

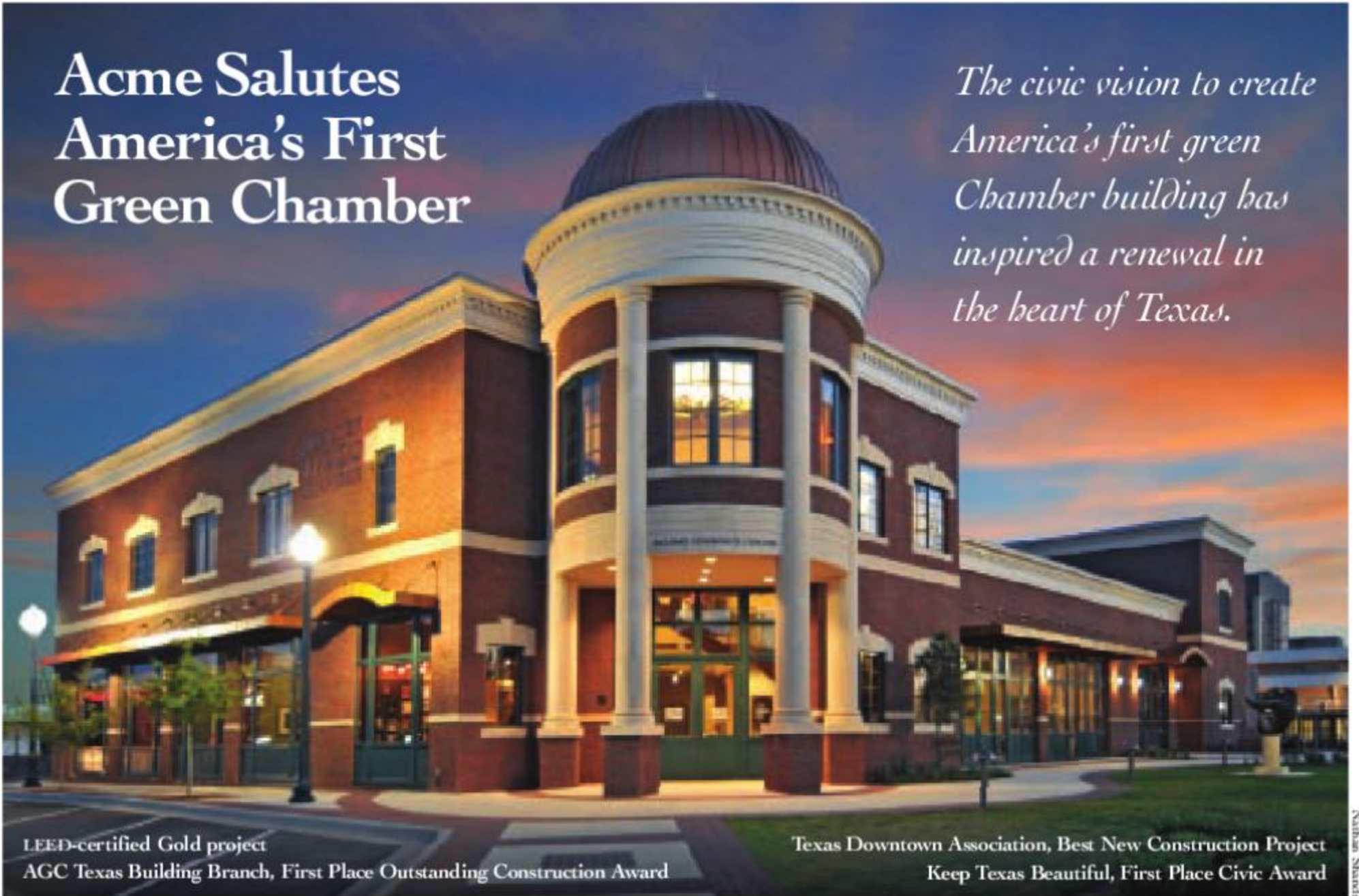
# COLUMNS

A Publication of AIA Dallas | Dallas Center for Architecture | Winter Vol. 29 No. 1



# Acme Salutes America's First Green Chamber

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Nathan Sharada

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LEED Gold certification ensures that the Chamber building performs as beautifully as it looks. As a model for green building, the Chamber has inspired the vibrant community emerging around it, with brick as the prevalent finish material. The Chamber's "Billion Dollar Decade" for downtown Waco is guided by a sustainable development plan to 2050. Acme encourages visionary thinking and honors the team that built the first green Chamber and sparked a legacy that will live beyond LEED.

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*— Keith Bailey, AIA, principal  
RBDR PLLC Architects*

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www.dallasdfa.com  
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**Publisher**

Denise Dawson  
Dawson Publications Inc.  
11222 York Road  
Hunt Valley, Maryland 21030  
410.316.5600 | 800.322.3448  
Fax: 410.316.5601

**Art Director**  
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**About *Columns***

*Columns* is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects and the Dallas Center for Architecture. It is distributed to members, other AIA chapters, architects, business leaders, public officials, and friends of the Dallas Center for Architecture. The journal 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.

**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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*Columns* is produced on paper that has recycled content and printed with green inks that do not contain solvents and are VOC free. Alcohol substitutes and acid-free paper are used. Our printer has eliminated the use of film and film processing and uses waste recovery programs and EPA-licensed handlers.

**CORRECTION:** HDR Dallas Design Studio was inaccurately linked to the Mosaic Gallery submission on page 35 of the winter issue of *Columns*. The Mosaic was designed by Merriman Associates/Architects Inc.



Photos by Diego Rodriguez Renovales, Assoc. AIA

## CONTENTS

### Departments

#### President's Letter 5

Opportunities Knock. Help make 2010 a year of great opportunities.

#### In Context 11

Identify this Dallas landmark...if you can.

#### People, Places & Things 12

Who's on the move and what's happening in local arts and architecture?

#### Detail Matters 14

Connecting Old and New

#### DCFA Events 19

Take in tours, films, lectures, symposia...and a party or two.

#### Sense of Place 30

See art with an architectural sensibility through the lens of Diego Rodriguez Renovales, Assoc. AIA.

#### Creative on the Side 31

Dallas-area design professionals create inspiring art on their own time.

#### Centered on the Center 37

Growth and change fortify foundation of Dallas Center for Architecture.

#### Lost Dallas 38

Structures, destroyed by nature or man, may provoke fond memories.

#### Web Wise 41

Visit intriguing places in cyberspace.

#### Index to Advertisers 40

Support the folks who support *Columns*.

#### Social Responsibility 42

Learn how to promote literacy through architecture.

#### Critique 43

Architects review *Zaha Hadid Complete Works* and *The Thinking Hand: Existential and Embodied Wisdom in Architecture*.

#### Edit 44

Keeping old and even functionally irrelevant buildings is important.

### Features

#### Timeless Treasure | The Kalita Humphreys Theater at Turtle Creek 6

By Ann Abernathy, AIA: The combination of world-class architecture, a unique theater experience, and a rare landscape makes the KHT one of Dallas' most significant cultural assets, but it suffers from anonymity.

#### Saving Dallas' Statler Hilton Hotel 16

By Katherine Seale: Listed as one of the 11 Most Endangered Historic Places, Dallas' Statler Hilton causes developers and architects to re-visit lost visions of how to save the building.

#### Re-Creation | An Interview with Harlan Crow 20

By Brian McLaren, AIA, and Kerrie Sparks: Explore the thinking behind the renovation of the Old Parkland Hospital into the new headquarters for Crow Holdings.

#### Historic Zoning in Dallas: What's it all About? 24

By Rita Cox and Mark Doty: Preserve and protect historic places in Dallas from inappropriate alterations or potential demolition.

#### Counterpoint | The Case for Preserving the W. H. Adamson High School 26

By Marcel Quimby, FAIA: W. H. Adamson High School, one of Dallas' and Oak Cliff's most historic schools, deserves to be preserved for future generations.

#### The Gallery 32

Compiled by Kerrie Sparks: Beauty, inventive design, intelligent creation... are all unveiled in this print exhibition of compelling architecture.

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# President's Letter | Opportunities Knock

**As we entered 2010**, many gave a sigh of relief that 2009 was over. We heard, this past year, that the recession was over and there will be a slow recovery. That is little comfort to our colleagues in design and construction who have lost their jobs.

The year 2009 was also very challenging for the AIA. Todd Howard did a great job leading the chapter last year. He had a great team of individual members who stepped up and worked to benefit our profession. The staff at AIA Dallas worked hand-in-hand with our members to support quality service. We could not have succeeded without our valued professional affiliate members, sponsors, and allied organizations.

The year 2010 remains a challenge to the profession and to the AIA, but with every challenge, there is an opportunity. We will have fewer members, but the members we have will make a big difference. We have very good leadership in the chapter this year. They are energetic, enthusiastic, and will work to bring value for your dues.

I believe 2010 will give AIA Dallas the opportunity to step up and represent our membership on issues affecting our profession:

**Sustainability** will continue to be a focus. The City of Dallas has a new Green Building Code. We have provided forums to educate our members on this new code and will continue to do so. The AIA's endorsement of the 2030 Challenge has been embraced by many firms and individuals. The AIA must lead the education of the profession on how we can reach that goal, not just talk about the challenge.

**Government Affairs** efforts are a priority. The AIA must keep you informed of important issues and we must be a voice of the profession.

The Dallas Center for Architecture was a success in its first year. Over 10,000 people came to the center for exhibits and programs. Many visitors were not from our profession. They came for specific events and were exposed to how architects affect their everyday lives. With the future Woodall Rogers Park at the center's front door, it is perfectly suited to be a gateway to allow people to experience and understand the value of our profession. It will allow us to reach out and promote how we positively impact the built environment and the people the buildings serve. If you haven't seen the center, please come by and visit. It's well worth your time.

I would like to invite each of you to reach out to AIA Dallas and make 2010 a year of great opportunities. We have a team of strategic thinkers who need volunteers to support the implementation of new programming, new delivery systems for continued education to the profession. We also need volunteers to support our journey into blogs and social networking now required to foster conversation and collaboration on issues of importance to architecture in our communities. You can find contact information for staff, the 2010 chapter leadership, and committee chairs at [www.aiadallas.org](http://www.aiadallas.org).

