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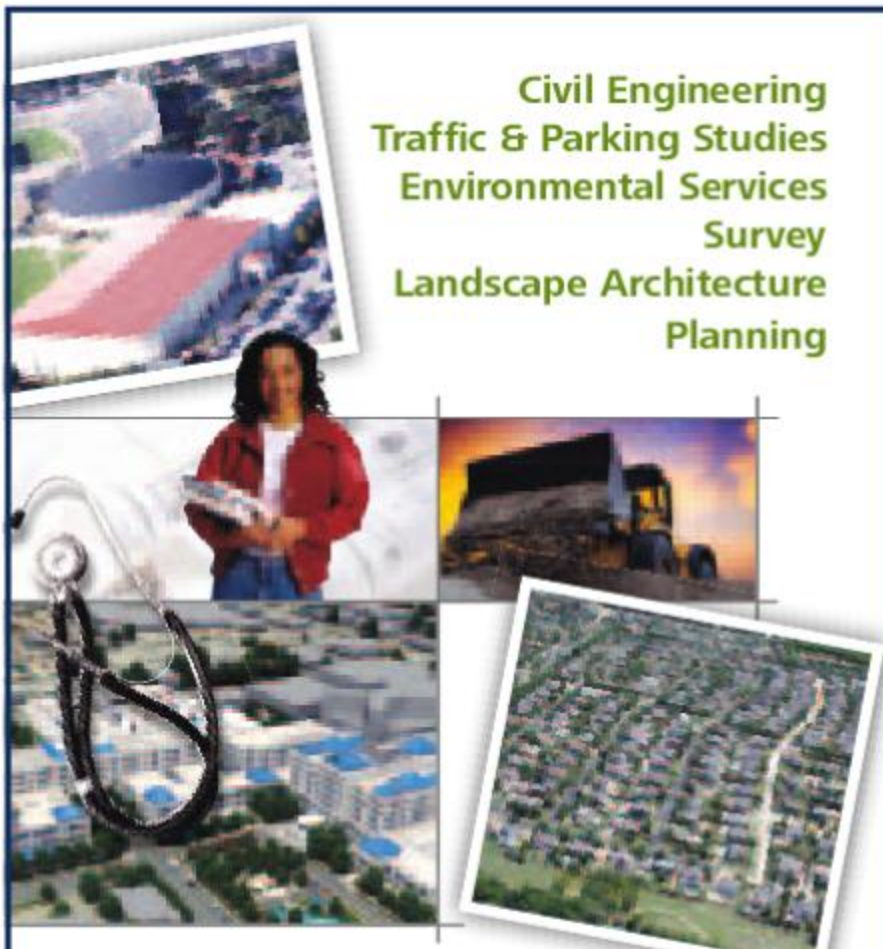
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About Columns

Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects. It is distributed to members, other AIA chapters and Centers for Architecture, architects, business leaders, public officials, and friends of the Dallas Center for Architecture. The publication offers educated and thought-provoking opinions to stimulate new ideas and elevate the profession of architecture. It also provides commentary on the art and architecture within the communities in the greater North Texas region.

Columns has received awards for excellence from the International Association of Business Communicators, Marcom, and the Society for Marketing Professional Services.

The Mission

The mission of *Columns* is to provide contemporary, critical thought leadership on topics of significance to the architectural community and to professionals in related industries.

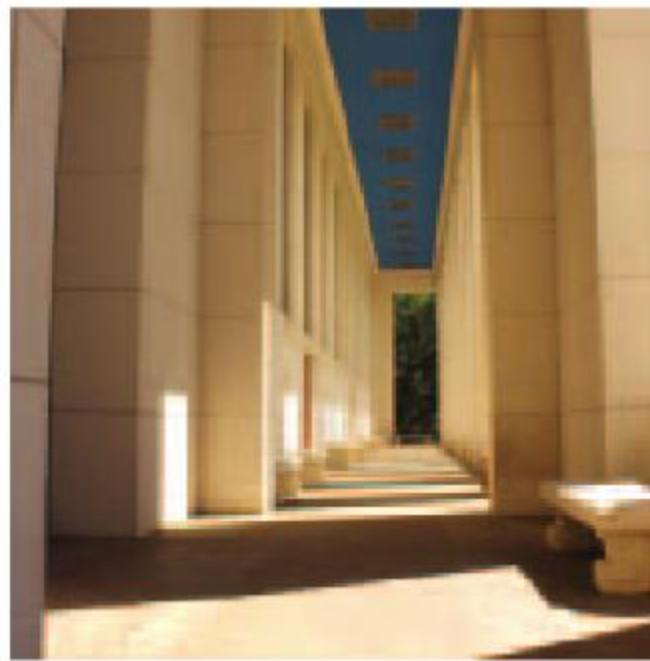
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AIA Dallas would like to thank Blackson Brick for being an exclusive underwriter of *Columns* magazine.



Photography by Theresa Herbert



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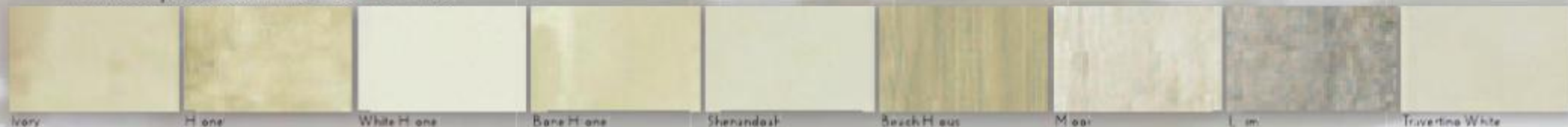


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It is April, and I am writing for the fall issue of *Columns*. By the time I have figured out how to write a current topical article six months in advance, my last article will have been written. Or, because of my great foresight, I will have made a lot of money in the stock market and I will be on the beach in the French Riviera.

Prognostication aside, one of the unknowns a couple of weeks ago—from when I am writing this in April—was whether we would be publishing *Columns* after its first issue this year. The publisher we have used since AIA Dallas began producing the quarterly magazine was affected by recession and a changing advertising market. Like many other publishers, the firm was forced to cease business operations. The publications committee gave the executive committee a list of options. The option selected was to self-publish and continue with issues as planned.

There are many people to thank for this continuation. The first is the Publications Committee. It is led by Brian McLaren, AIA, committee chair and *Columns'* editor; Kerrie Sparks, AIA Dallas communications coordinator and *Columns'* art director; and Linda Mastaglio, *Columns'* managing editor. The committee has a passion for *Columns*, and it shows. The first issue in the magazine format was very good. As I looked at the spring 2010 issue, it was outstanding. The entire membership can be proud of the content. As leaders of AIA Dallas, we could not select the option to not publish *Columns*.

We also need to thank **Blackson Brick**, who agreed to be a major underwriter of *Columns*. This action made our decision to self-publish much easier and gave the committee the seed money to bring the management of the publication back in-house.

Of course, there are many companies to thank who lend their support to *Columns* through advertisements and assistance each time it is published. Our long-time local advertisers have already expressed their gratitude for once again being able to do business with AIA Dallas directly, for which we're extremely honored.

Columns receives a great deal of time and attention from the committee to give the readers content, which reflects Design Matters, and articles, which keep our members informed of activities at AIA Dallas and the Dallas Center for Architecture. AIA Dallas has approximately 2,200 members, of which 20% are active within the chapter. *Columns* keeps the other 80% in touch and informed, not only about AIA Dallas, but also about design in the North Texas area.

I would ask all of you to thank those that have made *Columns* the publication you are enjoying today. It is a gem within our profession.

Of course, by the time you read this fall issue, you will have read the summer issue without knowing any of this. I believe I wrote the summer President's Column while we were having 12 inches of snow. How topical is that! As for being on the French Riviera at the time you read this, no way. After all, I am an architect. ■



Photography by Daryl Shields, HKS

Joe Buskuhl, FAIA



THE STANLEY MARCUS HOUSE

AN ARCHITECTURAL COLLAGE

The late Stanley Marcus was known by much of the American public as the man who discerned and then defined taste and style and brought it home to Texas, to Neiman Marcus, the Dallas-based purveyor of luxury goods. Once his success was cemented in Dallas, and later in Houston, he then went on to spread that same magic around most of the country. It was Marcus who created much of the mystique surrounding the store and guided its expansion throughout the United States. Possessing a formidable eye for beauty, Marcus could spot trends and patterns in colors, art, and, of course, fashion and his connoisseurship was legendary. Many of these attributes were embodied in his rambling home, a sort of laboratory of design and living a la Stanley. It was both a private gallery and treasure box and an expansive venue for entertaining.

Marcus and his wife Billie began planning their new home on seven-and-a-half acres bordering Beards Branch Creek in the Lakewood neighborhood of Dallas. Isolated and untouched, the land had been owned by Marcus's father, Herbert Marcus, Sr., who transferred it to his son. Legends exist as to how he connected with Frank Lloyd Wright, but in late 1934, Marcus and Wright began a relationship of sorts and it resulted in some dramatic plans. (See article sidebar, *Obtaining a Frank Lloyd Wright Education*.)

At this time, Wright was also designing a house for another wealthy department-store magnate, Edgar Kaufmann, with whom Marcus was friendly. His selection of Wright may have

been coincidental, but it was not lost on Wright that, for a short time, he would have for clients, the two men universally considered the most creative retailers in the United States. In fact, Marcus told Kaufmann's biographer Franklin Toker that "E.J. [Kaufmann] was the top retailer in the U.S."—high praise indeed from a man like Marcus. Since Kaufmann's store was in Pittsburgh, they did not compete in a business sense, but both men were proud of their reputations and successes and that extended to having the world-famous Wright designing their homes. That Kaufmann would go on to build Wright's masterpiece, Fallingwater at Bear Run, PA, suggests that Dallas may have lost a singular architectural treasure in Marcus's ultimate dismissal of Wright.

After dismissing Wright, Marcus turned to local architect, Roscoe DeWitt, then with the firm DeWitt and Washburn, to take over the project and "complete" it. Roscoe DeWitt was notable as an early Dallas modernist who was engaged in the design of buildings at Fair Park and projects sprinkled over the metroplex, many of which share visual elements later characterized as International Style.

A European Modernist Bent

As originally constructed, the Marcus house shared the European Modernist language of early Bauhaus residential projects. The low, rectilinear massing, clad in red brick with redwood trim and soffits, which extended into the interior spaces in the form of cabinets and ceilings. Perhaps these materials were a

gesture to Wright's earlier pallet, which, during this period, was best expressed by his Usonian Houses of which the Marcus house was to be a representative type, albeit a very large one. The new house for the Marcus family was part of a pattern then emerging in Wright's work that included not only Fallingwater, but also Wingspread, and the Hanna House, both of which were constructed of brick with redwood or cypress trim, soffits, and millwork. Marcus, who traveled extensively and read a great deal, could not have helped but be familiar with these projects and the material pallet Wright was then employing.

Over the rest of his life, Marcus really never stopped adding on to and remodeling the house, which all but obscured any of the original layout and any of the Wrightian elements. As a retailer, Marcus would have known that fashion always dictated change. After all, it's the basis of why we shop. Considering this, it's completely natural that he would never have been happy with his house as a static composition and would always try to incorporate the new, the most up-to-date, and the most fashionable elements. As his art and other collections grew, he modified the house to incorporate his treasures. In addition, Marcus was known for hosting large social gatherings and posh events, requiring that he modify the house to increase its interior, primarily in a series of large spaces designed to support entertaining. The ongoing renovations ultimately obscured or concealed some of the strongest features of the original house.

Uniquely Marcus

The house has all the elements of what was then Modern Architecture, a steel and concrete frame, expansive areas of glass, and an open plan of rooms flowing into one another without halls or ante spaces. Brick was visible in both the interior and the exterior and wood trim was everywhere. To mitigate the

effects of the Dallas summers, the house was bordered by expansive screen porches that paralleled each of the main interior spaces, creating a set of indoor and outdoor rooms, largely identical in scale and function. These screened porches, which must have been inviting and luxurious to inhabit, were early casualties of Marcus's tinkering and expansion.

When viewing the house in its present form, one senses a man with a restless sense of experimentation, ever seizing the opportunity to craft new spaces within or onto his house, no matter what the consequences for the circulation or plan organization. At 10,000 square feet it is a sizeable house, but the intimacy of the scale of rooms and ceilings never project the square footage as many newer houses do. Vintage photos show the house as an object sitting on a prairie site with no significant trees. Today, the site is so dramatically wooded that it is hard to imagine it without the verdant growth. Marcus himself arranged for most of the now mature trees to be planted on the site and after seventy-five years, it is a lush and shady spot, the trees dwarfing the house itself.

Changing Hands

Enter Mark and Patty Lovorn, the present owners who were at first drawn to the property by the expansive and beautifully wooded terrain. As a development opportunity, the site is that rare parcel of acreage, within an established, desirable neighborhood. It is large enough to consider as a candidate for subdivision into smaller lots. According to Mark Lovorn, "Of the original seven-and-a-half-acre estate, we carved out two-and-a-half acres, creating three new lots. The house sits on a three-acre lot, plus a two-acre creek-management area, owned by the owner's association, consisting of bamboo and dense foliage along a creek that completely surrounds the lot with privacy."



After buying the house, the Lovvorn's contacted Stanley Marcus to ask for some background on the property. Marcus obliged with a letter describing the life he and his family had lived there, the events that took place, the many luminaries who visited, and the way they interacted with the house and its occupants. Marcus himself considered the house to be of little architectural merit and counseled the Lovvorns to consider demolition. Sensing the cultural, if not the architectural importance of the house, Mark and Patty decided to keep it and engaged Dallas-based W2 Studio to undertake the remodel and construction. Trained as architects, W2 Studio's principals, Melissa and Ryan Williams have an understanding of the house as an architectural object and the need to upgrade and convert it into a 21st Century single-family home. After graduating from Oklahoma State University, they both completed their internships with Dallas architectural firms before starting their design/build studio about ten years ago.

Surprisingly, the house had never been recognized as an historic landmark; nor did it have any City of Dallas designation as an historic property. During their fifteen years of residence, the Lavvorns struggled to decide what options to pursue with the house and property. At one point, they decided to demolish the house and build new, but the resulting public outcry

convinced them to change their minds. They sought out W2 Studio who worked with the City of Dallas for the preservation, renovation, and landmark designation. W2 Studio believes it is the only private residence in Dallas history to be so designated as a landmark without the original owner's official consent. It was the Lavvorns, working with W2 Studio, who pushed for and sought out the historic designation and W2 Studio helped with the applications and presentations. The first application was made to the Designation Committee, which would develop the detailed criteria for the house to be designated a City of Dallas Landmark. The Designation Committee drafted the proposal and forwarded it to the Landmark Commission with the recommendation it be landmarked. In March of 2009, W2 Studio, working with the Lavvorns, applied for a certificate of appropriateness to the Dallas Landmark Commission for proposed renovations and additions. In the application, W2 Studio stated four goals for the renovation:

1. Repair and restore much of the existing building.
2. Remodel exiting kitchen, baths, and living spaces at the east end of the home.
3. Remove existing garage and replace with new garage and guest quarters.
4. Reorient the interior to open up to the east, not only the south.

