, and loud music and sound, as well as other children. Most parents have experienced a child's birthday party that is an uproar of sugary and fatty food, of sound and stimuli, including mechanical cartoon characters. This is fun for an hour, and then even the child wants to escape. Places of hyperarousal are not where a child wants to be when he is frightened and sick.

For the most part, children do not become ill alone. They do not arrive at the hospital unaccompanied; they arrive as part of a family and social network that is as structured, but also as delicately balanced, as a Calder mobile. For many years there was no such entity as a separate children's hospital; children were treated as small grown-ups. One of the first tenets of pediatrics is "a child is not a little adult." As pediatrics developed as a specialty, it needed to originate not just its own techniques, equipment, and pharmaceutical dosing, but also its own hospitals and buildings, places that would recognize the child's, and the family's, particular needs.

When I was age five, my younger brother Bill had frequent tonsillitis. In those days, antibiotics were limited and the usual treatment was a T&A, or tonsillectomy and adenoidectomy. And since one of us three little boys needed a tonsillectomy, all three of us would have one. We were taken to St. Barnabas Hospital in Newark, where soon I was being rolled down a hall surrounded by adults in strange clothes with strange masks. As I lay on the operating table blinded by a bright light, a sticky rubber thing was placed over my face and a chemical (I later learned it was ether) was dripped into the cotton of the face mask. My brothers and I soon awoke with sore throats. We were given plenty of ice cream and popsicles and sent home a day or two later.

But within a few days, I found my bowl of vanilla ice cream covered with red spots like cherries—the birth of my lifelong aversion to cherry ice cream. Blood was welling up from the back of my throat and dripping into the dish. I was quickly returned to the hospital and put in a room filled with high-sided cribs as well as five other children, some of who were crying and moaning. My recently widowed mother and I were firmly instructed that visiting was limited to thirty minutes per day: "You will not be allowed more time than that," she was told, and "No, you cannot stay overnight." We were distraught at being separated. Neither of us realized that I would be there for weeks, receiving multiple transfusions and compelled to wear ice packs around my neck. Crying only made the bleeding worse. The wound to the back of my throat slowly healed. I suspect the necklace of ice did little good.

My eventual selection of the medical specialty of pediatrics most certainly grew out of the medical traumas of my childhood; many of us who specialize in care for children tell similar stories. In that era, hospitals were too often "one-way" destinations, places to be feared. In my training I struggled to develop the clinical distance necessary to keep from being overwhelmed by a child's suffering. I progressed from routine venipunctures and IV placements to spinal taps and bone marrow biopsies. Over time, however, I became drawn to a desire to prevent disease rather than to treat it. I increasingly worked in public health, including at the Centers for Disease Control, and I began to research how the design of buildings and the layout of communities affect health and vitality. In medical care we work to fix what is broken, but the more we care for the sick, the more we yearn for better ways to prevent disease.

As I began to read extensively about architecture and city planning, I learned that back in the first century AD, Vitruvius, regarded as the father of architecture,

Cook Children's Medical Center is an intriguing illustration of the state of the art for children's medical facilities. The hospital conveys a sense of comfort and welcome, just like the child's first drawing of a snug house. The peaked roofs of the building are of a brilliant sky blue. The main atrium also suggests a feeling of greeting and hospitality.

The essential piece of art in Cook Children's is the architecture itself. The beauty and playfulness of the welcoming structures convey comfort and safety.

articulated the qualities that buildings should possess: *utilitas*, *firmitas*, and *venustas*, or usefulness, strength, and beauty. And what buildings need these attributes more than hospitals? The hospital experience of the past, for both the patient and the family, reinforced the idea that the institution was designed for the convenience of the doctors and some of the staff, not for the patients and their families. This is especially lamentable in the case of nurses. Nursing is a most rewarding profession, but it is also extremely demanding. Many nurses struggle with the challenge of burnout, made worse when their patterns of work are not designed into their place of work. Hospitals were built and set up in isolation from the community; being welcoming was not a priority. It is not surprising that the first hospitals to evolve away from formidable isolation were children's hospitals.

Hospitals are generally not seen as desirable neighbors; they bring with them traffic and sirens. Great hospitals must do much serious thinking about how to be open and welcoming to nearby residents, how not to be closed into themselves like a citadel of isolated medical excellence. The proven therapies of art and music bring relief not just to the sick but to the community as well.

Cook Children's Medical Center is an intriguing illustration of the state of the art for children's medical facilities. Designed by David M. Schwarz Architects, the hospital conveys a sense of comfort and welcome, just like the child's first drawing of a snug house. The peaked roofs of the building are of a brilliant sky blue. Not ominously dark or blandly pastel, it is a color that says "welcome." The main atrium of Cook Children's also suggests a feeling of greeting and hospitality. The walls of this "town square" recall stacked children's blocks. Here, the child and her family might see and hear a piano, or observe a popular sports hero surrounded by eager kids. The next area is a "main street" that leads children and their families along the first floor of the hospital. Perhaps everyone has had the nightmare of walking a long corridor lined with locked and anonymous doors. The Main Street corridor works as a "road to health." Along the passage are a coffee shop, Build-A-Bear Workshop, smaller light-filled atriums, and castle-themed cafeteria, as well as the entries to all medical departments.

What are the benefits of building like this? Every physician knows that the most difficult patients are those who are afraid, especially those who are afraid of the doctor. Patients who are able to look upon nature more frequently are less fearful and recover more quickly. Another benefit is better nursing care. The disposition of spaces ensures that nurses can minimize their steps and spend less time charting and more time with patients. Nurses who work in organizations and buildings that communicate their importance, that care for the caregivers as well as the patients, are more likely to stay energized and productive.

Each level of Cook Children's has its own color theme, which is used in wall stencils and nurse station desks. The child quickly recognizes her "home floor." On that floor, most of the patient rooms have a single hospital bed with a sofa bed that can be used by family members who choose to stay overnight. A sign at the room entry is shaped like a simple gabled house, the archetype of shelter and safety. In it the child often writes her own name and inserts into its windows pictures of herself and her pet. The headwall is not an array of frightening hardware. Instead, accessible suction and gas fixtures, electrical outlets, and other utilities are hidden behind elegant and agreeable paneling. The windows offer pleasing views and admit diffused and healthful daylight into rooms and common spaces, adding not merely comfort and well-being but safety. Because most patients in a hospital spend at least 30 percent of their time lying on their back and looking up, the design of the ceiling and especially the lighting is important. Here, light sources are diffused but at the same time balanced and bright enough so that the patient can be readily examined. Because many very ill children are unable to express how they are feeling or where they are hurting, careful observation of the child's body and skin tones is essential. Additional lights can be flipped on when stronger lighting is needed, as when starting an IV.

Artwork in a children's hospital should respect the child: it should be childlike, not childish. People who are in pain, who are feeling distressed and lonely, do not benefit from visual art that transmits an experience of existential isolation. Embedded into the floor of the Dodson Specialty Clinics are transportation-themed images—boats, trains, and helicopters, even an ambulance—for children to discover. Music is important as well, especially live music. Music has evolved along with human beings; it accompanies many of our major life transitions, from marriages to funerals. So too, music belongs in a hospital. Like all types of therapy, music needs to be used judiciously. A single musician singing gently and playing a stringed instrument can bring far greater ease than recordings by an unknown artist. Less tuneful sounds—beepers, monitors, alarms—must be attenuated as much as possible. The patient should never have to say "This place is making me sicker; I wish I could go home so I could get better."

Waiting areas in acute-care hospitals can be cauldrons of anxiety for worried family members. Well-researched studies document stress levels in visitors, and how they can be ameliorated somewhat by views of nature, good sound control, and thoughtful humanizing features. Small details matter, like rocking chairs in the neonatal intensive care unit that make it easier to hold and hug a child whenever possible. Big design features are important as well. After undergoing a bone marrow transplant, a child must be isolated. At Cook Children's, the isolation rooms have windowed "balcony" areas where the child and her family can see each other and speak through a high-quality intercom.

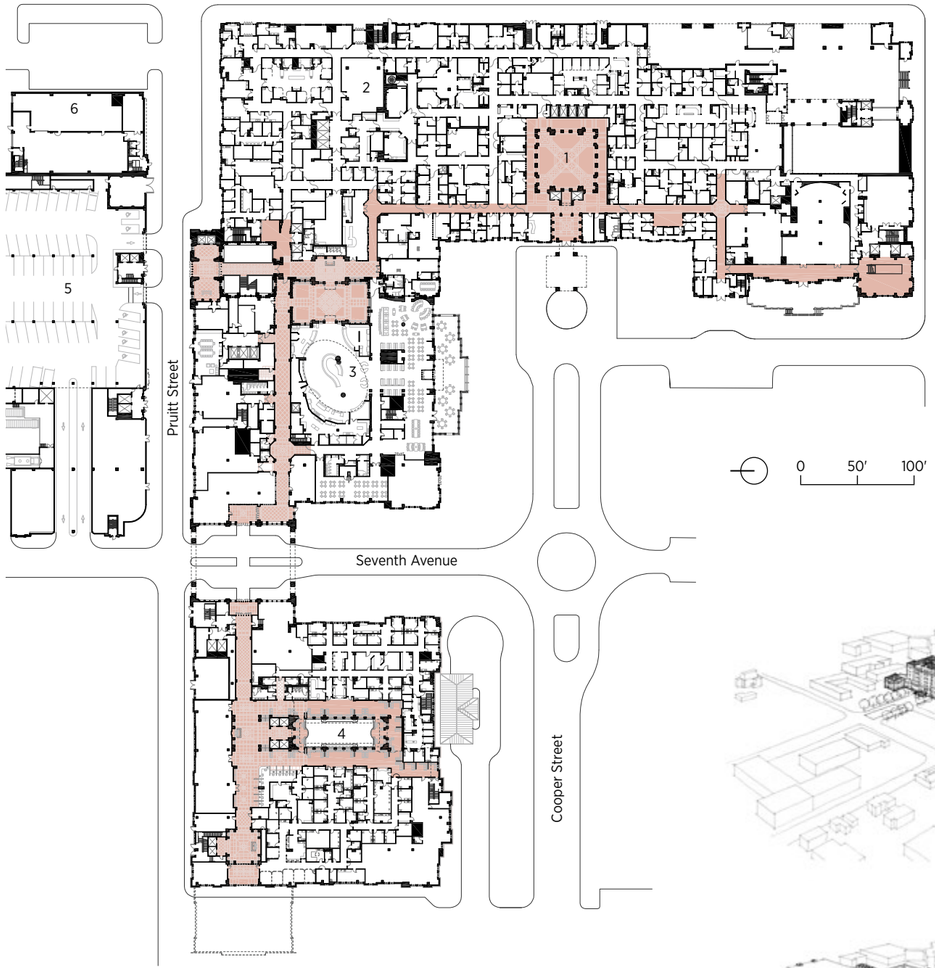
The essential piece of art in Cook Children's is the architecture itself. The beauty and playfulness of the welcoming structures convey comfort and safety. But children's hospitals are also places of desperate seriousness, of pain and passing. Sometimes children must undergo difficult procedures, and these must be done in a well-designed procedure room. In this way, the child's own room is associated with recovery and ease. And for all of us, even for children, the time arrives that we are beyond the benefits of medical care. I am touched by the fact that the "best room in the hospital" is on the top floor, with the most beautiful and soothing views. This is the room for children who have been moved into "comfort care," the room that is closest to heaven. It is large enough to accommodate multiple family members and set up so that staff can readily give assistance such as bathing and toileting; absent are the objects of more intrusive medical interventions.

Is there anything more heartbreaking than the serious injury, illness, or death of a child? Buildings that soothe the spirit and nurture the heart are what we want for all of us, but especially for our children. It takes sensitivity and thoughtfulness to create this setting. Cook Children's Medical Center reflects the nobility of this difficult but rewarding endeavor.

Master Plan

FORT WORTH, TEXAS 1985–2010

Cook Children's Medical Center

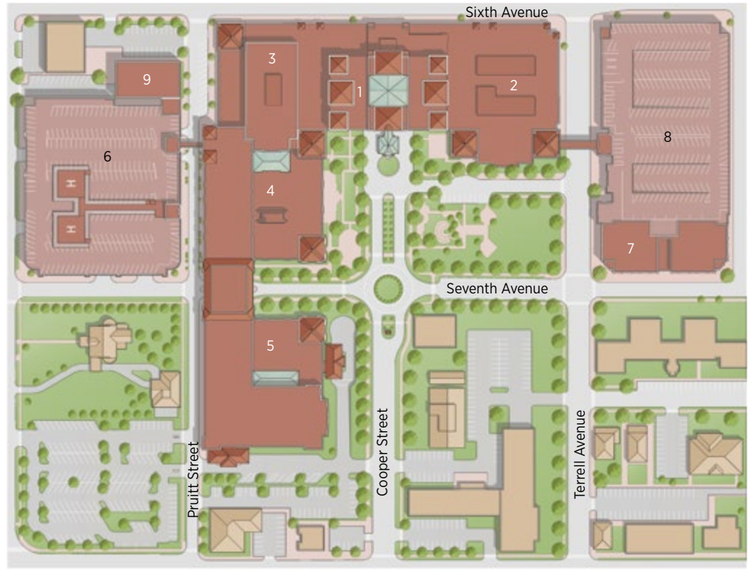


Ground Floor Plan

1. Main Hospital
2. North Pavilion
3. North Tower
4. Dodson Specialty Clinics
5. Seventh Avenue Garage
6. North Utility Plant

Above: Main Street public corridor system. The internal circulation boulevard guides patients and families to all departments, reducing decision points and stress for families and unifying the user experience.

Right: Perspective sketches. The master plan for Cook Children's, the largest independent pediatric institution in the United States, covers 52.3 acres. All phases of growth, including the original building, expansions to the north and south, and more recent extension to the west, reinforce the central Cooper Street axis.



Site Plan

1. Main Hospital (1989)
2. South Expansion (1998)
3. North Pavilion (2003)
4. North Tower (2011)
5. Dodson Specialty Clinics (2012)
6. Seventh Avenue Garage (2001, 2010)
7. Medical Office Building (1998)
8. Terrell Avenue Garage (1989, 1993, 2012)
9. North Utility Plant (1997)

Below: Rendering. The North Tower and Dodson Specialty Clinics adapt the visual motifs of the original hospital.

