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CITY BLOCK RECONSTRUCTION: DOWNTOWN FORT WORTH

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by

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ABSTRACT

CITY BLOCK RECONSTRUCTION:

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After World War II, large portions of the American public began to move away from the city into the surrounding suburban areas. This was known as the Urban Crisis. Places like Detroit, Boston, and even Fort Worth had to deal with the devastating impact this crisis caused. Historians and Urban Planners have explored methods to counteract the Urban Crisis and create a successful urban environment. Four city blocks in Downtown Fort Worth have been digitally recreated and evaluated based on this criterion. This project focused on the location of the Fort Worth Water Gardens because the avant-garde aesthetics are a radical change from the traditional downtown blocks it replaced. Creating a model is vital because the study of architecture depends heavily on data visualization. A figure-ground model comparison establishes the sense of place that four blocks had and shows what the Water Gardens lack today.

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CHAPTER 1

INTRODUCTION

After World War II, large portions of the American public began to move away from the city into the surrounding suburban areas. This caused many beautiful buildings to be neglected and the downtown of these cities to fall into decay. Detroit, Baltimore, and even Fort Worth fell victim to what was described more generally as the "urban crisis."[1] In the 1950s and 1960s, the goal of these cities was to revitalize the downtown environment often by levelling entire neighborhoods and using federal urban renewal programs to support the creation of new housing and infrastructure. Fort Worth avoided federal programs, turning to a large convention center that required the demolition of 20 city blocks in the early 1960s. After its completion, the city partnered with the Amon Carter Foundation to build the Water Gardens designed by New York-based architect Philip Johnson. This required the demolition of an additional four blocks just south of the convention center. It was an ambitious exercise in city-making described by critic Peter C. Papadimitriou when it opened in 1974 as "Big Splash in Fort Worth."[2] But at what cost to the urban environment was this revitalization plan? What did the city look like before construction of the Water Gardens? Do the Water Gardens promote a better urban environment for the public than what was there before?

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[1] Thomas Sugrue, *The Origins of the Urban Crisis: Race and Inequality in Postwar Detroit*. (Princeton, NJ: Princeton University Press, 1996),

[2] Peter C. Papadimitriou, "Big Splash in Fort Worth" (Fort Worth Water Garden, Fort Worth, Texas; Johnson/Burgee, Architects); Progressive Architecture; January 1975; editorial review

CHAPTER 2

THE URBAN CRISIS

2.1 Origins

During the postwar decades, urban historian Thomas Sugrue stated that "the fate of the city is the consequence of the unequal distribution of power and resources."[3] Sugrue outlines the origins of the "urban crisis," focusing on Detroit, a city that still struggles with the plight of the postwar era. The urban crisis is a combination of the postwar troubles that plagued cities across the entire United States. The complex issues included race, central-city residence, unemployment, and poverty.[4]

Sugrue focuses his research on a group known as the urban "underclass." The underclass commonly refers to the lowest social stratum in communities, generally poor and unemployed citizens. Sugrue analyzes the three directions that the underclass debate was moving.

> The first, and most influential, focuses on the behavior and values of the poor, and the role of federal social programs in fostering a culture of joblessness and dependency in inner cities. A second offers structural explanations for inequality and urban poverty. A third explanation focuses on politics, emphasizing the marginalization of cities in American social policy, particularly in the aftermath of the urban unrest and racial conflict of the 1960s.[5]

[3] Sugrue, 14
[4] Sugrue, 3
[5] Sugrue, 4

Sugrue argues that no one policy or single social program can fix the entirety of inequality in the inner-city. Mid-twentieth-century Detroit was the epicenter of American industrialism and became one of the forerunners in the combining of technology and human labor. But when manufactures relocated to the suburbs, and many people with them, city governments struggled to prevent these large, mostly empty neighborhoods from falling into decay.[6]

During this period of urbanization, the American Civil Rights movement was gaining traction. The population of Detroit was almost 30 percent black by 1960, the same time that manufacturing plants had begun to open their doors to African Americans to fill jobs that many white Americans deemed too dirty and grueling. But these unequal working conditions only fueled the Civil Rights Movement even further, leading to protesting and rioting.[7]

Racial politics were vastly different during the late 1940s. Because of the growing African American population, widespread white-flight fell upon the city. Sugrue details a court case, Sipes v. McGhee. The case was filed because Minnie and Orsel McGhee, who were slightly better off than other African American families, bought a house in a completely white neighborhood. After refusing to leave when a letter from Benjamin and Anna Sipes, members of the Northwest Civic Association, asked them to "kindly vacate the property," the McGhees used their defense to battle the racially restrictive covenants in essentially every community outside of the inner-city.[8] They argued that these covenants violated the Fourteenth Amendment, but this fell on deaf ears in both the Wayne County

[6] Sugrue, 6
[7] Sugrue, 183
[8] Sugrue, 181

Circuit Court and the Michigan Supreme Court. Conservative justices felt that they were upholding Jim Crow Laws to help protect land values and the rights of homeowners. In 1948, this case and several other covenant-related cases form around the country made their way to the U.S. Supreme Court. After hearing the arguments given by the NAACP lawyer, Thurgood Marshall, the court unanimously ruled that these restrictive covenants could not be upheld by the states. This caused housing conditions for a large portion of Detroit's black population to improve. But this victory was met by a grassroots movement of insecure white Detroiters struggling to maintain their all-white neighborhoods. Discrimination in housing and the job market did not allow racial integration to reach its full potential. "The shifting racial borderlands became the battlegrounds for the future of the city."[9]

By understanding the underclass debate, one can comprehend the reasoning for the demolition of Hell's Half Acre. These lessons of racial inequality and unemployment taken out of Detroit, when placed into the context of Downtown Fort Worth, explain the desire to revitalize the downtown area with a convention center and social gathering space. The City of Fort Worth Government hoped to remove what was thought of as a blighted area.

