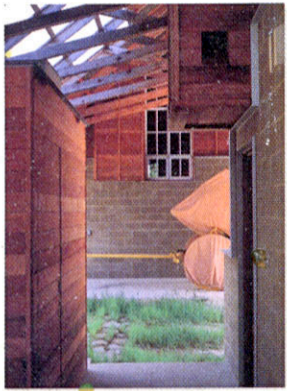
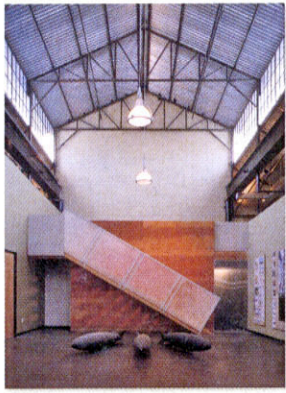
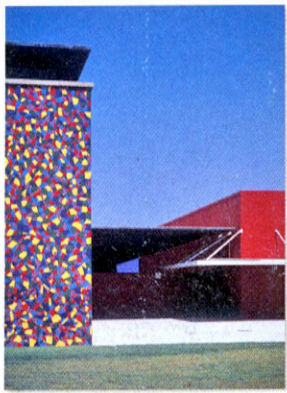
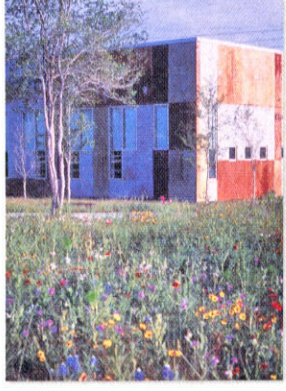
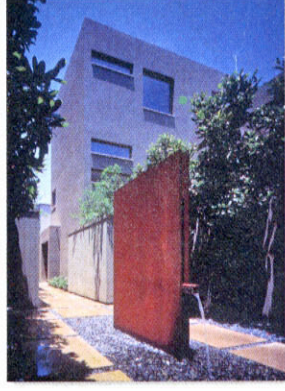
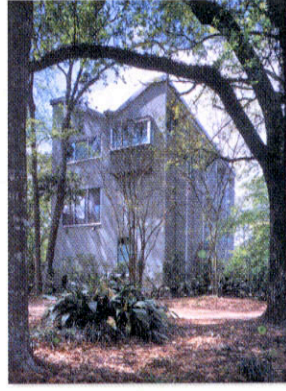
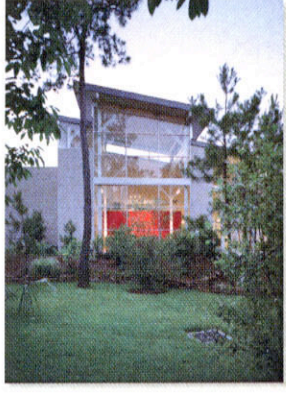
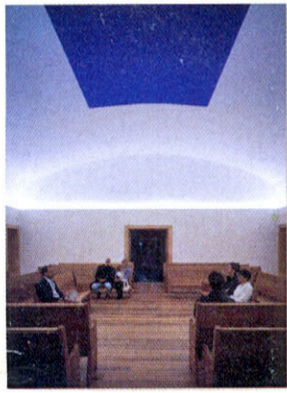


Texas Architect



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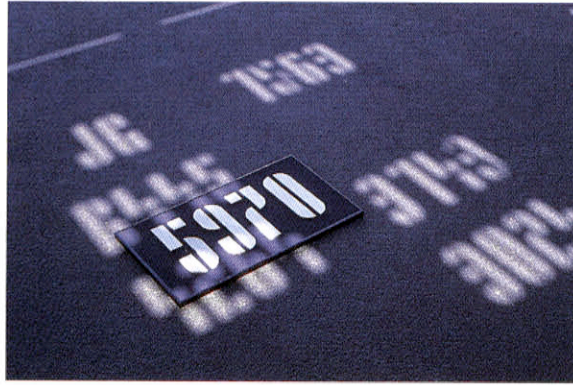
UPCOMING ISSUES

We invite submissions of project and story ideas for upcoming issues of *Texas Architect*.

January/February 2002—"Educational Design"
(deadline: September 14)

If you have ideas for "News" call us at 512.478.7386, fax to 512.478.0528, or e-mail to ssharpe@texasarchitect.org.