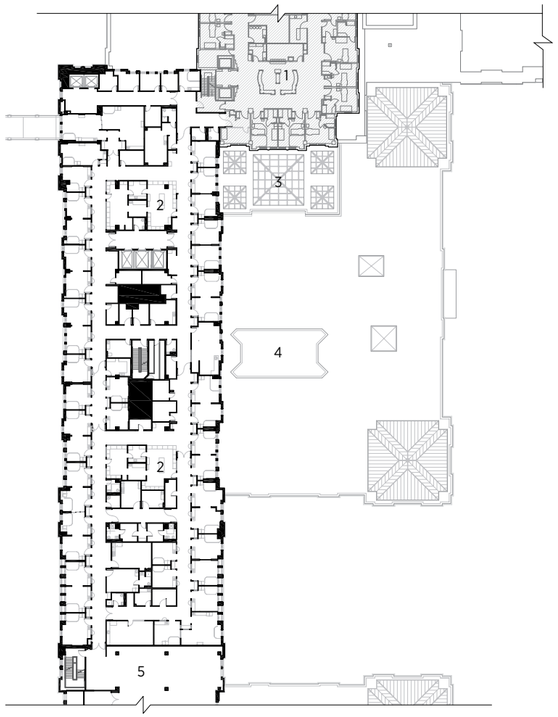
North Tower

FORT WORTH, TEXAS 2011

Cook Children's Medical Center

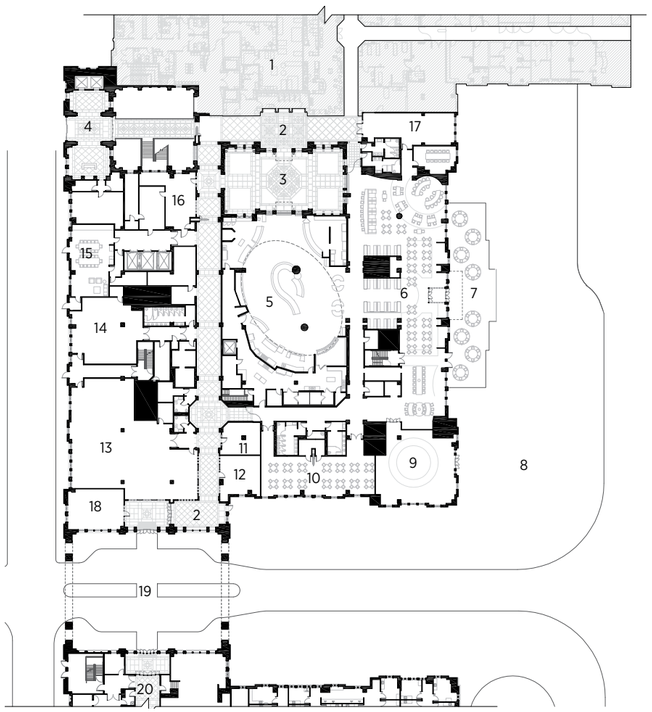
Third Floor Plan

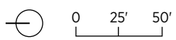
1. North Pavilion/Hospital
2. Neonatal Intensive Care Unit
3. North Dining Court (below)
4. NICU Sculpture Garden (below)
5. Dodson Specialty Clinics



First Floor Plan

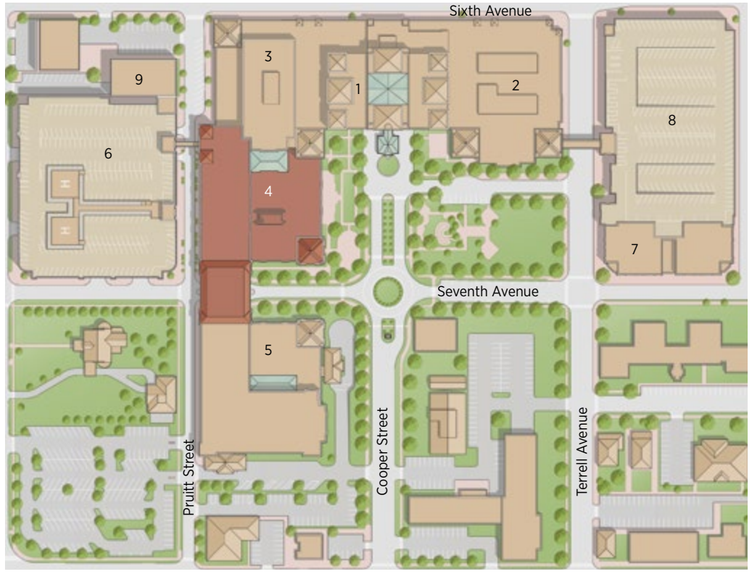
1. North Pavilion/Hospital
2. Main Street Corridor
3. North Dining Court
4. Pruitt Street Lobby
5. Camelot Court Cafeteria
6. Dining Room
7. Outdoor Dining Terrace
8. Outdoor Playground
9. Indoor Playground
10. Private Dining/Parent Meeting Room
11. Hair and Nail Salon
12. LEGO Model Room
13. Child Life Zone
14. School Room
15. Physicians Dining Room
16. Zooty Fruity Yogurt Shop
17. Build-A-Bear Workshop
18. Family Library
19. Link to Dodson Specialty Clinics (above)
20. Dodson Specialty Clinics





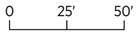
Site Plan

1. Main Hospital
2. South Expansion
3. North Pavilion
4. North Tower
5. Dodson Specialty Clinics
6. Seventh Avenue Garage
7. Medical Office Building
8. Terrell Avenue Garage
9. North Utility Plant



Section/Elevation

1. North Dining Court
2. Camelot Court Cafeteria
3. Private Dining/Parent Meeting Room
4. Neonatal Intensive Care Unit
5. NICU Sculpture Garden
6. Support
7. North Tower
8. Link to Dodson Specialty Clinics
9. Dodson Specialty Clinics



Right: Automobile passage between North Tower and Dodson Specialty Clinics. The gently vaulted ceiling and arched side windows transform the covered space into an outdoor room. The hospital even uses it as a special events space. The passage leads to the Seventh Avenue Garage.

Following Pages: Dodson Specialty Clinics and North Tower, view from south. The bridge over Seventh Avenue allows patients to be rushed from the clinics building to intensive care or surgery as necessary. The two-story base of the medical center in conjunction with the articulation of the larger building reduces the apparent size of the structures. The facades of brick and cast stone are enlivened with playful touches of color, including bright blue roofs and window frames.

Above: Main Street corridor. Information desks along the primary circulation path offer navigation assistance to patients, families, and visitors. The corridor is enlivened with retail outlets such as Build-A-Bear Workshop, Starbucks, yogurt shop, and gift shop.

Opposite: Cafeteria forecourt. The skylit atrium in the 270,000-square-foot North Tower repeats architectural elements from the main atrium.

Above: Typical room, Neonatal Intensive Care Unit. Although headwall connections cannot be concealed in intensive care facilities, they are arranged within the outline of a house, a familiar and reassuring image. A sleep sofa and reclining chair allow parents to remain with their infant.

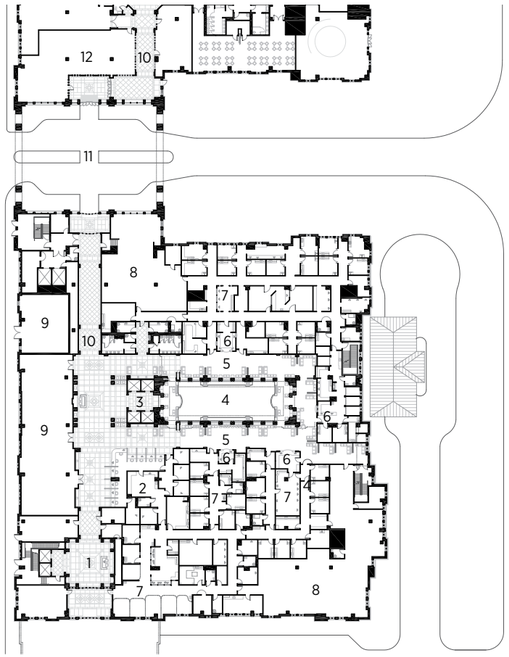
Above: Palliative care suite. Adjacent to the cancer unit, a comfort care suite provides a soothing space, with a protected outdoor terrace and an inspiring view of the Cook campus and the sky, for family and friends to say good-bye.

Right: Neonatal Intensive Care Unit sculpture garden. Since patients with suppressed or damaged immune systems can be harmed by contact with living plants and animals, a second-floor courtyard is adorned with bright metal flowers, fish, and dragonflies.

Dodson Specialty Clinics

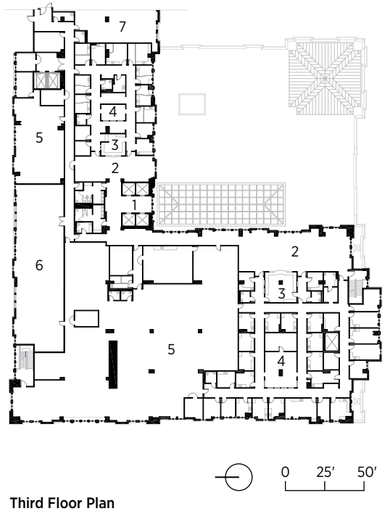
FORT WORTH, TEXAS 2012

Cook Children's Medical Center



First Floor Plan

1. Entry Foyer
2. Patient Registration
3. Elevator Lobby
4. Light Court
5. Waiting Area
6. Check In/Out
7. Specialty Clinic
8. Open Office Area
9. Mechanical
10. Main Street Corridor
11. Link to North Tower (above)
12. North Tower

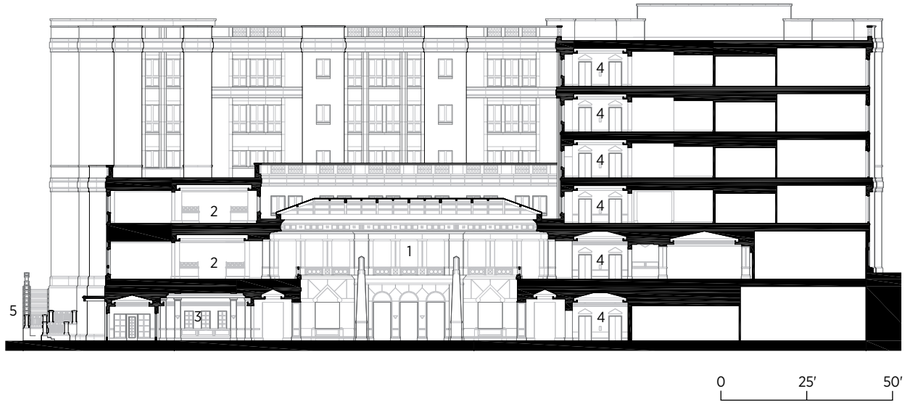


Third Floor Plan

1. Elevator Lobby
2. Waiting Area
3. Check In/Out
4. Specialty Clinic
5. Open Office Area
6. Mechanical
7. Link to North Tower

Section

1. Light Court
2. Waiting Area
3. Entry Foyer
4. Elevator Lobby
5. Ambulatory Surgery Center Drive and Entrance



Site Plan

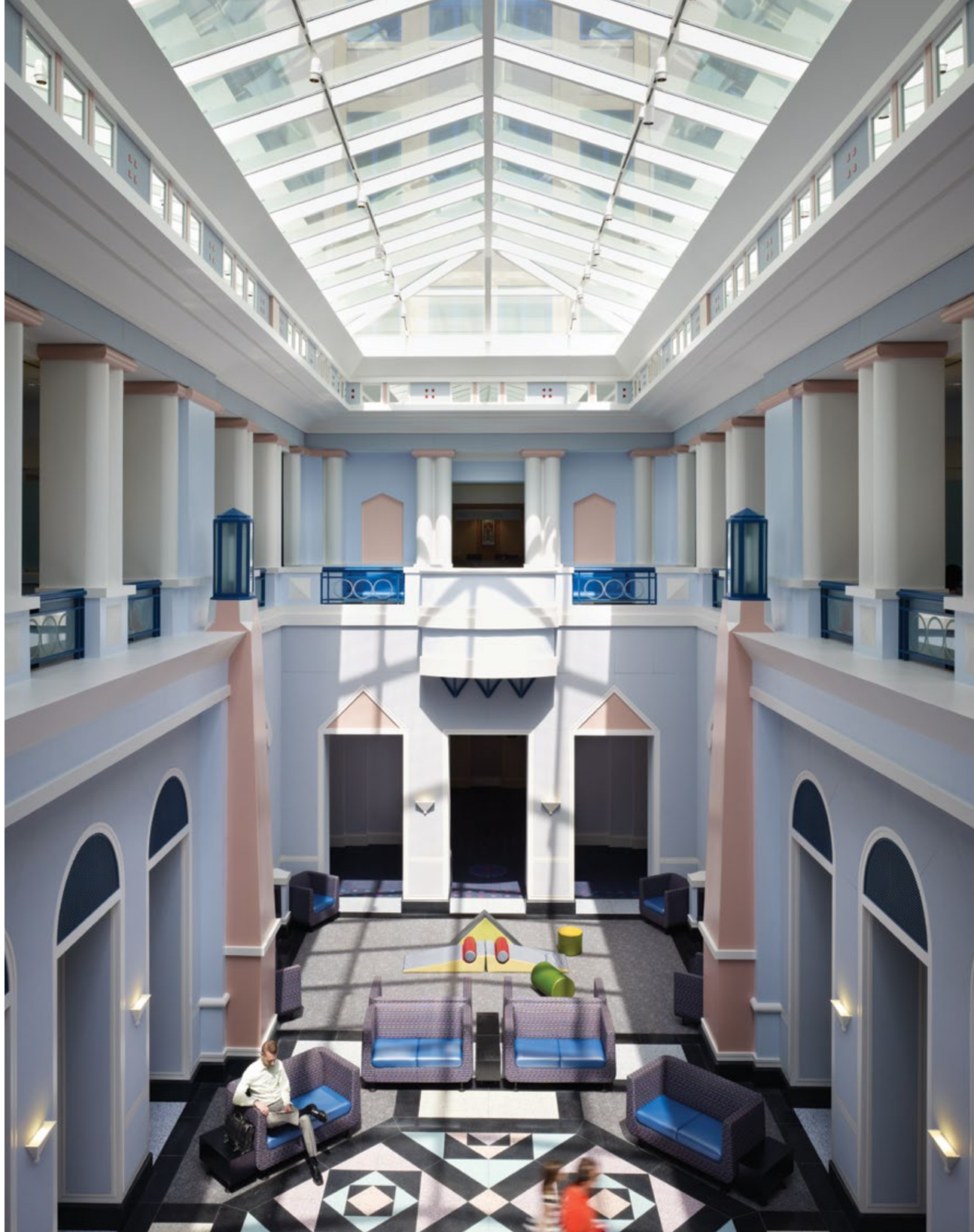
1. Main Hospital
2. South Expansion
3. North Pavilion
4. North Tower
5. Dodson Specialty Clinics
6. Seventh Avenue Garage
7. Medical Office Building
8. Terrell Avenue Garage
9. North Utility Plant

Below: Entrance to Ambulatory Surgery Center. A sunken automobile court allows patients to be brought right to the front door of the 277,000-square-foot Dodson Specialty Clinics. Plantings and topiary animals bring a touch of nature and imagination to the space.

Above: Main Street corridor. The architecture promotes intuitive way-finding, distinguishing major and minor corridors and arrival points by means of modulation in widths, heights, and details such as color, floor patterns, and lighting. These gestures make it easy for visitors to locate their destinations.

Left: Clinic waiting area. Ringing the atrium are numerous seating alcoves that allow families to see daylight and sky. Semi-open dividers create a sense of small enclosures within the large room.

Opposite: Light court. The two-story open area, the central focus of most waiting areas for the Ambulatory Surgery Center and the clinics on the first floor, provides a bright and lively atmosphere. Simple columns, light pylons, and varied doorways add visual interest and relate to similar elements in the atrium of the main building.



Seventh Avenue Garage Expansion

FORT WORTH, TEXAS 2010

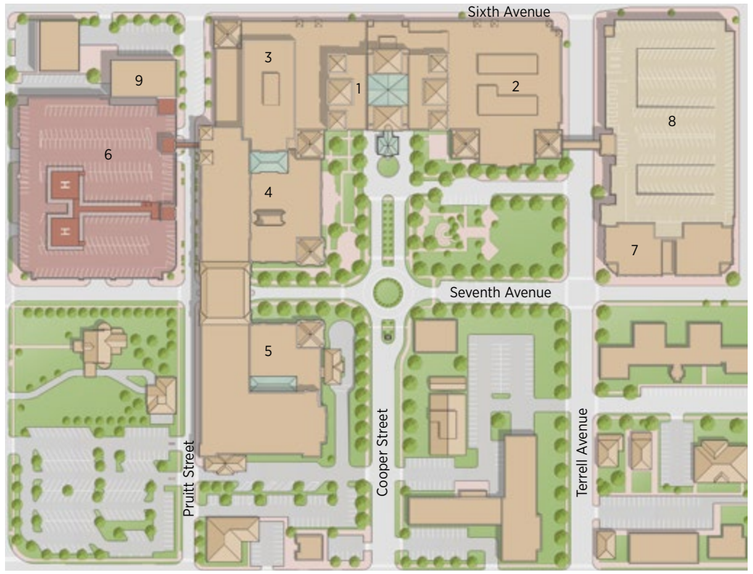
Cook Children's Medical Center

Right: North Central Utility Plant. The central plant, with its Art Moderne tower and horizontal stripes, sets the design language of the Seventh Avenue Garage.

Below: Seventh Avenue Garage, phase one. The initial portion of the garage, built in 2001, adapted the Art Moderne theme of the utility plant, built in 1997.