2.2 Urban Renewal and Demolition

Urban renewal and demolition were major tools in postwar US cities, but there were voices who fought against this approach. Jane Jacobs, a journalist and activist best known for her contribution to urban studies, dissected these urban communities target for demolition and outlined the characteristics that allowed certain neighborhoods to flourish while others collapsed. "Jacobs was a great theorist, as well as a great activist. Favoring

[9] Sugrue, 207

the concrete over the abstract, she was probably a great activist because she was a great theorist, and vice versa."[10]

During much of the urban growth, automobiles were commonly tagged as the villains responsible for the ills of cities. But Jacobs argued that "the destructive effects of automobiles are much less a cause than a symptom of our incompetence at city building."[11] Spaces tend to be designed for the scale of a car and not a person. This leads to wide roads that are difficult to cross without the aid of a signaled crosswalk. Sidewalks are narrow, if there are any at all. And those who choose alternative forms of transportation such as cycling are expected to merge right in with the high density of cars. These circumstances can be found in many places across the country.[12]

Jacobs explains that the key element of a successful urban environment is the walkability of a space. The most common element is a sidewalk, and the main purpose of a sidewalk is to make the pedestrian feel safe; safe from automobiles and strangers.

[10] Peter L. Laurence. *Becoming Jane Jacobs*. Philadelphia: University of Pennsylvania Press, 2016.
[11] Jane Jacobs. *The Death and Life of Great American Cities*. New York: Random House, 1961, 7
[12] Jacobs, 44

Figure 2.1: Greenwich Village

Jacobs explains that for a sidewalk to be safe from strangers, there must be many strangers, or more specifically eyes, on the sidewalk. The eyes of shop owners, the eyes of pedestrians, the eyes of residents, because "a well-used city street is apt to be a safe street. A deserted city street is apt to be unsafe."[13] A mix of local shops, restaurants, and apartments almost always ensures that the street will be well used. And Jacobs also argues that the sight of people will attract other people. Streets that surround places like Time Square in New York or Quincy Market in Boston are constantly flooded with people walking to and from many destinations. The Fort Worth Water Gardens are frequented by tourists and business men and women that may be on a lunch break but it lacks regular eyes. There are no shop owners and there are no residents.

[13] Jacobs, 34

This phenomena of attracting people is also evident in public spaces like Sundance Square in Fort Worth or Millennium Park in Chicago, which attract large crowds throughout the day. But while places like Millennium Park and Sundance Square flourish, smaller open spaces commonly referred to as parks fall into decay with the little use they receive. City planners and zoners often revere places that provide more open space for citizens. Jacobs asks what this open space is supposed to be used for. "Muggings? Bleak vacuums between buildings? People do not use open space simply because it is there."[14] Although no two parks are identical, it is possible to generalize a few important characteristics. They are typically intended to be used as public yards; parks in residential neighborhoods, parks in mercantile areas, city squares, and natural areas such as riverbanks or hilltops. Some see parks as the "lungs of the city," but Jacobs is quick to point out this is science fiction nonsense. [15] Small areas of greenery are not enough to absorb the carbon dioxide given off by the several hundred people and cars that pass by each day. Jacobs also says that parks do little to nothing to stabilize real estate or provide community anchors. Parks are not automatically anything. Jacobs makes this argument by analyzing four squares in Philadelphia designed by William Penn: Rittenhouse Square, Franklin Square, Washington Square, and Logan Circle.

Today Rittenhouse square is one of Philadelphia's finest assets. It's a beloved, successful, much-used park which has helped grow the surrounding community. Franklin Square is the gathering place of the homeless and jobless. It is surrounded by flophouses, pawn shops, missions, and burlesque houses. This park is not a dangerous or criminal park, though. Washington Square became the pervert park. Surrounding office workers shunned

[14] Jacobs, 90
[15] Jacobs, 91

the park during their lunch hours and this opened the door to unimaginable crime. City officials tore up the park for renovations for nearly a full year in the mid 1950's in order to disperse the everyday users. Now it is briefly visited, mainly during lunch hours on decent days. Logan Circle has been whittled down from one of Penn's squares to a mere traffic island. Since it is in the middle of streets, it rarely receives any use, but the fountain and vegetation are well maintained for those speeding by. The different fates of these four squares, all designed by the same individual during the same period, illustrate the volatile behavior that is the characteristic of city parks.[16] Too much is expected of city parks. Instead of parks affecting their neighborhood, the exact opposite happens: the parks are drastically affected by neighborhood.

Figure 2.2: Rittenhouse Square

Good small parks tend to have a spot that is seen as the center. The center is the focal point of experiencing the space the park creates. "The finest centers for neighborhood

[16] Jacobs, 93

parks are stage settings for people."[17] Another important feature is the use of sun and shade. Sunlight keeps the park flourishing and keeps the park usable in the fall, winter, and spring months. And shade from trees or awnings provides places to escape the summer heat. Small parks in areas with high foot traffic also help to create a successful park. The Water Gardens, which is more of a sculpture garden than a park, receives very little foot traffic. It is a destination and not something that is discovered during the leisurely stroll or journey to a destination.

Another component of successful urban environments are small city blocks. Small city blocks promote walkability. The variety of short distances allows pedestrians to take a different route each time they travel. The many routes also prevent any one street from being isolated and therefore less safe due to the lack of eyes on the street. Large city blocks are often used because of a myth in the teaching of urban planning which suggests that plentiful city streets are wasteful. This wastefulness was conceived by theorists who wished to consolidate land into "project prairies."[18]

Another of the important factors that Jacobs discusses is the need for old buildings. New buildings are important as well, but if a city only contains relatively new buildings, then only people or enterprises who can support the high costs of new construction will reside there. Therefore, new construction is filled with chain stores, chain restaurants, and banks. Old buildings are occupied by a variety of people, local pubs, good bookstores, and small art supply dealers. This mix of old and new structures allows for a dynamic set of cultures to emerge.[19] Images in Chapter 4 showcase the old buildings that once lined the

[17] Jacobs, 105
[18] Jacobs, 186
[19] Jacobs, 187

streets of Hell's Half Acre. The buildings contained pawn shops, hotels, leatherworking shops, clothing stores, grocery and goods stores. The retail and residential spaces that were lost were elements that Jacobs described in her research.