OBTAINING A FRANK LLOYD WRIGHT EDUCATION

By Nate Eudaly

Frank Lloyd Wright's design of a residence for Stanley Marcus is arguably the most famous house never built in Dallas. In his book, *Minding the Store*, Marcus recounts that by the time he had been married two years he "was a confirmed modernist in architecture, and had converted my 'colonial' wife to my way of thinking." Looking for an architect on the East Coast "since," he said, "modern architecture had not been discovered in Dallas up to that time," Marcus considered Lescaze and Neutra before selecting Wright after visiting Taliesin. During that visit, Marcus asked Wright what modern architects he would recommend. Wright replied, "Son, why take the imitation while you can still get the original? I'll do your house." Marcus agreed and "that was the beginning of an interesting episode in our lives, and a rich, though sometimes painful and expensive, education in modern architecture."

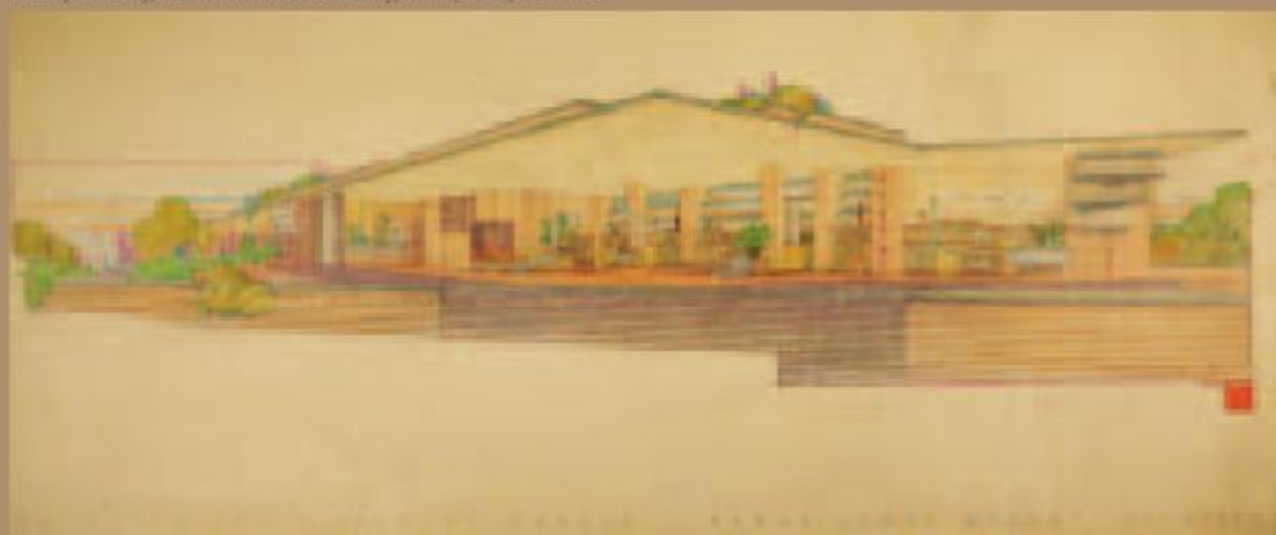
Marcus told Wright that the residence budget could not exceed \$25,000, "which during the Depression was a lot of money"

and Wright assured him it was "quite feasible." Wright visited Dallas on January 1, 1934, and the temperature that day was 70 degrees. Wright concluded that this must be typical winter weather for Dallas and Marcus recalled that "nothing we could tell him could ever convince him that we didn't live in a perpetually balmy climate." Wright's first sketches for the residence "had no bedrooms, just cubicles in which to sleep when the weather was inclement. Otherwise, ninety percent of the time we would sleep outdoors on the

deck." After Marcus protested that he would have health problems from sleeping outside, Wright reluctantly included small bedrooms in the design.

The retail king's next challenge with the design was that Wright "provided little or no closet space, commenting that closets were only useful for accumulating things you didn't need." Marcus explained that his "obligations required a fairly large wardrobe" and Wright finally revised the design to include "more commodious storage facilities." With each re-

DeGolyer Library, Southern Methodist University, Dallas, Texas, A1993.1869



Renovation Innovation

A certificate was granted on August 21, 2009 allowing the work to begin in earnest. Construction is in the early stages, mostly surgical demolition that is removing older additions, starting with the former garage, and opening up the core of the existing house to other views of the site. The plans for the home's restoration and remodeling are still in development, but they do address a number of issues that will take a fresh look at the way the house engages with the site. The bathrooms, closets, and kitchen still have the dated and decidedly utilitarian character of a 1930's home, in no way consistent with the typical accommodations one would find in an upscale dwelling now. As these spaces were not of an architectural nor particularly innovative character to begin with, they are appropriate for remodeling as a way to make the home more livable and comfortable.

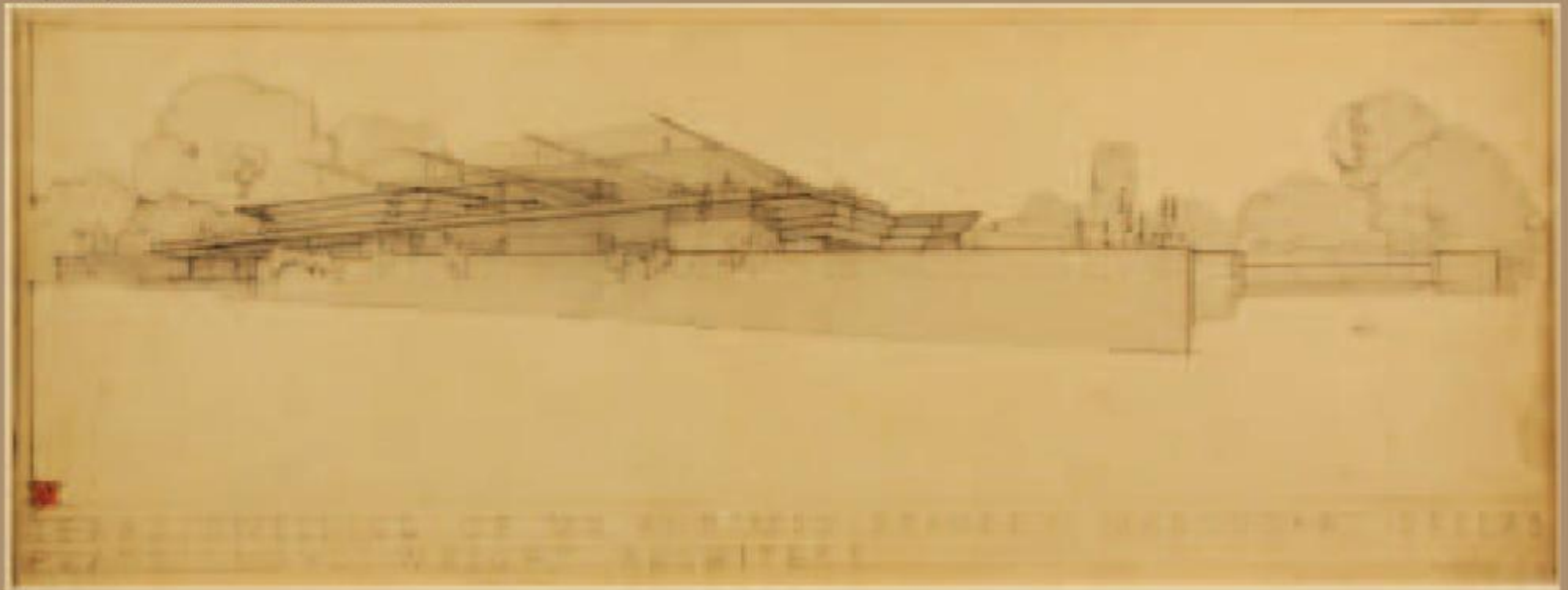
W2 Studio has tried to reorganize the house's interior spaces to address the problems with internal circulation—problems exacerbated by the many additions and remodels undertaken by Marcus. In part, due to the way the house was organized, views of about half the site are shielded from the main rooms of the house. By removing the garage, W2 Studio hopes to complete the visual line of the drive-up axis of the house. This view will frame the existing house and the new garage, which will now be

offset from the house but connected by a covered walkway. The new garage, sympathetic in design to the existing house, will contain enclosed parking and guest quarters.

By undertaking the renovation, using a sensitive and thoughtful strategy, the Lowvorns will preserve and enhance a piece of Dallas' architecture that is of considerable cultural worth. In many ways, this project embodies the issues surrounding preservation everywhere in the country; but, in this case, the reasons for architectural preservation are far outweighed by the history of the remarkable family who lived there. The Marcus family's contribution to the life of the 20th century and the place the house occupies, rest in the shared historical memory of Dallas. It's a lens we can use to look at everything of value in our city to determine if it is worth celebrating and saving. Can an older, perhaps undistinguished building find a new life with new purpose or should it be preserved only as it is or was? That's a particularly difficult choice if the building was subject to change throughout its life, but one that provides possibilities and opportunities for the next generation of users. ■

Michael Malone, AIA, is a principal with Michael Malone Architects and the author of *The Architects Guide to Residential Design*.

DeGolyer Library, Southern Methodist University, Dallas, Texas, A1993.1869



vised design, “the scope of the house expanded—as did the costs.”

Throughout this time frame, Wright “was always in need of cash to help support his Taliesin project, making frequent appeals for financial assistance, which I was unable to give him.” Due to concerns that Wright’s buildings “were leak prone,” and to have a local architect involved in the project, Marcus engaged Dallas architect Roscoe DeWitt to be “interpreter of his [Wright’s] plans to us.” Almost immediately this created tension with Wright, es-

pecially when he learned that Marcus had asked DeWitt to ensure that flashing specifications in Wright’s plans were adequate. Per Marcus, Wright considered “leaking roofs and sweating walls...mundane.”

Dallas contractor estimates for Wright’s design quickly escalated to \$150,000, and Marcus wrote of his “doubt and distress” to Wright about the cost. Wright replied “attacking my lack of faith in him and denouncing Roscoe DeWitt.” Marcus concludes that “we were a big disappointment to him because we lacked the

fundamental faith necessary for a Frank Lloyd Wright client” but notes that obtaining a “Frank Lloyd Wright education” proved of great help with the house that was eventually built by DeWitt. ■

Nate Eudaly is executive director of the Dallas Architecture Forum.

Editor’s Note: Quotations from this article are all gleaned from the book, *Minding the Store* by Stanley Marcus, available online and through local book sellers. Special thanks to Mark Gunderson, AIA, for his assistance in obtaining the Frank Lloyd Wright sketches.

Local Arts Event | The Henderson Art Project

Dotting a busy stretch of Henderson Avenue from Central Expressway to Ross Avenue are eight sculptures. This urban art installation was the brainchild of Scott Trent, a local metal sculptor, an arts & technology instructor at the University of Texas at Dallas (UTD). The idea for the Henderson Art Project (www.hendersonartproject.com) came to him in late 2009, as a means of creating a win/win/win situation for the area stake-



Street Aerial View:
image of art placement
along Henderson

holders, artists, and community. Henderson Avenue was, and is, experiencing revitalization and is fast becoming a destination with new and refurbished residential and commercial locations, as well as large amounts of green space. As such, it is the perfect location for such a venture. Trent installed a test sculpture along Henderson one day, and found footprints on the top of it the next day. This fueled the desire for moving ahead with the urban art project. Sponsorship support happened on a variety of levels with local businesses and residents participating. Andres Properties and Phoenix Property Company, both of whom have interests in property development, management, and leasing in the area, chose to underwrite the project.

The entry call, open to Texas artists only, led to 75 entrants and 117 submissions for the two-year installation. Round 1 of the judging resulted in seven of the



First Place:
Sugar Magnolia – Laura Walters Abrams
1828 Henderson Avenue
37”h x 69”w x 84”d (steel)



Second Place:
The Yellow Rose – Chris Lattanzio
2026 Henderson
59 x 87 x 12 (3/8 laser carved steel plate,
rolled, and powder coated)

nine pieces currently on display. Judging was completed anonymously by a panel of 60+ art professionals and enthusiasts. The urban art pieces, which are installed on private property yet clearly in public view, were evaluated on such criteria as context to the urban landscape, scope and scale of the work, movement, inspirational value, appropriateness to the area, and color. Round 2, which determined first, second, and third places, was opened up for general-public voting through online ballot and write-in ballots at participating vendor locations, as well as by a celebrity panel. The top awards carried a monetary prize above the stipend received for all installed pieces.



Third Place:
Prairie Fire – Michelle O’Michael
2430 Henderson
10’ x 6.5’ x 4.5’ (steel and polyester)

The plan for this urban-art project is to create a venue for artists to showcase and circulate new pieces biennially. The idea is creating enthusiasm throughout the area, leading to the installation of three additional pieces placed along Bennett and consideration of additional public art in surrounding communities. It is, in the truest sense of the word, a collaborative project—a collaboration of artist and environment, sculpture and community, and resident and visitor—and that is exactly what Trent had in mind. ■

Charla Blake, Assoc AIA, is the interior design accreditation coordinator at The Art Institute of Dallas.

Vanguard Way by Lionel Morrison, FAIA,
located in the Urban Reserve.



People, Places & Things

People

KAI Texas has welcomed **Nestor Infanzon, FAIA**, as studio leader for their newly established education and healthcare studio. **Robert Nieporte, AIA**, also joins as senior project architect, and Jeff Blackwell as construction manager. The firm also recognizes its president and chief operating officer, **Darren L. James, AIA**, for his ongoing contributions to the non-profit community, which include: serving as the 2010 chair for the Dallas County Big Brothers Big Sisters board of directors and as vice president of the board of directors for the Community Council of Greater Dallas.

Rees Associates announces the appointment of **Kristina Dover** and **Dennis W. Metheny, AIA**, as vice presidents, and the election of **Paul K. Carlton, Jr., M.D.**, and **C. Leroy James, AIA**, as new board members.