Site Plan

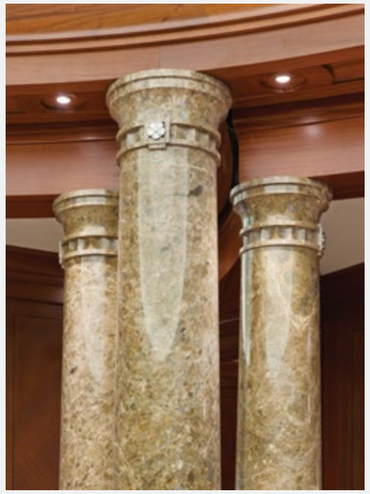
1. Main Hospital
2. South Expansion
3. North Pavilion
4. North Tower
5. Dodson Specialty Clinics
6. Seventh Avenue Garage
7. Medical Office Building
8. Terrell Avenue Garage
9. North Utility Plant



Right: Seventh Avenue Garage, phase two. In 2010, the garage was expanded with two more stories, two heliports, and a direct interior connection to the main building; it parks more than 1,400 vehicles. A second elevator and stair tower were added in the extension to the west. Pruitt Street, formerly a through road, was converted into a pedestrian promenade.

The Pennsylvania Building

WASHINGTON, D.C. 2013



The Pennsylvania Building

ROBERT A. PECK

Early in his career, David Schwarz designed an attention-getting mixed-use project centered on the limestone marquee of the abandoned Art Deco Penn Theater in Washington, D.C. Located on Capitol Hill, the new construction offers a blue-brick riff on Art Deco to Pennsylvania Avenue in front, a brick and stone composition to C Street in the back, and an upstart white modernist face to the courtyard in between. Penn Theater is one of the projects that put Schwarz on the map of rising young architects in 1970s and early 1980s Washington.

It was a long while before David M. Schwarz Architects would have the opportunity to put a mark on the part of Pennsylvania Avenue that is truly "on the map," that is, between the White House and the Capitol. Like all of Washington's avenues, Pennsylvania Avenue creates odd-shaped quadrilateral and triangular precincts and blocks as it cuts through the right-angled street grid. The truncated apex of one of those triangles occurs at the intersection of Pennsylvania Avenue NW, E Street NW, and Thirteenth Street NW. The triangle once came to a point in a small park, but the Pennsylvania Avenue redevelopment of the early 1970s actually interrupted the avenue with a large open space first called Western Plaza and now known as Freedom Plaza.

The interruption of the diagonal avenue by the plaza only made the cut-off-triangle site more prominent. A view east from the Treasury Building at Pennsylvania Avenue and Fifteenth Street NW toward the Capitol reveals that the flat end of the lot on Thirteenth Street NW commands the plaza and simultaneously frames the Capitol Building on the left (north). What's more, the congruent triangle precinct across Pennsylvania Avenue NW is the Federal Triangle. That imposing ensemble of master-planned 1920s and 1930s neoclassical government buildings features a procession of carefully coordinated facades that march in order—literally, in classical order—down the street to the Capitol, defining the right (south) frame of the iconic Washington view.

For a long time, nothing so grand made up the Thirteenth Street NW side of the frame. In the 1950s an office building of weak modernist design, its windows lost somewhere between ribbon and punched, took over a site that had long been home to eclectic vernacular nineteenth-century commercial buildings. Not grand—indeed, built in the era before Washington was grand—they were part of a nineteenth- and early-twentieth-century Pennsylvania Avenue environment that in scale and sensibility clearly belonged to a second-tier city.

In 1988, a postmodern facade replacement attempted to give the building an expression that would complement if not compete with the Federal Triangle. But it was no better an exemplar of its style than the facade it replaced had been of the modern. And in one sense it was a step backward: smaller windows reduced the amount of daylight that entered the building and limited the occupants' views out.

Enter David Schwarz and his firm. Tasked by the developer to make the building a more suitable steward of its prominent site, the team took cues from the Federal Triangle, from the first instances of American government building, and from the office's mature style. That is to say, the architects turned to classical forms.

On the exterior, David M. Schwarz Architects introduced a design with classical rigor to a facade that did not seem comfortable in its own skin. The intervention, which comprises only the first three floors, immediately began to make the building feel right for its prominent location. The entry, which replaced an arched portal at once too large and too small, is easily found but understated. It is announced by three polished brass doors and a noticeable but circumspect glass and metal canopy supporting large letters: THE PENNSYLVANIA BUILDING.

The fenestration of the three stories designed by the Schwarz office follows the rhythm that was set by the 1988 facade replacement. It seems strange to say that the new design fits the earlier design's rhythm; instead, the new floors, clad in limestone, happily look as if they are *setting* the rhythm, waiting for the rest of the building to catch up. Redesigned retail and office windows let the light shine in, to boot.

On the interior, the new lobby spaces are a sheer classical delight. Harkening back to the era when the large office building was a new phenomenon, when entering it was entering an ordered and sumptuous world, a classical rotunda gives form to the space and orients those who enter. Visitors are amazed and ennobled by the two-story rotunda with its clusters of marble columns. Mahogany and other woods add to the sumptuousness of the space.

It seems strange to say that the new design fits the earlier design's rhythm; instead, the new floors, clad in limestone, happily look as if they are setting *the rhythm, waiting for the rest of the building to catch up.*

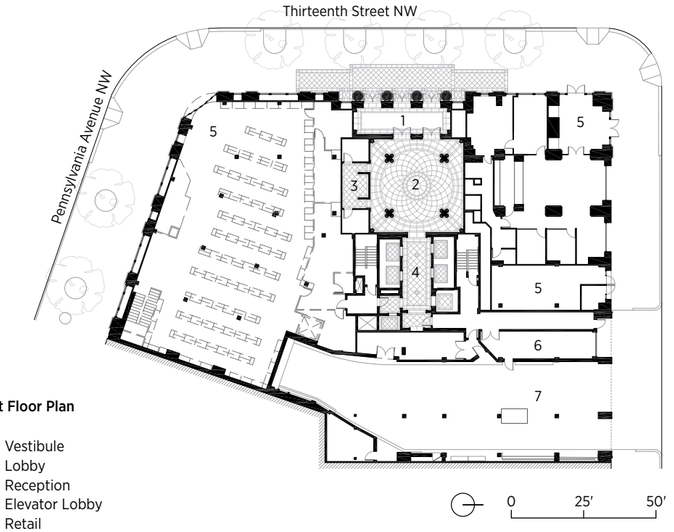
The architects achieved a total transformation, though in abbreviated form. The lower facade and lobby are worlds different from what went before. They provide the quality of scale, materials, and form that the site needs, both to share the Capitol vista with the Federal Triangle and to provide a fitting backdrop for Freedom Plaza. The only problem is that they are a tease. The rest of the building still sits awkwardly apart.

This is precisely what the U.S. Commission of Fine Arts had to say about the design. The commission was established in 1910 to help reclaim the classical vision for the nation's capital, which had been seeded in 1791 but then plowed under in the city's first hundred years. Among other duties, it reviews all designs along Pennsylvania Avenue. Unanimously approving the design, the commission commented that its only reservation was that Schwarz's firm had not been commissioned to redesign the entire building. One can only hope that, having defined the context and set the tone, rhythm, and quality the building should embody, David Schwarz will someday get to finish the job.

Above: Thirteenth Street facade pre-renovation.

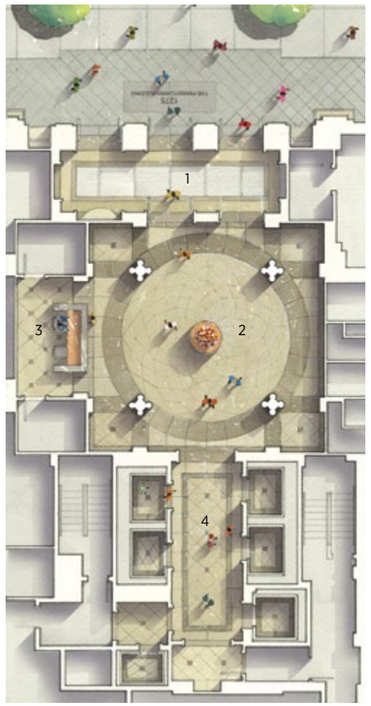
Below Right: Detail of entry marquee. The grand scale of the canopy alludes to two nearby historic theaters, the National Theatre and Warner Theatre. Brass rosettes and accent lights create a twenty-four-hour landmark at the end of Freedom Plaza.

Opposite: View from northwest. The three bottom stories of the existing structure have been reinvented, by means of classical forms and limestone cladding, to create a monumental and dignified base for the building.



First Floor Plan

1. Vestibule
2. Lobby
3. Reception
4. Elevator Lobby
5. Retail
6. Loading
7. Parking Garage Entry



Lobby Plan

1. Vestibule
2. Lobby
3. Reception
4. Elevator Lobby

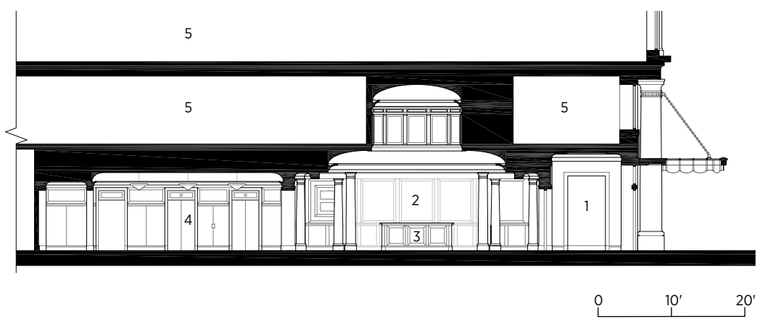
Above: Lobby. A double-height dome supported by marble columns hovers above the square lobby. The rich palette of materials includes three types of marble and ribbon-striped Sapele paneling.

Top: Roof deck. The new open-air terrace atop the Pennsylvania Building takes advantage of views across Freedom Plaza, along Pennsylvania Avenue (the route of the inaugural parade), and toward the Capitol.

Above: Elevator lobby. High marble wainscoting, wood paneling, a coved ceiling, and custom-etched stainless-steel elevator doors characterize the elevator lobby. The rectilinear space is on axis with the main lobby, strengthening the progression through the public spaces.

Section

1. Vestibule
2. Lobby
3. Reception
4. Elevator Lobby
5. Office



Sundance Square

FORT WORTH, TEXAS 2013

Sundance Square Plaza

The Westbrook

Commerce Building

Sundance Square

PAUL GOLDBERGER

Fort Worth has buildings by Louis Kahn, Tadao Ando, Paul Rudolph, and Philip Johnson. It has not wanted for Serious New Architecture. What it has desperately needed is what even the best architecture by itself cannot make: urbanism. From the 1960s on, Fort Worth, at least in its center, was no different from most American cities, which is to say that it was a patchwork of parking lots, tall new office buildings, and medium-sized old ones. Its downtown, like the heart of so many similar cities, was both banal and empty. Almost no one lived there, and almost no one walked on the streets. Although Fort Worth possessed several notable works of architecture, they did little to lift the city overall. Indeed, Fort Worth may have been the nation's most vivid reminder that distinguished buildings do not a city make.

Fort Worth is quite different now. So, of course, are many other downtowns that once seemed like the hole in the middle of the donut, but the circumstances of Fort Worth's revival are different, because the city was lifted by more than just a rising urban tide. A series of buildings and a major new public plaza by David M. Schwarz Architects constitute a deliberate attempt to remake the city's core as it might have been had it not been allowed to fall apart. David Schwarz has been designing excellent traditional buildings for several decades now, and in Fort Worth he has put together what amounts to a catalog of architectural explorations: an Art Deco office building (the Westbrook), a red-brick office building reminiscent of the brick industrial structures of the late nineteenth century (Commerce Building), a structure that echoes the Musée de l'Orangerie in Paris (pavilion in Sundance Square Plaza), an office building that evokes Chicago architecture of the early twentieth century (the Chase Bank Building), and others that allude in varying degrees to classicism and the Italian Renaissance (the Cassidy and the Trust, Fort Worth Central Library). This is not a matter of indecision, or of a desire to show architectural virtuosity, but of something much more serious. Schwarz, unlike most architects, views the cityscape as a whole, and he treasures its eclecticism more than he values the dogma of any particular style. What he is attempting in Fort Worth is something audacious, that is, to re-create, in a series of buildings erected over a generation, the same diverse mix of structures that once defined almost every American downtown.

This is no small point: most architects of classical and traditional buildings today seek consistency above all, and reflexively respond to almost every problem with the same narrow list of architectural possibilities. David Schwarz's instincts, by contrast, take him away from limits, not toward them. He is committed, enthusiastically and unambiguously, to restoring the sense that urban streets are where (to paraphrase Vincent Scully's famous definition of urban architecture as a dialogue between the generations) the conversation of urbanism takes place. He knows that for a street or an urban public place to work, all the buildings must accept certain ground rules—respect for the street line is surely the most important of them, along with ground-floor retail to enliven the experience of the pedestrian and an acceptance of modest-to-medium scale—but once they do so, there is no reason they have to look the same. In fact, if they look a little bit different, so much the better.

Part of the pleasure of walking in Sundance Square Plaza, which the Schwarz team designed together with the landscape architect Michael Vergason, or along the rebuilt blocks of Fort Worth lies in this sense of visual variety. It becomes clear that it is this lively mix as much as anything else that modernist urbanism—a phrase that is admittedly something of an oxymoron—took away from cities. Schwarz's determination to put it back is an essential element of his work, and I say that not to distract attention from the specifics of his actual designs but to underscore how much his sensibility recalls the way in which the great eclectic architects of the early decades of the twentieth century saw the city. Architects like Delano & Aldrich, James Gamble Rogers, Cass Gilbert, and John Russell Pope are Schwarz's mentors, and he recognizes, as they did, that the street is what matters most, and that a facade is architectural clothing that can, and should, be tailored to the circumstances at hand.

When Scully wrote of architecture as a dialogue between the generations, he added a key phrase: that the point of the dialogue was to create "an environment developing across time," something that the firm's buildings might appear, at first, not to do. They were all built within a few years, thanks to the patronage of one of the office's most passionate and knowing clients, Edward Bass, and his brothers, Sid, Robert, and Lee Bass. If the Art Deco building and the red-brick industrial building went up simultaneously, how, then, is time visible? Surely Schwarz would not have wanted to ignore this part of Scully's description—Scully may have been, after all, Schwarz's most important actual mentor, as opposed to the architects of another age whose work inspired him.

The answer is twofold, I believe. The first part lies in those elements of Sundance Square that the firm did not design, the rich inventory of buildings left over from the nineteenth century that have been preserved, restored, and integrated into a new urban whole. The cityscape already showed the presence of time; Schwarz did not need to enhance it, only to bring his new architecture into the dialogue that these buildings had begun, and make sure that new and old conversed well. The second part of the answer lies in the specifics of his new buildings, which appear to compress time, or at least to play games with it, given that the two "bookends" of Sundance Square Plaza, the Westbrook and the Commerce, were both completed in 2013. One of these buildings alludes to the 1930s, the other to the late nineteenth century. And as if to upend time even more, nearby are two other office blocks by David M. Schwarz Architects, the Cassidy and the Trust, which embraces a modernist aesthetic, and the Chase, which is inspired by the Chicago School. How can an architect do all of these things at once?

I'm not sure it wouldn't be more appropriate to ask why an architect *shouldn't* do all of these things at once. As Delano and Pope and Rogers and dozens of other architects in the American eclectic tradition moved easily from style to style, they did so not with a belief that there was any kind of moral rightness or wrongness connected with their choices, but rather with the confidence that they were building a cityscape out of disparate but entirely compatible stylistic parts. And they believed, as firmly as any modernist, that their architecture was appropriate to its time: the possession of a time belongs not only to those who design on the cutting edge but to those who combine old knowledge

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with new techniques. It was a matter of pride for most of the eclectic architects that the structural and mechanical underpinnings of their buildings were as technologically advanced as the age could permit. It was only the wrappings they put around these buildings that looked back to another time. And so it is with the Schwarz firm's architecture: thoroughly modern innards sheathed in visually appealing facades that work as parts of a complex cityscape. Schwarz is extending in downtown Fort Worth a time-honored tradition of urban design that has lately been in eclipse.