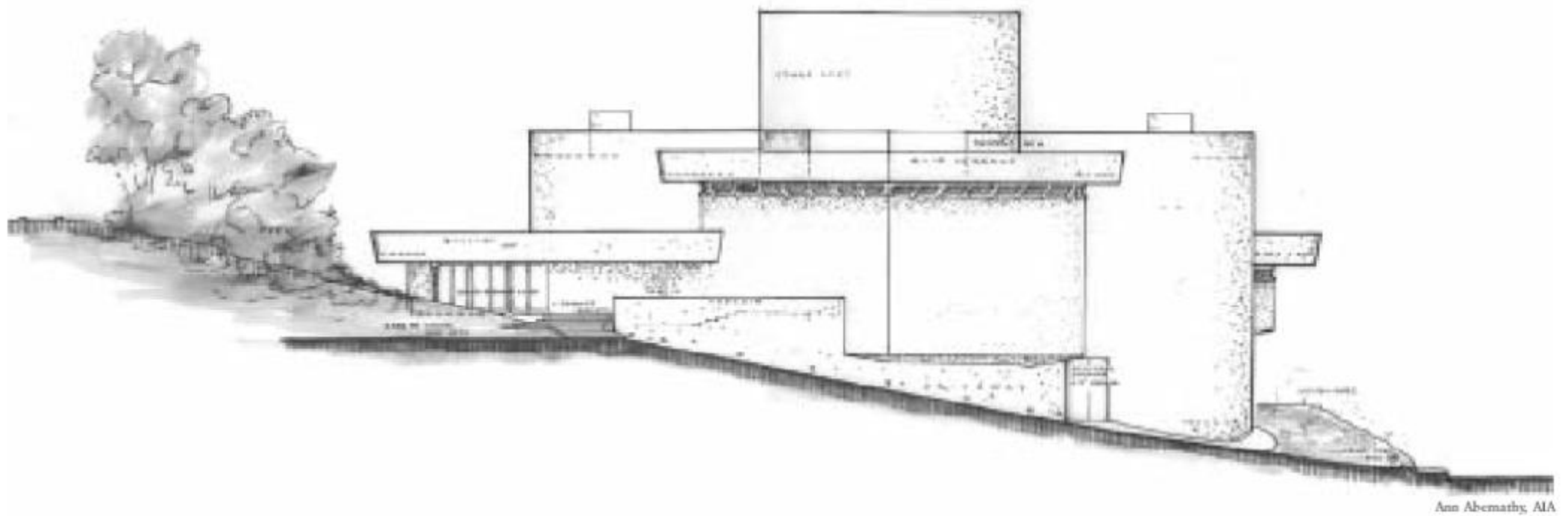
Help us all make a difference. Opportunity knocks. ■



Joe Buskuhl, FAIA



Photography by Daryl Shields, HKS



# TIMELESS TREASURE

## THE KALITA HUMPHREYS THEATER AT TURTLE CREEK

**Frank Lloyd Wright was 88-years-old** when the founders of the Kalita Humphreys Theater at Turtle Creek contacted him to design their signature building. Wright was then at the pinnacle of his 70-year-long career as a “modern” architect. As Arthur Drexel, former MoMA curator of design aptly stated, “If you put Wright on one side of the balance and Mies, Gropius, and Le Corbusier on the other, and even throw in Aalto for good measure, Wright will outweigh them all in significance.”<sup>1</sup>

“A Project of Tremendous Civic Value... Many of the great actors, directors and producers of the stage regard the Dallas Theater Center project as an historical step in giving new vigor to the American theater. These opinions give assurance to the people of Dallas that the Theater Center is an undertaking of tremendous civic value—one that will bring visitors and prestige to our city...”

DALLAS THEATER CENTER BUILDING CAMPAIGN,  
PRESS RELEASE, 1957.

The Frank Lloyd Wright’s Kalita Humphreys Theater (KHT) passed its 50-year mark in December 2009. Opened in 1959, it was hailed as the most innovative theater building in the country, a great work of architecture, and the product of visionary civic leaders and an avant-garde artistic director. In a half century, it went from beloved to passé, and was even maligned. Recently, the KHT shed its archaic image and is now recognized as an historic landmark. Further, Dallas citizens approved bond

funds for a master plan to document the existing condition of both the theater and its site, to enhance their significance, and to outline their use for future decades.

It is the combination of world-class architecture, a unique theater experience, and a rare landscape that makes the KHT one of Dallas’ most significant cultural assets; but it suffers from anonymity—even Dallas citizens are not sure where it is located.

Effective planning for the future must start with a shared vision. While the resident theater company has recently moved to the downtown arts district, a host of stakeholders share an interest in the building’s welfare, including the Office of Cultural Affairs, which owns the building, the Dallas Park and Recreation Department, which owns the land, and a number of city departments. To understand and appreciate its potential for on-going vibrancy, one must peel back the layers of time, review and respect the building’s original intent, and reconcile it with the current possibilities.

### The Building’s Evolution

The Dallas Theater Center (DTC) organization has always occupied the KHT. Originally holding a 450-person audience, it was built to the limit of the 1.2-acre site—rising vertically to accommodate uses, (not unlike the new Wylie Theater) and at double the original \$500,000 budget.

The building has perpetually had to solve each theatrical director’s needs and full seasons of varied productions for a packed house, even though the structure was not designed nor equipped to serve for that multiplicity. Additions and alterations to the original building began in the 1960s, and only after the city acquired the property in 1975 was the organization able to expand into the surrounding 13-acre (now nine-acre) park land. Ultimately a

wood frame administrative building was built uphill, and then a second venue, the Arts District Theater, was added to provide a large, flexible theater space that expanded performance options.

Though print media of the first two decades remained upbeat, the last three decades emphasized the KHT's limitations for all types of drama and musicals. Some of the criticisms make good stories, and especially a good romp on Wright. But they often do not recognize the building's difficult parameters.

For example, despite allegations, the building was not backwards and shoehorned into its site.<sup>2</sup> The reality is that the original site—1.2 acres constricted by Turtle Creek on one side and the MK&T Railroad on the other—was small for a medium-sized theater. Wright designed the building to be entered from parking areas on the uphill side; but the DTC never acquired the land for the parking. So, in 1989, when the DTC added paved parking and a large entrance facing the southern, downhill side, the original entrance then looked backwards. The grand ceremonial entrance and paved parking, added to the backside of the building in 1989, caused David Dillon to refer to the building as a "forlorn ammonite in a sea of asphalt."

the cost, 50% more than the budget would have allowed. As a result, the building was scaled down. Kelly Oliver, a Taliesin apprentice and the original supervising architect, visited the site last January. I asked whether Wright had purposefully designed the especially narrow interior stairs to the balcony so that patrons would experience a compression of space before they emerged onto the outside terrace. "No," said Oliver, "that was just all the space we had to put those stairs."



Dallas Theater Center



Ann Abernathy, AIA

The building is critiqued as being based on "borrowed" plans for theaters that were never built. A more positive take on this is that Wright's concept for theater evolved for 40 years. With influence from founding director Paul Baker and the topography of the site, the form was finally realized in Dallas in a tighter, simpler, more dramatic iteration. Fewer than half of Wright's over 1,000 designs were actually built and many of his ideas evolved through these various unproduced projects.

Some say that "the problem was not the budget, it was the architect."<sup>3</sup> But Wright's original design, even within the one-acre site, was significantly larger than the current building and

Oliver explained that Wright maximized usable space by creating outdoor spaces on the terraces; they were not whimsically developed from experiencing a sunny spring day as some people imagined. In addition, the legend that says the freight elevator was covered up with boxes to conceal its existence from Wright is untrue because he never saw the site after the concrete was poured. According to Oliver, the story is apocryphal. We do agree however, that the building is haunted.

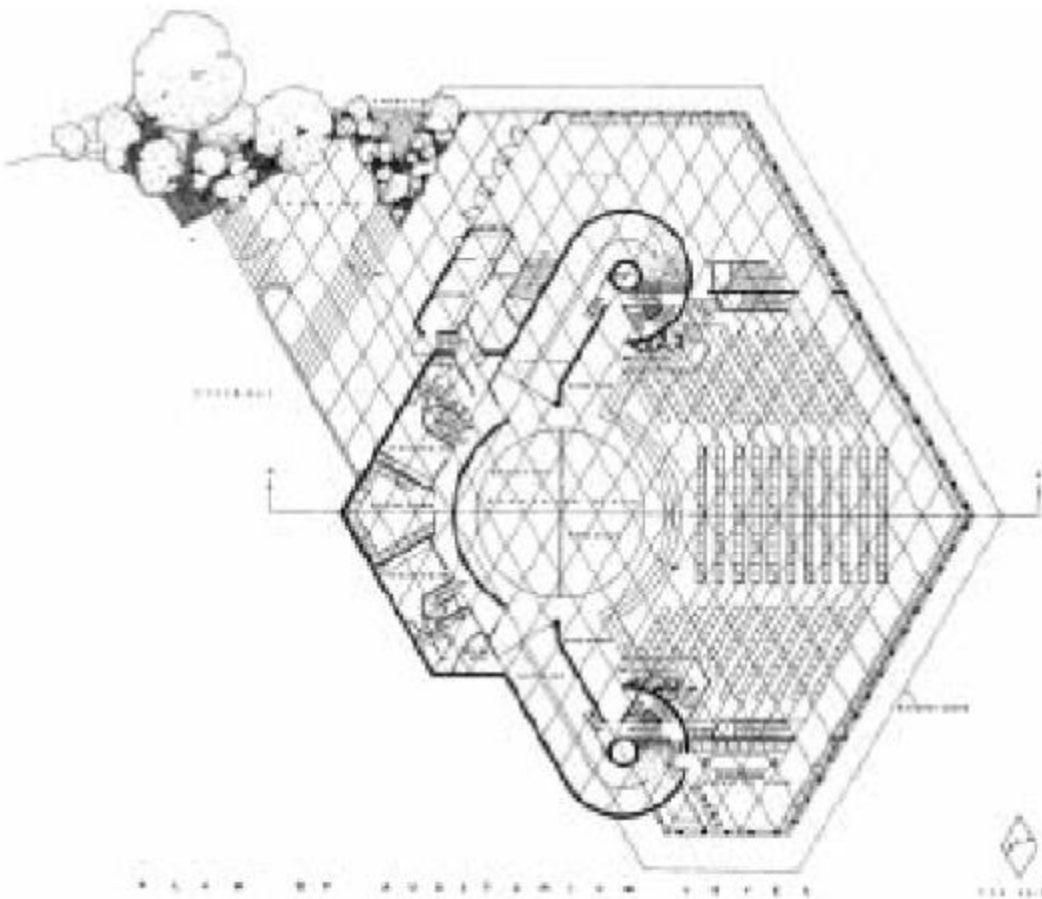
#### Character-Defining Features

As a work of modern architecture and representative of Wright's design methodology, a brief tour of the building reveals the character-defining features that make KHT significant. Vertical cylindrical towers, en-

circled by horizontal decks, present a monumental and dynamic façade. The theater's cantilevered terraces, draped with greenery, mirror the rocky hill behind them and appear to float, visually supported by ribbon windows and deep shadows. Various additions have diminished the original effect.