Dewberry has appointed **Donald E. Stone, Jr., PE**, as the firm's new chief executive officer and **Dan M. Pleasant, PE**, as their new chief operating officer.

Abadi Accessibility announces the release of their book *The ADA Companion Guide: Understanding the Americans with Disabilities Act Accessibility Guidelines (ADAAG)* and the *Architectural Barriers Act (ABA)* published by John Wiley & Sons Inc.

SHW Group appointed managing principals **Derk Jeffrey, AIA**, and **Mark Lam, PhD, AIA**, as new board members and the election of **Marjorie Simmons** as chairman of the board.

Corgan Associates promoted **Renee Sneed** to principal, and **Andrew Kirchhoff**, **Brett Sumrow, AIA**, and **Dan**



Drennan, AIA, to vice president. The firm also welcomes **Jennifer Conrad** as director of business development for the healthcare studio.

WHR Architects welcomes **Cynthia Brown** to lead business development efforts for its Education, Science and Technology Studio. The firm has also named **Kate Galpin** and **Charles Lowry, AIA**, as associates in their Dallas office.

BRW Architects appointed **Elizabeth Brant, AIA**, as director of sustainability and welcomes **Ronald Schmidt** to their Dallas Office.

Wilson Associates named Hemanshu Parwani executive vice president and chief financial officer. ■

tion's Capital for the 21st Century. He authored more than 200 articles for publications including *Architectural Record*, *Domus*, and *Harvard Design Review*. He received awards from The Associated Press, the Dallas Press Club, and the Texas Society of Architects. AIA Dallas is saddened by his passing. ■

Places

Wilson Associates is participating in the **Jabal Omar Development Company's (JODC)** most recent development in Makkah, Saudi Arabia. Their firm will design 19 of the 26 hotels in the project. This helps fulfill Makkah Development Authority's plan to develop Makkah's central region by 2020.

Congratulations to **McCarthy Building Companies Inc.** for being selected as an Associated General Contractors of America/Aon Build America Award winner in the New Building category for its work on the **Dee and Charles Wylie Theatre** and to **Linbeck Group** for being awarded the grand prize 2009 top construction project for the **Bill and Margot Winspear Opera House**. Both projects are a part of the AT&T Performing Arts Center.

In Memoriam

David Dillon, who served 25 years as architecture critic for The Dallas Morning News passed away on June 3, 2010 at the age of 68. Dillon's work includes several books: *Dallas Architecture: 1936-1986*, *The Architecture of O'Neil Ford: Celebrating Place*, and *Extending the Legacy: Planning the Na-*



WHR Architects Inc. has completed several major projects including the **Oklahoma Heart Hospital South** in Oklahoma City; **Leah M. Fitch Lawton Cancer Center** at Comanche County Memorial Hospital in Lawton, OK; **Stephen F. Austin State University's Richard and Lucille DeWitt School of Nursing** in Nacogdoches, TX; and **The University of the Texas Health Science Center, Research Park Campus Behavioral and Biomedical Sciences Building** at the Texas Medical Center in Houston.

BASIC architecture + interiors has been awarded contracts for architectural and interior design services for **Silverdale Baptist Church** in Chattanooga, TN and for **Turnpike Church of Christ** in Grand Prairie, TX.

Congratulations to **Jim Wilson Architects** on recently being awarded a Fire Industry Equipment Research Organization (F.I.E.R.O.) Award by the City of McKinney for the design of the **McKinney Fire Station # 1**, Central Wysong Station.

Congratulations to **Lambert Landscape Company** for winning one of only three **Decade Awards** given at the 40th Annual Environmental Improvement Awards Program sponsored by the Professional Landcare Network (PLANET). The firm was also honored with a Sustainable Company award.

KAI Texas has been selected as the project designer for the new home for the **National Multicultural Western Heritage Museum** in Fort Worth slated to open in 2013. The firm was also recently named as architect and mechanical/electrical/plumbing engineer on the City of Dallas' new **Highland Hills Branch Library**.

CamargoCopeland's project, **The Bridge**, was named Top Winner in the 2010 Topping Out Awards, which recognize outstanding achievements in the built environment that impact the DFW region. ■

Things

At the DMA...

Luc Tuymans through September 5
José Guadalupe Posada: The Birth of Mexican Modernism through December 26
Gustav Stickley and the American Arts and Crafts Movement through May 2011
African Masks: The Art of Disguise opening August 22 through February 2011
The Mourners: Tomb Sculptures from the Court of Burgundy opening October 3 through January 2011

At the Crow Collection...

Modern Twist: Bamboo Works from the Clark Center and the Art of Motoko Maio through September 5
New Vision: Ballpoint Drawings by Il Lee through September 26
Snuff Bottles from the Hippo Collection through September 26

At the Modern...

Vernon Fisher: K-Mart Conceptualism opening September 25 through January 2011

At the Kimball...

Fiery Pool: The Maya and the Mythic Sea opening August 29 through January 2011

At the Amon Carter...

Constructive Spirit: Abstract Art in South and North America, 1920s-50s through September 5
Ansel Adams: Eloquent Light through November 7
Leon Polk Smith: The Tamarind Lithography Workshop through December 5
American Modern: Abbott, Evans, Bourke-White opening October 2 through January 2011 ■

Laurel Stone, AIA, is a project leader at 5Gstudio_collaborative, llc. Send your People, Places & Things submissions to her at columns@aiadallas.org. Be sure to put "Columns PPT" in the email subject line.

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Got Ideas!

Columns is the primary arts and architecture magazine in North Texas. As such, we offer many opportunities for our readers to express their creativity and share themselves with their peers in new and interesting ways. Below are features that run in every issue where we would like to have your involvement.

'Have an Attitude?'

Do you have high praise for *Columns*? Would you like to see any changes to it? Do you wish we'd offer an article on a specific topic? Do you have a nomination for a person to feature in the Profiles segment? Send your ideas and attitudes to our editor, Brian McLaren, AIA, at brian@warearchitecture.com.

Sense of Place

This feature showcases one piece of art per issue. It should be expressive of architectural sensibility from an artist's perspective. It might be a photo of an intricate grid of icides, a simple piece of glass, or a new perspective of an old building. Watch each issue for the unique items we feature and then send your best example to Kerrie Sparks ksparks@aiadallas.org.

Creative on the Side

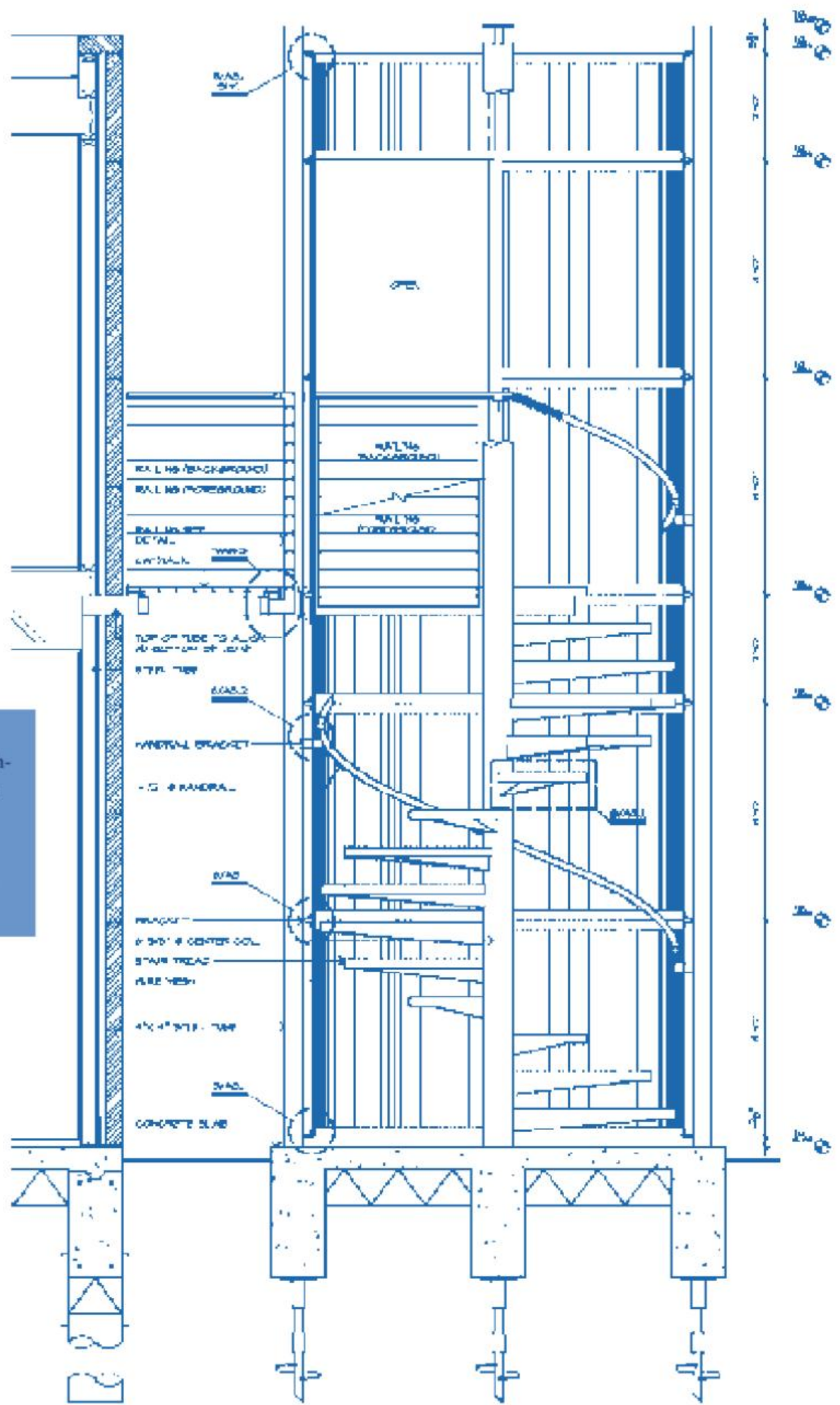
We'd also like to provide YOU, the readers, with additional opportunities for personal, creative expression. If you write poems, paint pictures, take photographs, draw cartoons, write non-fiction, or are inspired by any other means of artistic, written or graphic expression, we'd like to see it ... and possibly include it ... in an upcoming issue. Again, your contact is Laurel Stone, AIA, at columns@aiadallas.org.

The Gallery

A favorite feature of each *Columns* is the multi-page gallery of fine architecture. To have your project considered for inclusion, send a photo and a one-sentence statement from one of your principals describing the attributes of the structure. Entries should again go to Kerrie Sparks, ksparks@aiadallas.org.

People, Places & Things

We'd like to hear about happenings in the design disciplines... send us news of your company / organization, your achievements, your accomplishments, your personal awards (community, professional, etc), accolades, promotions...or if you've completed an art or architecture project of which you are really proud, we'd like to know about it! Never fear...Le Corbusier was one of the most shameless self-promoters in the history of architects, so follow his example and share. If you're too humble, have a friend send it for you. Send entries to Laurel Stone, AIA, at columns@aiadallas.org. Be sure to put "Columns PPT" in the email subject line.



Celebrating the act of ascending while establishing a powerful aesthetic, Bernbaum Magadini Architects designed a custom steel staircase at the Campbell Residence in Highland Park.



A FABRIC FOR DWELLING



Photos courtesy of HKS Inc.

Personal choice in housing is fundamental. Homes are an expression of lifestyle and individual ways of living—even within a single culture—are diverse. A response to personal choice in housing is most evident in the number of model homes, flexible homes, and custom homes that are available today. Yet over time, even these strategies are not enough. Because a home may accommodate more than one family over the course of its lifetime, it is not unusual to see a family renovate an existing home to more closely match their lifestyle needs.

The approach of an organization like Habitat for Humanity, which builds homes in over 80 countries, is to design a home for a family's needs based on cultural norms. A Habitat home in Africa, for example, includes a kitchen area outside the house, as meals are prepared outdoors in most African countries. In the Philippines, a Habitat house provides a small outdoor utility porch, customarily used for doing laundry and other chores. Habitat homes are, in effect, an artifact of culture. In a country such as the United States, with a population made up of many cultures and sub-cultures, housing that accommodates diverse ways of living is essential.



PHOTOGRAPH BY

Dallas Area Habitat for Humanity, which has built over 700 homes in Dallas County, is currently involved in an effort with the City of Dallas to revitalize the South Dallas neighborhood of Bonton. Last November, young architectural professionals at Dallas-based HKS Inc. proposed alternative Habitat designs for single-family dwellings as part of the 4th Annual HKS Design Fellowship held in partnership with Habitat for Humanity and the buildingcommunityWORKSHOP (bcWORKSHOP), a Dallas not-for-profit group. The fellows analyzed the Dallas Habitat single-family model and studied narratives provided by Habitat for three example families who would live in the proposed homes. After a two-day charrette, the participants presented their design

rationale to a panel that included various local professionals as well as stakeholders from Habitat, bcWORKSHOP, and the City of Dallas. Dignitaries included City Council Member Carolyn Davis and Dallas Mayor Pro Tem Dwaine Caraway.