And he has done it with no small amount of gusto and verve. The Westbrook is excellent in both massing and detail, its six stories mounting with an exceptionally well-proportioned series of setbacks toward a central ornamental climax. The masonry facade is decorated with spandrel panels in a Deco pattern that is a variation on the letter W, and the building has an exuberance to it that reflects the best architecture of the Art Deco and Streamline Moderne periods. As in almost all of the firm's work, modern materials are used to traditional ends, with the occasional, and intentional, giveaway detail that reminds a visitor that the building is relatively new. At the Westbrook, it is the large single-pane windows, which for a moment can fool an observer into thinking they were the product of a modern renovation of an old Deco building.

The best thing about the building, however, is how well it fulfills its double duty to the cityscape, with two facades: one has a front door on Houston Street leading to an office lobby; the other forms the western wall of Sundance Square Plaza, with what looks from a distance to be a large arched entrance but turns out to be the proscenium of a stage set into the building for concerts on the plaza. There is no entrance to the building from the plaza, except to allow performers to enter and exit the stage, but in deference to the building's urbanistic obligation to the open area, this side is as richly detailed as the street facade—perhaps even more so, since it contains a clock tower at the top, visible from all across the plaza. It is a facade in every way but for the presence of an entrance.

The plaza itself is a large rectangle made up of two of Fort Worth's square blocks, bisected by the line of Main Street. The roadway was closed to traffic for the block of Sundance Square Plaza and integrated into the public space, but a kind of ghost presence is retained in the pattern of the masonry pavement. The western portion of the plaza has a fountain made up of a grid of jets that can function as a dramatic centerpiece with water shooting high, as a low, gurgling presence with a layer of water so thin that pedestrians can cross over it, or as a sheet of water at any level in between. The eastern area is marked by a set of four enormous white umbrellas; when open, they put the entire side into shade, and when closed, they become a sleek, four-part sculpture. The place is not fussy, and it feels definitively urban, welcoming, and casual. There are plenty of movable chairs, and two restaurants spill out from the Commerce Building, which forms the eastern wall of the plaza, to serve as outdoor cafés. David Schwarz may love classicism, but he loves modern life at least as much, and the design of this plaza shows it.

The north side of Sundance Square Plaza comprises the early-twentieth-century Jett Building on the west and a glass pavilion, designed by the Schwarz team, on the east. The long sidewall of the Jett Building, a narrow, four-story survivor from about 1908, had been exposed for years before Sundance Square Plaza was created. In 1988 it was covered with a mural by the artist Richard Haas that integrates the Chisholm Trail cattle drives into an imagined Fort Worth architectural setting. The mural has become something of a local landmark, and it was a natural decision to keep it as a part of the plaza; in fact, the structure is now known as the Chisholm Trail Mural Building.

The eastern half of the northern wall of the plaza, on the other hand, was empty, and while symmetry was not essential—the plaza is symmetrical in plan, but the treatment of each side, and the buildings on all sides, is significantly different—it was a logical decision to build something there if only to help enclose the space of the plaza. The office designed a relaxed, whimsical, loosely Beaux-Arts pavilion with a series of enormous glass doors that fold upward, allowing the building to function as both an enclosed building and an entirely open one.

Along the east side of Sundance Square Plaza, the Commerce Building, like the Westbrook, has two facades. The somewhat more formal one, which faces Commerce Street, gives entry to an office lobby. A historic building at the south end of the Commerce, and its integration into the Commerce, makes it clear that this side of the plaza is, by design, more of a mix than the Westbrook, and more intentionally casual.

That building, the Land Title Building, is woven neatly into the urban fabric here, turned into a contributing element in a larger work of urban design. But then again, so are many other buildings that Schwarz and his firm did not design, such as the Tarrant County Courthouse at the head of Main Street, three blocks away but a vital visual anchor nevertheless, or the historic buildings along the north side of Third Street, which further frame the plaza, or the large bank building at the corner of Main and Fourth Streets, which encloses the southwest side of Sundance Square Plaza with a dignity and a visual delight that matches that of David Schwarz's buildings.

There is another architectural presence on the plaza, a block or so away, and that is the pair of glass towers designed in the late 1970s by Paul Rudolph, a very different architect from David Schwarz, for the same Bass family that has been the patron of Schwarz's reimagining of downtown Fort Worth. The Rudolph towers are firmly, even defiantly, modern, and they would seem to represent a view of the world that contrasts with that of David Schwarz. It would be easy to say that the Basses began by thinking that modern icons by the likes of Paul Rudolph were the answer to downtown's ills, and that they later came to realize that the urban fabric needed not to be replaced but healed. There is plenty of truth to that: one could almost say that Rudolph was an urban surgeon, determined to excise the old fabric, and that Schwarz is a homeopathic doctor, eager to fix the city's ills by working with what is in its system, coaxing the best out of it, and where necessary replacing it with buildings that have similar DNA.

But cities are not so straightforward as that metaphor suggests, and if the Rudolph towers fail as a model, they remain a welcome eccentricity, a kind of harmonic counterpoint to Schwarz's work that enriches the cityscape in its own way. A city full of Rudolph's objects would be a disaster, but these two succeed as punctuation marks, all the more because they are now surrounded by a stronger, more coherent urban fabric. And that, in the end, is the real lesson of the last generation in Fort Worth: what David Schwarz designed, unlike what Paul Rudolph created, is a model for how to build a city, and it is almost endlessly replicable. Paradoxically, David M. Schwarz Architects' traditional architecture has made Rudolph's modern towers stronger, because it gives them a much healthier fabric to play off against. A real and vibrant urban context now exists beside them. As he shows Fort Worth how to build a cityscape, working with a set of architectural and urban ideas that can be used again and again, block by block, it is really David Schwarz, not Paul Rudolph, who has shown Fort Worth how to conceive itself anew.

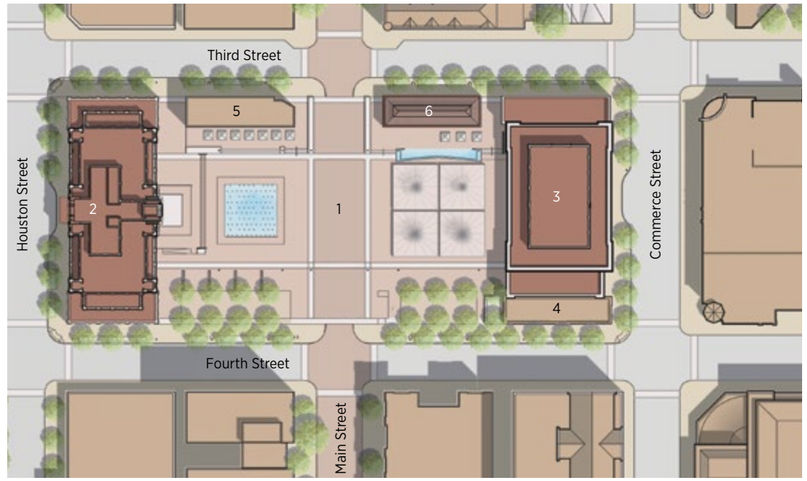
Sundance Square Plaza

FORT WORTH, TEXAS 2013

Sundance Square

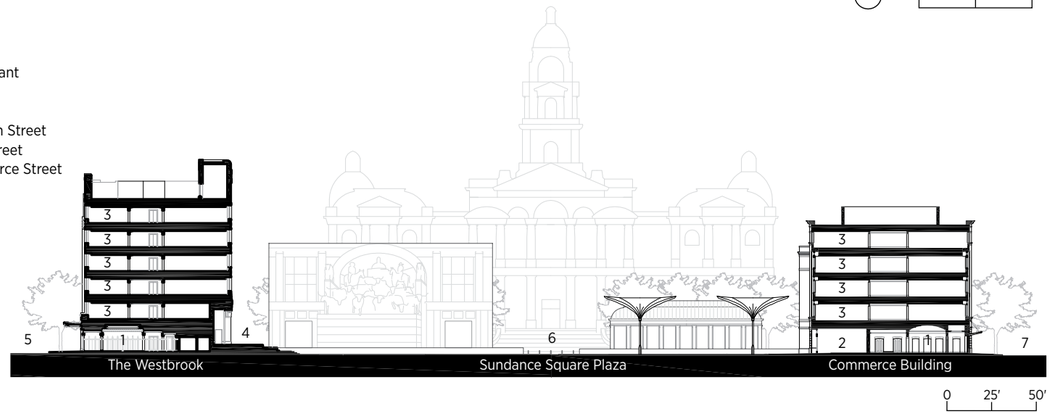
Site Plan

1. Sundance Square Plaza
2. The Westbrook
3. Commerce Building
4. Land Title Building
5. Chisholm Trail Mural Building
6. Pavilion



Section

1. Lobby
2. Restaurant
3. Office
4. Stage
5. Houston Street
6. Main Street
7. Commerce Street



Above: View east across Sundance Square Plaza to Commerce Building. Connected "outdoor rooms" break up the large open area and foster diverse uses. Seating edging the square provides a comfortable place to relax.

Left: View from south. A large water play fountain in the western half of the square draws visitors night and day. Inverted umbrellas offer respite from the hot Texas sun during the day; at night they are illuminated sculptures. Michael Vergason Landscape Architects was the landscape architect.

Opposite Right: Pavilion. Enclosing half of the northern side of Sundance Square Plaza, and similar in footprint to the Chisholm Trail Mural Building immediately to its west, the multipurpose pavilion draws on Beaux-Arts precedents.

Opposite Far Right: Interior of pavilion. Glass wall panels fold neatly up, providing canopies on the exterior and creating a sheltered indoor-outdoor area.

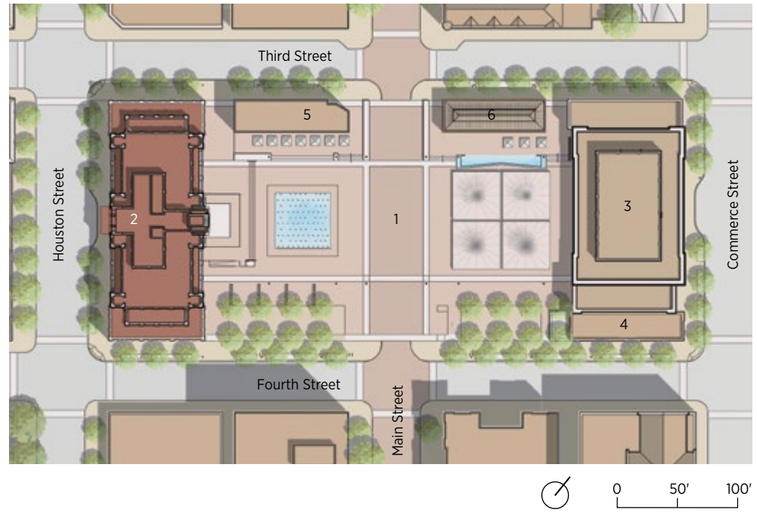
The Westbrook

FORT WORTH, TEXAS 2013

Sundance Square

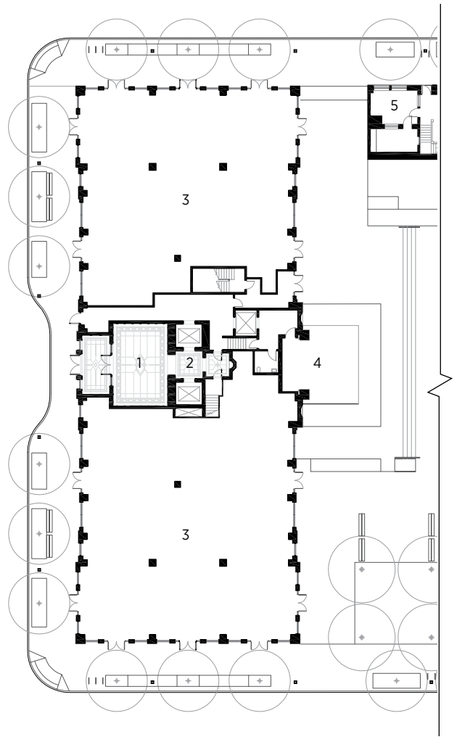
Site Plan

1. Sundance Square Plaza
2. The Westbrook
3. Commerce Building
4. Land Title Building
5. Chisholm Trail Mural Building
6. Pavilion



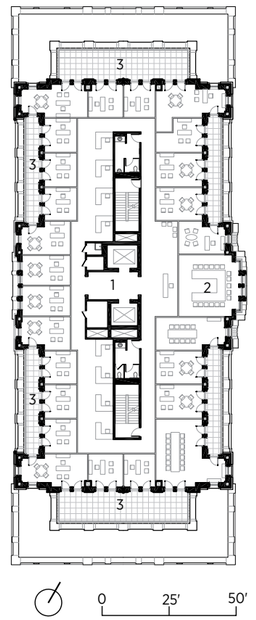
First Floor Plan

1. Lobby
2. Elevator Lobby
3. Retail
4. Stage
5. Chisholm Trail Mural Building



Sixth Floor Plan

1. Elevator Lobby
2. Office
3. Terrace



Opposite: Clock tower. A rich palette of brick and cast stone highlights the east facade of the 84,000-square-foot building. Stylized Ws ornament the bas-relief panels.

Above: Lobby. Like the exterior, the lobby was inspired by the Art Deco style. Terrazzo floors and painted friezes include variations on the Westbrook W. The high wainscoting is Rossa Verona marble.

Left: View west across Sundance Square Plaza to the Westbrook. The facade is characterized by strong vertical articulation. The clock stands high above the community stage.

Commerce Building

FORT WORTH, TEXAS 2013

Sundance Square

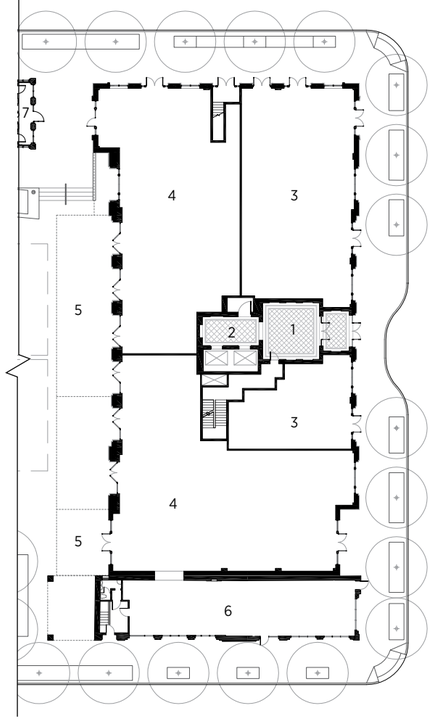
Above: Commerce Street facade. The primary volume of the Commerce Building is framed by two components articulated as separate structures. The north bay is known as the Acorn Building; the cast-stone border around its windows features oak leaves and acorns. The south bay, composed in buff stucco, serves as a link to the historic Land Title Building.

Site Plan

1. Sundance Square Plaza
2. The Westbrook
3. Commerce Building
4. Land Title Building
5. Chisholm Trail Mural Building
6. Pavilion

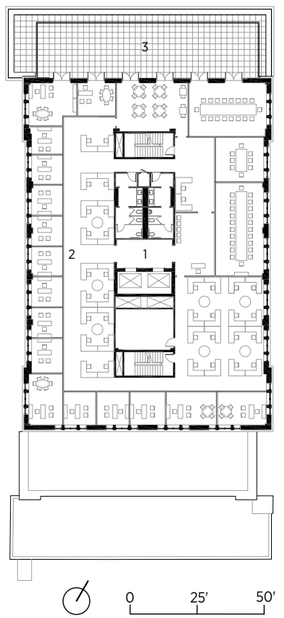
First Floor Plan

1. Lobby
2. Elevator Lobby
3. Retail
4. Restaurant
5. Covered Outdoor Dining
6. Existing Land Title Building
7. Pavilion



Fifth Floor Plan

1. Elevator Lobby
2. Office
3. Terrace



Above: View from northeast. Large arched openings on the 84,000-square-foot building take cues from the warehouses that formerly occupied nearby sites.

Left: Detail of Acorn Building. The facade ornamentation nods to the flora of Texas.

Opposite: Lobby. The design was inspired by the English Arts and Crafts movement. The material palette includes terrazzo, two colors of brick, terra cotta, and bronze.