Wright extolled the potential of concrete in plain, curved, and sloped forms, reinforced with steel that become a malleable plastic medium. But the concrete was also fireproof and deadened the sound of trains from the M.K. & T. Railroad and air traffic to Love Field. The acoustical properties of concrete are important both inside and outside of the theater.

The following entry features no longer exist: Visitors approached the building to the sound of gurgling water and walked past a grotto filled with lush native plantings, entering an area sheltered by a cantilevered deck and guarded by two slender gold columns. The narrowing path and sequence of turns necessary to enter the building exemplified a process of discovery typical of Wright's designs.



Dallas Theater Center

Today, the entry terrace is scored in a grid of equilateral parallelograms (diamonds) that reveal the unit system that organizes the building geometry and unify the scale. Overlaid into this grid are the circular forms of the loft and ramp towers. The angular layout resulted in a gradual bending of one's path, with no right angle turns, as space flows in curves toward a vista beyond.

Finally, the simplicity, almost austerity, of the building's planar surfaces is a minimalism unmatched in any other Wright buildings and makes the theater arguably the most modern of his works.

Moving inside, the plush gold banquettes and the ribbon of windows pointed the way to the auditorium doors. By approaching their seats, the visitors completed a spiral path and, nearing the stage, were "deposited at the edge of a golden bowl," as Oliver wrote to Olgivanna Wright on the theater's opening night.

Wright created intimacy between audience and actor by pushing the stage into the audience chamber and cantilevering the 120-ton upper stage loft over it so that there is no proscenium arch and no sides to frame the view. It was a structural feat unique to this theater. The intimate relationship of audience to actor was enhanced by perfect acoustics of a hard ceiling balanced by angles to reduce reverberation.

Stairs on either side of the audience chamber led to slanted doors that opened to reveal an expansive deck, at the tops of the trees, with a view of stars above and the creek below, the

city lights in the distance. These decks are largely covered by additions today.

Features like these define the character of the KHT and are indicative of the building's period of significance. They are emblematic of Wright's later period buildings, including the Guggenheim Museum in New York and the Marin County Civic Center in San Rafael, CA. The KHT was based on his New Theater philosophy and is also the only free-standing theater fully designed by Wright.

### The Theater

The story of the KHT is part of the enduring heritage of Dallas' culture. Beatrice Handel and John Rosenfield initiated the idea of a civic-supported theater in 1954, but the concept was nurtured and then sustained by a long and impressive list of Dallas' business and cultural leaders.

**Baker wanted the audience surrounded by the stage. They achieved both by creating a panoramic, modified-thrust stage flanked by small side stages, with multiple entrances and processional aisles.**

This idea led the founders back to Waco, TX where Baker was fearlessly re-inventing theater. The concept of a repertory company was still new; in 1959, there was only one other significant repertory company, which was in New York. The new director began to build the Dallas Theater Center ensemble company by developing the actor's abilities in all theater-related endeavors and enabling them to realize their inner potential. "This is a playwright's theater, a designer's theater, and a director's theater, and our purpose is to provide training and producing theater unequalled in the United States," Paul Baker said in 1966.<sup>4</sup>

As described in *The Integration of Abilities*, the ideal of nurturing the young artist contributed to Baker's founding role in the creation of the arts magnet concept for the Booker T. Washington High School.

The KHT is a product of the melding of the ideas of two innovators: Baker and Wright. Both wanted to engage actor and audience in one spatial volume with the intimacy of a live acoustic that imparts the nuance of the natural unassisted speaking voice. Wright's concept thrust the stage into the audience; Baker wanted the audience surrounded by the stage. They achieved both by creating a panoramic, modified thrust stage flanked by small side stages with multiple entrances and processional aisles.

Wright's mantra was to "liberate the theater from the shackles of traditions." It reflected Baker's wish to avoid a proscenium type stage. Neither wanted a shoe-box theater with actors in one box, audience in another.



The theater as it is today, Steve Claque, [www.steveclaque.com](http://www.steveclaque.com)



Wright's original gold interior, Steve Claque, [www.steveclaque.com](http://www.steveclaque.com)

At Baker's insistence, Wright modified his original schematic design to accommodate modern theatrical needs, including raising the height of the fly-loft catwalks and grid-iron steel, creating an adjustable system for lighting in the ceilings not just on the balcony, and increasing the dimensions of side stages.

Theater design evolved rapidly with a tremendous revolution in rigging, light and sound boards, and the use of stage revolves and lifts to enhance dramatic effects. With the guidance of George Izenour and the technology of Texas Instruments, the KHT was cutting edge. Its large, stage revolving on the 40-foot-diameter circular stage was described as "hypnotic" on opening night.

Maurice Chevalier called the KHT "fascinating and revolutionary."<sup>5</sup> The actor Burgess Meredith congratulated the city on having "the most beautiful theater in America." The new theater included elements of the circus arena, epic Greek and Elizabethan theater, and Baker's own U-shaped theater in Waco. It was, and is, absolutely unique.

### A Multi-Use, Not Multi-Form Theater

The KHT's specific elements make it a prime venue for numerous performance arts. Its acoustics are live enough for spoken word, but also good for small music ensembles. Publicity about the KHT notes that "it permitted a great variety and flexibility in staging."

But while the KHT is multi-use, it is not multi-form. After the 1970s, the building's limitations led to negative press, reversing public perception of its worth. After the departure of Paul Baker, the building's lack of space, and lack of support facilities led to a series of alterations and additions. The directors of that time needed the stage to operate more like a proscenium theater with an acoustic that was "modern," relying on amplified sound. The panoramic aspect, extended by side stages and the flat floor detracted from the focus of the modern drama and musical. Elevating the rake, adding partitions, extending the balcony, and increasing the seating capacity, which is no longer a high priority, all changed the spatial volume. It created a tunnel effect at the rear and a focus on the stage, which was the opposite of the original intent.

Using modern equipment could improve operations and dramatic possibility. For example, instead of the thirteen synchronous winches originally requested, six were installed and these were unreliable. A modern fix for the same intention might include twice that number with reliable mechanisms that can lift from multiple points. All these years, the DTC crew has resorted to ropes and pulleys. This is the kind of improvement that could facilitate a working theater with no impact on the character-defining features. Sightlines are of paramount importance, as well as other technical features, but amelioration need not affect the entire concept of proscenium versus open stage.

Theater Projects Consultants, consultants to the Wylie Theater, the Winspear, and the DTC master plan commented,

"Since the 1980s...we have seen a movement back towards the proscenium theatres—but the KHT sites in a unique period of time, is a very unique structure, and has a very unique and specific point of view that merges Wright's and Baker's visions for a modern theatre."

As one local theater expert remonstrated, "Why would you take a unique theater and try to make it just like every other theater? As an alternative kind of space, it could be exciting and revelatory in that uniqueness."

### The Site

Wright drew inspiration from nature and from the site. He is quoted as saying: "Study nature, love nature, stay close to nature. It will never fail you."<sup>6</sup> He was delighted with the way the sloping site terraced down, revealing its underlying strata amidst the tangled indigenous vegetation. The relationship of the building to the surrounding landscape, on all sides, is part of Wright's design. Outdoor spaces, juxtaposed with landscape features, such as the entry grotto, can only be fully appreciated if the original land features are intact. Rock was blasted to root the building into the slope on the uphill side of the undulating contours. Its majestic strength is drawn from its being rooted into and extending out to this landscape.

Plans for the greater 13-acre site, now called William B. Dean Park, have been drawn over the last 60 years by firms including Kenzo Tange, Taliesin Associated Architects, Andropogon, AR Architects, and Eric Mendelsohn, and Wright himself. All envisioned additional buildings to the north or south of the original site and parking structures in various locations; but none of these were realized. The KHT geometry sets up strong directional lines that radiate into the surrounding landscape. Wright's site design enhance both built and natural topographies.

The stretch of park is one of the few parts of the original Kessler Plan (1911-1930) that was realized on the north side of the Trinity River. The Park Renaissance Plan identifies the area as one of seven signature parks.

The site, emblematic of the primordial Dallas, the Trinity watersheds, and the bluffs on the plains offer a unique gracious arts environment. An arts venue in a central location in a beautiful landscape is a cultural asset unlike any other in Dallas.

### Looking Ahead

What's old can become new again, as well as welcoming, comfortable, serene, enlivening, safe, and thoroughly functional.

The vision of what happens to the building has everything to do with who comes to the site and who feels this connection to it. Each person will discover a unique bond whether to the theater, the architecture, or the natural environment. As project architect for the restoration of the Frank Lloyd Wright home in Oak Park, IL, I learned first-hand what happens when

a community embraces a Wright property. Before restoration, about 5,000 visitors toured the home and associated studio annually. After the community restored the buildings, there were 80,000 visitors a year. If the character is restored to the Kalita Humphreys Theater at Turtle Creek, visitation to the building could approach that of other Wright sites.

Dallas has a great opportunity to plan for the future of this architectural treasure. "If an idea is big enough it will live and grow," was the founders' mantra. But what is the new idea?

The burden on the Kalita Humphreys Theater to function as a multi-form theater is lifted. But it can function magnificently as a multi-use venue.

What may drive the use of theater, park, and site is a consistent meaning—a mission based on a philosophy that lives through the architecture, theater, nature; one that gives the place a powerful identity as part of a greater community.

The KHT property is different and an alternative in multiple ways to the downtown arts district, but one commonality is worth noting—the need for a public private partnership has been demonstrated in other projects in Dallas, in theater projects across the country, and in the care of other Wright sites. This is so important in ensuring continued stewardship and to foster a sense of community ownership.

A strategic plan for the KHT's future could address the vision for landmark for the next 50 and 100 years, and how the multiple aspects of the property could be coordinated and integrated.