Each team offered a unique design for three different site adjacencies, but all shared a consistent theme—personal choice. Through their housing concepts for Habitat, the fellows sought to enable choices for the practice of culture and, by so doing, promote ownership and pride to effect positive change in the Bonton community. The scenarios Habitat provided the fellowship teams included the following:

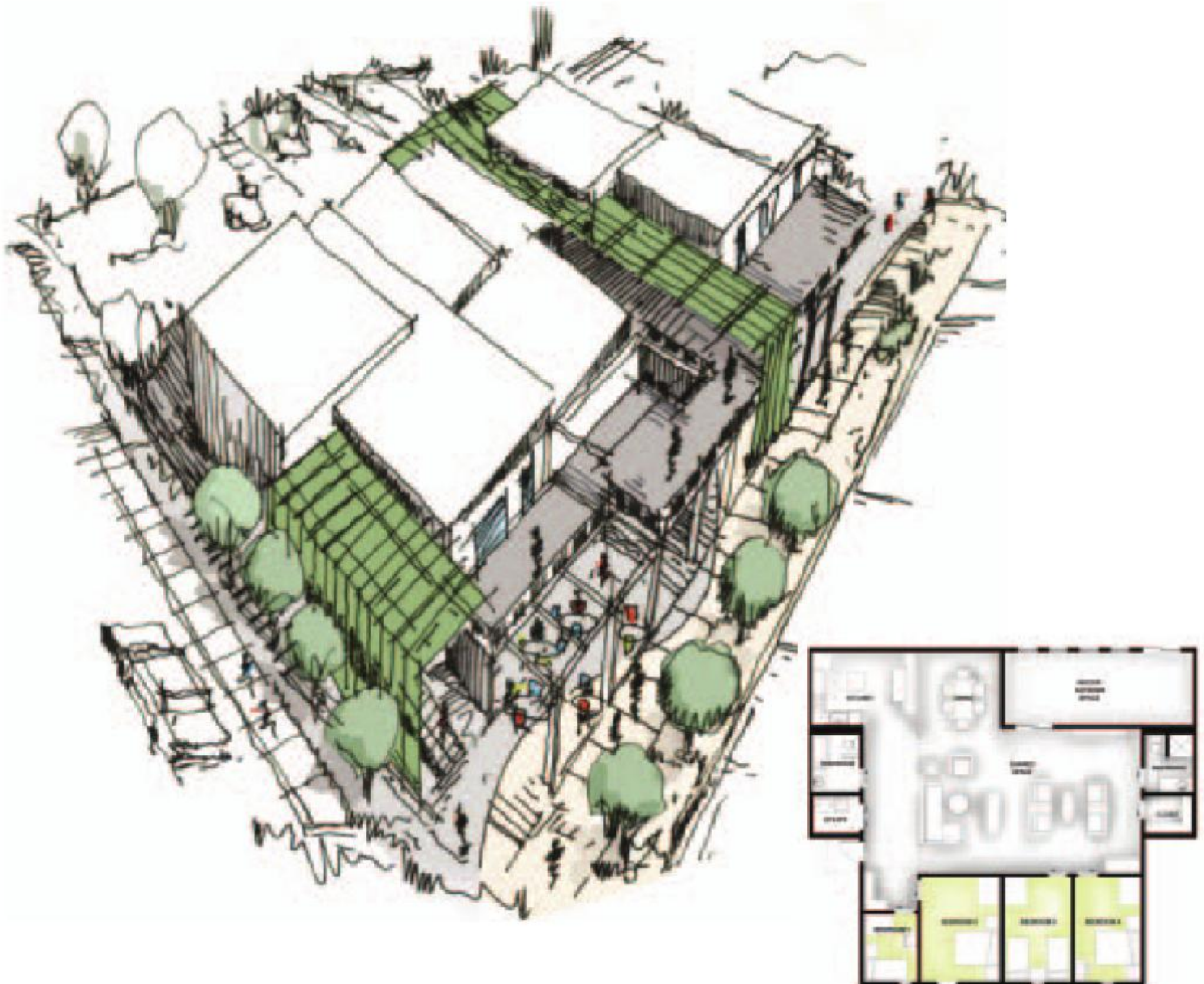
The Smiths

Mr. and Mrs. Smith are in their early 50s and have two grown sons and a daughter who no longer live with them. Mr. Smith, disabled from an earlier car accident, helps his sons by taking care of their two young children during the day. Mrs. Smith wakes up early to get to her job at the call center by 8 a.m. Mrs. Smith

takes the family car to work each day, so Mr. Smith uses the bus to take the grandchildren to Head Start each morning. The Smiths look forward to cooking and having extended family over in their new home. Mrs. Smith also looks forward to gardening, watching the annual trick-or-treaters in the neighborhood, and watching her grandchildren play in the yard at their new home.

The Delgados

Ms. Delgado is a single mom in her late 30s with three children, ages three, five, and 17. She looks forward to moving from their current apartment and into her new home so that her children will have a nice yard. After getting the children to school by 8 a.m., she drives the family car to her job at the eye clinic. During the weekend, Ms. Delgado hopes to be able to chat with her sisters on the porch of her new home while watching her younger children and their cousins play. Her oldest child, Mary, likes to have her friends over or quietly enjoy a Judy Blume book in a space she can call her own.



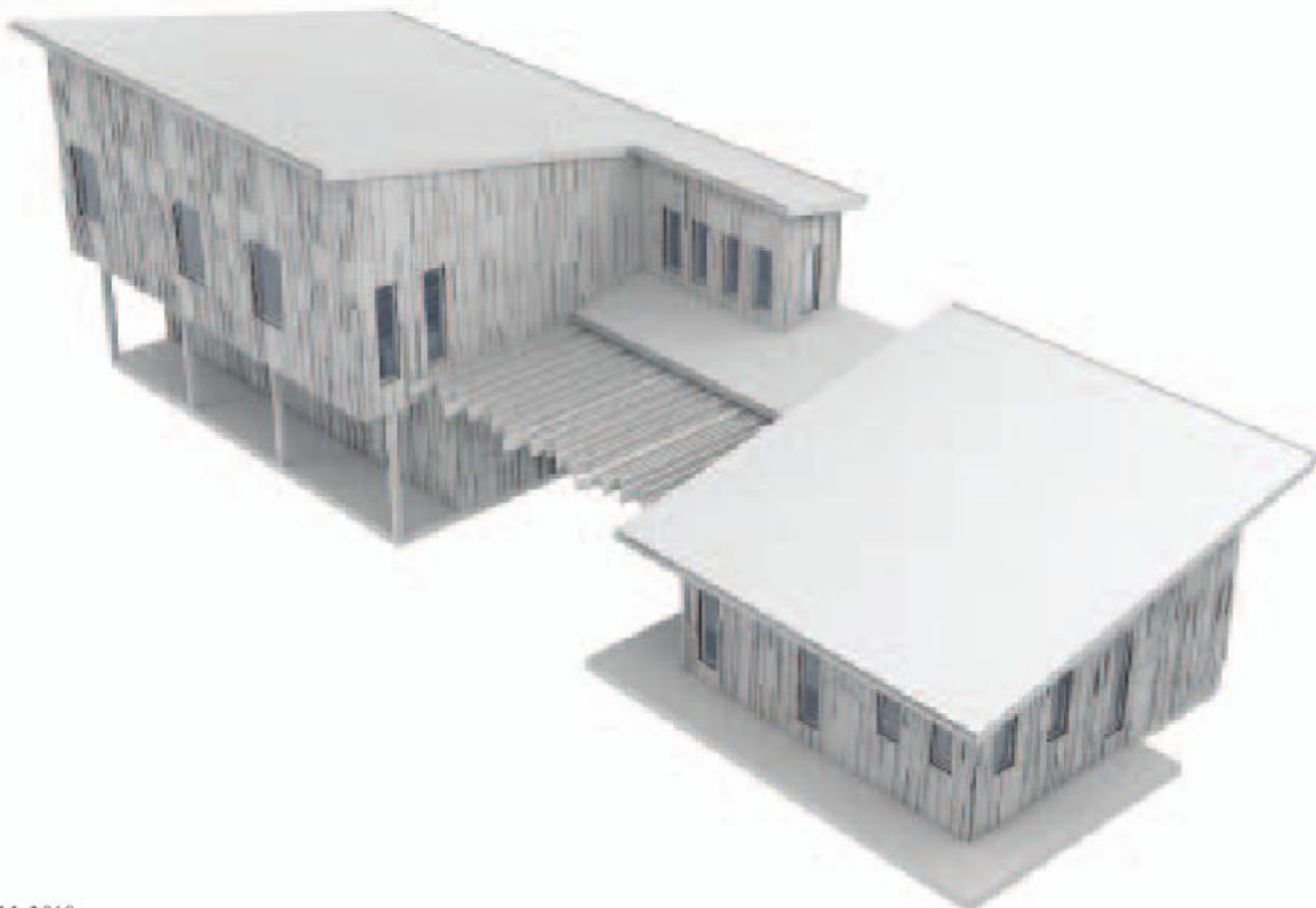
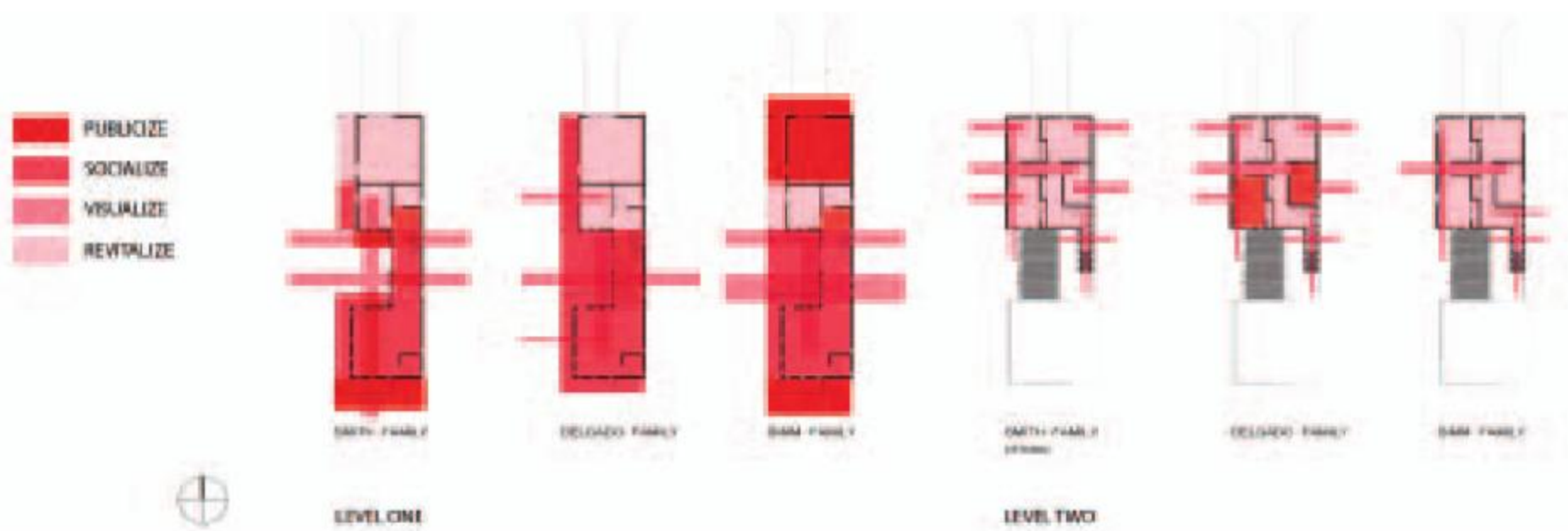
The Simms

Mr. and Mrs. Simms are in their early 20s, and Thomas, their newborn son, is the first of several children they envision for their family. Mr. Simms is a carpenter making \$10 per hour, and Mrs. Simms works about 20 hours a week for \$9 per hour. Mrs. Simms mother, Ellen, comes over to care for Thomas during the day. She loves working on a new hand-knit blanket for Thomas. On Saturday mornings, Mrs. Simms enjoys preparing breakfast while Mr. Simms plays her favorite songs on the guitar. Mr. Simms enjoys working on his car and plans to make the garage his spot in their new home.

The Right Stuff

A mixed-used proposal evolved for the team with a housing site adjacent to Bexar (pronounced "bear") Street, the main artery of Bonton. While Bexar Street has undergone significant

reconstruction with new streets, sidewalks, and townhomes, the design team felt that a system of single-family dwellings that accommodate some ground-floor retail would benefit the area and this particular site. Using modularity as the vehicle of choice, the group drew from Habitat's pre-fabricated construction techniques to create a kit of parts for future homeowners. Using load-bearing wall construction and a 4-foot grid, the design's core module is based on the 40'x120' lots of the neighborhood. A standard module consists of a living space, which includes a living area, dining area, and two bedrooms, and a service core containing the kitchen, bathroom, and utility room, as well as vertical circulation. This module can stand alone on a lot or be stacked or mirrored to meet additional family requirements. The 1,100-square-foot core module is easily adaptable to retail space for small businesses at street level. This design concept offers Habitat a module for creating



density that provides flexibility and street-front diversity not seen in earlier urban residences.

Using this modularized system, future home owners could select and customize modules to accommodate their needs. A family, such as the Smiths, might prefer to build the standard module with the addition of a mirrored living space to provide an outdoor patio or terrace where their young grandchildren could play. Ms. Delgado might choose to stack two modular units on a single lot and replace part of the living component on the ground floor with a garage. The second story would then provide the additional living space needed by the family. For the Simms, who expect to grow their family, a standard module could be mirrored. As years pass and families change, units can be adapted or extracted to better serve their changing needs, all within a pre-fabricated, modular system.

The second type of single-family dwelling was designed for a site in the heart of Bonton, at the corner of Rochester and Jarvis Streets. This single-story home was developed with both activity and flexibility in mind—enhancing activity along the street and providing flexibility in the home. Because all existing homes on the block face the primary east-west street of Rochester, the team oriented their home concept toward the secondary street of Jarvis, activating pedestrian traffic running north to south. The garage is pulled from the front of the home, where it is typically located in Habitat models, to the rear with an entrance from the alley. This enables the home to have an open facade on both Rochester and Jarvis, providing additional sets of eyes at either end of a typical block for increased neighborhood security.

The design team proposed a single corner prototype for Habitat, but its plan provides flex space to accommodate the lifestyles of the three example family structures described by Habitat. The plan includes both public and private realms connected by an enclosed corridor opening on either side to the home's front and back yards. Spaces for a porch, kitchen, living area, dining area, and powder room are provided in the public component of the home, while the master bedroom and bathroom, second bathroom, and garage are located at the other end of the corridor. Also in this more private zone is flex space that could be left open for a couple such as the Smiths to use with their grandchildren. Movable walls on tracts could be provided in such a case to create separate areas. The space is also large enough to convert into two additional bedrooms for a family with several children, as in the case of the Delgados, or a bedroom and studio layout for the Simms, a young and growing family. In addition, the master garden outside the master bedroom and garage is sized to accommodate a two-car garage if needed. Flexible space within this housing model allows Habitat home owners the ability to create areas for living not otherwise provided by the home's plan.

A third group looked at how opportunities for choice might be embedded within a home's plan so that different family struc-

tures could be accommodated over time with minimal change. Influenced by the home's location on Valentine Street, across from Bonton's Rochester Park, the team designed the home as a one-story dwelling with a second story at the rear to contribute greater density around the neighborhood's public space, and to take advantage of park views. Rather than base the dwelling's form and program on specific functions and their typical sizes, the team's program drivers were the experiential words *socialize, revitalize, visualize, and publicize*—drawn from the families' lifestyles described in the narratives. The group's approach was to design a house form that would create spaces rich with daylighting and views capable of inspiring uses particular to each family. The metaphor "a fabric for dwelling" was used to represent the palette of meanings that the spaces inspire and ways of life accommodated by the housing prototype. With this concept, the home's fabric absorbs and encourages cultural diversity, as exemplified to a certain extent by the three Habitat families.