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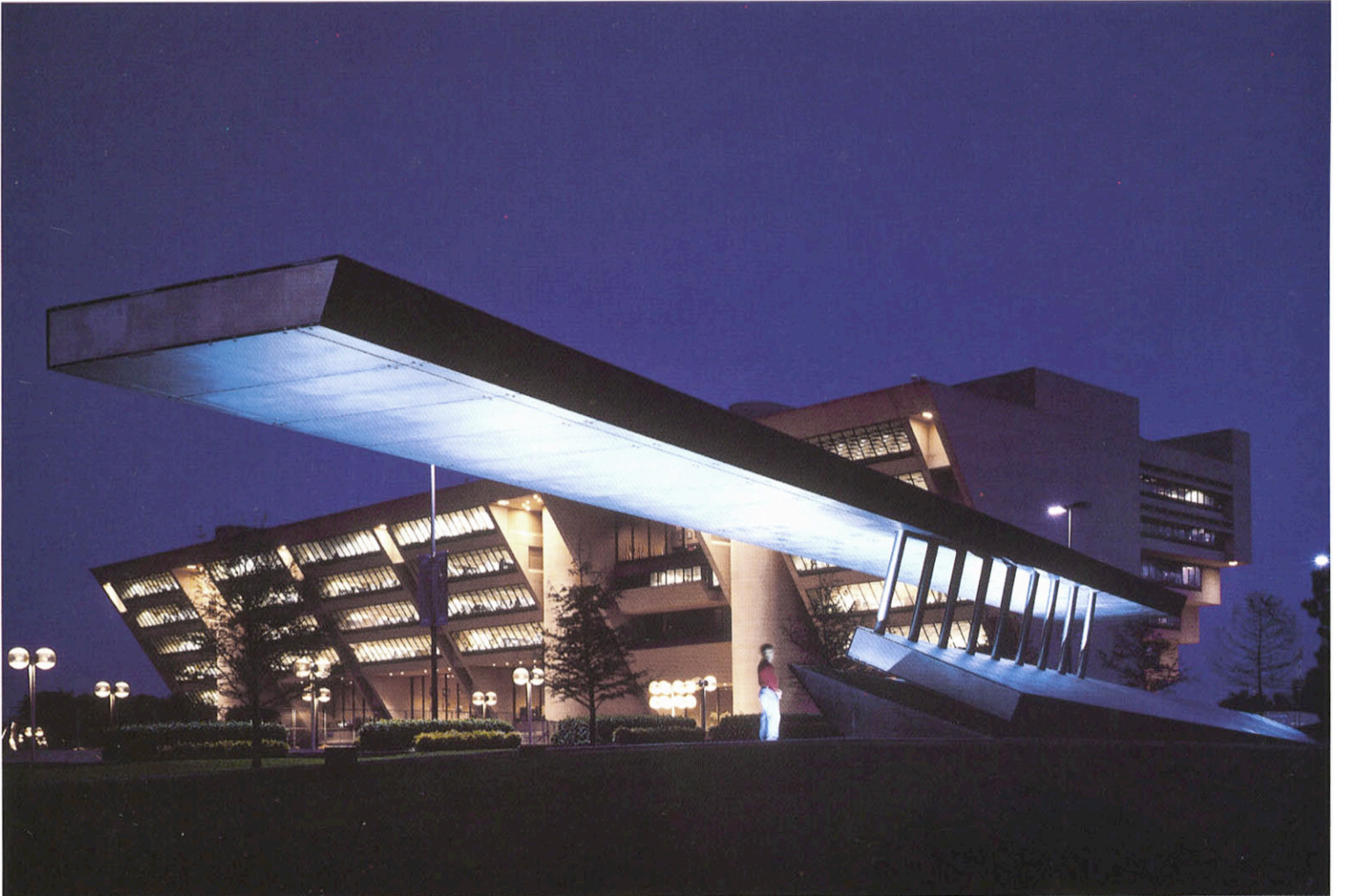
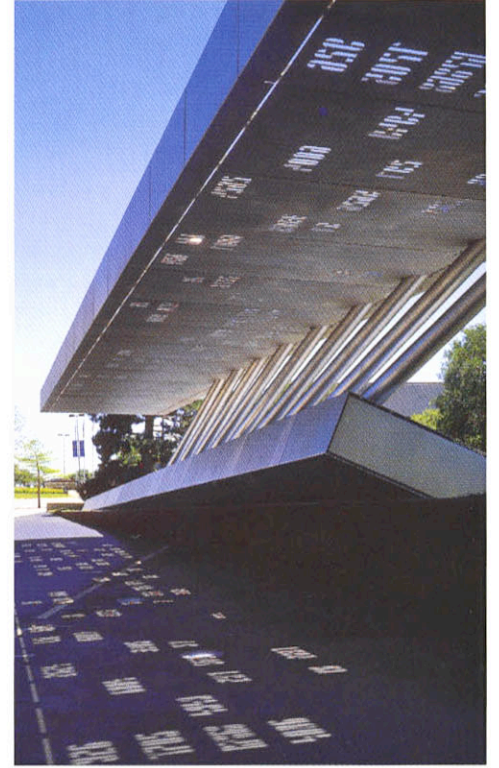