2.3 A Sense of Place

Even though old buildings are needed to foster diversity, they are often seen as slums and places that foster poverty. As a result, old buildings are torn down in an effort to eradicate the poverty. But this only displaces it. One architectural historian, Dolores Hayden, discusses the pieces of a neighborhood's urban history. She uses public history and public art to drive the argument in favor of these buildings forward while focusing on urban space and ways that people in the community can tap into the potential of the urban history that is imbedded into the spaces and structures they inhabit.

Hayden asks why the social and aesthetic perspectives on the historic built environment have traditionally been fragmented. She looks at Herbert J. Gans, an urban sociologist, and Ada Louise Huxtable, an architectural critic. Gans criticized the New York Landmarks Preservation Commission for only designating what he thought were "stately mansions of the rich and buildings designed by famous architects."[20] Huxtable defended the commission's record. She warned, "To stigmatize major architectural monuments as products of the rich, and attention to them as elitist cultural policy, is a perverse and unserviceable distortion of history."[21] From today's perspective, both Gans and Huxtable seem to have shared a common concern that "Americans were losing significant public memories when neighborhoods like Boston's Italian American West End were bulldozed

[20] Dolores Hayden. The Power of Place: Urban Landscapes as Public History. (Cambridge, MA: MIT Press, 1997), 3
[21] Hayden, 3

or monuments like New York's Penn Station met the wrecking ball. And they shared an inability to predict either the changed social composition of the city's population two decades after their debate, or the worsening economic condition of the American city."[22] This may have been caused by the desire to change or erase tragedies but "people are what they were even when they most passionately reject their own history. Choosing to engage the difficult memories, and the anger they generate, society can use the past to connect to a more livable urban future."[23]

Preservation is a tool that saves several things: famous architecture, vernacular architecture (a style of architecture that is specific to that area), and the place memory that is associated with the architecture. Hayden describes place memory as the urban landscape history that is connected to the memories rooted into places. "What is remembered is well grounded if it is remembered as being in a particular place – a place that may well take precedence over the time of its occurrence."[24] Hayden also discusses the importance of urban vernacular architecture and American cultural landscapes. Both were largely ignored for many years. Today the vernacular is subjected to more thoughtful scholarly and professional analysis, but often this is still based on physical form rather than social and political meaning.[25]

Urban and historic preservation are nothing without place memory. Hayden explains that the connection to the past might be very different if Americans were able to find their own social history preserved in the public landscapes of their own neighborhoods and cities. Another way to describe place memory is with social memory. Social memory

[22] Hayden, 6
[23] Hayden, 246
[24] Hayden, 48
[25] Hayden, 11

is known as storytelling. Place memory is that social memory triggered through the urban environment. When an urban environment change, the story may be forgotten forever.

Hayden looks at Los Angeles during the civil unrest in the early 1990s. L.A. had hopes to become the most diverse city in America, but this quickly turned to fears of more ethnic conflicts. Streets were burning and federal troops were sent in to preserve order. People were destroying their own urban landscape. Mayor Bradley asked Peter V. Ueberroth, businessman and former Olympics head, to chair an "extra-governmental task force" on rebuilding the city. But many architects and planners fought against the task force, crying out that "we need to reinvent L.A., not rebuild it."[26]

Downtown Fort Worth went through a major rebuilding. The city is proud of what they claim as a "Historic Downtown Fort Worth," but the place memory does not include Hell's Half Acre or a largely diverse group of Americans. "Most of the authors of the outdated 'melting pot' literature on American ethnicity presented collective life in the inner city's poorer neighborhoods (ghetto, barrio, Chinatown, Little Tokyo, Little Manila, Little Italy) as a prelude to the individual acquisition of an American dream house, an experience most nonwhite families have never achieved. By stressing assimilation, these authors implied that American did not need to care much about the condition of the urban landscape as the working poor experienced it. Today. Inner-city neighborhoods are places that still house large groups of urban Americans. They are places with complex and often bitter political histories, places that could foster important public memories."[27]

[26] Hayden, 43
[27] Hayden, 245

CHAPTER 3

FORT WORTH, TEXAS

3.1 Downtown Fort Worth

Downtown Fort Worth prides itself on being historic, but much of Downtown was torn down in the 1960s to make way for the Convention Center. The Carnegie Public Library, located on the corner of Throckmorton and 9th St., was replaced with a Moderne style building in 1938. But after the call for relocating the public library, this building was torn down in 1990 because no other use could be conceived. "Today, the space is merely one among a number of downtown parking lots." [28]

Figure 3.1: Carnegie Public Library

[28] Carol E. Roark and Rodger Mallison. *Fort Worth Then and Now*. Fort Worth, TX: TCU Press, 2001, 16

Figure 3.2: Fort Worth Public Library

Figure 3.3: Throckmorton and 9th St.

3.2 Hell's Half Acre

Not all of Fort Worth exhibited these beautiful public spaces like the old public libraries. "Despite many attempts over the years to close it down, Hell's Half Acre – Fort Worth's notorious red light district – managed to survive (at least in terms of the buildings) until thirteen city blocks were demolished in the summer of 1965 to make way for the Tarrant County Convention Center."[29] The Fort Worth Water Gardens were also added in the late 1960s, requiring the demolition of another four city blocks.