The Cassidy and the Trust Building

FORT WORTH, TEXAS 2014

The Cassidy and the Trust Building

WITOLD RYBCZYNSKI

The Cassidy and the Trust Building is a small commercial structure with shops at sidewalk level, four floors of offices, and a sixth floor of penthouse apartments. Simple enough. But the exterior is far from simple. It appears to be three distinct buildings: an imposing granite-and-limestone classical building on Houston Street; a brick-and-limestone building on Throckmorton Street at the other end of the block; and between them, a bridgelike steel-and-glass link spanning an underground garage ramp and a truck dock.

The classical building looks like a turn-of-the-century bank, with a solid base, giant pilasters rising three floors, a facade of Chicago windows, and an attic floor terminating in an overhanging cornice. The impression of a bank is heightened by the enigmatic sign engraved in the frieze: TRUST. The red-brick building seems to come from another time altogether: it recalls the work of the early Dutch modernist Willem Dudok. The ribbon windows are surmounted by horizontal eyebrows, the red brick is accented by limestone courses, the corners are free-floating glass, and the entrance is marked by a thin canopy. The office lobby is yet another surprise. It is luxuriously minimalist, with a swooping curved wall of plain-sawn rosewood, book-matched travertine, and Venetian plaster. Finally, the link is reminiscent of no-nonsense nineteenth-century cast-iron architecture.

Indeed, the Cassidy and the Trust Building looks like three buildings designed by three—or more—different architects at different times. What's going on? The practical explanation is that the building is broken up to deal with an awkward L-shaped site, and with the different architectural scales of the three surrounding streets. It is also a way for the new building to relate to its older neighbors: the Sanger Lofts Building, a 1929 department store on Throckmorton, and the small Fakes Building on Houston from the same year.

But the less obvious explanation is that the Cassidy and the Trust is an example of architecture treated as narrative. The Picturesque tradition is a long one. When John Nash laid out Regent Street in the early nineteenth century, he designed the buildings to give the impression that they had grown over the years. A century later in Palm Beach, Addison Mizner created a shopping arcade that likewise mixed architectural styles, giving the impression of accretion, change, and organic growth. Most recently, Quinlan Terry embraced a compositional strategy in Richmond Riverside in Surrey and the Baker Street development in London.

The purpose of Schwarz's design is to delight rather than to deceive. "We have always wanted to make places that 'feel good' rather than 'think good,'" he observes of his firm's work. His approach is very different from that of most contemporary architects, who seek to impose stylistic uniformity on their projects—whether modern or traditional. The latter approach ignores the reality that American culture today is anything but uniform. It is a pragmatic fusion of styles, traditions, and genres: jeans and a blazer, graphic novels, Mediterranean enchiladas. Schwarz's building follows, reflects, and advances this mix-and-match sensibility.

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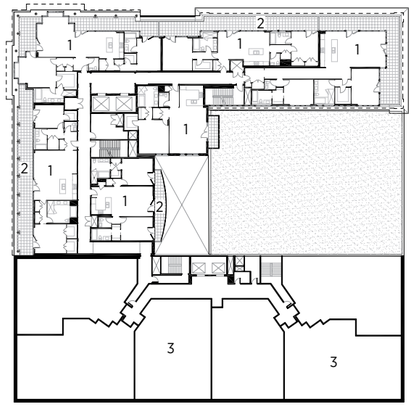
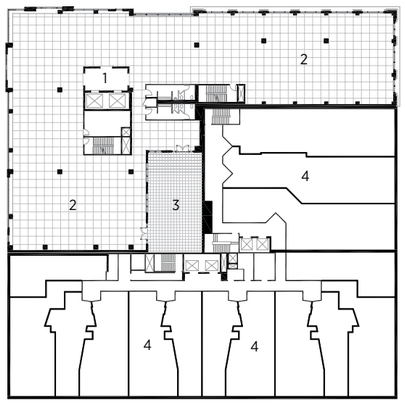
Sixth Floor Plan

1. Apartment
2. Terrace
3. Existing Sanger Loft Units



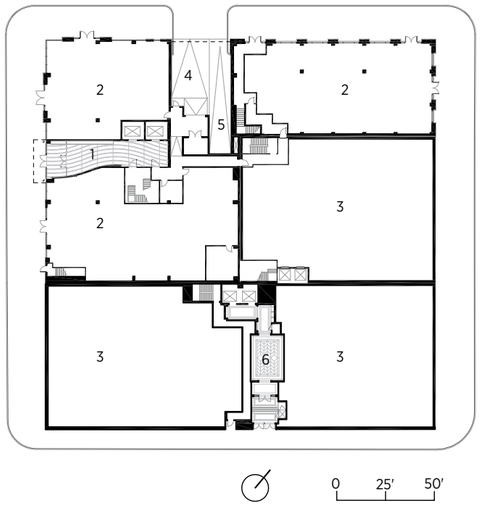
Second Floor Plan

1. Elevator Lobby
2. Office
3. Terrace
4. Existing Sanger Loft Units



First Floor Plan

1. Lobby
2. Retail
3. Existing Retail
4. Service
5. Parking Ramp
6. Existing Residential Lobby



Site Plan

1. The Cassidy and the Trust Building
2. Sanger Lofts Building
3. Fakes Building
4. The Westbrook
5. Chase Bank Building
6. Sundance West

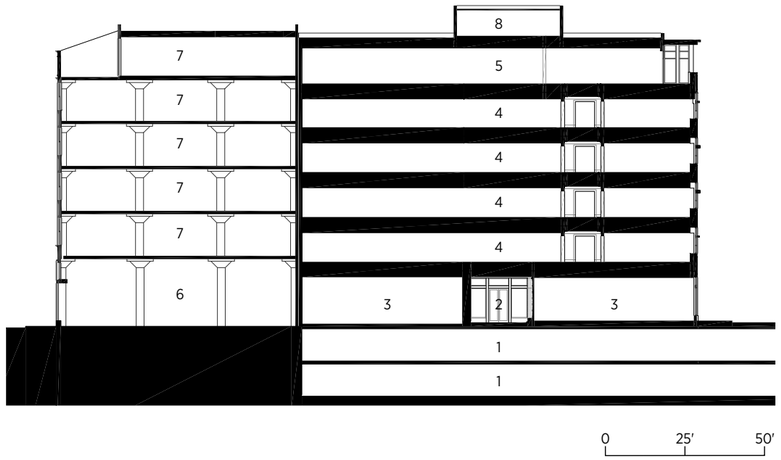
Below: View from northeast. The Houston Street facade, a neoclassical composition with Chicago-style window groupings, is clad in lime plaster scored to resemble limestone blocks. Above is a sixth floor of apartments in a steel-gray palette.

Opposite: View from north, Third Street facade. The bridgelike metal facade spans a ramp for an existing underground parking garage, while the taut brick planes that turn the corner from Third Street to Throckmorton Street conjure early-twentieth-century Dutch architecture.

Above: View from north. The three distinct facades break down the mass of the 93,000-square-foot building, maintaining the scale of the historic Sundance Square district.

Section

1. Parking
2. Lobby
3. Retail
4. Offices
5. Residential
6. Sanger Lofts Building (Retail)
7. Sanger Lofts Building (Residential)
8. Mechanical



Right: Penthouse kitchen. American walnut and Brazilian granite define the clean surfaces of the apartment interiors.

Opposite: Office lobby. Sleek and elegant planes of rosewood, travertine, terrazzo, and glass invite office tenants and visitors into the building.

Downtown Crown

GAITHERSBURG, MARYLAND 2014

Downtown Crown

ELIZABETH PLATER-ZYBERK

Downtown Crown is a notable example of David Schwarz's commitment to place-making according to the principles of the Charter of the New Urbanism. The New Urbanism is a movement to reconfigure the built environment to be pedestrian friendly and less vehicle dependent, and thus more sustainable. Crown Farm, a new community in Gaithersburg, Maryland, was designed according to these principles. Mixed uses and housing types are organized on a street grid of small blocks. For Downtown Crown, David M. Schwarz Architects designed four buildings: three buildings along Crown Park Avenue and one marking the termination of the avenue.

Crown Park Avenue, lined with townhouses and intersecting residential streets, traverses the community from southeast to northwest. Two small one-story retail buildings mark the transition from the residential neighborhood to the commercial district at the intersection with Ellington Boulevard. On the east side is the Market Building and on the west is the Belden Building. Across the intersection is the Coastal Flats Block. With two stories at the ends flanking one story in the middle, the structure presents a block-long facade that mediates a taller apartment building to the east and large-footprint buildings to the west. The Schwarz buildings frame the axial view down Crown Park Avenue, which focuses on the Terminus Building, a one-story retail structure. Its symmetrical facade is appropriately composed for its central position in the Downtown Crown ensemble.

All four buildings present the street-front retail space in a traditional manner: a steady line of street wall, frequent doors and large windows, shared materials, and a color palette that unifies volumes of various lengths and heights. Brick walls, piers, and arches with limestone trim establish visual continuity. A system of proportions applied at a variety of scales brings together large shop-front windows and doors, sidelights, and second-story windows.

Emulating building designs from American cities and towns that grew organically and sequentially, small property after small property, David M. Schwarz Architects' buildings maintain the interest that such variety contributes, enabling them to fit among and complement future buildings by other architects. Dignified, timeless, flexible, and expressive of individual identity while still producing a whole that is greater than the sum of its parts, Downtown Crown exhibits the method and skill the firm applies in commissions large and small. The buildings reflect the core belief of all the work of the firm, that walkable urbanism is best achieved with individual buildings that aggregate comfortably and have appropriate dimension and elegant detail to reward the experience of the pedestrian.

The ensemble is a relatively small representation of the Schwarz commitment to the cultural continuity of pedestrian-friendly urbanism and traditional architecture. Since the founding of the Congress for the New Urbanism in 1993, this approach has been embraced by a significant portion of the profession. The Schwarz oeuvre has made a noteworthy contribution to a movement that allows people to make choices about living and working, sustainability and quality of life, choices that two decades ago essentially did not exist.

The buildings of Downtown Crown exemplify the Schwarz commitment to place-making at every scale. Evident across the firm's work is the underlying understanding that urbanism is made of fabric, mostly, and monuments, rarely. From new community plans (Southlake, Texas) to multiblock urban projects (the reconstruction of Fort Worth, Texas) to major institutions (Schermerhorn Symphony Center in Nashville), fabric and monuments alike share the goal of buildings embellishing public space. In like manner, the four buildings of Downtown Crown employ the same approach, with care and respect, to fit into the essential fabric of a community's everyday life.

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Below: Coastal Flats Block, Crown Park Avenue elevation. Two-story bays at the ends bookend a one-story center. Various facade treatments, characterized by distinctive brick and cast-stone details, draw from the building forms of a traditional urban neighborhood.

Bottom: Coastal Flats Block, east corner. Corbeled brickwork and cast stone embellish the two-story corner bays of the block-long building.

Site Plan

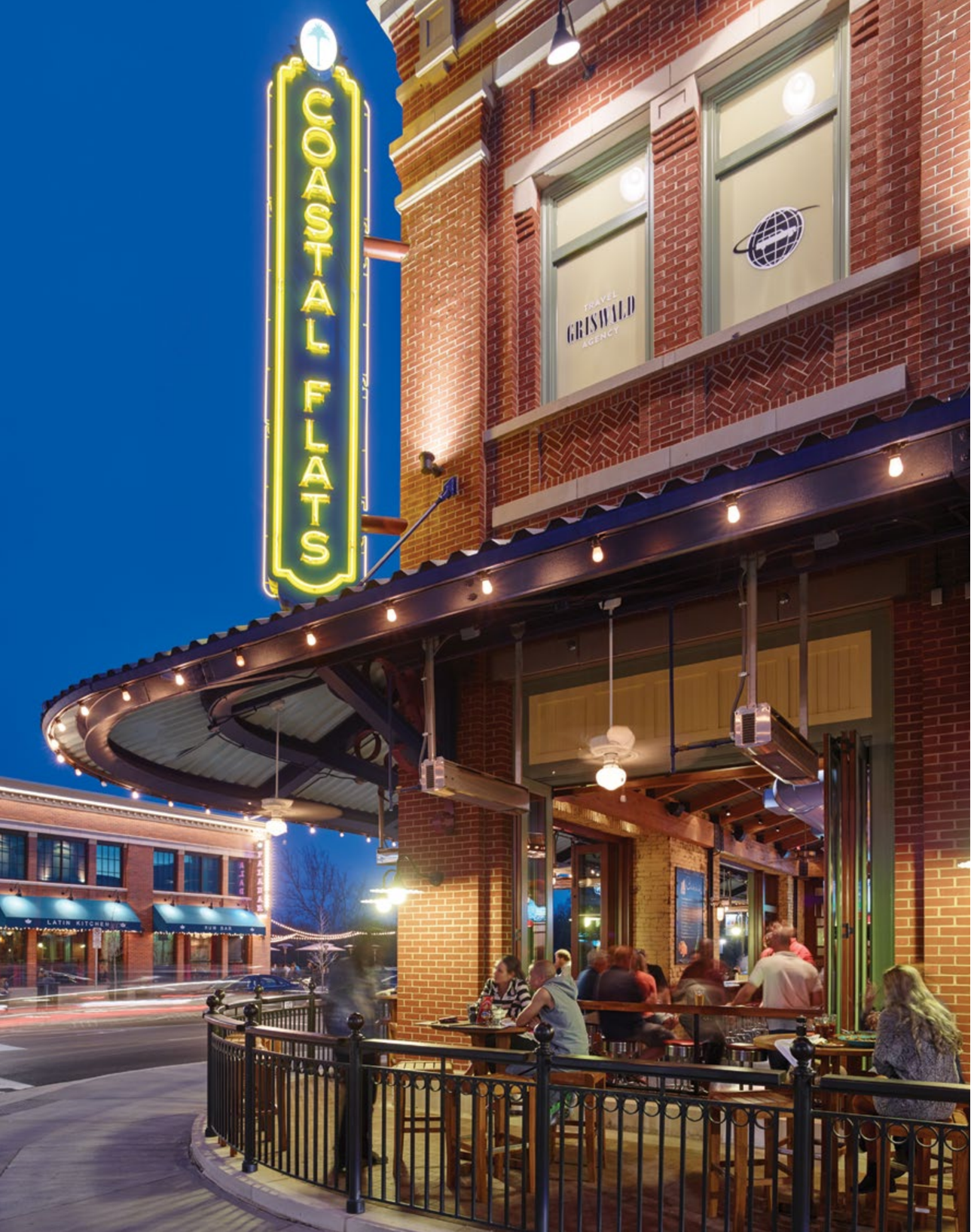
1. Terminus Building
2. Coastal Flats Block
3. Market Building
4. Belden Building

Below: Coastal Flats Block, north corner. Polychrome brickwork defines a frieze at the parapet and articulates the upper half of each spandrel panel.

Above: Belden Building, view from northeast. A prominent cornice establishes strong horizontal lines that are balanced by tall window openings. A slight step in the facade creates end bays on this one-story building.

Right: Terminus Building, view from northeast. The three-bay central portion of the symmetrical facade has tall, arched windows framed by pilasters, lending it a civic air.

Opposite: Coastal Flats Block, view from west along Copley Place. The facade of the one-story portion of the health club is identified by a painted-brick facade. Simple pilasters with cast-stone ornament and industrial light fixtures alternate with windows with exposed steel lintels.



Right: Market Building, view from south. This free-standing structure defines one side of Downtown Crown's public green space. Deep, projecting brackets support broad eaves; brick and cast-stone voussoirs articulate the arched window openings.

Opposite: Coastal Flats Block, east corner. Tenant-specific signage, canopies, lighting, and facade treatment contribute to the lively architectural character of Downtown Crown.

The Woodley

WASHINGTON, D.C. 2014

The Woodley

ADELE CHATFIELD-TAYLOR

The new Woodley residential building rises within an old neighborhood tucked between Connecticut and Cleveland Avenues NW. Close by is the Wardman Tower, historically home to some of the country's most important statesmen and stateswomen. The approach drive is marked by discreet brick-and-limestone posts that establish the site as a special precinct. The question is, is it old or is it new?