Three diagrams for each floor level illustrate how each of the families could inhabit the layout differently based on their way of living. With siblings ranging from ages three to 17 in the Delgado household, time together (*socialize*), but also apart (*revitalize*), is important for their lifestyle. Mary, the eldest sibling, could easily feel she has her own space in her upstairs bedroom, but she might also use the nook by the stairs to finish a book. When Mrs. Simm's mother visits during the day, the nook might become a place to socialize, visualize, and revitalize as she enjoys a connection to the outdoors while knitting and keeping an eye on baby Thomas. In this housing prototype, the opportunity for choice is embedded into one plan, allowing each of the three diverse families to live the way they are most naturally inclined because of the multiple meanings each space evokes.

As of this writing, the fellowship participants are working to prepare builder's sets for the single-family dwellings proposed for the Rochester Street and Valentine Street sites in the Bonton neighborhood. The mixed-use proposal for Bexar Street has a projected start date of 2011. ■

Sara Sepanski is an intern architect with HKS Inc.

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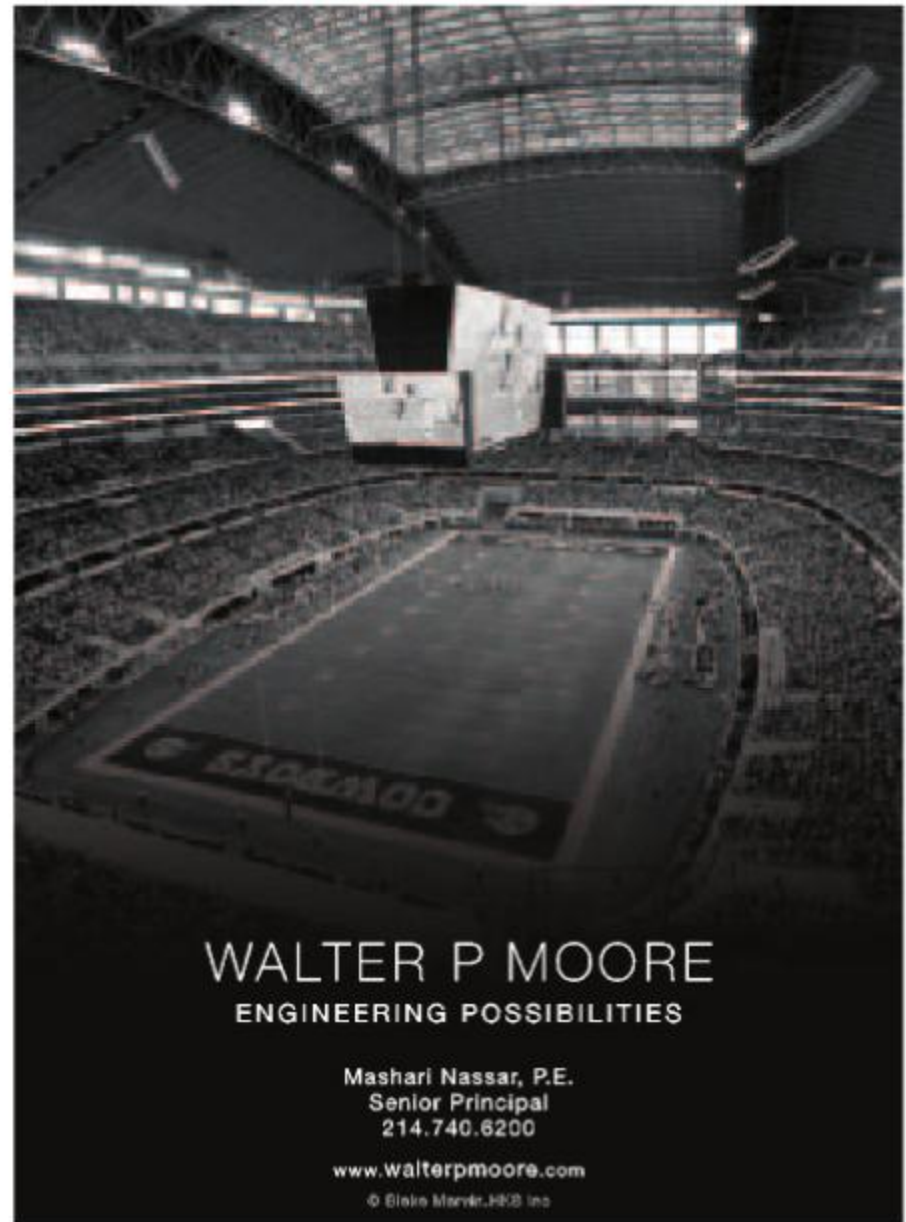
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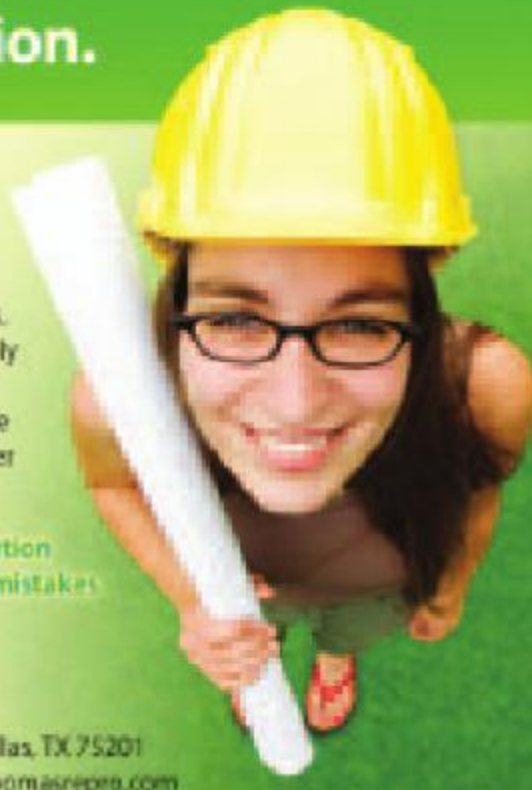
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HOMEOWNERS AND ARCHITECTS

A UNIQUE COLLABORATION

What is it like for homeowners to work with architects? When the driveway is clear of trucks, the drywall dust is no longer on the windows, and final invoices are settled, daily life happens to our clients. Recently we asked four of Dallas' revered residential architects to let us speak with their clients to get their reactions to the collaborative process of building a home. Each client was asked the same questions, but they answered in wildly different ways. Here's what they had to say:

Shapiro-Bradshaw Residence

Architect: Bernbaum Magadini Architects
Clients: Fred A. Shapiro and Dr. Karen Bradshaw
Location: Old Preston Hollow

Story: Fred had been living in a Mid-century Modern home in the Preston Hollow area. As a widower, he had the organization and all the room he needed. Then he met Karen who is a busy gynecologist at UT Southwestern, with a large home of her own. They knew they wanted to be together, a decision Fred said was easy. Both enjoy bicycling. Before building their home, Sundays were spent pedaling, looking, weighing decisions, and exploring ideas on how and where to live. They had not built a house with

an architect before. Their home is 4,600 square feet on a beautiful lot, stretching three-quarters of an acre.

How did you first hear of Bruce Bernbaum and Tricy Magadini?

Bruce and Tricy were our "go to" folks from the beginning. We both liked their work and didn't interview any other architects. Once we got a proposal from them, we worked a bit on the numbers and felt good about our decision. We didn't talk to other architects.

Did you feel your architect was your advocate?

We think the best decision we made—other than choosing Bernbaum/Magadini—was to keep them on as construction managers. It insured the execution of our investments. Both of us are professionals, make decisions, and are not apt to "piddle" around with small details. We didn't want to take the responsibility of this task. We witnessed from afar one day a conversation between Bob Borson (the architect on the project) and the general contractor. It looked to us as demonstrative. "Is everything alright?" we asked when Bob approached us. "Now it is" was his answer. Don't get me wrong, the GC was a good guy, but in this case, he would have skipped over something important had it not been for Bob's involvement.

Did you use the AIA Documents or resources to help you?

We did. We sketched out a diagram of where we wanted rooms. We had some communication about renovations, but knew neither of our houses was right for us together. Early interviews were helpful in defining where things were to be located and clarifying how we live, our habits.

Was the project timeline what you expected?

Yes, we married about the time of ground breaking. Our general contractor, Richard Dietrichson, did a good job of staying on schedule. The six-month planning process was more than we expected, but such a good thing in the end.

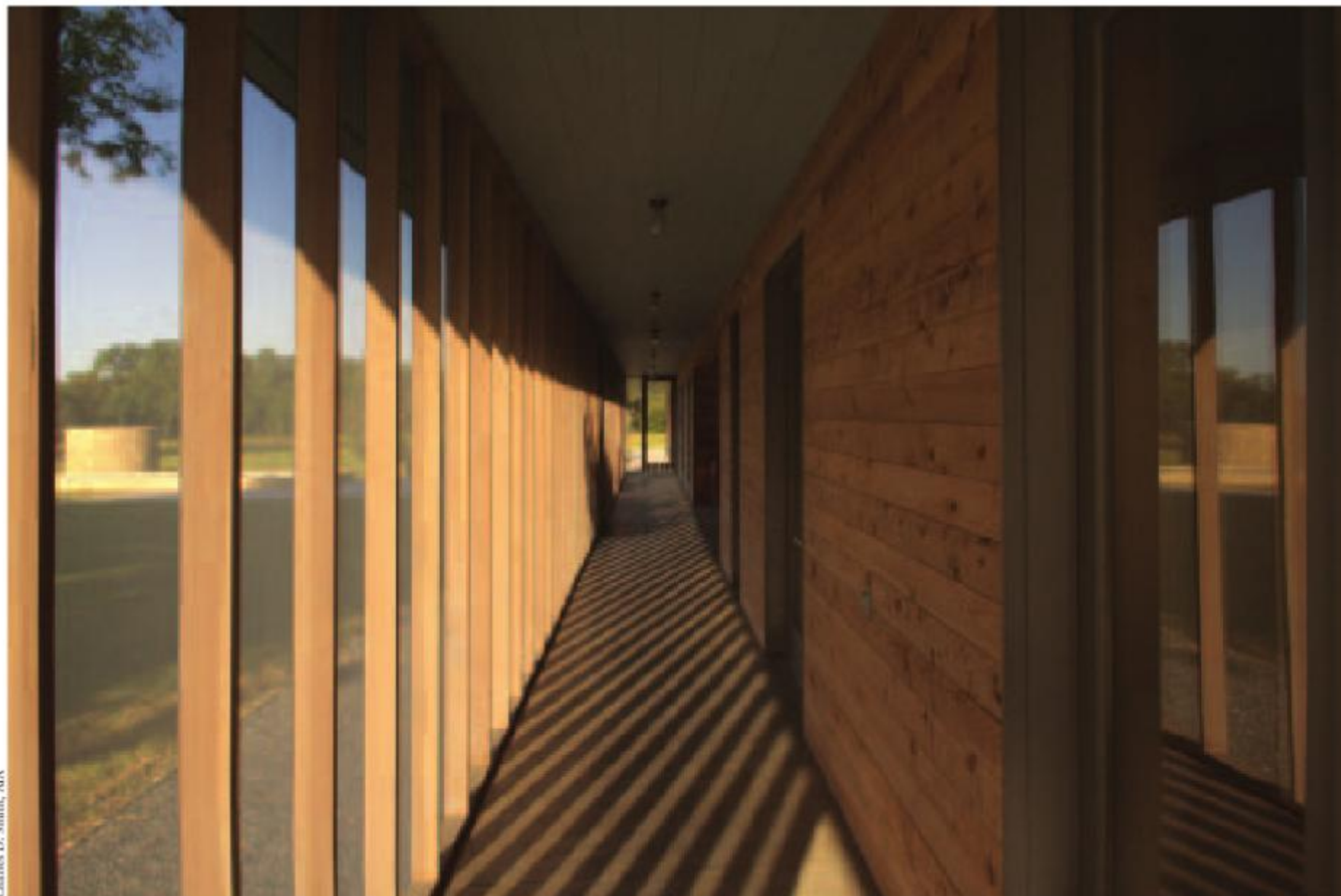
What do you enjoy most which your architect brought to your home project?

We love our large family room, open to the kitchen and the back of the property. The entire back of the house is virtually all glass. It flows and is so open. This is the space where people come to hang out. There is so much natural light. We have a very large closet and master bath which we share. We didn't see the need to have separate areas. Even five years later, we still enjoy that.

A Ranch House

Architect: Max Levy, FAIA
Client: Jane and Allen Smith
Location: Singing Bell Ranch

Story: The Singing Bell Ranch was founded by Earl and Lillian Nichols in 1952 and was originally a purebred Hereford cattle ranch. Earl Nichols was an oil engineer, banker, and businessman who brought many innovative approaches to the development of the ranch over the years. Allen Smith is the Nichols' Grandson. He and Jane bought a substantial portion of the ranch and operate it in conjunction with Allen's mother, Nancy. The rich history of the ranch includes numerous agricultural operations, Texas mystery, and beautiful wildlife and landscape. The original home site contains many large,



Charles D. Smith, AIA

beautiful post oak trees that are more than 400 years old and the space was used long ago as an Indian council meeting location. The project began as a weekend getaway. It has become a beloved part of their life and will ultimately become their retirement home.

Before your most recent project, had you ever worked with an architect before?

We had worked with an architect briefly before, for a house addition.

How did you first hear of Max Levy?

Max Levy's name repeatedly came up via acquaintances, friends, and articles. It seemed as though it was meant to be.

Did you interview multiple architects? How did the interview or first meeting go? How did you decide what questions you were going to ask?

Three architects were interviewed. The first conversation with Max was by phone to ascertain whether he would be interested in the project and vice versa! We were looking for a house that was simple, of its time but timeless, and that was appropriate for a Texas cattle ranch without being thematic. Max's comments were receptive, intelligent, and almost avuncular in tone; our discussion was down-to-earth and relaxed. A subsequent meeting was equally friendly with questions geared toward form, function, the architect's body of work, and budget.

What drew you to your choice and which factors ultimately led to your decision?

We were drawn to Max because of his fine reputation, inspired ideas, easy-going demeanor, and Dallas-area location. An organized, streamlined office and terrific architectural team sealed our decision.

Did you feel your architect was your advocate?

Yes, our architect and his team were advocates—always considerate of our wants, needs, and dollars.

Did you use the AIA Documents or resources?

We used AIA documents to aid in evaluating the building contract.

Was the project timeline (from first design meetings through move in) what you expected?

The design phase took longer than expected, although we were in no particular hurry. The building timeline was completed by the deadline, for which we were grateful.

List three benefits you now enjoy which your architect brought to your home project.