Integration of the architecture, theater, and setting is key. As Wright said, "It is the first principle of any growth that the thing grown be no mere aggregation. Integration as entity is first essential. Integration means that no part of anything is of any great value in itself except as it be an integrate part of the harmonious whole."<sup>7</sup> ■

**Ann Abernathy, AIA, is an architect with Booziotis & Company Architects and author of the Designation Report of the Dallas Ordinance for the Kalita Humphreys Theater Historic Overlay District.**

1 Neil Levine: *The Architecture of Frank Lloyd Wright*, Princeton University Press, 1996, p. viii.

2 Quote of Managing Director in an article by Read Martin, *Dallas Observer*, Nov 23, 1989, "Wright Thinking."

3 Steve Murray, *Staged Right- A Half Century of Passion and Performance*, Bookhouse Group, Atlanta.

4 *National Observer*, Jan 10, 1966, "Observing the Theater."

5 Joyce Burke Cory, *The Dallas Theater Center*, Dallas, Texas, 1980, p 65-66.

6 Carla Lind, *The Wright Style*, New York, 1992, p.23

7 Frank Lloyd Wright, *The Natural House*, "Organic Architecture", p 24, 1954, Bramhall House, by arrangement with Horizon Press, New York.

## In Context |

**What is it? Where is it?**

Can you identify this North Texas building and its architect?

*See page 19 for the answer.*



# People, Places & Things

## People

CamargoCopeland Architects, LLP announces the promotion of **Roberto E. Diaz S., AIA, NCARB**, and **Alice Lin, MBA**, to associate principals and the addition of **Bob Hendricks, RA**, to the firm.

FKP Architects has promoted **Marty A. Huie, AIA**, to senior associate and **Hilary J. Thomas, IIDA**, to associate. The firm has also been named among Dallas Business Journal's 2009 Best Places to Work.

PBK congratulates **Irene Nigaglioni, AIA**, for receiving the 2009 International CEFPI Planner of the Year award. This is the highest and most distinguished individual honor conferred by the Council of Educational Facility Planners International.

t. howard + associates welcomes **Mukesh Patel, AIA**, who joins the firm as senior healthcare planner.

At HKS Dallas, **Shannon Kraus, AIA**, was named healthcare practice leader for the Washington D.C. office.

L.A. FUESS PARTNERS INC announces the following promotions; **Sue Ingram, PE**, and **David Jablinski, PE**, to senior associate and **Lance Munger, PE**, **Jeff Truly, PE**, **Dan Velte, PE**, and **Marcos Zamora, P.**, to associate.

REES Associates Inc. opened a new San Antonio office and merged with **Robey Architecture Inc.** The new office is downtown at 314 E. Commerce, Suite 850, San Antonio, Texas 78205.

Congratulations to **5GStudio Collaborative, LLC**. for being named the 33rd fastest growing privately owned business of North Texas in the SMU Cox School



of Business and The Caruth Institute for Entrepreneurship **Dallas 100** awards. The firm was also recently awarded 1st place from the American Society of Interior Designers for Emerging Designer, Commercial Division, for the design of Go Fish restaurant in Dallas, TX.

Gromatzky Dupree & Associates celebrated their 25th anniversary with a move into new offices in Victory Park at 3090 Olive Street, Suite 500, Dallas, TX 75219. The firm also congratulates **Geoffrey Reiner, AIA**, **Joel Efrussy, AIA**, **Robert Evans, AIA**, **Omar Elkady, AIA**, **Steven McGann**, **Lorelei Mewhirter**, and **Holly Sumruld** on becoming LEED accredited professionals.

Congratulations to **Southern Botanical Inc.** on earning both the prestigious Grand Platinum award and the Gold award in Residential Maintenance at the 2008-2009 TNLA Texas Excellence in Landscaping awards.

**Peter Winters, FAIA**, senior vice president at **HOK**, has been appointed management principal for the firm's Dallas office. The firm also celebrates **Kirk Millican's** 30th year with the firm! ■

## Places

TGS Architects received four architectural design awards from the Independent Bankers Association of Texas. Winning projects include: Access **1st Capital Bank** in Denton, **First Bank & Trust** in Lubbock, **BankTexas** in Lindale, and **Incommons Bank** in Waco.

Interior architectural design firm, **Wilson Associates**, announces the opening of their **Mazagan Beach Resort** project in El Jadida, Morocco. The highly anticipated resort is expected to attract up to four-million visitors a year and redefine tourism in Morocco.

**The Fort Worth Omni Convention Center hotel**, designed by **HOK**, has received the Place Making award in the



2009 Downtown Fort Worth Trailblazer awards. The Dallas office also received a Merit award and Excellence in Sustainable Design award in the AIA Dallas design awards for the **Samsung Global Engineering Center Research + Development Building** in Seoul, South Korea. Nationally, the firm was named #1 on the 2009 ENR Survey of Top 100 Green Design Firms for the second consecutive year!

**Remington Medical Resort** of San Antonio, designed by **Mayse & Associates Inc.**, was awarded the Best Healthcare Project of 2009 award by *Texas Construction* magazine.



**Gromatzky Dupree & Associates** were awarded the Gold Nugget Grand award - High Rise Project for the residential tower, **Cirque**, where they served as design architect with **Page Southerland Page** Houston as architect of record. GDA's project, **1900 McKinney**, was also honored as a 2009 Top 10 Topping Out award winner.

**Rees Associates Inc.** has been selected with OMMA Healthcare LLC and SYMX Corp as the international design team for a feasibility study, plan, and design of a world-class U.S. standard hospital in Calabar, Nigeria. The initial design conceptualizes a 150-bed, 250,000-square-foot acute care hospital.



**WHR Architects Inc.** has been honored with the 2009 International Interior Design Association (IIDA) Design Excellence award in healthcare for the Texas/Oklahoma region for the design of the **Methodist Hospital Kirby Breast Imaging Center** in Houston, Texas.

Congratulations to **JHP Architecture/Urban Design** on receiving three 2009 Celebrating Leadership in Design Excellence awards from the North Central Texas Council of Governments. Winning projects include: **Museum Place**, **The Depot**, and **5th Street Crossing** at Garland Station. The firm has also been named one of Dallas Business Journal's 2009 Best Places to Work. ■

## Things

### At the DMA...

Performance/Art through March 21  
*Jacob Lawrence: The Life of Toussaint L'Ouverture* through May 23  
*The Lens of Impressionism: Photography and Painting Along the Normandy Coast, 1850-1874* February 21 through May 23  
*Coastlines: Images of Land and Sea*, April 25 through August 22  
*Luc Tuymans*, June 6 through September 5  
*Gustav Stickley and the American Arts and Crafts Movement* through 2011

### At the Nasher...

*Jaume Plensa: Genus and Species* through May 2

### At the Modern...

*Andy Warhol: The Last Decade* through May 16  
*FOCUS: Gabriel Acevedo Velarde* through April 4  
*FOCUS: Ben Jones* opening April 11 through June 6

### At the Kimball...

*From the Private Collections of Texas: European Art, Ancient to Modern* through March 21

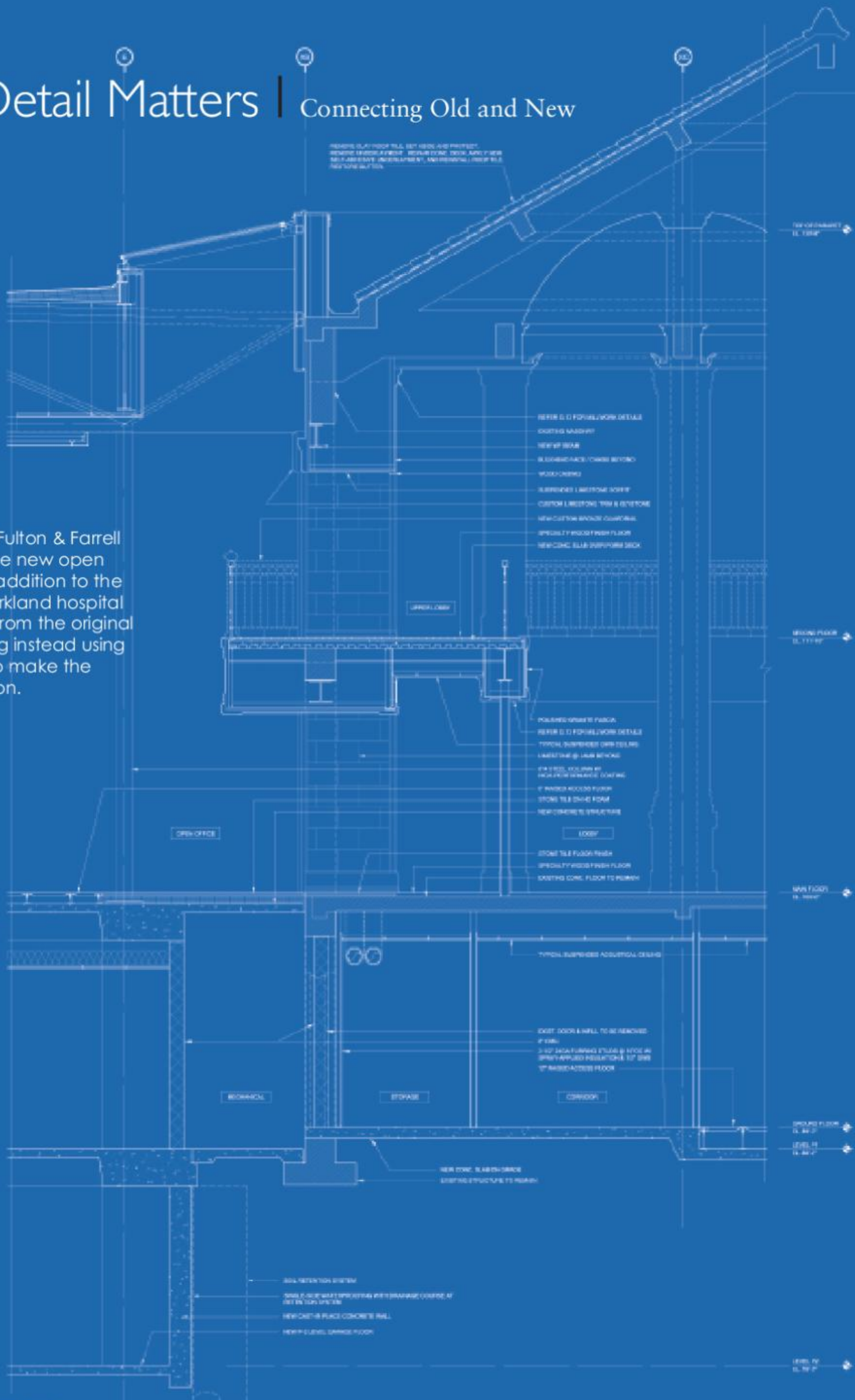
### At the Amon Carter...