This wonderful building is the best of both worlds, thanks to the trademark design skills of David M. Schwarz Architects. It seems old, with its stately design, handsome traditional facades, and set-back position on a quiet street with big shade trees. Yet it is clearly new, with cantilevered balconies, generous expanses of glass, and a modern relationship to scale. The whole is reinforced by the presence of some of Washington's great institutions—embassies, thriving artists' enclaves, private schools, the Phillips Collection, and the National Zoo.

The interior is likewise new and old, or old and new. A dignified entry leads to a light-filled interior lobby; classic high-ceilinged, wood-paneled drawing rooms on either side create an atmosphere of privacy and luxury. The entry axis extends into the landscape outside. Elegantly designed by Michael Vergason, the private exterior courtyard centers on an infinity fountain that leads to a lower terrace and swimming pool. It is a hidden escape that will one day be engulfed by tall trees.

Inside the apartments, the Woodley is distinguished by carefully chosen materials, high ceilings, and superb workmanship—luxurious stone and marble kitchens and baths, every room filled with light. Sleek contemporary amenities include a pet grooming facility, gym, yoga studio, and roof gardens with trees, pergolas, outdoor kitchens, and dining and sitting areas.

The structure is something of a trailblazer in its interior planning. The 212 apartments have been designed to accommodate independent people of all ages: newlyweds, families, and empty nesters who want to downsize. Residents enjoy a full-service home base in a cosmopolitan city with year-round cultural attractions, good restaurants, jogging trails, public transportation, and an international airport.

The building's symmetry, inside and out; U-shaped plan; and decorous posture give the whole estate, for that is what it seems to be, a peaceful, protected, and privileged feel. Balconies, setbacks, and terraces enhance the scale of the eight-story building; limestone details are beautifully integrated into the red-brick facades. Quarter-round balconies pay respect to the Wardman Tower; the design and detailing acknowledge the grand old apartment buildings along Connecticut Avenue NW, such as the Kennedy-Warren, built in the first half of the twentieth century. The Woodley is a magnificent addition to the neighborhood: it feels as though it has been there forever, despite the fact that it has not, and as though it will take a place among the permanent landmarks of the city, as indeed it already has.

The Woodley is a magnificent addition to the neighborhood: it feels as though it has been there forever, despite the fact that it has not, and as though it will take a place among the permanent landmarks of the city, as indeed it already has.

Site Plan

1. Entry Courtyard
2. Rooftop Terrace
3. Courtyard
4. Pool Terrace
5. Washington Marriott Wardman Park Tower (1928)
6. Washington Marriott Wardman Park Expansion (1978)

Opposite: Detail of entry facade with metal-and-glass canopy. The main entrance to the 283,000-square-foot apartment building is announced on the red-brick facade by a bay of inset balconies framed in limestone. The elegant and rich detailing was inspired by the Regency style.

Above: East facade. The ends of the building's north and south wings form a shallow forecourt within which a central projecting bay marks the primary entry. Above the two-story limestone base are brick-and-limestone facades modulated with a series of semirecessed balconies.

Opposite: West facade. The U-shaped building plan creates a quiet rear courtyard. Bisecting the exterior space is a formal reflecting pool that cascades down to the lower pool terrace. The courtyard is bordered by private, ground-level patios.

Top: View of roof trellis. Pavilions atop the north and south wings, a central roof terrace, and the long connecting colonnade provide spaces for entertaining for the building residents.

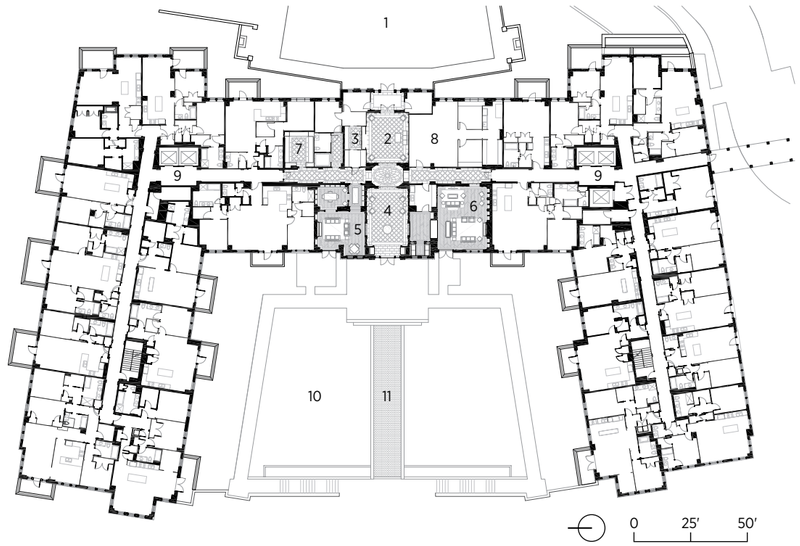
Above: Detail of trellis. The rooftop gathering spaces offer unparalleled views of the historic Wardman Tower (center), the National Cathedral, and downtown Washington.

Above: View west through lobby, looking toward lounge and courtyard. The lobby floor, fabricated from white, gray, and black Italian marble, comprises a diamond-patterned field and a Greek key border. The walls are paneled in American black walnut.

Opposite: Lounge. A double-height space with walls of white-painted wood paneling and blue Venetian plaster above, the lounge provides direct access to the rear courtyard. Flanking the lounge are the club and the library.

First Floor Plan

1. Entry Courtyard
2. Lobby
3. Concierge
4. Lounge
5. Library
6. Club
7. Mail Room
8. Leasing Office
9. Elevator Lobby
10. Courtyard
11. Reflecting Pool



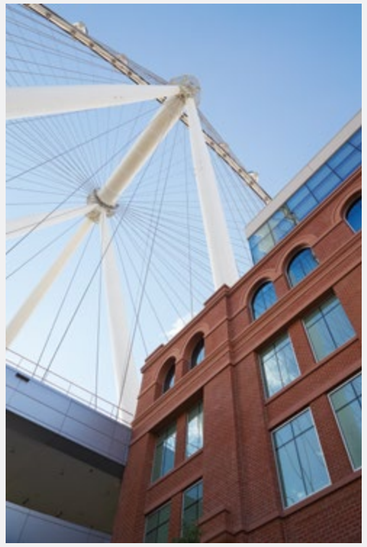
Left: Club. A warm color palette and comfortable materials characterize the room and its two seating groups. The walls are covered in built-in bookshelves with a wainscot and pilasters of African mahogany.

Left Below: Library. Like the lounge and the club, the library opens onto the rear courtyard. Furnishings are an eclectic mix that includes an English gaming table, classic leather seating from Poltrona Frau, and a large Tibetan rug.

Opposite: Study. A small alcove off the library, the study contains a large table and chairs. The walls are paneled in African mahogany; a single alabaster fixture is centered over the table.

The Linq

LAS VEGAS, NEVADA 2014



The Linq

ROBERT A. M. STERN

The Linq marks an important step forward in the evolution of Las Vegas, long a contested case study in architecture and urbanism—as much for what the city does wrong as for what it does right. In the 1960s, the brash overscale signage designed to beckon motorists speeding along the Strip dazzled some of America's most important writers and architects—especially Robert Venturi, Denise Scott Brown, and their then student assistant Steven Izenour, who assigned Las Vegas and the Strip as a studio at Yale and went on to publish the important book *Learning from Las Vegas* (1972). The argument put forward by the authors, that the Strip was "almost all right," makes little sense today, when traffic is at a virtual standstill and a preponderance of visitors to the desert city arrive by plane, not by car. The casinos, historically set back from the street behind parking fields and contrived to capture visitors and keep them from wandering off, have become attractions tourists come to see in sequence. They've figured out that walking is the best way to do so, and so they jam the Strip's narrow sidewalks and risk their lives trying to cross the roadway or clamber over a jumble of difficult-to-navigate bridges. What a mess!

In the midst of all this, the Linq offers an escape valve by opening up an important pedestrian street perpendicular to the Strip, one that penetrates deep into the block. Running along what had been a back alley between two casinos, the Flamingo and O'Sheas, the Linq is more than an expedient path to the monorail and the High Roller observation wheel that is key to its appeal—the equivalent of Sleeping Beauty Castle at the end of Disneyland's Main Street. Rather, the Linq is an episodic journey with deep roots in historical urbanism. Slicing between two superblocks, it is at once self-contained and a key piece of what will become a network of pedestrian ways. Not a straight run, the Linq's axis shifts to considerable picturesque effect and is punctuated by three squares, each with individual character and programming. David M. Schwarz Architects enlivens the liner buildings with shopfronts and their ever-changing displays, and even persuaded Caesars Entertainment to open its two casinos to the street, allowing pedestrians and gamblers to pass seamlessly between typically unrelated "worlds."

The palette of high and low vernacular expression, of which David Schwarz is a dedicated student and master interpreter, ranges from homespun American classicism to Art Deco exuberance, making the Linq's every turn a delightful surprise. Schwarz and his team know how to evoke buildings we're familiar with while always giving them a fresh spin. Schwarz is a populist, yes, but even more important, he is a skilled urbanist, an expert place-maker, who understands that the architecture of a city is a conversation across space and time.

Though unprecedented in Las Vegas, the Linq belongs to a respected tradition of midblock pedestrian ways that goes back at least as far as the eighteenth century—think of the Burlington and other London arcades, or of the arcades of Paris that Walter Benjamin described as "residues of a dream world." Taking a distinctly American approach, the Schwarz office adapted for this Las Vegas venture the strategy that Addison Mizner developed in Palm Beach for the so-called Vias, designed to lead back from Worth Avenue to create a district where, in the words of John Taylor Boyd, "The visitor is immediately at ease . . . slackens his pace and begins to stroll." And of course the Linq also looks to Disney's Main Street, which the developer James Rouse celebrated in a now famous 1963 talk as "the greatest piece of urban design in the United States today" and which Charles Moore described in his influential 1965 essay "You Have to Pay for the Public Life" as "enormously important and successful just because it recreates all the chances to respond to a *public* environment . . . It allows play-acting, both to be watched and to be participated in."

At the Linq, these references are brilliantly reinterpreted as a repurposed warehouse district that has emerged from hard times to a new life as an arts, shopping, and residential district, as has happened in very many American towns. Schwarz brings the narrative for the Strip to where it should be as it evolves from what he calls "a boulevard of isolated fiefdoms" into a true cityscape, welcoming to pedestrians and encouraging a healthy mix of uses and movement. The Linq is place-making at its very best, with lessons for all architects and urbanists interested in a public realm that the public can willingly embrace. The real challenge, however, is not the public's embrace of these ideas but rather whether developers, planners, and other gatekeepers of the public realm can be made to pay attention and encourage their realization.

Schwarz is a populist, yes, but even more important, he is a skilled urbanist, an expert place-maker, who understands that the architecture of a city is a conversation across space and time.

Site Plan

1. High Roller
2. Retail/Dining/ Entertainment
3. Casino

Opposite: View from west end of Linq toward High Roller. The new street of retail, dining, and entertainment venues is punctuated by three plazas. At the eastern terminus is the 550-foot High Roller, the world's largest observation wheel.

Above: North side of the Linq. The 1,200-foot walk is lined by new facades that appear to be renovated warehouses and industrial buildings, bearing out the conceit that the pedestrian area was formerly a low-rise district dating to the founding of Las Vegas.

Right: View from first plaza west toward the Strip. The new entry from the Linq to the Flamingo recalls the casino's early days. Flamingo caryatids support the bowed canopy and neon signage.

Right Below: South side of the Linq. This facade contributes to the rich texture of the pedestrian walk by re-creating a bank building that might have served the imagined former warehouse district.

Opposite: View through central plaza to High Roller. Many of the restaurants in the Linq feature upper-level terraces for views and outdoor dining.

Right: Central plaza with High Roller beyond. A dynamic fountain, lush landscaping, and outdoor seating offer respite from the summer heat.

Opposite: Entry to O'Sheas Casino from first plaza. The sign is an exact replica of the original display, first put up in 1989.

Above: Passage between central plaza and east end of Linq. Loose signage standards encourage stores and restaurants to cultivate individuality and liveliness. Curbs and street lamps reinforce the feeling that the Linq was once a vehicular thoroughfare.

Above: Sky Shop and High Roller. Riders of the observation wheel exit through the gift shop. The poured-in-place-concrete aesthetic is a modern take on the industrial warehouse motif of the Linq.

Opposite: View from east end of Linq toward the Strip. As night falls, striking lighting displays become a dominant feature.

Alpharetta City Hall

ALPHARETTA, GEORGIA 2014

Alpharetta City Hall

MAYOR JOE RILEY

A city hall is the quintessential public building, for of all the levels and branches of government, city government has the most direct and personal connection with citizens and their daily lives. Decisions at city hall make homes and children safe, direct and control parks and playgrounds, keep neighborhoods and drinking water clean, maintain highways that are efficient and safe, and through wise, long-range decisions, ensure bright futures and so much more. Thus of all public buildings, citizens take ownership, most naturally, of their city hall. When that building is stunningly beautiful and insightful in a civic and celebratory way, pride in the city hall is even more special. The citizens own it, and they own its beauty and its centrality in their community. It is very personal.

As a student of cities during my thirty-nine and a half years as mayor, it thrills me to see a city government that understands the importance of a fine public realm and unapologetically commits to a beautiful city hall and to the creation of an extraordinary new civic center. That is what has so wonderfully happened in Alpharetta.

The Schwarz firm's master plan for the city center, which encompasses a zone that extends significantly beyond the City Hall, is ingenious. So many, in fact almost all, once tiny cities that have become engulfed in large metropolitan areas lose any semblance of a main street, center, or heart. Instead, they are characterized by accumulated sprawl. Alpharetta's main street was a lively place one hundred years ago, especially on Saturdays when farmers came to town. It will be brought back to life with an extraordinary public district. The central location of the City Hall, the axes that focus it so dexterously, the parks of different forms and with different purposes, the adjacency of City Hall Garden and the public library, and more all represent wonderful, wise, centuries-old lessons of town and city building.

The beautiful red-brick and cast-stone structure, with its thoughtful details, well-designed and articulated by David M. Schwarz Architects, is reminiscent of the spirit of old county courthouses throughout the South. Usually, the county courthouse and one or more churches were the main buildings in small communities. The Alpharetta City Hall—with its charming cupola, framed by and visible through all the well-designed public spaces and vistas—gives it, already, a sense of history.

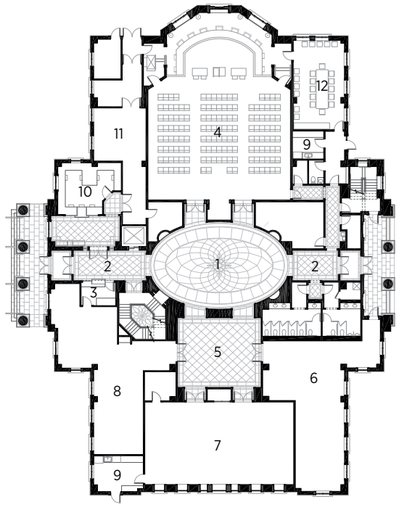
Instilling a sense of community, connectivity, transparency, and tradition is an axial procession and prospect to City Hall from the exterior through the interior; from the civic plaza through the west entry portico to the central oval lobby and back out the east portico to Brooke Street Park. To either side of the lobby are the Council Chambers and a multipurpose meeting room, the two primary public rooms where the citizens' business is conducted. The Council Chambers and public spaces of the City Hall are articulated with durable materials and a level of detail and craftsmanship appropriate to a permanent civic structure. Traditionally inspired local motifs put the mayor, councilmembers, city administrator, and staff, not to mention their constituents, in the mindset of long-term thinking—critically important to civic decision-making.

The city mothers and fathers and David M. Schwarz Architects have created a wonderful gift for our country. It will serve as an inspiration to other suburban areas to eschew the inexpensive, workaday, "anywhere the land is cheap" municipal building in favor of using civic functions to reclaim the heart of a community. Now, and in years to come, when citizens come to the Alpharetta City Hall to get a permit, to meet with the mayor or other city officials, to attend a public meeting or city council meeting, they will proceed through a beautiful public space and then enter a public building that gives them pride of ownership. Now, and in years to come, when citizens of Alpharetta have a visitor in tow, they will show them City Hall, and they will say, "This is our citizen hall," not simply City Hall. Now, and in years to come, they will say, "It is ours," with a feeling that this beautiful building belongs to all of us.