Figure 3.4: Hell's Half Acre

Hell's Half Acre formed during the 1880s after Texas and Pacific Railroad established a stop south of what is now Lancaster Avenue. This created an economic boom and Fort Worth quickly became a favorite destination for hundreds of cowboys, buffalo hunters, railroad workers, and freighters wanting to relax and enjoy themselves. "Today, all that is left of the old Hell's Half Acre are tall tales."[30]

[29] Roark, 60
[30] Roark, 60

Figure 3.5: Hell's Half Acre Historic Marker

3.3 Philip Johnson and the Water Gardens

The Fort Worth Water Gardens, completed in 1974, were designed by Philip Johnson. The Water Gardens "is a wonderland hidden in plain sight at the southern end of downtown."[31] Although constructed from concrete, the Water Gardens are a very different spatial experience than its surroundings. The senses play an important role in the experience of the Fort Worth Water Gardens as well. The gardens consist of three fountains: the active pool, quiet pool and aerated pool; and one object, the mountain. In the active pool, steps travel down thirty-eight feet to the center platform. With each step, the water causes more and more noise until the pool has drowned all other noise out. At the second fountain, the quiet pool, the opposite effect occurs. The space is only sixteen feet in depth but the shear walls make the space feel more enclosed than the active pool. A sense of scale is destroyed by the walls and the large trees that inhabit the space. Philip Johnson referred to this as an "Alice and Wonderland" effect. Although the water calmly flows over and down the large walls, noise from the surrounding city disappears. Although each space has a difference of sensory experiences, each one is successful in creating a beautiful fountain.[32]

[31] Bill Hanna. "The Fort Worth Water Gardens at 40." Fort Worth Star Telegram, October 19, 2014. Accessed May 2, 2017. http://www.star-telegram.com/news/local/community/fort-worth/article3882273.html.
[32] Carol Roark. Fort Worth and Tarrant County: an historical guide. College Station, TX: Texas A and M University Press, 2003., 40

Figure 3.6: Aerial View of the Water Gardens After Completion

Figure 3.7: Aerial View of the Water Gardens During Construction

CHAPTER 4

METHODOLOGY

4.1 Figure-Ground Study

A figure-ground is an idea that originates from classical painting. The main subject is the figure and the surrounding space is the ground. Figure-ground studies have also become deeply rooted in architectural teaching and practice. One of the best and most important examples is Giambattista Nolli's map of Rome drawn in 1748. Commonly referred to as the Nolli map, the buildings were shaded black, leaving the surrounding streets and squares white. Nolli also left the interior courtyards white, thus showing a relationship between public and private space. Collage City, by Colin Rowe, explains that the figure-ground relationship can be used in not only large maps of cities but elevations, floor plans, and sections to explore the correlation of spaces. The most effective way to explain the change of space in downtown Fort Worth is by placing a figure-ground diagram of Hell's Half Acre and one of the Water Gardens side by side.[33]

4.2 Before and After

Before the Convention Center and Water Gardens were built, shops, hotels, taverns, and other residential buildings stood there. The process to relocate the people who lived in this part of town was not easy. The application to acquire the land stated, "To some residents, the hotels provide living quarters which are closely located to their place of

[33] Rowe, Colin, and Fred Koetter. *Collage city*. Cambridge, MA: MIT Press, 1983, 65

employment. To others, the hotels offer the social climate and environment desired. It is anticipated that many hotel quests and residents of the area will not accept relocation to dissimilar dwelling places."[34] And such is the case for many, it not all, urban renewal projects. Someone lives in the area that is being cleared for new development. The reason for new development? Removing an area considered to be a slum. Many argue that by tearing down the old and building something new they are creating a better social and economic environment. This, more often than not, simply displaces the poverty instead of eradicating it. The Open Space Program, the application to acquire land, stated under the heading *Specific Open Spaces:*

> The park will provide open space use and beautification in an area where none other exists. It will remove blight that will otherwise remain for what must be termed an indefinite period.[35]

But some residents and shop owners did not feel this way. The Monnig Dry Goods Company actively fought against the construction of the Water Gardens. In a letter to the City Manager, J. L. Brownlee, the Vice President of Monnig, Oscar Monnig, picked apart the application. The application stated that of the 29 buildings that needed to be acquired, all but four were in "a state of advanced deterioration and are sub-standard structures which could not be remodeled or restored."[36] Monnig challenged the city to "visit the area and count the good buildings."[37] In the end, the Monnig Building was the only one to remain.

[34] Open Space Program, *Application Introduction*, Fort Worth Public Library
[35] Open Space Program, *Specific Open Spaces*, Fort Worth Public Library
[36] Open Space Program, *Specific Open Space Use*, Fort Worth Public Library
[37] Memo to City Manager, *Why This is Misleading,* Fort Worth Public Library

It is now Water Garden Place. The city purchased the rest of the land based on square footages. The prices ranged from $3.37/sf to $11.50/sf with an average of $6.55/sf.[38]

4.3 What is Missing?

Based on the research of Sugrue, Jacobs, and Hayden, the Water Gardens are missing some things. Sidewalks and regulars who use them are one of the most important elements in an urban environment. The National Association of City Transportation Officials outlines one possible configuration for a successful sidewalk:

Figure 4.1: Sidewalk Zones

Zone 1 – The Frontage Zone

The frontage zone describes the section of the sidewalk that functions as an extension of the building, whether through entryways and doors or sidewalk cafes and sandwich boards. The frontage zone consists of both the structure and the facade of the building fronting the street, as well as the space immediately adjacent to the building.

[38] Open Space Program, *Analysis of Sales in Subject Area,* Fort Worth Public Library

Zone 2 – The Pedestrian Through Zone

The pedestrian through zone is the primary, accessible pathway that runs parallel to the street. The through zone ensures that pedestrians have a safe and adequate place to walk and should be 5–7 feet wide in residential settings and 8–12 feet wide in downtown or commercial areas.