Dallas Police Memorial

PROJECT Dallas Police Memorial, Dallas
CLIENT Dallas Police Foundation
ARCHITECT Edward Baum, FAIA, John P. Maruszczak, Oglesby-Greene
PROJECT TEAM Edward Baum, FAIA, and John P. Maruszczak (designers); Oglesby-Greene (executive architect)
CONTRACTOR Austin Commercial
CONSULTANTS Datum Engineers (structural); Gerard & Associates (MEP); Kevin Sloan (landscape)
PHOTOGRAPHERS Charles Davis Smith, Edward Baum, FAIA

WHEN ASKED ABOUT THE SYMBOLISM OF THE Dallas Police Memorial, I reply that I hope there is none. The remark is made not out of coyness, but for the sake of accuracy. If anything I hope the memorial, as one of its lesser functions, may be a critique of symbolism in architecture (*pace* postmodernism).

The only clear symbols on the site are the flags of the United States, Texas, and Dallas floating from I. M. Pei's conical standards. The flags are conventional visual cues which stand in for other concepts—in this instance our shared citizenship. A symbol needs wide social agreement to work. On the other hand, the individual viewer alone can



assemble concepts in the mind's eye by connecting information from the articulation offered by a work and its setting.

If the memorial offers adequate vital material for this perceiving process to occur, then it will be successful; connections will be made by the visitors—not the same ones for each person, but enough to provoke memory and to formulate ideas. It is our job as designers to set up the critical relationships and to articulate them. The more direct and literal, I think, the better. E. M. Forster was right: "Only connect."

The most basic relationship concerns the place's symbols themselves—the flags. The memorial turns against the city grid to face the three flags at City Hall, while at the same time it broadens the street to form an area for commemorative services. A straight walk ties the flag intersection to Pioneer Cemetery, where early leaders of Dallas are buried.

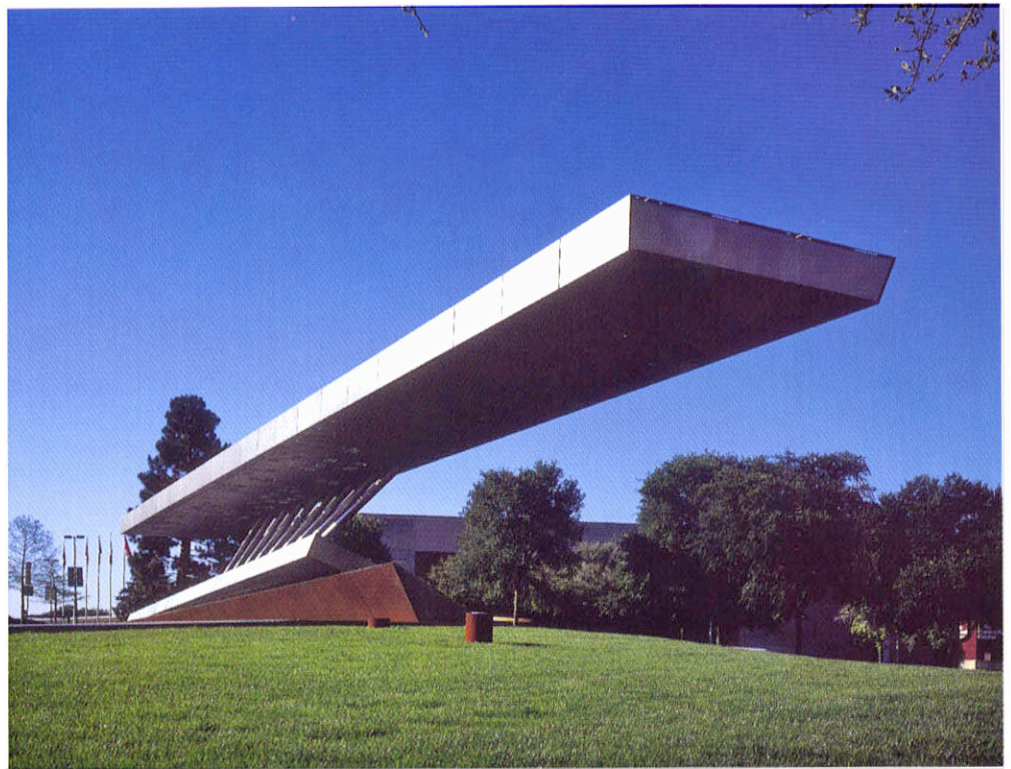
The stainless steel structure extends over the walk and has the badge numbers of the fallen officers (their identification among themselves) removed from the upper plane. This allows the sun to project the badge numbers onto the asphalt paving below, and at the same time it allows each officer's own numerals to be framed and given to the surviving family. Pieces of the memorial go into the community. The reverse is also true; paving fragments from Dallas streets help mark the area where the officers' names are engraved.