The ability to experience the thrill of nature, a feeling of quiet and calm, and comfort through order and common sense design.

What is the best space in your home?

We most enjoy the main breezeway where we use all our senses to feel the surrounding environment. It contains a bell and wind vane at its center, honoring the ranch's name and 55-year history. The bell rings when a strong wind changes direction, making for a beautiful surprise each time. From the breezeways are long screened-in porches that run along most of the home's length. They are somehow compelling, and echo the interior space. The house has a humble, honest stature that changes us for the better when we cross its threshold.





Vanguard Way

Architect: Lionel Morrison, FAIA

Client: Robert Moore and Terry Thompson

Location: Urban Reserve

Story: Having never worked with an architect before, the building process was a new experience for Robert and Terry. Initially, they had clear design ideas of what type of architecture they envisioned for their home, but it was not specific; not something you could draw out on a piece of paper.

Over time, their vision changed from a concept to a concrete set of plans. For example, during the second interview, when Lionel was asking questions about their lifestyle (do you cook much? do you entertain often?) Terry asked for a dynamite powder room. He told him, "When you entertain, that's the bathroom all the guests will see." Later he explained, "I didn't know precisely how to execute that idea, but he certainly did. He knocked our socks off! I knew what I wanted, and he showed me what that would look like."

How did you first hear of Lionel Morrison?

Initially, we found him through web research. We admired his exquisite design; it is minimalist and restrained without being cold or harsh.

How did the interview or first meeting go?

Lionel politely declined. He explained that, while our project sounded interesting, it did not fit within the scope of his firm's current work. As we were researching architecture, his name was attached to most of the homes we admired. We'd been through a couple of interviews with other architects already, which gave us an idea of what to expect. But we already knew he was the only architect around who designed exactly the kind of house we wanted. Of a dozen images we'd download and printed out to use during interviews, 10 were his. While the other architects did not find this particularly amusing, Lionel got a chuckle out of it. "You took these photos to your other interviews?! What did they say?" They said, "You need to go talk to Lionel Morrison."

Ultimately, he changed his mind and said "yes" to working with us. We knew we'd found the perfect partner to design our home. It was a great fit. We wanted Lionel to do Lionel. We were passionate about his work and were committed to his design. It's a big mistake to try and fit a square peg in a round hole when you design a home. If your architect does not typically design the kind of homes you love, either you or the architect will be unhappy during the process. That never happened with us because we loved what he loved.

Did you feel your architect was your advocate?

Absolutely. On several occasions he went toe-to-toe with the builder and insisted they stick to the plans. And they did. Other homeowners in our neighborhood (all modern, all different architects) did not have such an advocate and they envied our having such an ally. This was our first project, and we were babes in the woods. He looked out for our interests.

What was the most difficult time in the project?

The difficult part is the "value engineering" phase. That's when you sit down with the builder and examine all the wonderful design elements included in the initial plan and decide if switching to an alternate material or trim or product will produce a significant savings without sacrificing visual impact. While we examined several possible changes, I don't remember actually making any such changes. The alternatives just were not palatable.

Did your architect push you out of your comfort zone?

This being our first project, I'm not sure any architect could have walked us through this without pushing us out of our comfort zone. We were foreign to the whole process. The greatest leap of faith was, "What will this look like in 3D?" If you are not accustomed to "seeing" a completed home just by looking at a two-dimensional drawing, it's pretty unnerving. Lionel, with his typical aplomb, said, "I know what it's going to look like. It's going to be beautiful. You're going to love it." And we did.

Is there one thing which was a beautiful surprise?

The greatest surprise was the area at the top of the stairs. On paper it's just steps and halls. It all appears so small and divided. But now, when you walk through that space, it's huge, open, and bright. The "walls" turned out to be half walls, some of those glass. The actual space is expansive, open, and flooded in natural light.

What would you share with others embarking upon this process?

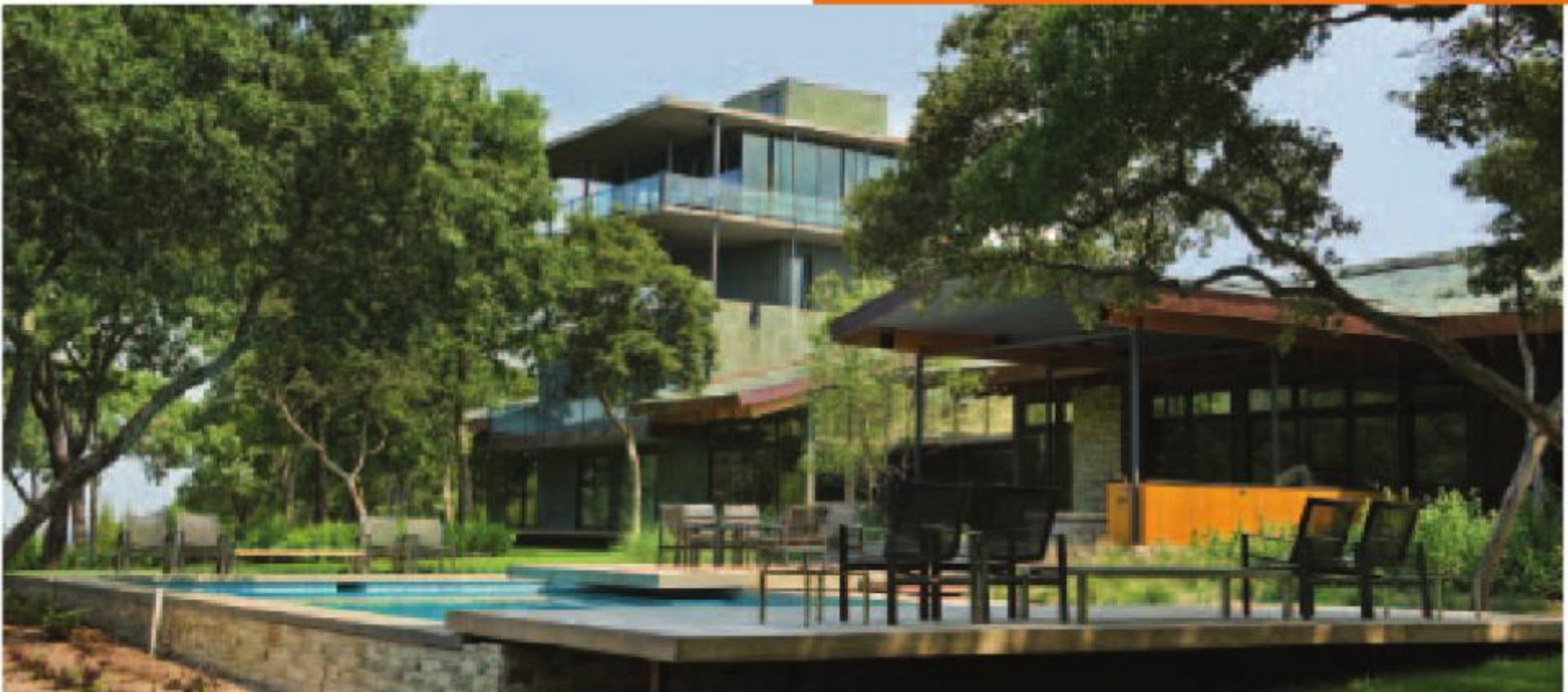
Do your homework. The architect you choose should love to build the kind of designs that excite you. If you share that passion for design—whatever your particular style is—your chances of building a dream home are dramatically improved.

House on Cedar Hill

Architect: Gary Cunningham, FAIA

Client: Billie and Bruce Ballengee

Location: Cedar Hill



James F. Wilson

What are three benefits you now enjoy which your architect brought to your home project?

1. Incorporating visual axis to complement large expanses of glass; maximizing the view of the large outdoor green space.
2. Strategic use of light and massing.
3. Open spaces creating a large sense of volume, but humanly scaled living areas.

What is the best space in your home?

You may as well ask a Mother who her favorite child is. A private limestone courtyard off the master bedroom, with an in-ground spa and fireplace. Driving by and seeing completely through the house via the front door window treatment. A two-story massive wall of glass overlooking park land and bike trails that stops guests in their tracks. An ingenious interior picture window in the guest bedroom that overlooks the living room and on out through a glass wall. A guest bath that invites you to lounge for the weekend. What's my favorite? It depends on the time of day.

House: Situated at the edge of an escarpment zone, the house is organized along a native, stacked-stone wall 182 feet long and 21 feet high. A cantilevered concrete canopy serves as an interruption through the wall into and through the house, briefly allowing views through the dense brush of the site towards the open vista on the west.

Story: Bruce and Billie had not worked with an architect before. They built their previous home, but primarily worked with the builder who in turn worked with the architect. They wanted to find an architect who would honor the natural beauty of a geologically and, to some extent, ecologically unique site in Dallas County.

How did you first hear of Gary Cunningham?

We called the Dallas chapter of the AIA and asked for a recommendation for a local architect. The person we spoke with said they could not recommend any particular architect, but

that we might enjoy looking at the awards from the AIA and might find some inspiration there. Gary had won an award. I wrote down the names of award winners and then looked at their websites. Gary provided us with the nicest brochure of any architect we interviewed and we really liked his other completed projects.

Did you have a vision of your home before you chose your architect?

We had a vision of how the rooms in the home would be arranged; but, we had no concept of what the external part of the house would look like, or what the overall architectural plan would be. Gary held an inner-office competition to give us ideas. Each architect in his office, after visiting our site, presented us with their design concept. We took two of the proposals and incorporated them into the final product. We are thrilled with the outcome of the project. Gary's creativity influenced every space in the house. Gary is good at listening to your thoughts and concerns, really hearing what you say, and implementing your wishes in a creative way the client could never image.

What do you enjoy most about your home?

We wanted a modern home that felt inviting, not cold like some modern styles. It's amazing the number of people who have commented on how warm and welcoming the house is. We also wanted to bring the outside in and Gary accomplished this request beautifully.

What would you share with others embarking upon this process?

Interview multiple architects after getting recommendations and looking at the AIA award winners. Pick an outstanding, highly qualified architect that shares your philosophy and give them the freedom to design something special. The less you tell them to do, the finer your project will turn out. ■

Diane Collier, AIA, is a direct sales representative with landscapeforms.



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GALLERY



OPEN HOUSE
Dallas, TX
Buchanan Architecture
www.buchananarchitecture.com
Photographer: Jason Franzen

Sometimes the simplest ideas take the most work.

RUSSELL BUCHANAN, AIA

GALLERY



Simple forms and a palette of simple materials allow this contemporary home to sit comfortably within its more traditional neighborhood.

PATRICIA MAGADINI, AIA

DEL NORTE
Dallas, TX
Bernbaum Magadini Architects
www.bmarchitects.com
Photographer: Charles D. Smith, AIA

GALLERY



NORTH DALLAS HOUSE
Dallas, TX
Bentley Tibbs Architect
www.bentleytibbs.com
Photographer: Charles D. Smith, AIA

We came up with an environment that clearly speaks a modern dialect but stays firmly rooted in the idea of being of the earth.

BENTLEY TIBBS, AIA

GALLERY



Garden, porch, house, light, alchemy.

RON WOMMACK, FAIA

1810 BERMUDA STREET
Dallas, TX

Ron Wommack Architect
www.ronwommack.com

Photographer: Charles D. Smith, AIA

GALLERY



SINGING BELL RANCH
Hunt County, TX
Max Levy Architect
www.maxlevyarchitect.com
Photographer: Charles D. Smith, AIA

At the heart of this ranch house is a breezeway with a bell dating to the ranch's founding. It is activated by a rooftop wind vane and rings once or twice a week.

MAX LEVY, FAIA

GALLERY



Although small in scope, this renovation transformed the kitchen/dining/patio areas into an open, sun-filled space for indoor/outdoor living.

KELLY D. MITCHELL, AIA

KLEIN RESIDENCE
Dallas, TX
mitchellgarmanarchitects
www.mitchellgarman.com
Photographer: Craig D. Blackmon, FAIA

GALLERY



HOUSE IN THE GARDEN
Dallas, TX
Cunningham Architects
www.cunninghamarchitects.com
Photographer: James F. Wilson

Smart detailing of a restrained material palette lends a quiet presence to this modest house nestled within a garden.

MICHAEL BESSNER, PROJECT DESIGNER

GALLERY



In each project, we strive for an end result that possesses timeless qualities, worthy of stewardship and restoration by future generations.

CLIFF WELCH, AIA, PRINCIPAL

CHAPEL HILL RESIDENCE
Dallas, TX
Welch Architecture Inc.
www.welcharchitecture.com
Photographer: John Maxwell

Centered on the Center | Winning Ways

As the Dallas Center for Architecture (DCFA) celebrates its second birthday this October, AIA Dallas has much to be proud of—and of course, much more to look forward to!

We passed a major milestone this summer as we paid off the loan that made the finish-out of the center possible. Thanks to the generous support of our founding partners, AIA Dallas members, and others in the community, we continue to enjoy our LEED Silver-rated home where AIA Dallas has created a place for our colleagues in the industry (including the Dallas Architecture Forum, IIDA, USGBC, and the Woodall Rodgers Park Foundation) to come together.

And, just as importantly, we have welcomed thousands from the community to programs, events, and exhibitions. Here are just a few highlights:

- Collaborative events on the Statler Hilton and Ju-Nel Homes packed the Lecture Room with standing-room-only crowds.
- Our monthly film series continues to draw audiences eager to learn—and then participate in a great discussion after the screening.
- Last fall's exhibition on The Architecture of the Dallas Arts District represented a collaboration with all of the



Craig Blackmon, FAIA, Blackink Photography

cultural organizations throughout the District. Marketing support from the AT&T Performing Arts Center raised the DCFA's profile with national and international press mentions.

- This summer's Ju-Nel Homes exhibition received a rave review from D Magazine's FrontRow blog and was featured on ArchNewsNow.com.
- Other exhibitions, including those in conjunction with AIA Dallas' Design Awards and the KRob competition, put the work of our local architects on display for the public to see.

Our events reach beyond the center as well. We like to say that the entire area

is our "museum," and we have taken that to heart with our Arts District Walking Tour and the new tour of the Main Street District that we launched in September.

This year, we also supported the work of young architects and architects-in-training through a scholarship program, which awarded more than \$20,000 for travel and education. Travel-fellowship recipients will go to Japan, Central America, and Finland for research on a variety of architectural projects. We'll gather in February for reports on what they learned.

But we refuse to rest on our laurels. We have big plans for the months and years ahead. These plans include an exhibition next year celebrating the 75th anniversary of the remarkable Art Deco buildings constructed at Fair Park for the Texas Centennial Exposition.