Zone 3 – Street Furniture/Curb Zone

The street furniture zone is defined as the section of the sidewalk between the curb and the through zone in which street furniture and amenities, such as lighting, benches, newspaper kiosks, utility poles, tree pits, and bicycle parking are provided. The street furniture zone may also consist of green infrastructure elements, such as rain gardens or flow-through planters.

Zone 4 – The Enhancement/Buffer Zone

The enhancement/buffer zone is the space immediately next to the sidewalk that may consist of a variety of different elements. These include curb extensions, parklets, storm water management features, parking, bike racks, bike share stations, and curbside bike lanes or cycle tracks.

Old buildings also play an important role in creating diversity. The images on the following pages show the conditions of some buildings before they were demolished. Some of these were pawn shops, clothing stores, restaurants, and hotels. The vernacular architecture that was in Hell's Half Acre might have provided the dynamic culture that Jacobs describes in her book, Death and Life of Great American Cities.

Figure 4.2: 100 E 15th St. (1)

Figure 4.3: 100 E 15th St. (2)

Figure 4.4: 1500 to 1600 Main St.

Figure 4.5: 1500 Commerce St.

Figure 4.6: 1500 Main St.

Figure 4.7: 1500 to 1516 Main St.

Figure 4.8: 1501 to 1515 Main St.

Figure 4.9: 1501 to 1507 Houston St. (1)

Figure 4.10: 1501 to 1507 Houston St. (2)

Figure 4.11: 1506 to 1514 Commerce St.

Figure 4.12: 1514 Commerce St.

Figure 4.13: 1600 Commerce St.

Figure 4.14: 1600 Main St. (1)

Figure 4.15: 1600 Main St. (2)

Figure 4.16: 1600 to 1608 Commerce St.

Figure 4.17: 1601 to 1605 Main St.

Figure 4.18: 1601 to 1607 Houston St.

Figure 4.19: Monnig Dry Goods Store (1)

Figure 4.20: Monnig Dry Goods Store Loading Dock

Figure 4.21: Monnig Dry Goods Store (2)

CHAPTER 5

CONCLUSION

Why is this important?

> The world's population continues to grow, resulting in a steady migration from rural to urban areas. Increased numbers of people and cities go hand in hand with a greater exploitation of the world's limited resources. Every year, more cities are feeling the devastating impacts of this situation. What are we to do? What means do we have as designers to address this challenging reality?[39]

These are the first words in that Mohsen Mostafavi askes in his book *Ecological Urbanism*. The Dallas-Fort Worth Area is one of the cities that faces this situation. The infrastructure cannot handle the vast number of people. Highways back up frequently. Construction is always being done to accommodate the growth only to be redone a few years later because the area has again overgrown its working capacity. Some cities like Detroit, San Francisco, and Chicago have tried to combat the urban crisis that they are facing. Public transportation, mixed use buildings, and historic preservation have allowed the cities to have a larger ratio of persons per acre. This is the direction that DFW must head in. But "the rehabilitation of Detroit and other major American cities will require a more vigorous attempt to grapple with the enduring effects of the postwar transformation of the city, and creative responses, piece by piece, to the interconnected forces of race,

[39] Mohsen Mostafavi, Ecological Urbanism. Baden, Switzerland: Lars Muller Publishers, 2010, 12

residence, discrimination, and industrial decline, the consequences of a troubled and still unresolved past."[40]

So, do the Water Gardens promote a better urban environment for the public than the four blocks that preceded it? The park is only open from 7:30am to 10:00pm. Shops, restaurants, and hotels were demolished. Residents were relocated. Shop owners had to move their businesses. And the perceived blight of the area has been relocated to the surrounding east and south neighborhoods. People want to visit the park and that brings money to the surrounding area, but one visits the park to look at it and then leaves. Downtown Fort Worth is one of the most pedestrian friendly areas in DFW and a 15-minute walk is all that separates the Water Gardens and Sundance Square but there is no affordable housing for people to walk to and from. In between the two parks lies a wide selection of shops and restaurants, both chain and local, hotels and condos, comedy clubs and jazz lounges, and wide, walkable sidewalks yet large parking lots and parking garages plague the urban environment. Individuals visit their favorite bar and then leave the downtown area. The Monnig Wholesale building may be all that remains of Hell's Half Acre, but this area was chosen because of its negative reputation for being the red-light district for half a century and the blight that city officials perceived to exist there. The place memory of Hell's Half Acre is no more. And the place memory created by constructing the public space of the Water Gardens is not necessarily a bad thing, but it is different from what existed there before. "Public space should not be a luxury that American cities fail to provide their residents. Whether public space is created as part of community-based social history, architectural preservation, environmental preservation, or public art, diverse

[40] Sugrue,271

citizens need places to spend time that connect them to the possible meanings of city life as a social bond."[41] The Water Gardens do not help citizens connect to the possible meanings of city life because they only visit the space once every few months and little to no social bonds are created.