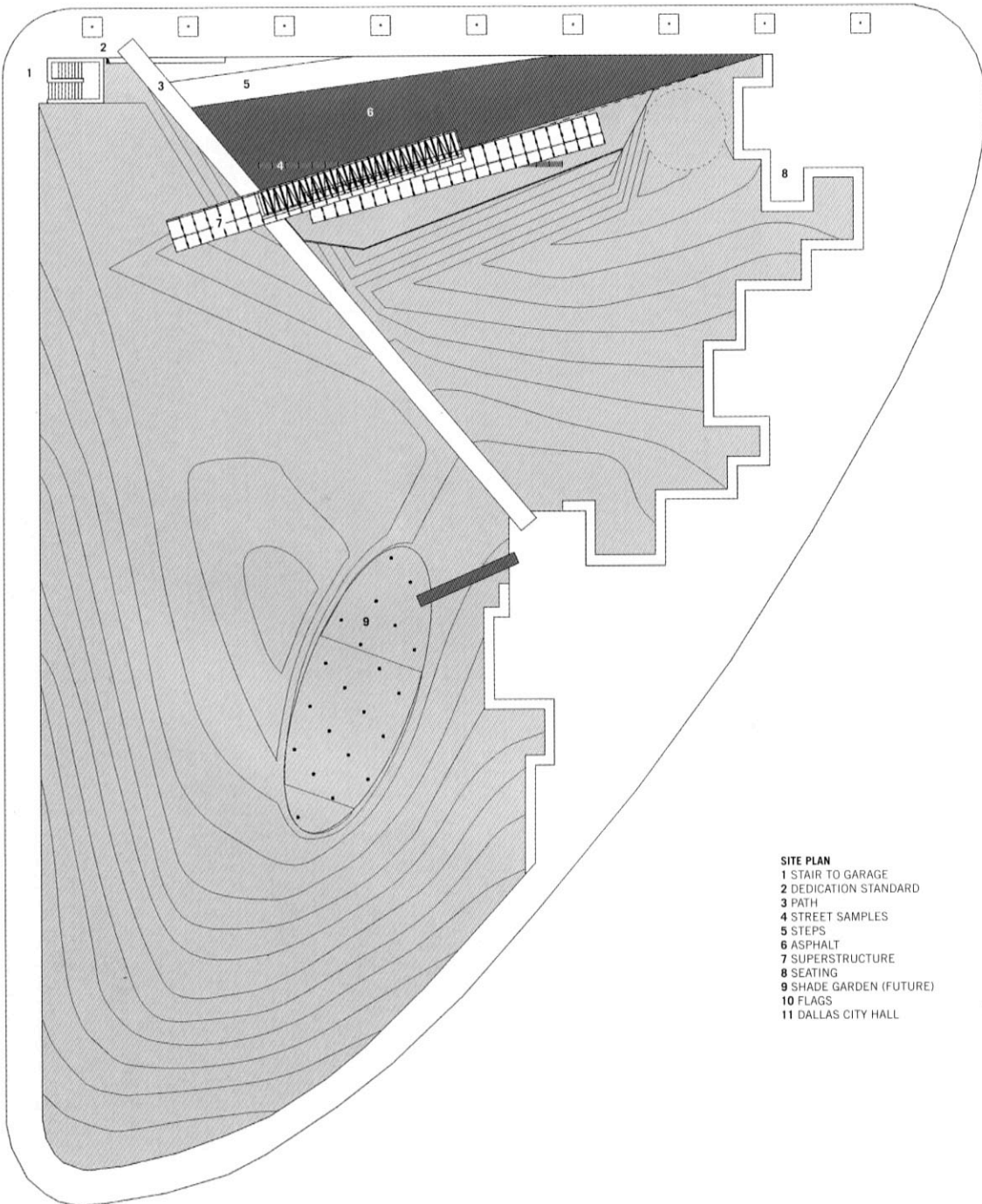
There is shade and shadow at the memorial; shade for those reading the officers' names, and a shadow recalling the black mourning band worn on badges after an officer has been killed. A sense of tension, even of vulnerability, at the memorial is not without its own associations. Here, as elsewhere, one seeks the sources of stability and repose. **T**

EDWARD M. BAUM, FAIA

Edward Baum, FAIA, practices architecture in Dallas.

RESOURCES STAINLESS STEEL: Big D Metalworks; FLUSH GROUND LIGHTS: Hydrell; ASPHALT SEALER: Liquid Rain; PAINT: Tnemec





- SITE PLAN**
 1 STAIR TO GARAGE
 2 DEDICATION STANDARD
 3 PATH
 4 STREET SAMPLES
 5 STEPS
 6 ASPHALT
 7 SUPERSTRUCTURE
 8 SEATING
 9 SHADE GARDEN (FUTURE)
 10 FLAGS
 11 DALLAS CITY HALL