*Edward S. Curtis: The North American Indian* through May 16  
*Freedom Now: Tamarind Lithography Workshop* through May 17  
*American Moderns on Paper: Masterworks from the Wadsworth Atheneum Museum of Art* February 27 through May 30 ■

Laurel Stone, AIA is a project leader at 5Gstudio\_collaborative, llc. Send your People, Places & Things submissions to her at [columns@aiadallas.org](mailto:columns@aiadallas.org). Be sure to put "Columns PPT" in the email subject line.

# Detail Matters | Connecting Old and New

Good Fulton & Farrell held the new open office addition to the Old Parkland hospital away from the original building instead using glass to make the transition.



Opposite page: Wall section, old and new.  
Below: View of the Great Room.



# SAVING DALLAS' STATLER HILTON HOTEL

**Last year, the National Trust for Historic Preservation listed the downtown Dallas Statler Hilton Hotel** as one of the *11 Most Endangered Historic Places* in the country. According to the Trust, the list is used as "a powerful alarm to raise awareness of the serious threats facing the nation's greatest treasures." The listing has provoked the Dallas community to begin thinking about the Statler Hilton as a nationally significant structure. It also brought developers and architects together to re-visit ideas about how to save the building.

The magnitude of the potential preservation project should not be underestimated. With nearly one million square feet of existing interior space, the re-development of the Statler Hilton is as complicated a project as they come. Its sheer size limits its ability to attract a single-use occupant. Since the demolition of the Main Street Garden parking garage in 2007, its lack of an on-site parking facility is an issue. Its reported \$20-million asking price makes the re-development financially daunting in any market. Then there are the uncertainties that come with an aging curtain wall, and the market demands of ceiling heights, and room sizes. And, these do not even address any of the preservation concerns.

So, why is re-developing the Statler Hilton still such a hot issue in the community? The greater preservation community sees the building as a national treasure and local developers and members of the design and construction industry see its revitalization as making Dallas a better city for its economic, architectural, and social possibilities.

The Dallas Statler Hilton was the realization of decades of discussion regarding the city's shortage of hotel and convention/business space. As early as the mid-1920s, Dallas' leaders identified the need for a large meeting space and hotel facility in order to remain competitive with other convention cities. It was not until the years immediately following World War II that a combination municipal auditorium and "modern" hotel became a necessity. Under the direction of businessman and future mayor, R.L. Thornton, an aggressive campaign was launched to lure a major hotel chain to downtown. With the help of local banks and civic and business leaders, the "Cosmopolitan Hotels of Dallas" was formed to figure out a financing plan. The Statler Hotel chain emerged, agreeing to pay the required 2% interest on the \$1.5 million in bond money. The site at Commerce and Harwood was secured in



Statler Hilton Hotel, designed by the late William B. Tabler, Sr., FAIA, was the recipient of the 2009 AIA Dallas 25-Year award for a commercial project.



Photos by Justin Terveen, Urban Fabric Photography

1953 and plans for the new Statler Hotel were underway.

One year later, Conrad Hilton purchased the then insolvent Statler Hotel chain making Hilton Hotels the largest hostelry in the world. All Statler Hotels underway were re-named Statler Hilton. The Dallas Statler Hilton's design did not change and providing business and visitor convention space remained a priority. The "function" floor, located off of the main lobby was designed to accommodate five ballrooms, an assembly room, 14 dining rooms, and 26 meeting and display rooms. The architect employed a flat-slab structural system—the first full application of its kind. This system reduced the number of columns and footers needed and allowed more footage of uninterrupted space. When the Statler Hilton opened in 1956, at a cost of \$16 million, it was the first major hotel built in Dallas in three decades and the largest convention facility in the South.



Nineteen stories high, the Y-shaped hotel included 1,001 guest rooms and a ballroom that could accommodate 2,200 standing. A thin curtain wall sheathed the exterior, which was faced with glass and porcelain-coated metal panels. The Dallas Statler Hilton was hailed as "the first glass and metal hotel in the nation." The architect, William B. Tabler, Sr., FAIA, of New York, was employed to head up Statler's in-house architectural department. After receiving his bachelor and masters degrees from Harvard, Tabler went to work for the venerable firm Holabird and Root in 1939. His first major project was designing the 1,000-room Statler Hotel in Washington, D.C. Drawing from this experience, Tabler honed his skills while in the Navy during World War II, gaining a reputation for engineering efficiencies on a mass level. Tabler's design savvy combined with his ability to streamline processes were highly desirable traits

in this new world dominated by efficiency. While the Dallas Statler Hilton was still under construction, Tabler established his own firm. Conrad Hilton recognized Tabler's talent, making him the choice architect for Hilton Hotels. Tabler would design more than 400 hotels before his death in 1989. He is best known for establishing Hilton's trademark "clean and crisp" look, and was instrumental in providing the edge needed to create the Hilton empire.

The Dallas Statler Hilton was considered the crown jewel of the Hilton hotels. It introduced a number of modern amenities, now considered standards in hotels, such as elevator music, a television in every room, and room-controlled air conditioning. The hotel opened to great fanfare including four days of private parties before its public opening. Hilton guests and luminaries flew in to Love Field on chartered American Airlines flights. Ms. Jo Fischer, personnel manager of the hotel from 1956 to 1967, explained, "It truly was Hollywood—the best show in town." Guests included Dorothy Malone, Piper Laurie, Hedda Hopper, and Ann Miller. Conrad Hilton was a frequent visitor and his son learned the hotel business while working at this hotel.



Today, the building sits vacant, underutilized, and unappreciated. In 2003, then Mayor Laura Miller dismissed it as "ugly," and advocated for a new city park in its place. Due to intense pressure from key members in the preservation community, the park was decreased in size, and the Statler was temporarily saved. The parking garage for the Statler stood in the way of the park, and unfortunately could not be saved.

The recent completion of the park, Main Street Garden, has opened up views of the Statler, increasing its prominence. The remaining three sides of the park all contain historic complexes including the Mercantile National Bank Building (1943), a condo conversion development by Forest City; the old Tiche-Goettinger Building (1929); and the former City Hall (1914), which will soon become a new law school for the University of North Texas. Revitalizing the Statler Hilton Hotel and the adjacent former Dallas Public Library, designed by George Dahl (1953), will tie the entire site together. Like its historic neighbors, the Statler Hilton is a reminder that Dallas does great things. Its sensitive redevelopment would be a model of that continuation. ■

**Katherine Seale is executive director of Preservation Dallas.**

# DCFA Events | Tours, films, lectures & symposia

**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. Expect tours, films, lectures, symposia, and a party or two. Visit [www.DallasCFA.com](http://www.DallasCFA.com) for all the latest details.

## 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. For film titles and details, visit [www.DallasCFA.com](http://www.DallasCFA.com).

## DALLAS ARCHITECTURE FORUM EVENTS

The Dallas Architecture Forum presents their annual season of lectures, symposia, and panels. Several events are listed below. For more information, visit [www.DallasArchitectureForum.org](http://www.DallasArchitectureForum.org).

**March 25, 7:00 p.m.**

Lecture by Rafael Vinoly,  
Rafael Vinoly Architects

This leading architect's many projects include Jazz at Lincoln Center, the Kimmel Symphony Center in Philadelphia, Samsung Tower in Korea, and the Brooklyn Children's Museum.

Venue TBA: See Forum's Web site.  
[www.rvapc.com](http://www.rvapc.com)

**April 8, 7:00 p.m.**

**AT&T Performing Arts Center  
Charles and Dee Wyle Theatre,  
Sixth Floor**

Lecture by Deb Mitchell,  
JJR Landscape Architects

Deb Mitchell is Design Director for JJR Landscape Architects, collaborative designer of Sammons Park, the new 10-acre landscape design/ public park for the Dallas Center for Performing Arts.

[www.jjr-us.com](http://www.jjr-us.com). ■

Compiled by Greg Brown, program director  
for the Dallas Center for Architecture.


# In Context | Continued from page 11



**Dallas Power & Light Co. Building (DPL Flats), 1931**  
Lang & Witchell, Architect  
BGO, adaptive reuse, 2003

With its step-back massing, strong vertical emphasis, and Art Deco accents, this Zigzag Moderne building of 18 stories first served as home to the Dallas Power & Light Company. It also served as the home to the Dallas Museum of Fine Arts from 1933 until its move to Fair Park in 1936. It was the first electrically welded building west of the Mississippi. Surrounded by polished black granite, the stained-glass window over the front entrance depicts Thor, the god of energy, creating electricity. Redeveloped by Hamilton Properties, the building was reopened in 2005 and now includes retail, restaurant, and residential space. ■

Thanks to Gail Sachson, vice-chair of the Dallas Cultural Affairs Commission and owner of Ask Me About Art for the idea for this new feature




**Lee Lewis**  
Construction, Inc.

17177 Preston Road, Suite 160  
Dallas, Texas 75248  
972.818.0700  
972.818.0706 fax

7810 Orlando Avenue  
Lubbock, Texas 79423  
806.797.8400  
806.797.8492 fax  
[www.leelewis.com](http://www.leelewis.com)

*Heritage High School | Frisco ISD*



# RE-CREATION

AN INTERVIEW WITH HARLAN CROW ON OLD PARKLAND HOSPITAL,  
THE NEW HEADQUARTERS FOR CROW HOLDINGS

**The original Parkland Hospital building**, located at the corner of Oak Lawn and Maple Avenue, was built in 1913 and was a functioning hospital for the county until the current Parkland Hospital was built 41 years later. In the last 50 years since that move, the building has been several things—including derelict for most of recent memory. Good Fulton & Farrell had done several schemes for several developers before Crow Holdings began exploring the redevelopment of the historic structure. The protected Oak Grove and the original building façade prevented most developers from making any



Old Parkland Exterior, Front View, c. 1940s - Parkland Hospital

kind of development work. Seven or eight schemes were looked at, including low-rise/mid-rise residential, and even high-rise before the current campus plan was settled on.

The current master plan includes historic rehabilitation of the hospital building and the new glass addition on the west, and two levels of underground parking. The nurses' building has been rehabilitated and is leased offices and a campus dining hall, with the only new construction on that building being vertical circulation on the rear of the building. Recently constructed Woodlawn Hall mimics the style of the original building, but is capped by a copper cupola. The next building to be built will be Reagan Place. Like Woodlawn Hall, it will be all leased office space. The master plan also includes future phases with a large single tenant building and two smaller buildings on the north side of the campus, abutting the North Dallas Tollway.