The central location of the City Hall, the axes that focus it so dexterously, the parks of different forms and with different purposes, the adjacency of City Hall Garden and the public library, and more all represent wonderful, wise, centuries-old lessons of town and city building.

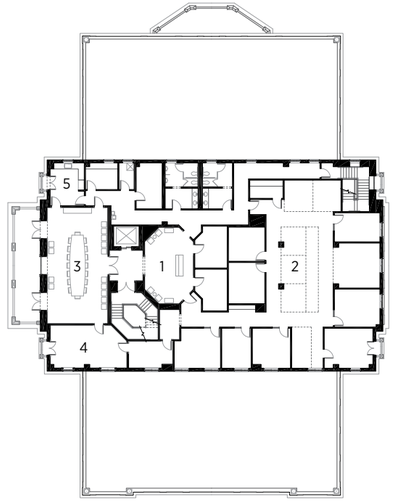
First Floor Plan

1. Lobby
2. Hall
3. Welcome Desk
4. Council Chambers
5. Pre-function/History Display
6. Alpharetta History Room
7. Multipurpose Room
8. Special Events Department
9. Pantry
10. Cashier
11. Central Mail
12. Executive Conference Room



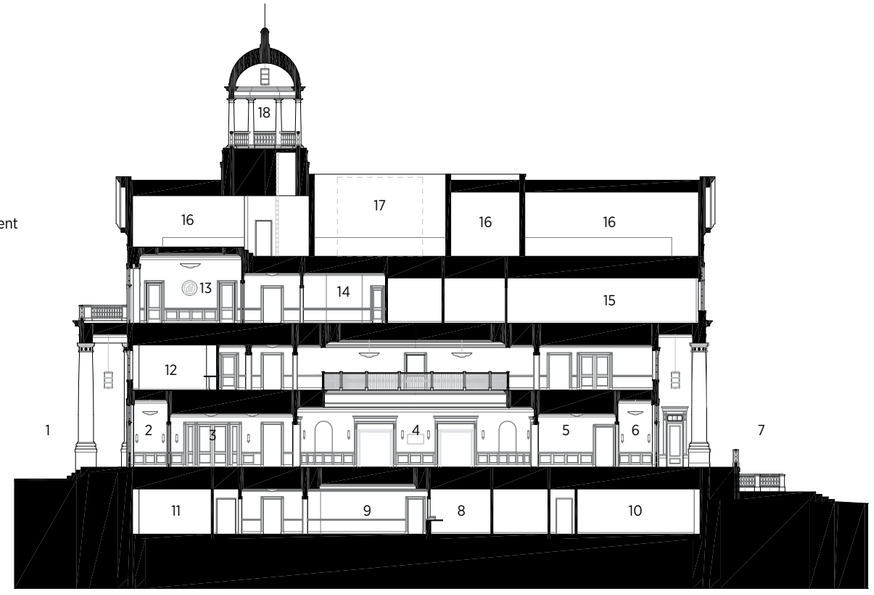
Third Floor Plan

1. Upper Reception
2. Administration
3. Executive Conference Room
4. Mayor's Office
5. Pantry



Section

1. Civic Plaza
2. West Vestibule
3. West Hall/Cashier
4. Lobby
5. East Hall
6. East Vestibule
7. Brooke Street Park
8. Reception
9. Waiting Room
10. Community Development Department
11. Shell Space
12. I.T. Department
13. Executive Conference Room
14. Upper Reception
15. Administration
16. Mechanical
17. Cooling Tower
18. Cupola



Site Plan with City Center Master Plan

1. Alpharetta City Hall
2. Municipal Parking Garage
3. County Library
4. Brooke Street Park
5. Future Development
6. Town Green
7. City Hall Garden

Below: South facade and City Hall Garden. The symmetry, iconography, and brick and cast-stone palette of the City Hall recall traditional civic buildings in the southern states, thereby connecting the community to its roots. City Hall Garden, one of many public green spaces around the building, has an axial plan, promoting a grand ceremonial feel. The 60,000-square-foot City Hall is part of a new twenty-two-acre master plan for downtown Alpharetta.

Above: East facade. A recessed portico looks out over a grand double staircase, a platform for special events, and Brooke Street Park. In the park is a stream that carves through the trees and around a grass amphitheater. Footpaths connect City Hall, Brooke Street Park, City Hall Garden, and a library to the south. Existing trees were protected and preserved throughout design and construction.

Left: Cast-stone window detail. Iconography throughout the City Hall is borrowed from the seal of Alpharetta. The window brackets feature finely delineated flowers.

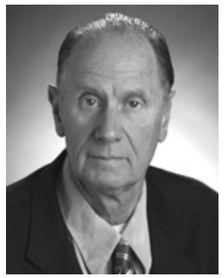
Opposite: Lobby. The oval lobby provides a central gathering space within the City Hall. Both formal and inviting, the symmetrical two-story room promotes movement through the building. Residents of Alpharetta are invited to the Council Chambers to the north, the Alpharetta History Room to the south, the city center to the west, and Brooke Street Park to the east.

Above: Council Chambers. High ceilings, a warm palette, sophisticated audiovisual equipment, and plentiful seating welcome Alpharetta residents to city council meetings. The rich wood paneling and custom dais with inlaid city seal in cast bronze provide an air of ceremony.

Right: Executive conference room. Three sets of French doors open the meeting room to a balcony that overlooks the city center. A formal, ceremonial space, it is rendered in walnut and deep rich tones.

Opposite: Council Chambers, view from lobby. Twin entries to the Council Chambers invite community participation. Double glass doors etched with the Alpharetta city seal are set deeply into the vestibules; the doors can stand open when the city council is not in session. The vestibules are framed in rich wood.

Author Biographies



David Bonderman is a founding partner of TPG, a leading global private investment firm with over $74 billion of assets under management. Prior to forming TPG in 1992, he was a special assistant to the U.S. attorney general in the Civil Rights Division, a partner in the law firm of Arnold & Porter in Washington, D.C., and chief operating officer of the Robert M. Bass Group Inc. Bonderman holds a bachelor's degree from the University of Washington and a J.D. from Harvard Law School.

Photograph courtesy of David Bonderman

Adele Chatfield-Taylor has, for more than forty years, served as a teacher, lecturer, staff member, and trustee of nonprofit organizations and commissions concerned with the arts, architecture, and historic preservation. From 1988 to 2013, she was president/CEO of the American Academy in Rome, of which she is now president emerita. She serves on various advisory boards and continues to lecture and write.

Photograph by Timothy Greenfield-Sanders

Tom Delavan began his career in finance as an analyst at Goldman Sachs. He attended Harvard Business School and then became an apprentice at Sotheby's, eventually specializing in contemporary art. He was a cofounder and the first director of the Armory Show, one of the most prestigious international art fairs. His editorial experience includes editor-at-large for *Domino* and design editor for *T Magazine,* the style magazine of the *New York Times*.

Photograph by PatrickMcMullan.com

Michael Feinstein, the multi-platinum-selling, two-time Emmy- and five-time Grammy-nominated entertainer dubbed the "Ambassador of the Great American Songbook," is considered one of the premier interpreters of American standards. He performs more than two hundred shows a year around the world. He is the founder of the Great American Songbook Foundation and artistic director of the Palladium Center for the Performing Arts in Carmel, Indiana, where it is based, and he is the principal Pops conductor of the Pasadena Symphony Orchestra.

Photograph courtesy of Michael Feinstein

Christopher ("Kip") Forbes is the vice chairman of Forbes, the media company founded by his grandfather in 1917. He joined the advertising sales staff of *Forbes* in 1972; became a director of Forbes Inc. in 1977; was appointed vice president and associate publisher in 1979; and was named to his current position of vice chairman, in which capacity he develops and maintains relationships with entrepreneurs and business leaders around the world, in 1989. Forbes has organized many exhibitions and written several books, articles, and catalogs devoted to Victorian art and Fabergé.

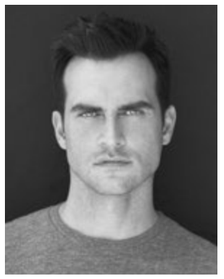
Photograph courtesy of Christopher Forbes

Paul Goldberger, whom the *Huffington Post* has called "the leading figure in architecture criticism," is a contributing editor at *Vanity Fair*. Recipient of the Pulitzer Prize for Distinguished Criticism, he has also written for the *New York Times* and the *New Yorker*. Goldberger holds the Joseph Urban Chair in Design and Architecture at the New School in New York City. He is the author of *Building Art: The Life and Work of Frank Gehry* and numerous other books.

Photograph courtesy of Paul Goldberger

Gary Hanson is the executive director of the Cleveland Orchestra. Under his leadership, the orchestra has expanded its activities at home and internationally, including continuing residencies in Vienna, Lucerne, and Miami, and a multiyear relationship with the Lincoln Center Festival in New York. Hanson serves on the boards of University Circle Inc. and Global Cleveland and is a member of the jury of the Nestlé and Salzburg Festival Young Conductor Award.

Photograph by Roger Mastroianni



Cheyenne Jackson made his Broadway debut understudying both male leads in *Thoroughly Modern Millie* and took on his first leading role in *All Shook Up*. His other Broadway credits include *Xanadu*, *Aida*, *Finian's Rainbow*, and *The Performers*. He has more than twenty films to his credit; on television, he has appeared in "Glee," "30 Rock," and "American Horror Story: Hotel." A Grammy-nominated singer, he has also sold out Carnegie Hall twice.

Photograph by Karl Simone

Richard Joseph Jackson, M.D., is a professor at the Fielding School of Public Health at the University of California, Los Angeles. A pediatrician, he has served in many leadership positions with the California Health Department. For nine years he was director of the Centers for Disease Control's National Center for Environmental Health. Among his many honors are the Presidential Distinguished Service Award and the Henry Hope Reed Award. Jackson is the coauthor of *Urban Sprawl and Public Health*, *Making Healthy Places*, and *Designing Healthy Communities*.

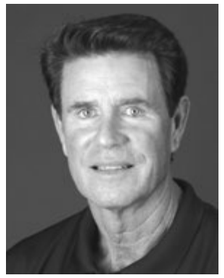
Photograph courtesy of UCLA Fielding School of Public Health

Michael Lykoudis is the Francis and Kathleen Rooney Dean of the University of Notre Dame School of Architecture. He has devoted his career to the building, study, and promotion of traditional architecture and urbanism, and he has become an international leader in linking architectural tradition and classicism to urbanism and environmental issues. A graduate of Cornell University, Lykoudis earned his master's degree from the University of Illinois's joint business administration and architecture program.

Photograph courtesy of Michael Lykoudis

Myron Martin is president and CEO of the Smith Center for the Performing Arts in Las Vegas. He was involved in the conceptualization, design, construction, and fund-raising for the center. Throughout his career, he has produced and presented a variety of well-regarded productions, including first-run touring attractions and internationally acclaimed performers in music, theater, and dance. Martin was named "Man of the Year" by *Vegas Seven* in 2012.

Photograph by Patrick Wirtz



Jim Palmer, the greatest pitcher in Orioles history, won 268 games in a nineteen-year career. He won three Cy Young Awards in a four-year span, and his 2.86 ERA is fourth on the all-time list among pitchers with 3,000 or more innings pitched. In 1966, at age twenty, Palmer became the youngest pitcher ever to throw a World Series shutout. The Orioles retired his number in 1985, and he was elected to baseball's Hall of Fame on the first ballot in January 1990. Palmer works as an analyst on televised Orioles games.

Photograph courtesy of Baltimore Orioles

Robert A. Peck is southeast region director of consulting for Gensler. An experienced commercial real estate, nonprofit, and public sector executive, he served for eight years as commissioner of the General Services Administration's Public Buildings Service. He has also worked at the Office of Management and Budget, the National Endowment for the Arts, the White House, and the Federal Communications Commission. In 2012 he received the Thomas Jefferson Award for Public Architecture from the American Institute of Architects.

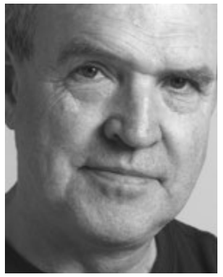
Photograph courtesy of Robert A. Peck

Elizabeth Plater-Zyberk is a partner in the firm Duany Plater-Zyberk & Co. and the Malcolm Matheson Distinguished Professor in Architecture at the University of Miami. She received her undergraduate degree in architecture and urban planning from Princeton University and her master of architecture from the Yale School of Architecture. Plater-Zyberk is a founder of the Congress for the New Urbanism and has cowritten *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream* and *The New Civic Art*.

Photograph courtesy of Elizabeth Plater-Zyberk

Joseph P. Riley Jr., mayor of Charleston, South Carolina, is considered one of the most visionary and effective government leaders in America. First elected in December 1975, Riley is serving an unprecedented tenth term. Under his leadership, Charleston has set a standard for its commitment to racial harmony and progress, achieved a substantial decrease in crime, experienced a remarkable revitalization of its historic downtown business district, seen the creation and growth of Spoleto Festival USA, built a beautiful waterfront park, and developed nationally acclaimed affordable housing.

Photograph courtesy of City of Charleston



Witold Rybczynski has written about architecture for the *New Yorker*, the *Atlantic*, the *New York Times*, and *Slate*. Among his award-winning books is *A Clearing in the Distance*, recipient of the J. Anthony Lukas Book Prize. He is the winner of a 2014 National Design Award and is emeritus professor of urbanism at the University of Pennsylvania.

Photograph by David Graham

J. Thomas Schieffer is the founder and CEO of Envoy International, a consulting firm that provides advice to companies with international interests. He served as U.S. ambassador to Australia from 2001 to 2005 and U.S. ambassador to Japan from 2005 to 2009. Prior to his diplomatic service Schieffer was a partner in the Texas Rangers baseball team and was inducted into the Texas Rangers Baseball Hall of Fame on August 23, 2014. Schieffer was elected to the Texas House of Representatives in 1972, at the age of twenty-five, and served three terms.

Photograph courtesy of J. Thomas Schieffer

Robert A. M. Stern, architect, teacher, and writer, is dean of the Yale School of Architecture and founder and senior partner at Robert A. M. Stern Architects. He was the 2011 Driehaus Prize laureate and in 2008 received the tenth Vincent Scully Prize from the National Building Museum. He is the author of several books, most recently *Paradise Planned: The Garden Suburb and the Modern City*, written with David Fishman and Jacob Tilove.

Photograph courtesy of Robert A. M. Stern Architects

Elaine Wynn cofounded Wynn Resorts in 2000 and helped guide the company's expansion from the opening of Wynn Las Vegas in April 2005 and Wynn Macau in September 2006 to the unveiling of Encore in December 2008. A trustee of the Elaine P. Wynn & Family Foundation, she is involved, with her family, in a variety of community organizations. Wynn is the chair of Communities in Schools, a trustee of the Kennedy Center for the Performing Arts, and co-chair of the board of the Los Angeles County Museum of Art.

Photograph by Barbara Kraft

Nicholas S. Zeppos was named Vanderbilt University's eighth chancellor in 2008. He joined Vanderbilt in 1987 as an assistant professor in the law school. He subsequently served as associate dean, associate provost, and provost and vice chancellor for academic affairs. Zeppos serves on the National Security Higher Education Advisory Board and the Fulbright Canada Board; he is co-chair of the Task Force on Federal Regulation of Higher Education; and he is the current president of the Southeastern Conference.

