

Big-name buildings

Calatrava joins the list of Dallas' favorite 'starchitects'

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In a city ever craving high-profile prestige, Santiago Calatrava, designer of the Margaret Hunt Hill Bridge, is just the latest in a series of "starchitects" tapped to design signature structures. Among others:

Nasher Sculpture Center (Renzo Piano, 2003): The Italian architect has become one of the world's premier go-to museum design-

ers. The Nasher's five parallel pavilions, clad in honeyed marble, have cable-stayed roofs of glass and egg-crate deflectors that admit lots of natural light, but never direct sunlight. The garden out back, by landscape architect Peter Walker, is downtown's most sublime space.

2001 Flora St. at North Olive

Perot Museum of Nature & Science (Thom Mayne/Morphosis, opening 2013): The Los Angeles architect has designed what's looking like the edgiest building in all of North Texas. A cube clad in striated precast concrete rises above swoops that will be covered in native plantings. On the outside, a glazed escalator enclosure adds a "techy" diagonal.

Woodall Rodgers Freeway and Field Street

Latino Cultural Center (Ricardo Legorreta, 2003): The highest-profile Mexican architect after the 1988 death of Luis Barragán, the late Ricardo Legorreta brought his signature pueblo-influenced geometries and bright colors to this mix of performance, meeting and display spaces.

2600 Live Oak St. at Good-Latimer

Dallas City Hall (I.M. Pei, 1978): The "brutalist" style pioneered by Le Corbusier, with bold geometries in cast-in-place concrete, came to Dallas with Pei's forward-leaning facade, punctured by rounded stairwells. It cuts a striking figure, but window ledges stuffed with books and papers cheapen the effect.

1500 Marilla St. at South Akard

See **DALLAS** Page 9E



Kalita Humphreys Theater (Frank Lloyd Wright, 1959): Wright's penchant for organic architecture was a natural fit for this sloping, wooded site. Busy at the end of his career, the architect recycled an un-built design originally planned for the West Coast. It proved as functionally problematic as many other Wright buildings and has been considerably altered over the years.

3636 Turtle Creek Blvd. at Blackburn

NorthPark Center (Eero Saarinen and Kevin Roche, 1965): Developer Ray Nasher tapped Saarinen to design what then would be the world's largest climate-controlled shopping mall. After Saarinen's 1961 death, plans were completed by Roche, his design associate. Much enlarged over the years, but still cool and calm, NorthPark remains the rare shopping mall that can be called architecturally distinguished, punctuated with major modern art from Nasher's collection.

8687 N. Central Expressway at Northwest Highway

The Crescent (Philip Johnson, 1985): Johnson didn't hide his low opinion of Dallas tastes and he gave us what he figured we wanted: postmodern kitsch on a grand scale. The hotel/office/retail complex is a French chateau blown up to gigantic proportions,



Soaring ambition

An eight-page special section today on the new Margaret Hunt Hill Bridge includes reviews of Santiago Calatrava's design, an analysis on whether it can achieve icon status and a list of events to commemorate the bridge's opening. **Section F**

dressed up with New Orleans-style wrought iron.

Cedar Springs Road and North Pearl

Morton H. Meyerson Symphony Center (I.M. Pei, 1989): Pei's only concert hall remains an elegantly understated presence in the Dallas Arts District, a subtle counterpoint of angles and curves. The interior is darkly luxurious, with extensively adjustable acoustics, by Artec Consultants, among the finest anywhere.

2301 Flora St. at North Pearl

Ritz-Carlton Hotel and Residences (Robert A.M. Stern, 2009): Specializing in historicist pastiche, Stern has designed some beautiful homes. But while a townhome grouping in this Uptown complex does suggest curvaceous Regency architecture, the two towers look value-engineered out of any but superficial character.

2121 McKinney Ave. at North Pearl

Margot and Bill Winspear Opera House (Foster+Partners, 2009): With its vast, spreading sunshade and deep-red-glass inner drum, this is a building that demands to be noticed. Welcoming outside and acoustically satisfying inside, it has some surprising bottlenecks, though, and not enough restrooms.

2403 Flora St. at Jack Evans

Dee and Charles Wylie Theatre (REX/OMA, 2009): Rem Koolhaas was tapped as architect here, but he assigned much of the work to his U.S. partner Joshua Prince-Ramus. During the design process, the two split, and it's anyone's guess who did what on the Wylie plans. The tower's aluminum-tube cladding is striking and the interior can be quickly converted from proscenium to thrust to in-the-round configurations. But the building's stacked configuration means you have to climb stairs or take elevators to do anything.

2400 Flora St. at Jack Evans

Dallas has a lengthy 'starchitect' honor roll

NorthPark Center
(Eero Saarinen and Kevin Roche)



Photos by Lara Solt/Staff Photographer



Ritz-Carlton Hotel and Residences (Robert A.M. Stern)



Margot and Bill Winspear Opera House (Foster+Partners)



Morton H. Meyerson Symphony Center (I.M. Pei)



Kalita Humphreys Theater (Frank Lloyd Wright)



Dee and Charles Wyle Theatre (REX/OMA)

The Crescent
(Philip Johnson)





Dallas is full of signature works from "starchitects." Clockwise, from top left: Nasher Sculpture Center (Renzo Piano, 2003); Perot Museum of Nature & Science (Thom Mayne/Morphosis, opening 2013); Latino Cultural Center (Ricardo Legorreta, 2003); and Dallas City Hall (I.M. Pei, 1978).