Maple Facade, 2009 - John Davis, DVDesign Group

Columns' editor, Brian McLaren, and Columns' art director, Kerrie Sparks, recently met with Harlan Crow to discuss his vision for the space.

**BM/KS:** Why was Crow Holdings motivated to take on such a complex and costly project?

**HC:** Anybody that has been in this city very long has been aware of this structure and this property and has been hopeful that, in one way or another, it would be preserved. I have been one of those people that hoped it would happen, but I never really thought about it for us. I have been a downtown guy for most of my career.



Interior Hall, 2006 - Skeeter Haggler

**BM/KS:** Does this real estate opportunity relate to any new directions for Crow Holdings?

**HC:** There may be a little bit in the sense that there's a fair amount of vacant property here on which we plan to construct other buildings that are compatible with the architectural style and the property here. We've already built one next door that's a three-story building. It's a new building but it was designed to be in keeping with the architectural style that exists.

**BM/KS:** How important is keeping with the style? Is that your key focus in the beginning of any of the projects?

**HC:** I am a history nut. Everybody's got a hobby. I don't play golf or watch sports very much, but I really enjoy history. So historical rehabilitation is something I enjoy. I am actually redoing historic houses in rural Maryland, in rural Virginia, and another property in rural Georgia right now.

**BM/KS:** Well, part of working with any rehabilitation project is the surprises. Were there any surprises when you started doing this or any that came about during the construction process?

**HC:** (laughter) Yeah, the construction guys could probably tell you more details. We found some interesting things. Mostly it was just cost problems. The project, as you can well imagine, would have been a lot cheaper to tear down and rebuild.

**BM/KS:** I assume that your design decisions were a little different than approaching it from a developer's point of view.

**HC:** Yes. We could have built tall buildings here. In the past, I've built several tall buildings downtown. I kind of felt like it was a good idea to have a different approach to offices—low density, low height, heavy trees, underground parking. The buildings are configured so that it's very easy to walk over to any of the other buildings or for the people that work here to have a lot of connectivity—as if you're on a campus and you can walk with a friend to another dorm or a classroom. We wanted that kind of atmosphere.



Interior Room, 2006 - Skeeter Haggler

**BM/KS:** Is that casual interaction important for business or is it just social?

**HC:** It's both. There are some social elements to it. We do business with some of the other companies that have their offices here. In all cases, we have personal friendships with the people that are here.

**BM/KS:** As a user, how has your life or daily routine changed—going from a worker in a high-rise to working in a very different environment?

**HC:** We had a very nice office in our previous location, but I've got to tell you that the morale of the people that work in this building, and on this campus, is really higher. People like coming to work.

**BM/KS:** Is it the nature? Is it the building? The lower density?

**HC:** I think it's the trees. I think it's the pretty buildings. I think it's the ease of access. In the parking garage, instead of going the usual seven feet, we built high ceilings.



Rear View, 2007 - Good Fulton & Farrell Architects



Great Room during construction, 2008 - Good Fulton & Farrell Architects



Small Executive Conference Room, 2009 - Mark Knight

**BM/KS:** Do you think it's a respect for the architecture and the historical nature of the project?

**HC:** I think there is a lot of that. The feedback that I have gotten from the community has been very positive. I was traveling downtown earlier and I saw two old derelict buildings that ought to be restored and I hoped that somebody would do that—some business or organization would see what we've done here and do the same thing with other places.

**BM/KS:** Which buildings in particular?

**HC:** One of them was the Masonic Lodge and one was the old Dallas High School.

**BM/KS:** And one of the projects that is getting a lot of focus and attention among our members right now is the former Statler Hilton hotel.

**HC:** Yeah, and I disagree with that personally because I know a lot about hotels and I know that when it was built it had really low ceiling heights in it and, in my opinion, it's just not going to happen.

**BM/KS:** Since this interview is into the preservation issue of *Columns*, do you have any closing thoughts on preservation or a philosophy on highest and best use that kind of drives building right now?

**HC:** I am not sure about the highest and best use, but there is a rule about modifying old buildings. You're supposed to make any addition visibly different from the old building and I think that's a wrong-minded rule. It is a rule; we followed it. But, if we could have made the back of this building architecturally compatible with the rest of the building, which we could have, I think it would have been a more successful strategy. ■

**Brian McLaren, AIA,** is a founding partner of Ware Architecture and editor of *Columns*. Kerrie Sparks is communications coordinator at AIA Dallas and *Columns*' art director.



# WHAT'S THIS?

Dear Reader,

THIS is *Columns* magazine.

If this is the first time you've seen an issue of *Columns* magazine then you may have received it as a **free** introduction to *Columns*—the premier arts and architecture publication in North Texas.

Originally *Columns* was the official newsletter for the Dallas Chapter of the American Institute of Architects. It has grown and expanded over time and continues to be an important benefit of membership in AIA Dallas.

If you are not a member of AIA Dallas but would like to continue to receive and enjoy *Columns*, please tear out and send in **the subscription card** at the top of this page to make sure you don't miss the next issue of this award-winning magazine.

I hope you enjoy the publication,



Brian McLaren, AIA, editor of *Columns*



# HISTORIC ZONING IN DALLAS: WHAT'S IT ALL ABOUT?

**The City of Dallas** passed its first historic preservation ordinance in 1972. The ordinance was updated in 2000 after the demolition of the landmarked Dr Pepper Building and was revised again in 2001. The ordinance defines the process to preserve and protect historic places in Dallas from inappropriate alterations or potential demolition.

**City of Dallas Landmark Designation** recognizes those structures, sites, or neighborhoods that contribute to the city's history, heritage, and collective culture. There are currently over 130 historic districts that include individual buildings, sites, cemeteries, and neighborhoods, both residential and commercial. Fair Park, Magnolia Building, Winnetka Heights, L. Butler Nelson Cemetery, and St. Ann's School are examples of Dallas landmarks.

Dallas Landmark Designation starts with a designation report, which describes the structure and its impact or association with Dallas history, and a preservation criterion, an ordinance that determines what can and cannot be done to the exterior of the structure or site. These two documents are developed by the Designation Committee and then forwarded to the Landmark Commission and finally the city council for approval.

**Historic districts** strive to preserve an original structure exactly as it was first built, including original materials, colors, styles, and other elements. Swiss Avenue Historic District was Dallas'



first historic district, established in 1973. In total, there are 16 historic district neighborhoods located in East and South Dallas.

Dallas is also known for its **conservation districts** and was one of the first cities in the country to enact this type of zoning regulation. The first conservation district was King's Highway, created in 1988. There are currently 15 conservation districts.

A conservation district is a zoning tool used to protect certain characteristics in a neighborhood. These districts currently exist primarily in East Dallas and Oak Cliff. Conservation districts maintain certain standards for an area, such as architectural

styles, densities, heights, and setback guidelines. The process to become a conservation district should take 12 – 18 months from the initial authorization of a study until adoption by the city council. Depending on neighborhood support and the size of the proposed district, the process may take longer.

Often compared with historic districts, conservation districts may exhibit comparable characteristics, but are different. The biggest difference is the evaluation process of alterations made to structures within the area. For historic districts, alterations are reviewed by neighborhood task forces, city staff, and the Landmark Commission. This process can take four to six weeks. For conservation districts, city staff is the only body that reviews the alterations. Approval can take up to a month depending on the complexity.

In November 2005, the City of Dallas established the **Neighborhood Stabilization Overlay (NSO)** for single-family neighborhoods in response to concerns by neighborhood or-

ganizations that the process to create protective zoning for neighborhoods could take as long as three years. Neighborhoods also believed that some areas did not need the multiple regulations involved in an historic or conservation district, but were concerned about buildings out of scale with their neighborhood. The NSO was created to speed up the process, provide minimal restrictions, and yet ensure that neighborhood character would not be violated.

NSO overlies the base zoning and adds additional restrictions related to front-yard setback, side-yard setback, garage location and placement, and building height. ■

**Mark Doty is a senior historic preservation planner with the City of Dallas. Rita Cox is a public relations consultant and past president of Preservation Dallas.**



The Swiss Avenue Historic District is one of the finest early twentieth century neighborhoods in the Southwest. More than 100 homes represent excellent examples of more than a dozen historical styles.

Top left: 5002 Swiss was built by Rufus Higginbottom in 1913. Designed by the firm of Lang & Winchell, the most important Dallas architectural firm in the early 20th century, this house has been called the best example of high style Prairie architecture in Dallas. Many Higginbottom relatives have lived in the Swiss Avenue District over the years. Top right: The Aldredge House (1915) was designed by notable Dallas architect Hal Thomson in the French Eclectic style with Beaux Arts elements. Prominent rancher/banker William J. Lewis built the house for his bride, Willie Newbury Lewis, one of Dallas' first debutantes. Now owned by the Dallas County Medical Auxiliary, it was the home of the Ewing clan in the pilot for the Dallas TV series. Right: The home of prominent insurance executive Carr P. Collins and his children, including Congressman Jim Collins, was built in 1924. It features a dominant Tudor style with a front-facing gable and elaborated fireplace. The façade also includes an Italianate front porch with three gables.

Opposite page top: One of Hal Thomson's finest houses, it was built in 1916 for E. R. Brown, founder of the Magnolia Oil Company. At Mrs. Brown's request, it was designed to reflect the style of houses on the Italian Riviera. Opposite page right: Architect Marshall Barrett built this home for C. D. White in 1924. With a basically Tudor style, the home displays Mediterranean features such as its arched front porch.



# COUNTERPOINT

## THE CASE FOR PRESERVING THE W. H. ADAMSON HIGH SCHOOL



Susan Mayfield

**The historic W. H. Adamson High School** has played an important role in Dallas' history, in the lives of thousands of students and its graduates, and continues to be an integral part of Oak Cliff's heritage. Originally named Oak Cliff High School, the school is significant for its architecture and its remarkable history. It is a superb example of a building whose rehabilitation and continued use as a school would serve the community and students for decades to come.

Historic schools, such as Adamson, offer the opportunity for students to complete their public education in a distinguished historic building with a sense of permanence; one that was built with a respect for education. Retaining the historic portion of Adamson High School, and rehabilitating it for 21st century educational requirements, removing later additions, and constructing a new facility that complements the historic would provide DISD, faculty and students the best of both worlds—a combination of historic and new. Some reasons to pursue this course follow.