[41] Hayden, 247

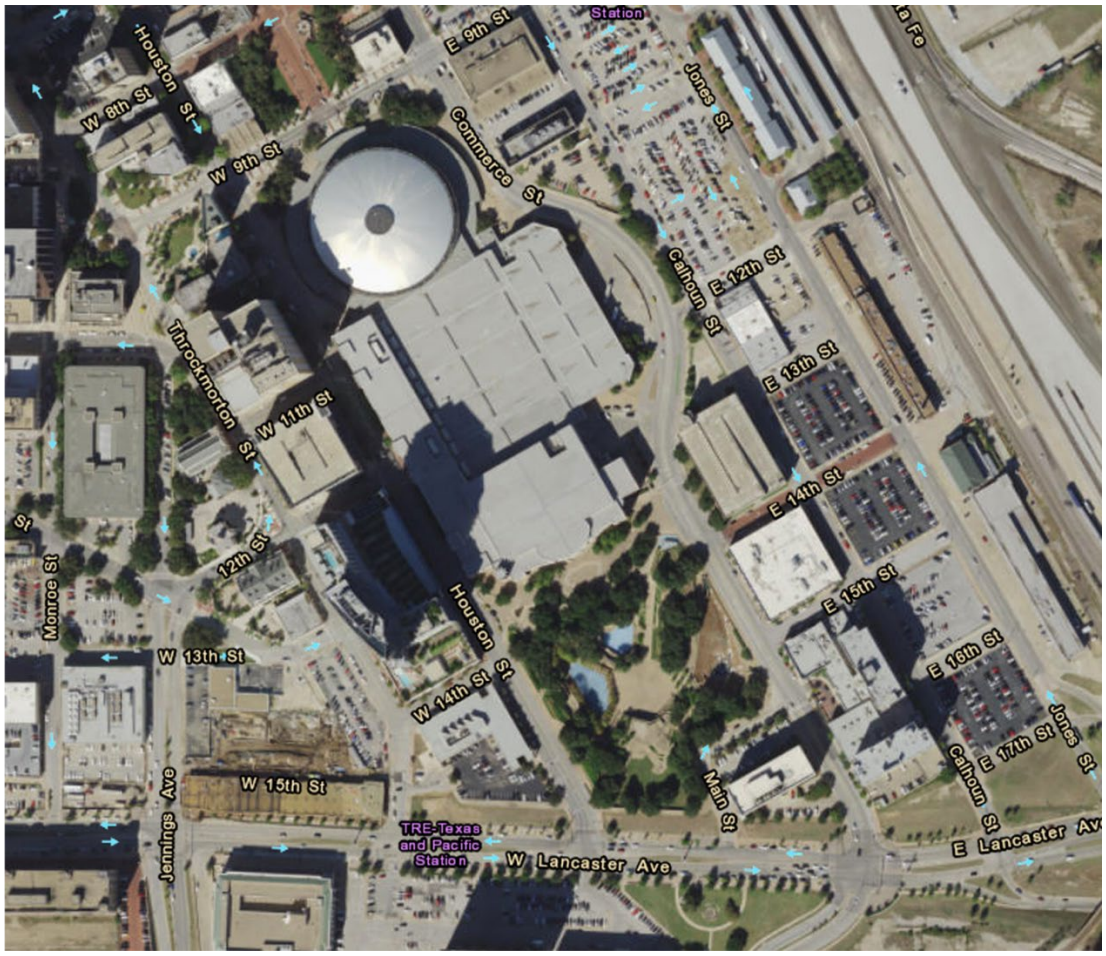

Figure 5.1: Downtown Fort Worth Today

Figure 5.2: Downtown Fort Worth 1911

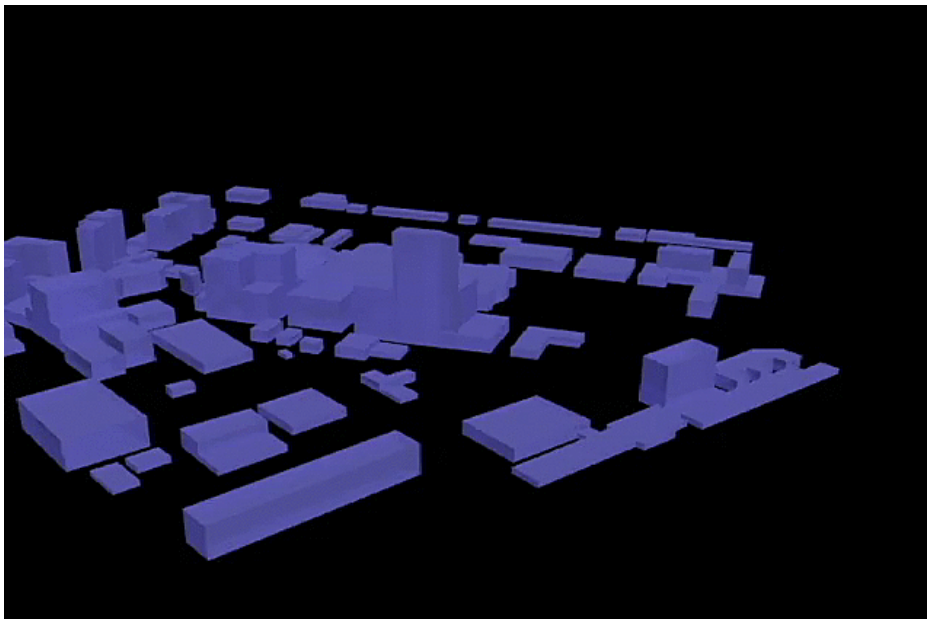

Figure 5.3: Downtown Fort Worth Today Figure-Ground

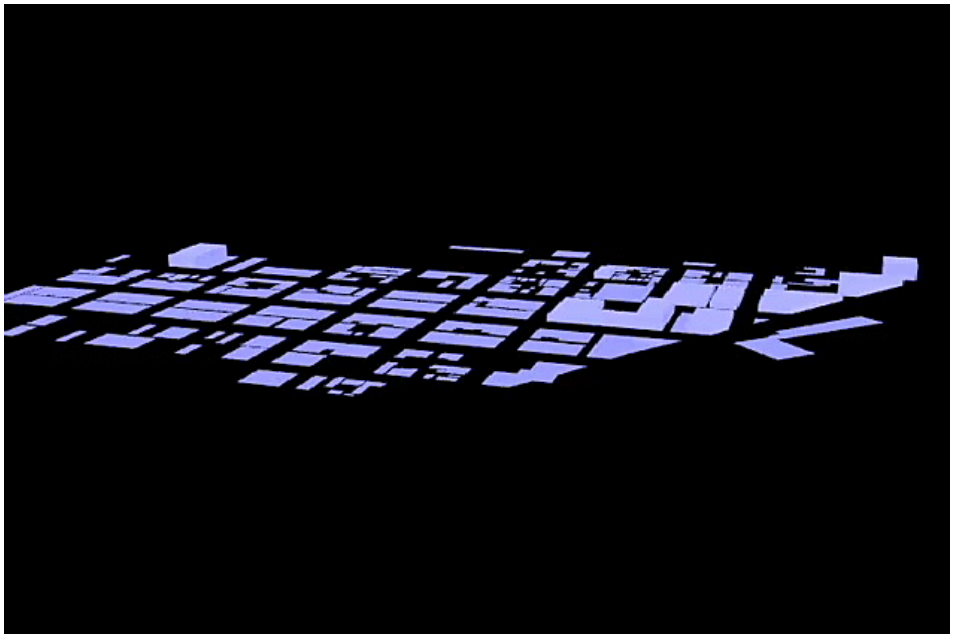

Figure 5.4: Downtown Fort Worth 1911 Figure-Ground

APPENDIX A

HELL'S HALF ACRE RESIDENTS

BLOCK	PROPERTY ADDRESS	PROPERTY OWNER	TENANTS BEFORE WWII	TENANTS AFTER WWII
B1				
1	1601 HOUSTON	EDGAR O. CONRAD	STARNES and ELLIOT 2ND HAND GOODS	STAND CIGARETTE
2	1603 HOUSTON		CROMER CYCLE CO	
3	1605 HOUSTON	R.L. EMERSON	BRADFORD TRANS CO	ADAMS RAILROAD SLAVAGE
4	1607 HOUSTON	PRESSLEY and WILKINSON	FIFTY CENT GREASING STATION	VACANT
5	1609 HOUSTON		CAMPBELL JONES FURNITURE	
6	1611 HOUSTON	MARY JANE JOHNS	HARRIS CAFÉ	
7	1610 MAIN	PEARL WADE	UNION BUS TERMINAL	VACANT
8	1608 MAIN	R.H. EMERSON	HOLT DRUG CO	
9	1606 MAIN	?	TERMINAL BARBER SHOP	
10	1604 MAIN	?	VACANT	
11	1602 MAIN	SAM KIMMELL	VICTORY CAFÉ	
12	1600 MAIN		COLUMBIA CONFECTIONERY	
B2				
1	1516 MAIN	ELIZ. SCOTT EST. C/O H.H. MORSE	LOEWENTHAL'S CIGAR STORE	RICHELIEU BAR and CAFÉ
2	1514 MAIN		VACANT	VACANT
3	1510 MAIN	THE MOORE COMPANY	VACANT	MEYERSON SAML H TAILOR
4	1508 MAIN		WHITE OWL DRUG STORE	ERNST EMMA B
5	1506 MAIN	PREMIUM INV. CO. C/O DAVID TUCK AND BENNIE LUSKEY	ST LOUIS TAILORS	COOPER IMRE W ADV NOVELTIES
6	1504 MAIN	C.E. O'MEARA C/O TAYLOR MCBRAYER	RICE J E SHOE REPAIR	BEN'S PACKAGE STORE LIQUOR