Greg Brown, program director at the DCFA, has done an excellent job creating programs this past year for the center. We'll need additional resources to make these dreams and plans reality. The center will have a fund-raising event this November that we hope you'll join us for...and we'll continue to rely on your generosity to fund the advancement of architecture through education and collaboration. ■

Paula Clements is executive director of the Dallas Center for Architecture.

Upcoming DCFA Events

The Dallas Center for Architecture continues 2010 with a schedule full of events—produced not only by DCFA, but also our partners and allied organizations. We're planning tours and films, lectures and symposia, and a party or two as well.

Architecture Film Series

DCFA continues its monthly series of architecture films and documentaries on the second Wednesday of each month at 7:30 p.m.

Architecture Walking Tours

In partnership with the Dallas Arts District, we offer 90-minute walking tours of the area on the first and third Saturdays of the month at 10 a.m. And we now lead Main Street Walking Tours on the second and fourth Saturdays.

Visit www.DallasCFA.com for all the latest details.

Are you on our e-mail list? Contact us at info@DallasCFA.com and get the latest updates. You can also follow us on Facebook and Twitter! ■

Profile | Nancy McCoy, FAIA



Nancy is an award-winning preservation architect with a broad range of project experience—from the adaptive use of Kansas City’s Union Station to preservation of the historic murals at Fair Park in Dallas. She has designed the rehabilitation of (and additions to) the one-million-square-foot Department of the Interior Building in Washington, D.C. and most recently designed an addition to the YMCA Building on the Texas A&M campus. In 2009, she was both elevated to the College of Fellows and honored as an Outstanding Alumni by the College of Architecture at Texas A&M. Here’s Nancy—in her own words:

Who inspired me to be an architect?

My mom did and I didn’t even realize that until I was older. She was a draftsman for an engineering firm and, as I found out later in life, she had always wanted to be an architect. She was not overt about telling me that. She must have planted the seed because I can remember her critique of one of my house plans when I was ten; I have not designed a room without a window since!

Why I started a business?

The catalyst was wanting to be in control of my own destiny.

My most profound decision?

Consistently focusing on the work and not the politics, not the egos, not the money. It has led me to always do a good job and I feel very satisfied by my work because of that.

What professional experience has taught me?

I recognize the validity of a lot of other opinions and how important they are to the work process. In the end, it’s not just about preservation but also the many other things that affect our environment.

What I do in my free time?

I enjoy family and travel. I make an effort to draw, not photograph, while traveling. I’ve still not been to Marfa, TX and I have always wanted to go to Malta, an island south of Sicily.

What I’m reading?

The last thing I finished was Barack Obama’s *Dreams from my Father*. I like reading on my Kindle. Now I’m reading *The Monuments Men*.

What I think Dallas has?

There is a lot of great infrastructure but it [Dallas] doesn’t seem to value what it already has and seems to stay on a quest for the next new, better thing. Dallas needs to really embrace what it has, and demonstrate more pride in its history. ■

Interview conducted by Andrew Moon, Assoc. AIA, an intern architect with Raymond Harris & Associates.

Profile | Frank Welch, FAIA



Ishita Sharma, Assoc. AIA

Practicing architecture since 1959, Frank Welch has established a strong legacy in Texas Modernism, and the state abounds with traces of his mind, left through award-winning, single-family dwellings, as well as educational, recreational, and ecclesiastical projects. But this Fellow of the AIA and Fulbright Scholar has more feathers under his cap. His long and prolific career has also brought him into the roles of mentor, artist, photographer, and writer with the same ability to transcend the mundane and elicit what's real with the crafty subtlety that his architecture embodies.

Here is a brief word portrait of Frank from his Dallas office on an April afternoon.

Who or what influenced you to pursue architecture?

The novel *Fountainhead* was an influential, exciting, idealistic story, but the big influence on me was O'Neal Ford. He was mainly a teacher and I'm still using details I learned from him. Other early influences were Marcel Breuer, Eero Saarinen, and oddly enough Philip Johnson, because of the Glass House—being both icon and iconoclastic at the same time, it turned over everything.

What inspires you to create?

It's almost like food. It's like [creating] to stay alive. It's nourishment; it's work; it's exciting and has some wonderful moments...like the moment the owner occupies the house and is delighted! They love to come home—that is our reward. Those houses are like children, part of the family.

You have been an active photographer and writer. How have these roles influenced your architectural career?

I don't know about that. Writing is important to me. I know that writing is a lot like good, simple architecture; you've got to be clear and cover everything. But I don't know if there's a direct relation between expressive writing and expressive architecture. I've avoided too much expression.

By Chris Grossnicklaus, Assoc. AIA

Web wise | Online spaces that intrigue, engage, and educate

If you could ask Frank Gehry anything, what would it be?

I actually did ask him once if I could write a book about him and he said someone else was doing it.

Do you seek different things from behind the camera vs. the drawing board?

It's all so different. The camera is such a different thing. It's so quick; it's so instantaneous. It's a click of the shutter, and there it is! The design of architecture is an evolving thing. You start with an idea and you develop it and hope that it develops properly. I don't think there's a real relationship between my photography and architecture, except, I hope my photography and architecture share commonalities of composition and readability.

What has your prolific career and extensive professional experience taught you?

That you are never finished. It's never completely ideal; there's always something you could have done differently. If you ever get it, you might as well fold it up and quit. But we all seek...we seek some perfect formula, but there is no perfect formula. We carry the tradition forward. We are all subjects of memory.

What's playing on your ipod as you stroll along the Katy Trail?

Judy Garland, Frank Sinatra. A collection of stuff.

What does Dallas have?

The arts district is wonderful; we have a lovely nucleus.

If you could change one thing about Dallas, what would it be and why?

We developed a pretty strong tree program. I love trees, and I would get a boulevard to Fair Park.

Frank Welch's architecture and photography can be found at www.frankwelch.com and www.frankwelchphotography.com respectively. An image from his Paris years is also on display at the ongoing exhibition at the DMA, Images of Land and Sea. ■

Interview conducted by Ishita Sharma, Assoc. AIA, an intern architect at Corgan Associates Inc.

TED: Ideas Worth Spreading

<http://www.ted.com>

TED (Technology, Entertainment, Design) began as an annual conference focusing on the world's most fascinating thinkers and doers. This inspirational and must-visit site posts the best talks and performances from TED for the public.

Architizer

http://www.architizer.com/en_us/

This smartly designed site is a social networking resource for architects world-wide. It allows users to upload firm or personal profiles along with project profiles while adding a social connectivity needed in the profession.

Unhappy Hipsters

<http://unhappyhipsters.com/>

Unhappy Hipsters takes a tongue-in-cheek approach to the ubiquitous magazine photos of modern design by providing melancholy and clever captions of the people and spaces. Visit the site if you are unhappy in the modern world or if you are looking for some amusement.

Food*Sparks

<http://www.food-sparks.com/>

This local resource focuses on all things food including restaurant reviews, recipes, and trying the newest in Dallas cuisine. Sprinkled within, you can also find posts on home decorating excursions, travel, and gardening.

The Belly of an Architect

<http://eng-abarrigadeumarquitecto.blogspot.com/>

Providing content in a straightforward manner, this site posts a large variety of images, short videos, links and brief musings on architecture, landscape, and design.

Chris Grossnicklaus, Assoc. AIA, is with RTKL Associates Inc. To offer your ideas for websites that others might like to visit, send him suggestions at cgrossnicklaus@rtkl.com.



SAVE THE DATE November 6–7, 2010

Join us for the third annual Tour of Homes. The Tour will feature single and multi-family residences in the Dallas/Ft. Worth area designed by Texas architects. Tickets are \$25 per person. For additional information please visit www.hometourdallas.com or call 214 742 3242.

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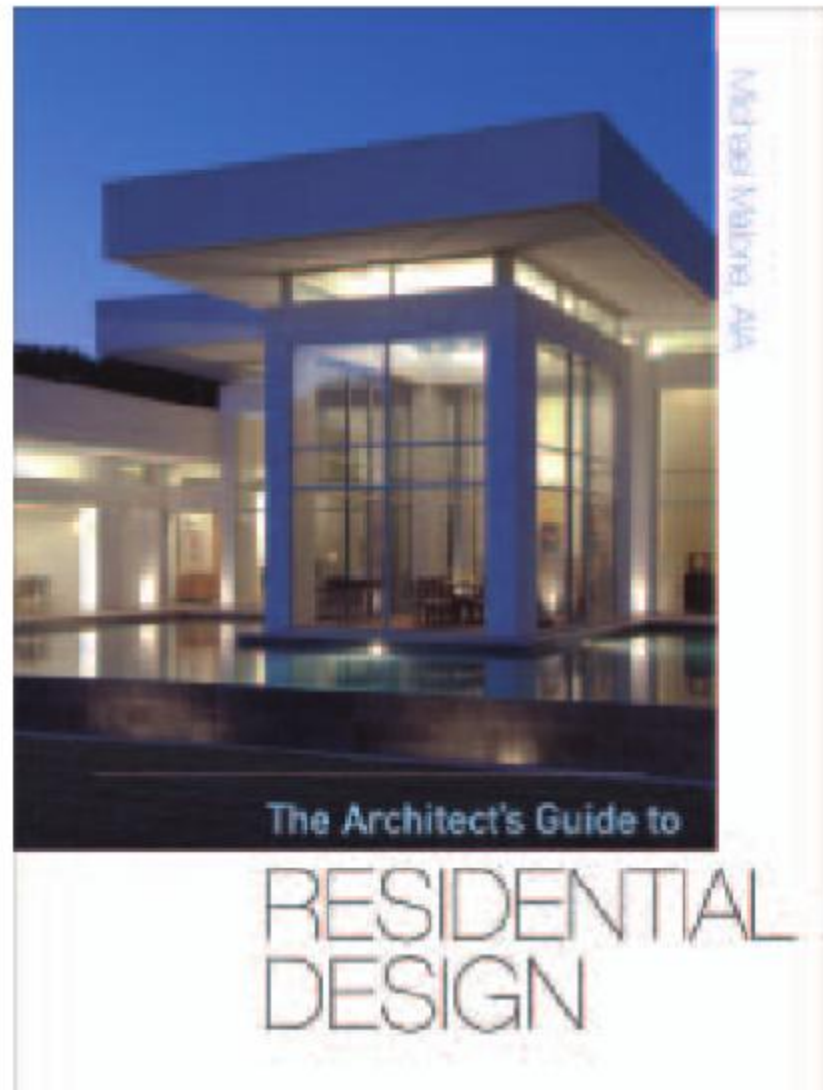
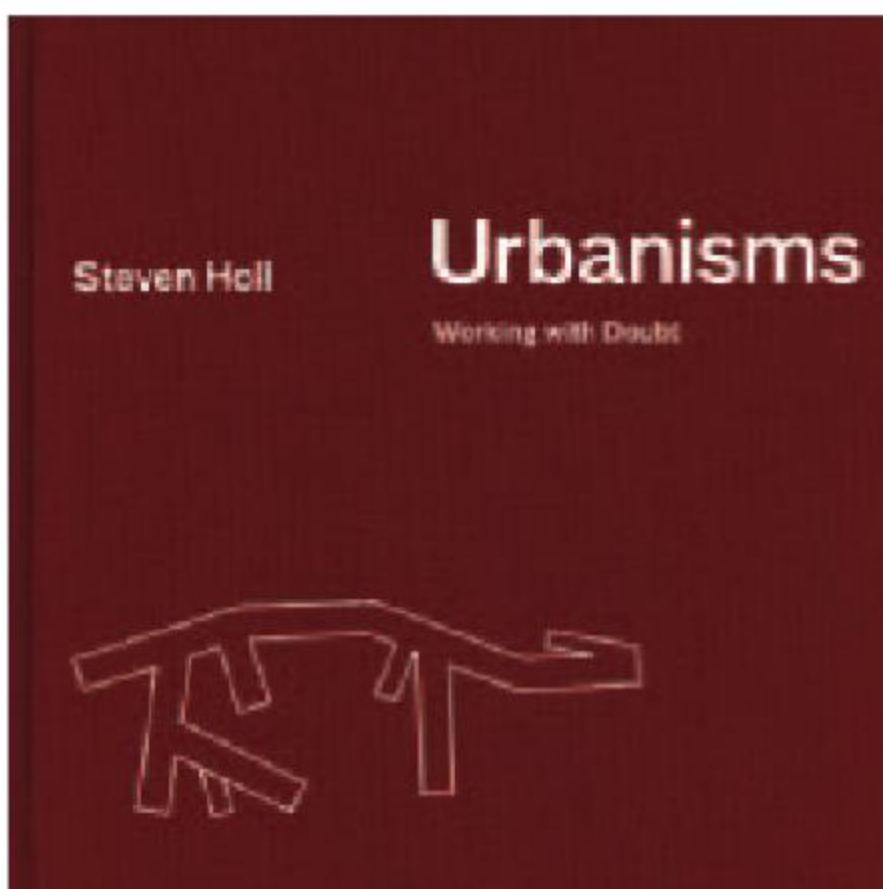
Critique | Professionals Share Perceptions of Publications

“Working with doubt is unavoidable,” begins Steven Holl in his new book on the process of modern urban planning. Organizing his argument through a short series of propositions charged with illustrative descriptions, the architect outlines the complexity of planning and designing within an urban environment. Context can be comprehended only through subjective approach. An open, humble perception at the onset of design improves integration of disciplines during the process and of concepts in a completed project.

Elaborating on these points, the balance of Holl’s book arranges his pertinent projects via a geographical and somewhat chronological journey. At the start of his career, New York City is a testing ground for his belief in the importance of porosity and designing for the “Z” dimension. The Bridges of Houses in Chelsea parallels ideas successfully applied later, such as Simmons Hall, the sponge-like dormitory at MIT and the Bloch building addition to the Nelson-Atkins Museum in Kansas City.

His later works abroad, most notably in China, capitalize on his success and further probe what Holl describes as the issue of “banalization versus qualitative power; a challenge in the context of rapid urban growth as seen in intranational migration in Asia.” Recent high-profile works, such as the Linked Hybrid in Beijing and the Horizontal Skyscraper (Vanke Center) in Shenzhen, China are better appreciated with the understanding of what Holl is trying to accomplish: Creating successful urban planning solutions. ■

Reviewed by James Adams, AIA RIBA, a project architect with Corgan Associates Inc.