Photograph courtesy of Vanderbilt University

Selected Awards

David M. Schwarz
Richard H. Driehaus Prize, 2015

David M. Schwarz Architects
Arthur Ross Award, Institute of Classical Architecture & Art, 2014

University of South Carolina Upstate George Dean Johnson Jr. College of Business and Economics
Honor Award Winner, National Terrazzo & Mosaic Association, 2012

The Carnegie
Golden Trowel Award: Commercial/Industrial United Masonry Contractors Association, 2009

Orioles Year-Round Training Complex at Ed Smith Stadium, Orioles Training Facilities
Addison Mizner Medal for Excellence in Classical & Traditional Architecture: Commercial, Institute of Classical Architecture & Art Florida Chapter, 2012

Private Residence
Honor Award Winner, National Terrazzo & Mosaic Association, 2011

Lon Evans Corrections Center
Gold Winner: Municipal/Government Buildings, Brick in Architecture Awards Competition, 2013

The Smith Center for the Performing Arts
GE Edison Award of Merit for Lighting Design, 2012
Honor Award Winner, National Terrazzo & Mosaic Association, 2012

Sundance Square
Top Award, Topping Out Awards, EventLink International, 2014
Award of Merit, Urban Design and Master Planning, AIA Washington Chapter Design Awards, 2014
Best in Class: Commercial, Brick in Architecture Awards, 2014
Best District, Congress for the New Urbanism Charter Award, 2014

The Westbrook, Sundance Square
Golden Trowel Award: Commercial/Industrial, United Masonry Contractors Association, 2014

Commerce Building, Sundance Square
Golden Trowel Award: Commercial/Industrial, United Masonry Contractors Association, 2014

Selected Lectures and Exhibitions

"Contemporary Classicism: Understanding Classicism as a Continuum (Not a Historic Style)," lecture by David M. Schwarz, Institute of Classical Architecture & Art, Denver Chapter, Denver, Colorado, October 12, 2010

"Downtown Fort Worth," lecture by Gregory M. Hoss, AIA National Convention, Washington, D.C., May 17, 2012

"Acoustics 101," panel discussion by Craig P. Williams, Design DC 2013, Washington, D.C., September 26, 2013

"Natural Stone in the Smith Center for the Performing Arts," lecture by Gregory M. Hoss, Veronafiere Conference, Verona, Italy, September 26, 2013

"Contemporary Classicism: Understanding Classicism as a Continuum (Not a Historic Style)," lecture by David M. Schwarz, Institute of Classical Architecture & Art, New York, New York, May 5, 2014

"The Premium Amenity: Upgrading Your Fan's Experience," lecture by Gregory M. Hoss, 2014 International Association of Venue Managers Arena Management Conference, Long Beach, California, September 15, 2014

"Public Approvals Process," lecture/panel discussion by Michael C. Swartz, Design DC 2014, Washington, D.C., October 2, 2014

"Symphonic Synergies: The Collaboration between the Architect, Acoustician, and Theater Planner in the Design of Concert Halls," lecture/panel discussion by Craig P. Williams, Design DC 2014, Washington, D.C., October 3, 2014

"A Stroll down the Architectural Continuum: The Inevitability of Precedent, the Origins of Inspiration," lecture by David M. Schwarz, 2015 Richard H. Driehaus Prize at the University of Notre Dame Award Ceremony and Colloquium, Chicago, Illinois, March 21, 2015

"A Stroll down the Architectural Continuum: The Inevitability of Precedent and Its Role in Our Cities," lecture by David M. Schwarz, Congress for the New Urbanism 23, Dallas, Texas, April 30, 2015

"Implementing Walkable Urbanism: Fort Worth," tour/lecture by Gregory M. Hoss, Congress for the New Urbanism 23, Fort Worth, Texas, May 1, 2015

"Texas Town Squares," tour/lecture by David M. Schwarz, Congress for the New Urbanism 23, Southlake, Texas, May 1, 2015

Selected Bibliography

David M. Schwarz

"Schwarz Wins Driehaus Architecture Prize," *Chicago Tribune*, January 14, 2015

"Washington Architect Wins $200,000 Prize," *New York Times*, January 16, 2015

David M. Schwarz Architects

"Roundtable: Sustainability in the Urban Context," *Traditional Building*, October 2, 2010

"Commentary: Taller Buildings Don't Have to Be Ugly," *Washington Post*, April 29, 2012

"Opinion: For D.C., Taller Buildings Don't Have to Be Ugly," *Architectural Record*, April 30, 2012

"Fault Lines in Architecture Debate," *Washington Business Journal*, July 6, 2012

Orioles Training Facilities

"Orioles Open Renovated Ed Smith Stadium with a Bang," *Baltimore Sun*, March 1, 2011

"Q&A: Ed Smith Stadium Architect Michael Swartz," *Sarasota Herald-Tribune*, March 6, 2011

"BP Unfiltered: The Orioles' New Digs," *Baseball Prospectus*, March 11, 2011

Lon Evans Corrections Center

"New Tarrant County Jail Fits in Downtown," *Fort Worth Star-Telegram*, September 22, 2012

The Smith Center for the Performing Arts

"Architect David M. Schwarz on the Linq Project, Smith Center Critics and Las Vegas History," *Las Vegas Weekly*, February 13, 2013

"Las Vegas Builds a Performing Arts Center That's Meant to Last," *Variety*, September 27, 2013

Sundance Square

"A Dream Realized: Revitalization Reaches Zenith with Sundance Square Plaza," *Fort Worth Business Press*, November 12, 2013

"The Heart of Fort Worth," *Architect's Newspaper*, November 18, 2013

"Sundance Square Plaza So Popular It Gets a Schedule," *Fort Worth Business Press*, July 2, 2014

"ESPN Broadcasts from Sundance Square Begin Monday," *Fort Worth Star-Telegram*, February 2, 2015

The Woodley

"With the Woodley, TIAA-CREF Sets New Record Last Held by …TIAA-CREF," *Washington Business Journal*, June 26, 2014

The Linq

"Architect David M. Schwarz on the Linq Project, Smith Center Critics and Las Vegas History," *Las Vegas Weekly*, February 13, 2013

Alpharetta City Hall

"Alpharetta Leaders Cut the Ribbon on New City Hall," *Patch (Alpharetta-Milton)* December 18, 2014

Selected Commissions

Years refer to year of commission.

University of South Carolina Upstate George Dean Johnson Jr. College of Business and Economics, Spartanburg, South Carolina, 2008

Business school, 60,000 square feet, adjacent to Chapman Cultural Center, part of Renaissance Park Development. In association with McMillan Smith & Partners PLLC, Britt Peters and Associates Inc., Wade Crow Consulting Engineers, and Matrix Engineering Inc.

Southlake Office and Retail Building, Southlake, Texas, 2008

Full-block office over retail building, two stories, 25,000 square feet, three distinct facades. In association with Beck Group.

13th and U Street, Washington, D.C., 2008

Rental apartment building, 173,000 square feet, 138 units, with ground-level retail along the U Street corridor adjacent to the Cardozo Metro Station. In association with BBGM, Champalimaud, and Tadjer-Cohen-Edelson Associates.

Coombs Stadium, Durham, North Carolina, 2008

Conceptual design for Atlantic Coast Conference baseball park, 5,000 seats, and team facilities building designed to minor-league specifications.

Cook Children's Medical Center North Tower Expansion, Fort Worth, Texas, 2008

Expansion of the north shelf and new patient tower, 223,000 square feet, including expansion of the neonatal intensive care unit, new cafeteria and kitchen, and connections to existing North Pavilion patient tower on all levels. In association with FKP.

Cook Children's Medical Center Seventh Avenue Garage Expansion and Helipads, Fort Worth, Texas, 2008

Expansion, 413,000 square feet, of north garage with two additional levels of parking and two helicopter landing pads above the top parking level. In association with Intertech Design.

Cook Children's Medical Center Dodson Specialty Clinics, Fort Worth, Texas, 2008

Medical office building, 277,000 square feet, to accommodate increased outpatient and laboratory services and to connect directly to the inpatient tower of the North Tower Expansion to allow shared services and convenient communication for physicians. In association with FKP.

Cook Children's Medical Center Terrell Avenue Expansion, Fort Worth, Texas, 2008

Expansion, 175,000 square feet, of south garage, including two additional parking levels. In association with Conti, Jumper & Gardner.

Urbana, Frederick County, Maryland, 2008

Preliminary site plan studies and conceptual design for retail development, 600,000 square feet on 94-acre site.

Gaillard Center, Charleston, South Carolina, 2008

Renovation and expansion of 1960s-era general-purpose auditorium, including renovation of the auditorium, expansion of exhibit hall into a banquet facility, and construction of an office building for several city department offices. In association with Earl Swensson Associates, Evans and Schmidt Architects, Akustiks, Fisher Dachs Associates, and Wertimer and Associates.

Discovery Children's Museum in the Donald W. Reynolds Discovery Center, Las Vegas, Nevada, 2009

Exterior facade design for a children's museum, 58,000 square feet, on the campus of Symphony Park, site of the Smith Center for the Performing Arts. In association with HKS Architects, Lucchesi Galati Architects, Martin & Martin, Walter P. Moore, and Green Building Services.

Saratoga Race Track, Saratoga Springs, New York, 2009
Phased revitalization, via renovation, adaptive reuse, and new construction, of the oldest continually operating sports venue in the United States.

Orioles Training Facilities, Sarasota, Florida, 2009
Master plan and building design for renovation and expansion of the Orioles Year-Round Training Complex at Ed Smith Stadium and Buck O'Neil Baseball Complex at Twin Lakes Park. Ed Smith Stadium includes concourse addition, two levels, 85,000 square feet, and increase in seating from 6,500 to 9,000. In association with Hoyt Architects.

Suffolk Downs, Boston, Massachusetts, 2009
Master plan for redevelopment of 161-acre historic track incorporating hospitality, entertainment, and gaming uses and including renovation and expansion of historic Art Deco–style grandstand.

Fort Worth Arena, Fort Worth, Texas, 2009
Design for arena, 560,000 square feet, on the Will Rogers Memorial Center campus, including a 156,000-square-foot livestock support center and a 215,000-square-foot landscaped plaza. When not in use for livestock events, the bowl accommodates hockey, family shows, NCAA regulation basketball tournaments, and concerts.

Hotel Guanahani & Spa, St. Barthelemy, French West Indies, 2010
Master plan and phased renovation of hotel, 72 rooms, including renovations to guest rooms, new boutique, fitness center, and improvements to the site circulation and landscaping. In association with Luis Pons Design Lab and Lotus Architects.

The Pennsylvania Building, Washington, D.C., 2010
New metal and glass office entry marquee, improvements to garage entry ramp, gutting and redesign of the office lobby and entrance sequence, renovation of elevators and restrooms, and recladding of the lower three floors. In association with Hickok Cole Architects and Davis Construction.

Sundance Square Plaza, Fort Worth, Texas, 2010
Urban plaza, 55,000 square feet, bisecting Main Street, including shading elements, multiple interactive fountains, community stage, 2,000-square-foot pavilion, and restoration and adaptive reuse of two historic buildings. In association with Bennett Benner Partners, Dunaway Associates, and Michael Vergason Landscape Architects.

The Westbrook, Fort Worth, Texas, 2010
Mixed-use class-A office building, six stories, 84,000 square feet, with ground-level retail and restaurant fronting on Houston Street and Sundance Square Plaza and community stage below a large clock tower. In association with Bennett Benner Partners and Dunaway Associates.

Commerce Building, Fort Worth, Texas, 2010
Mixed-use class-A office building, five stories, 84,000 square feet, with ground-level retail and restaurant fronting on Commerce Street and Sundance Square Plaza. In association with Bennett Benner Partners and Dunaway Associates.

The Cassidy and the Trust Building, Fort Worth, Texas, 2010
Mixed-use building, five stories, 84,000 square feet, adjacent to the Sanger Lofts Building and the Fakes Building, with retail and office lobby on ground floor, four floors of office space, and six sixth-floor penthouse residential units connecting to the sixth-floor circulation of Sanger Lofts Building. In association with Bennett Benner Partners and Dunaway Associates.

Downtown Crown, Gaithersburg, Maryland, 2010
Facade design for commercial and retail space, 89,000 square feet. In association with BCT Architects.

The Woodley, Washington, D.C., 2011
Exterior design for rental apartment building, eight stories, 212 units, adjacent to the Washington Marriott Wardman Park Hotel, including interior design for common public spaces: lobby, lounge, club, library, study, and ground-floor corridors. In association with VOA, Cooper Carry, and Michael Vergason Landscape Architects.

Reston Mixed-Use Master Plan, Reston, Virginia, 2011
Conceptual master planning studies for a walkable mixed-use development, 98 acres, dominated by suburban offices and surface parking.

Alpharetta City Center, Alpharetta, Georgia, 2012
Master plan for a city center, 22 acres, in downtown Alpharetta, incorporating a new city hall, public library, private development, and open park space.

Alpharetta City Hall, Alpharetta, Georgia, 2012
Design for a new city hall, 60,000 square feet, with Council Chambers, pre-function gathering space, municipal government departments, and Alpharetta History Room. In association with Smallwood, Reynolds, Stewart, Stewart & Associates and URS Corporation.

Cook Children's Medical Center South Tower, Fort Worth, Texas, 2012
Expansion, 314,000 square feet, connecting to original main hospital on Cook Children's campus, providing expanded emergency care facilities and heart center. In association with FKP Architects and RTKL.

Cook Children's Medical Center Master Plan Update, Fort Worth, Texas, 2012
Update of the hospital's master plan, including short-term planning as well as hundred-year master plan.

NoMa Mixed-Use Office Building, Washington, D.C., 2013
Mixed-use building, nine stories, 259,000 square feet, with office space and ground-level retail.

NoMa Mixed-Use Residential, Washington, D.C., 2013
Design for building featuring residential uses, office space, ground-level retail, and movie theater.

Capitol Point South, Washington D.C., 2013
Design of loft office building and residential building, 200 apartments, oriented around a pedestrian plaza with movie theater and ground-level retail.

Southlake Del Frisco's, Southlake, Texas, 2013
Restaurant, 8,500 square feet, on high-visibility corner within Southlake Town Square, with demonstration kitchen, partial second-floor dining room, and upstairs outdoor seating terrace. In association with Beck Group.

Southlake Trader Joe's, Southlake, Texas, 2013
Grocery store, 13,000 square feet, in Southlake Town Square. In association with Beck Group.

The Parkview, Southlake, Texas, 2013
Multifamily residential development, five stories, six units of one to three bedrooms.

St. Elmo Apartments, Bethesda, Maryland, 2013
Apartment building, 16 stories, 200 rental apartment units, with office and retail space.

Plaza at Landmark, Alexandria, Virginia, 2013
Master plan studies for phased renovation of shopping center, 22.5 acres, into walkable mixed-use development.

Squirrel Island, Canada, 2013
Design for interior and exterior renovation of a large private residence including main house and three boathouses.

Vanderbilt Residential Colleges Master Plan, Nashville, Tennessee, 2014
Master plan studies and phasing strategy development for up to nine residential colleges for the university's 5,000 resident undergraduates.

Vanderbilt Residential College Design, Nashville, Tennessee, 2014
Programming and conceptual design for first residential college resulting from Residential Colleges Master Plan.

Arlington Multifamily Residential, Arlington, Virginia, 2014
Mixed-use apartment building, 300,000 square feet, with 330 rental units and ground-level retail.

Residential College at Vanderbilt Barnard, Nashville, Tennessee, 2014
Design of residential college, 340 beds, including a dining hall and commons and organized around four exterior courtyards. In association with Hastings Architecture Associates.

Cook Children's Medical Center Master Plan Update, Fort Worth, Texas, 2014
Update of the hospital's master plan, incorporating short-term planning goals and long-range objectives for facilities, construction, and services.

Studio Theatre, Washington, D.C., 2014
Conceptual programmatic studies for renovation and improvement of four-theater complex in the Logan Circle neighborhood.

Southlake High Street, Southlake, Texas, 2014
Master planning and conceptual design studies for retail and office buildings within Southlake Town Square.

Spartanburg Hotel, Spartanburg, South Carolina, 2014
Design for new hotel, 120 rooms, along Main Street in downtown Spartanburg with rooftop amenities.

Ballston Multifamily Residential, Arlington, Virginia, 2014
Building design for multifamily residential building with ground-level retail on 2.6 acres, including three levels of underground parking.

Southlake Garden District, Southlake, Texas, 2014
Design for second phase of Brownstone townhomes in Southlake Town Square.

Chevy Chase Lakes, Bethesda, Maryland, 2015
Master plan and conceptual design for transforming 16-acre shopping center into mixed-use neighborhood square.

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