7	1502 MAIN	FAMILY INV. CO.	MOLER-BURTON SCHOOL/US ARMY RECRUITMENT STATION	STAR BAR
8	1500 MAIN		VACANT	STEPP'S CAFÉ
9	1515 HOUSTON	M.H. PERRY, TRUSTEE	CRADY'S CAFÉ	VACANT
10	1513 HOUSTON		US BARBER SUPPLY CO	
11	1511 HOUSTON		US JANITOR SUPPLY CO	
12	1509 HOUSTON		BANNER FURNIURE CO	HOME FURNITURE CO

13	1507 HOUSTON	M.H. PERRY, TRUSTEE	BANNER FURNIURE CO	HOME FURNITURE CO
14	1505 HOUSTON		MATTHEWS CHAS FURNITURE CO	
15	1503 HOUSTON	BELLE BURNEY TURST #11-805 C/O FIRST NATIONAL BANK	FT WORTH FIXTURE CO	ROOSEVELT HOTEL
16	1501 HOUSTON			TandG FIXTURE CO
C1				
1	?	PHILLIPS PET, COMPANY	?	?
2				
3				
4				
5	1619 -1623 MAIN	MONNIG DRY GOODS	MONNIG DRY GOODS	MONNIG DRY GOODS
6				
7				
8				
9				
10				
11	1617 MAIN	THE MOORE COMPANY	MILLER'S BARBER SHOP	BandJ LEATHER CO
12	1615 MAIN		MOORE'S DRUG STOR	ELIS BELT CO
13	1613 MAIN		SECURITY LOAN OFFICE	JONES LOUIS CO
14	1605 - 1611 MAIN		VEIHL-CRAWFORD HARDWARE CO (1605-1607) / VACANT (1609-1611)	VACANT
15	1603 MAIN	TED, GEORGE, CHARLES SEIBOLD C/O GEORGE BEGGS REAL EST.	WAINE MAX CLOTHING	BROWN'S BUS CAFÉ
16	1601 MAIN		WORTH PRESSING SHOP	SANDERS USED CLOTHING
17	1600 - 1700 COMMERCE	M.R. WEATHERBY	AMERICAN WELDING CO (1600)	LAMORENA BEER (1600)
18			VACANT (1602)	VACANT (1604)
19		THE MOORE COMPANY	VEIHL-CRAWFORD HARDWARE CO (1604-1610)	SW WHOLESALE FURNITURE CO (1608 - 1610)
20				
21		H.B. LIND		
22				
23		MONNIG DRY GOODS	MONNIG DRY GOODS (1700 - 1708)	MONNIG DRY GOODS (1700 - 1708)
24				
25				
26				
27				
28				
C2				