**Adamson High School offers students a connection to the community's history.**

Constructed in 1915 to replace the original Oak Cliff High School that served the town of Oak Cliff prior to its 1903 annexation by Dallas, this new Oak Cliff High School was one of the larger buildings in Dallas at the time and remains one of the Oak Cliff's oldest buildings. When brought up to current school standards, Adamson will provide students an opportunity to learn in a rich architectural environment that provides a connection to Dallas' past.

**Rehabilitated historic schools offer learning environments in impressive architectural surroundings.**

Adamson offers students architectural features and spaces lacking in some newer schools, such as inspiring architecture, auditoriums (great for student productions), an abundance of natural lighting, meticulous craftsmanship, and historic materials. Other unique features include the third floor library with fireplace, wide corridors (one with a large student mural), and

the ROTC rifle range, the only one in a DISD school. Rehabilitation of the school capitalizes on these unique features in combination with updated systems and materials.

**Rehabilitation of historic schools for continued school use is a sustainable practice.**

Historic schools like Adamson offer structural and architectural systems that can be re-used, with modifications made as necessary, while maintaining the historic character of the school. This approach both preserves the historic building and is sustainable—it exemplifies the ultimate “green” building.

**Historic schools can continue to serve as anchors for the community.**

Successful inner-city communities are most successful when the community’s unique and historic places are retained amidst accompanying redevelopment. Dallas has many such examples, including the Dallas Arts District designed around Cathedral Guadalupe Church, Booker T. Washington High School, and St. Paul’s Church; the historic Parkland Hospital with its new, innovative addition; and Woodrow Wilson High School serves as a much loved school for the improving residential neighborhood. Revitalization efforts in North Oak Cliff have had much success with the nearby Bishop Arts District, West Davis Street, and Fort Worth Avenue. There is even talk of a trolley serving the area. A rehabilitated Adamson High School would both benefit from the vibrant redevelopment that will occur in the community as well as contribute to the neighborhood growth.

**Adamson graduates have themselves made history.**

Since the first graduating class of 1917, many Adamson graduates have had nationally notable careers. Some distinguished alumni include: Dr. Charles Sprague (1935), chairman of UT Southwestern Medical School; U.S. Congressman and Speaker of the U.S. House of Representatives Jim Wright (1939); Ben Cabell, Jr. (1917), dairy owner and Dallas mayor pro tem; and

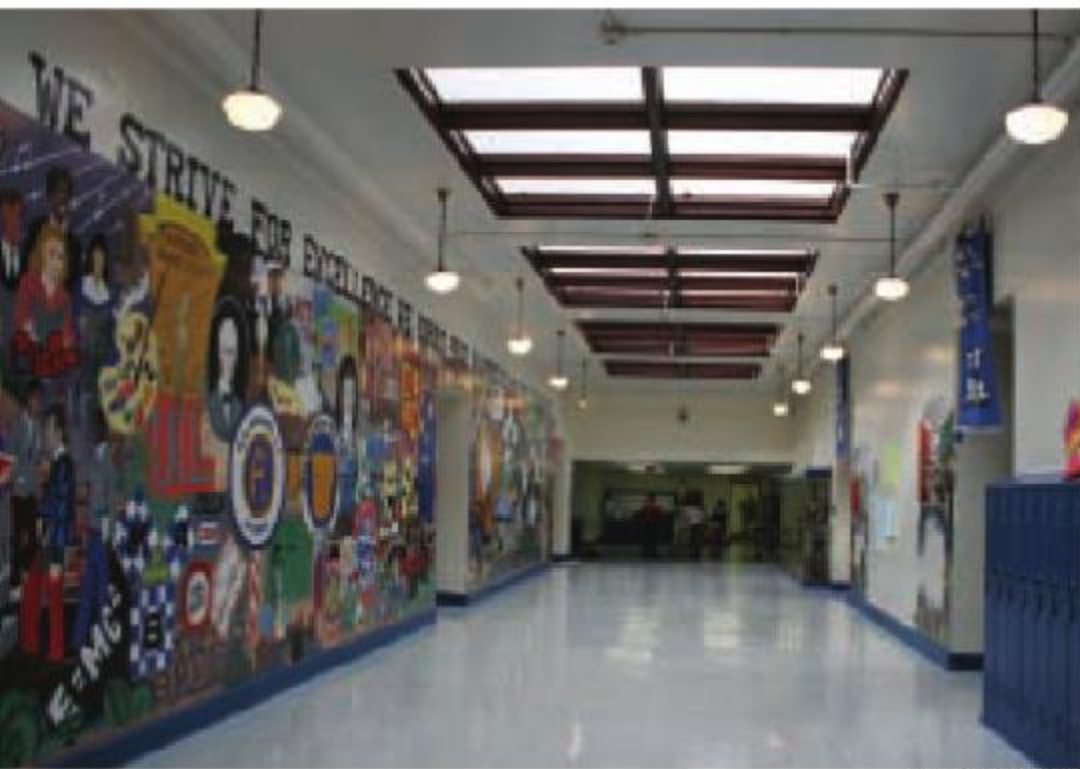
more recently, Michael Martin Murphy (1963) and Ray Wiley Hubbard (1965), both country singers and songwriters. Learning in a place where such impressive alumni spent their high school years is an inspiring environment for current and future students.

**William B. Ittner, Architect**

When the Dallas Board of Education needed additional school buildings to accommodate Dallas’ growth and to accommodate the recently annexed area of Oak Cliff, the board decided that only the best architect in the United States would do. William B. Ittner from St. Louis, Missouri, the foremost specialist in school design, was hired to design two new high schools for Dallas—



Susan Mayfield



Marcel Quimby, FAIA

Oak Cliff and Forest Avenue High Schools; both were state of the art school buildings at that time. Ittner's schools remain as prestigious educational facilities across the country. Dozens have been restored and rehabilitated and are still in use; many of

these have been recognized for their historic significance and are listed in the National Register of Historic Places.

While Adamson is an important and historic building, no one is suggesting that the school should continue to be utilized "as is." Like many older buildings, Adamson is in need of updating both from a technical standpoint and to correct minor foundation issues at one corner of the structure. Like many older homes, downtown offices, and warehouses, rehabilitation of such buildings are necessary every few decades to replace electrical, mechanical, and plumbing systems and install new life-safety and communications systems. Such changes often require architectural changes as well. Such rehabilitation work at historic buildings is quite common and can be more economical to accomplish than new construction.

Many historic school facilities continue their educational purpose, not only locally (i.e. Woodrow Wilson and Booker T.

## Preservation Terminology—A Short Glossary

This glossary provides brief information about basic preservation terms, preservation standards of treatment, and related activities, public agencies, and non-profit organizations involved in the preservation process with a focus on terminology relevant to Dallas and Texas. Please note that for consistency and ease of terminology, historic buildings, structures or sites are referred to as "historic properties" within this glossary.

### Appropriate

Used when evaluating changes to historic properties, means typical of the historic character or style, compatible with the character of the property or district, and consistent with applicable preservation criteria or guidelines.

### Certificate of Appropriateness (CA)

This process of evaluating proposed changes to a Dallas Landmark, results in a certificate issued by the City of Dallas that is required for exterior changes to properties that are individual Dallas Landmarks or districts.

### Contributing and Non-Contributing properties

Within a historic site or district, contributing properties are those historic properties that retain their essential architectural integrity of design and add to the property's status as a historic property.

Non-contributing properties are those historic properties that no longer retain their architectural integrity, or are newer and therefore not considered historic.

### Dallas Landmark

City of Dallas landmark designation includes historic properties (individual properties and districts) with architectural and/or historic significance. These are known as "Dallas Landmarks." Landmark designation provides protection for the property, with Preservation Criteria developed for each Landmark; these criteria provide guidance for changes to the site or exterior of the property.

### Dallas Landmark Commission

This City of Dallas Commission oversees Dallas' historic preservation program and provides final approval for Certificates of Appropriateness (CAs). Commissioners serve in a voluntary capacity and must demonstrate outstanding interest in historic preservation and have knowledge and experience in the fields of history, art, architecture, or historic preservation.

### Historic Building Markers

A historic marker is a permanent, descriptive sign or plaque attached to a historic property, noting its historic significance; markers are an excellent way to both educate others and bring recognition to the property. Markers can be obtained for each of the historic designations (see below). Additionally, markers can be provided by nongovernmen-

tal groups (typically local non-profit groups), and are merely for educational purposes.

### Historic Designation

Designation of a historic property typically means a property has been designated (or listed) as a historic property by a national, state, or local public agency. In Dallas, the applicable designations include the National Register of Historic Places, Recorded Texas Historic Landmarks, State Archeology Landmarks, and Dallas Landmarks; each of these is defined separately. Of these, the Dallas Landmark designation program and other local municipalities offer protection to such properties to prevent demolition and incompatible changes.

### Historic Property

A historic property is a site, building or structure with historic significance due to its age, architecture or its history. Historic properties may be commonly acknowledged as such or they may be designated or listed as historic by a national, state, or local program.

### National Historic Landmarks (NHL)

National Historic Landmarks are nationally significant historic places designated by the Secretary of the Interior because they possess exceptional value or quality in illustrating or interpreting the heritage of the United States. Today, fewer than 2,500 historic places bear this national distinction.

### National Historic Preservation Act

The act created the National Register of Historic Places, the list of National Historic Landmarks, and the State Historic Preservation Offices. Originally enacted by federal legislation in 1966, it was intended to preserve historic and archaeological sites in the US. The Act has been amended since.

### National Register of Historic Places (NR)

This register or list, maintained by the National Park Service within the US Department of the Interior, lists resources with historic or architectural significance; resources (properties, structures, and buildings) included can be considered significant at the national, state, or local level. Inclusion in the National Register is typically educational in nature and offers little or no protection for the property.

### National Trust for Historic Preservation

The National Trust for Historic Preservation provides leadership, education, advocacy, and resources to save America's diverse historic places and revitalize our communities. Founded in 1949, this non-profit organization is dedicated to saving historic places and revitalizing America's communities.

Washington schools and many historic buildings at SMU) but elsewhere across the country. The Council of Educational Facilities Planners International, the national organization of school planners, has published new standards that promote rehabilitation and modernization of historic school buildings. These and other resources are available to assist school districts and their architects in rehabilitating historic schools for continued school use.