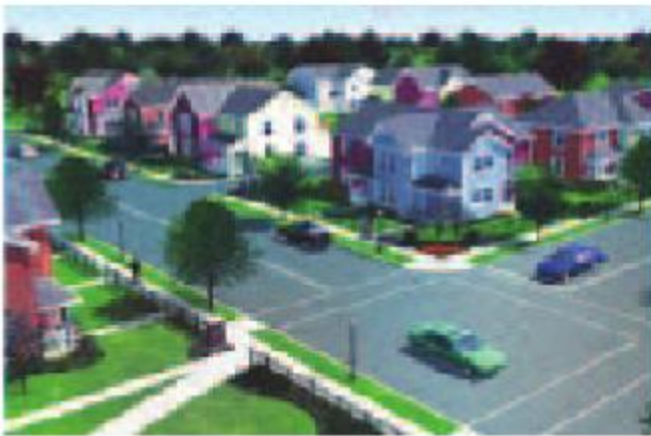
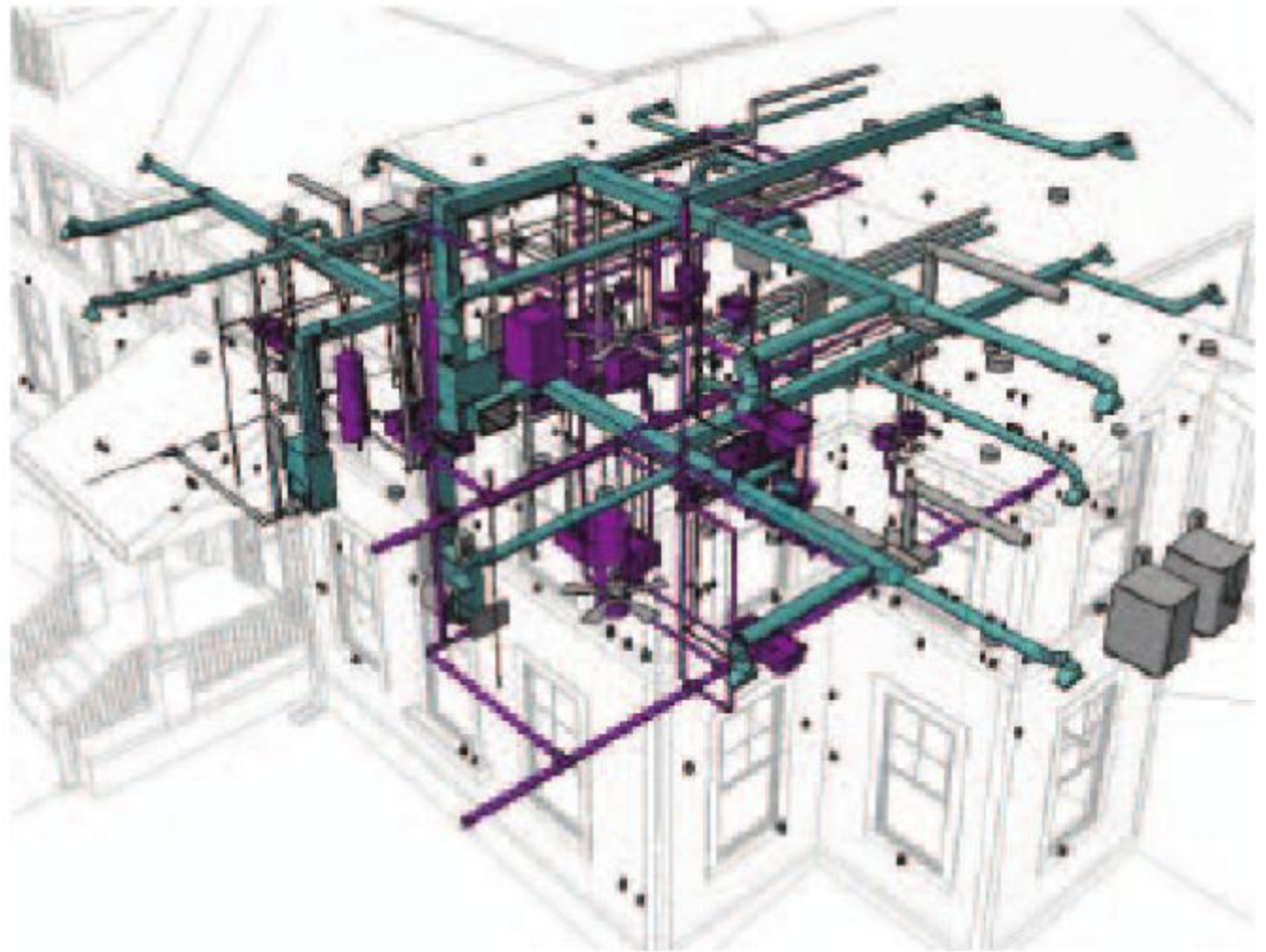
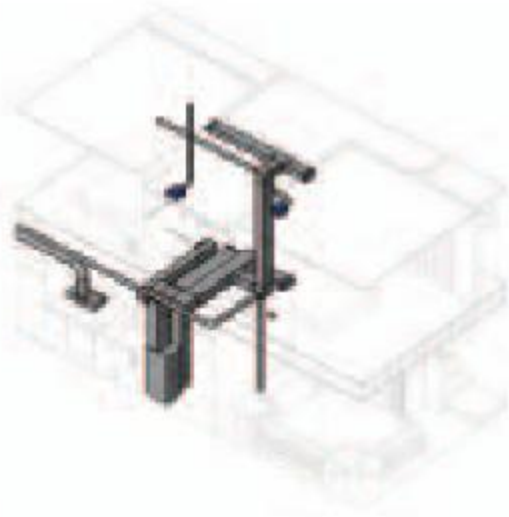
It’s a rare opportunity to critique a book by someone I actually know. In hindsight, there might be an apparent bias in doing that; but, let me assure you, I take the responsibility of my critique very seriously. The background of this book is important to understand because it sets the expectation for who the audience is. This book grew out of a response to a presentation that Malone gave at the Texas Society of Architects’ conference. Originally called “So you want to do houses,” the workshop and this ensuing book are framed as a guide for professional architects who have worked on projects in the commercial or institutional areas of our profession, but are interested in exploring the world of residential design. This is a very important distinction because clients, consultants, expectations, and drawings are all very different beasts from those wanting commercial project types. As an architect that does both, I see great wisdom in how Michael has distilled the distinct challenges and rewards that come with working in residential design. The book does a very good job of breaking down the design process and explaining at each level why things have to be approached differently. The book goes beyond explaining the different client psychology that goes into residential design. It overflows with case studies and best practices that someone starting their own firm or just stepping into residential design would benefit from reading. ■

Reviewed by Brian McLaren, AIA, a principal with Ware Architecture and editor of *Columns*.

Tirrell Residence by Frank Welch, FAIA, is located in Austin and was completed in April.



Practice Matters | BIM Streamlines Business



Preparing for economic downturns

is a matter of strategic planning. However, the effects of tough economic times can be mitigated with fiscal and management practices that account for reduced receivables and the residual impact that has on daily business operations. The investment and adoption of a robust building information modeling (BIM) platform is one of the business decisions KAI Texas made to increase our value-added service to clients and to streamline design activities.

For example, KAI's Housing Studio used BIM to develop a variety of standard dwelling units for multi-family housing developments. Each dwelling unit is also designed with multiple bedroom configurations. As the developer is work-

ing on their pro forma, we can provide unit mixes and gross building information needed to refine the financials. Upon completion of this exercise, we finalize the unit mix and then site-adapt for the project location. Context and use of local materials and building techniques are incorporated in documents produced in BIM from the basic modules. These modules include all of the necessary building systems and typical finishes, which can be used in a "plug-and-play" fashion during design.



We create and maintain these modules independently so that the knowledge gained and the financial return the developer has earned on previous projects is replicated and refined through lessons

learned for the next project. The proven record of profitability expedites the start on multiple sites across the country.

Most, if not all, design firms have felt the impact of this downturn. The key to navigating future recessions requires learning from the current and past down markets and establishing a different course. Firms need to maintain their core values and practice the basic principles of management. They must commit to delivering quality services regardless of external influences. Failure to understand or implement a review of the customer-value perceptions and satisfactions will affect the long-term viability and success of a firm even after the economy has changed for the better. Firms that plan and act proactively may be able to realize the advantages from opportunities manifesting themselves in these periods. Enhancing the use of BIM modeling can help you streamline design while providing a higher level of data to better serve your clients. ■

Darren James, AIA, is president and COO of KAI Texas, LC.

Saved Dallas | Good Samaritan Hospital

Saved Dallas examines structures that have been saved from the wrecking ball of "progress." We hope they provoke fond memories and remind us all of the importance of our historic architecture.

Good Samaritan Hospital
4526 Leland
Built 1921

This unremarkable two-story frame house fits well into its neighborhood on a quiet street in south Dallas. But as its owner delves into the building's history, a fascinating story unfolds. The home began as a small community-centered hospital, owned and operated by a German immigrant, Martha Schultze. Built in 1921, it was primarily a birthing clinic. Among its patients were wealthy, unwed mothers who came from Europe to have their babies in secret. Letters were fabricated to

family and friends with detailed accounts of travel with friends and experiences in America. The babies were adopted and the young mothers returned to school or home in Europe.

Years after the hospital closed, the building had a second life as a residential hotel for African Americans. It was the 1950s, the throes of the Civil Rights Movement. South Dallas was one of the areas targeted for change. As Blacks moved to what had been an all-white South Dallas, some residents were not receptive and some took extreme measures. Over an 18-month period, from 1950 to the summer of 1951, a 42-year-old clothes presser, Claude Thomas Wright, resided next door. He admitted to taking part in five bombings.

This structure still stands as a testament to the strength, courage, and perseverance of all who have worked its soil, and to a solid Dallas community. ■

Katherine Seale is the executive director of Preservation Dallas.



Edit | House



It's estimated that less than two percent of all homes are designed by architects. It's very telling that the most basic structure that we all use and interact with everyday is the one least likely to have the influence of an architect during its creation. One of the most difficult parts of courting a new residential client is explaining the value that an architect adds to a home project—especially given the cost associated with our services. While reviewing Michael Malone's book for this issue of *Columns*, I was struck by the logical deduction that Michael makes in the first chapter of his book: that an architect-designed home is basically reserved for the wealthy, educated elite. My egalitarian and social-justice side says that everyone deserves quality space; but then my practical and realistic side kicks in and I realize that he's correct. Most people don't hire architects to design their homes. Despite my recurring and misguided efforts to give away services while designing cool but low-budget home projects, I realize that, for architects to live and pay our mortgages, we have to charge fees that put an architect-designed home out

of reach for most people. In my ongoing effort to have a residential side to my firm, I've learned (the hard way) some of the wisdom that Michael shares in his book. Had I read it when I first started my firm, the last eight years would have had many fewer awkward client moments when we discovered mismatched expectations of fees, schedules, budgets, or client face time.

It's actually ironic that, given the current salaries of architects, most of us wouldn't be able to hire an architect to design our own home, and therein lies the rub: this expectation that an architect must have a nice house. It's an expectation that society places on us because of our profession. Lawyers must be well-spoken. Accountants must have balanced checkbooks. Dentists must have nice teeth. Architects must have cool houses. It's unwritten law. But we must do it with less money than practical, accomplish greater results than realistic, and deal with the most demanding clients to walk the earth: ourselves and our families. The result is that our own homes are a never-ending laboratory of materials, design,

and behavior experiments that few people will ever really grasp or appreciate, but which usually ends up reinforcing this notion that we must know what we're doing because we live in this really neat space...oh, the pressure! ■

Brian McLaren, AIA, is the principal with **Ware Architecture** and editor of *Columns*.



Transitions | Sculpting our Identities



"As the generational gap widens, it is critical that we all get involved and participate so that our ideas are not lost in translation, or worse, never heard at all."

—Janah St. Luce, former chair of the Associates Committee, AIA Dallas

Moving through life, we continually refine our roles within society, and eventually our profession begins to define how we will contribute to the bigger picture.

As intern architects, we have just begun to spread our wings and sculpt our identities in our new-found architectural careers. When asked to introduce ourselves in a professional setting, most of us young intern architects give our name, followed by "I work for so and so architects." We all often identify ourselves as parts of our employers' organizations and forget about establishing our own identities in the larger community of the architectural profession.

However, breaching that boundary is important. The more we actively broaden our horizons, the deeper is our understanding of the nuances buried in the architectural paradigm. The key to understanding is being active and reaching out to explore the field.

The AIA Dallas Associates Committee is made of people like you. Restless and inspired, we are here to make things happen, attempting to solidify a platform that keeps young dialogue relevant and alive in the profession. Here is a place to share your visions, to collaborate with inspired peers, and to find a voice in ongoing dialogue.

Being active in AIA/Associate membership establishes professional connections within the community, brings new inspiration through examples set by others, and furthers personal and professional growth—giving you leadership experience to polish that resume.

We, of the Associates Committee, invite you to be a part of the larger picture, pick up the reins, and establish a broader identity through our reaches. We hope you will join us.

Learn more by following us on Twitter (<https://twitter.com/AIADallasAssoc>), reading our blog (www.AIADallasAssociates.blogspot.com), or becoming a fan on Facebook by searching for AIA Dallas Associates Committee. ■

Ishita Sharma, Assoc. AIA, is an intern architect at Corgan Associates Inc.

Lebron Residence by mitchellgarmanarchitects, is located in Dallas and is a certified USGBC LEED Platinum residence.



SAFELY MODERN HISTORY

Design for public safety in Southlake extended the eclectic appeal of nearby Southlake Town Square. Century-old patterns and detailing in a wide range of custom colors and textures required a special partnership between architects and Blackson Brick Co. Modern discipline brought durability and cost control to a versatile complex with age-old charm.



SIOUX CITY BRICK & TILE
Cranberry Colonial Modular Velour



SIOUX CITY BRICK & TILE
Cranberry Colonial Modular Velour



CLOUD CERAMICS
Custom Blend Modular Velour
80% Kansas Gold Ironspot, 20% Crimson Ironspot



CLOUD CERAMICS
Custom Blend Modular Velour
50% Cherokee, 40% Crimson Ironspot, 10% Ebony Ironspot



SUMMIT BRICK & TILE
Statesville Blend Modular/Utility Velour
25% each: Alaskan, Thistle-down, Pewter, Misty



CLOUD CERAMICS
Custom Blend Modular Velour
60% Crimson Ironspot, 40% Cocoa



CLOUD CERAMICS
Burgundy Modular Velour



Build Green,
Build Better:
Blackson Brick.

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PUBLIC SAFETY
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SOUTH LAKE, TX

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Lee Lewis Construction, Dallas
MASONRY CONTRACTOR
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