1	1515 MAIN	REBECCA TUCK	GORDON LOUIS MEN AND BOY CLOTHES	MODEL MAN'S SHOP CLOTHING
2	1513 MAIN	DAVID TUCK	BAUM ABR JEWELER	REX JEWELRY and LOAN INC
3	1511 MAIN	ALEX WOLF EST. C/O S.R. LANG	VACANT	WILSON LOAN and JEWELRY CO PAWNBROKER
4	1509 MAIN		GEORGE'S CAFÉ	WOLF and KLAR JEWELERS
5	1507 MAIN	ELIZ. SCOTT EST. C/O H.H MORSE	VACANT	
6	1505 MAIN		WOLF and KLAR JEWELERS	
7	1503 MAIN	S.R. LANG	ST AUGUSTINE HOTEL	
8	1501 MAIN		GAYETY THEATER	
9	1500 COMMERCE	I. DOUGHTY EST. C/O HUTCHINSON	?	?
10				
11				
12			FT WORTH GARAGE / ROLAND and BUCHANAN (1508)	
13			?	OandS GARAGE (1506)
14				
15		MRS. LOIUN BERRY		
16		?		BISHOP USED CARS (1500)

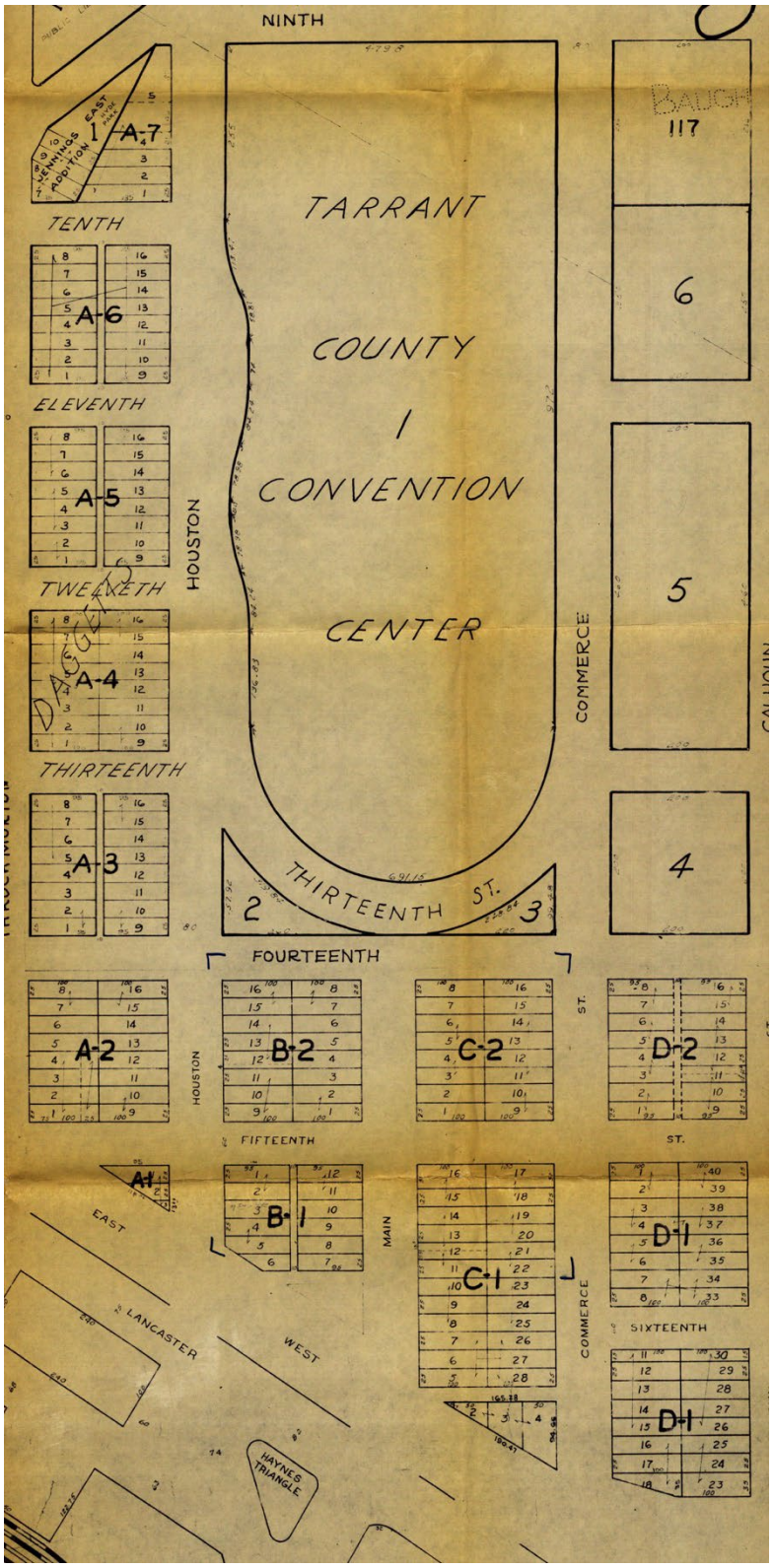

Figure A.1: Open Space Program Map

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BIOGRAPHICAL INFORMATION

Adam Gregory Fogel will earn his Honors Bachelor of Science in Architecture in May 2017 from the University of Texas at Arlington. He plans to earn his Master of Architecture from Illinois Institute of Technology (IIT) in Chicago and possibly pursue a Ph.D. in Urban Planning after receiving his architectural license. Throughout his undergraduate degree, Fogel was actively involved in the local American Institute of Architecture Students (AIAS) chapter at UTA as well as at the national level, serving on the Freedom by Design Advisory Group, the national committee overseeing the volunteer and community service based program for the AIAS. His research interests focus largely on the Urban Crisis and the concept of the megalopolis, an extremely large, heavily populated city or urban complex. The Master's Program at IIT focuses on developing a metropolitan area and allows students to research how architecture can act as a tool to create safer and more livable urban environments by utilizing mixed use zoning, urban farms, solar and other alternative energies, and public transportation. With the exponential growth of the Earth's population, Fogel wants to become a major voice in solving the need for livable space.