In conclusion, W. H. Adamson High School, one of Dallas' and Oak Cliff's most historic schools, deserves to be preserved for future generations to enjoy and appreciate. The possibility exists for it to again become a jewel for DISD and North Oak Cliff. The loss of this historic building, and the history it represents, would indeed be a loss for the students—past, current, and future—as well as the Oak Cliff community and the City of Dallas. ■

**Marcel Quimby, FAIA, is a principal with Quimby McCoy Preservation Architecture LLP.**



Marcel Quimby, FAIA

#### Period of Significance

This is the historic period of time when a historic property attained its significance; this is unique for each property, depending on its age and history.

#### Preservation Dallas

Preservation Dallas is a private non-profit organization dedicated to the preservation and revitalization of Dallas' historic buildings, neighborhoods, and other historical, architectural, and cultural resources. Founded in 1972, Preservation Dallas accomplishes this through public awareness and education, downtown revitalization, neighborhood revitalization and support, and its citywide architectural survey of historic properties.

#### Preservation Texas

Preservation Texas is a private, non-profit organization that advocates for the preservation of the Texas' historic places. Founded in 1985, Preservation Texas accomplishes this through the Texas' Most Endangered Places program and the state-wide Preservation Summit.

#### Recorded Texas Historic Landmark (RTHL)

This landmark status, given by Texas Historical Commission, lists resources with architectural and/or historic significance. RTHL status is typically educational in nature and offers little protection for the property.

#### Secretary of the Interior's Standards for the Treatment of Historic Properties

Developed by the Secretary of the Interior, these four standards for the treatment of historic properties guide work on historic properties with the intent to assist with the long-term preservation of a property's significance. The appropriate treatment for a particular historic property must be determined based on the individual property, its condition, and proposed use.

The four standards for the treatment are listed following; the actual standards can be found at the National Park Services' Website.

- **Preservation**

The act or process of applying measures necessary to sustain the existing form, integrity and materials of a historic property

- **Restoration**

The act or process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time

- **Rehabilitation**

The act or process of making possible a compatible use for a property through repair, alterations and additions while preserving those portions or features which convey its historical, cultural or architectural values

- **Reconstruction**

The act or process of depicting, by means of new construction, the form, features and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location

This treatment is rarely used as it is appropriate only for buildings or portions of buildings that were lost or demolished in the past.

#### State Archeological Landmark (SAL)

Created specifically by Texas Historical Commission to protect and preserve Texas' archeological sites

Buildings are also eligible for SALs. Proposed changes to a SAL must be evaluated and approved by Texas Historical Commission prior to undertaking such work.

#### State Historic Preservation Officer (SHPO)

Established by the National Preservation Act, State Historic Preservation Officers administer the national historic preservation program at the State level, review National Register of Historic Places nominations and other responsibilities. SHPOs are designated by the governor of their respective State or territory.

#### Texas Historical Commission (THC)

The Texas Historical Commission is the state of Texas' agency for historic preservation. Established in 1953 with the responsibility to identify and protect historic resources within the state, THC staff consults with citizens and organizations to preserve Texas' architectural, archeological, and cultural landmarks including their RTHL and SAL landmark programs.

**Additional Information on historic preservation:** The best sources for information on historic preservation are the US Department of the Interior, Heritage Preservation Services ([www.cr.nps.gov](http://www.cr.nps.gov)) for technical information and funding or financial incentives; Texas Historical Commission for programs and resources in Texas ([www.thc.state.tx.us](http://www.thc.state.tx.us)); Dallas Landmark program for information about Dallas' program ([www.dallascityhall.com](http://www.dallascityhall.com)); the National Trust for Historic Preservation for grass-roots preservation programs and information ([www.preservationnation.org](http://www.preservationnation.org)); Preservation Texas for statewide programs and information ([www.preservationtexas.org](http://www.preservationtexas.org)) and Preservation Dallas for local programs and information ([www.preservationdallas.org](http://www.preservationdallas.org)).

**Preservation glossary compiled by Marcel Quimby, FAIA.**



Sense of Place | Art with an architectural sensibility

Corner of Main and Malcolm: Staples scar a utility pole in Deep Ellum—penetrating reminders of life in The Deep.

Diego Rodriguez Renones, Assoc. AIA, RTKL Associates Inc.

# Creative On the Side | Things People Create on Their Own Time



*64 squares*, acrylic/mixed media on canvas, 48x48  
Thomas Curtis, AIA  
Curtis group ARCHITECTS LTD

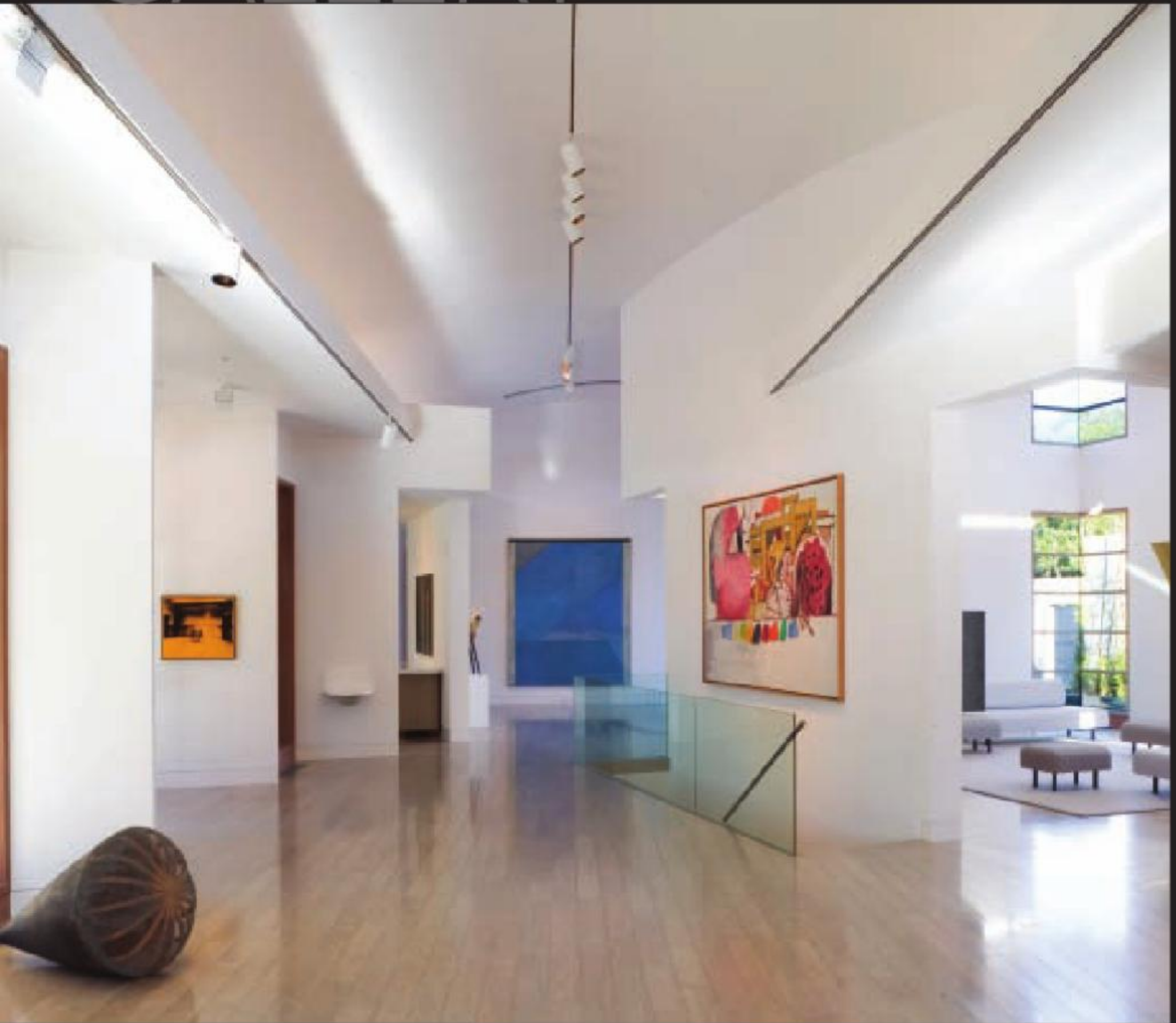


*Architectural Self*, Digital Collage, 11x17  
Ishita Sharma, Assoc. AIA  
Corgan Associates Inc.



*Untitled*, Digital Photography  
Juan A. Navarro  
Perkins + Will

# GALLERY



A PRIVATE GALLERY  
Dallas, TX  
Booziotis & Company  
[www.booziotis.com](http://www.booziotis.com)  
Photographer: Charles Davis Smith, AIA

“Purposefully shaped spaces animated with variable light can elevate rooms, indeed buildings, to architecture.”

BILL BOOZIOTIS, FAIA

# GALLERY



“We had a unique opportunity to fulfill the client’s dreams by creating a synergy between the specialized needs of an education center and residences for autistic children and the client’s desire to have a sleek, contemporary, sustainable building to facilitate those needs.”

THOMAS P. PHILIPPI, AIA, DESIGN DIRECTOR

THE ABU DHABI NEW ENGLAND CENTER FOR CHILDREN  
Abu Dhabi, United Arab Emirates  
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# GALLERY



JENTERRA ATRIUM  
Irving, TX  
WKMC Architects  
[www.WKMCarchitects.com](http://www.WKMCarchitects.com)  
Photographer: Jud Haggard  
Photography

“The remodel and upgrade of this 1960’s office building resulted in a re-imagined atrium that is now a multipurpose space. Natural light flows into the building through a rooftop monitor. Two helical stairs and bridges turned the interior offices into desirable, naturally illuminated real estate.”

MICHAEL J. MALONE, AIA, STUDIO DIRECTOR,  
PROJECT ARCHITECT/PROJECT DESIGNER

# GALLERY



“The Esplanade project reflects passion for serving the community through excellence in preservation practices.”

MARCEL QUIMBY, FAIA  
NANCY MCCOY, FAIA

ESPLANADE FOUNTAIN  
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Photographer: Chris Grubbs

The historic W. H. Adamson High School, originally named Oak Cliff High School, is significant for its architecture and remarkable history.

W. H. ADAMSON H

## Centered on the Center | New Dynamics

**A dynamic board of directors** drives every successful organization. The Dallas Center for Architecture (DCFA) is no exception. When the center began operations over a year ago, it did so under the leadership of a provisional board of directors chaired by Mark Wolf, AIA. The close ties between the DCFA and the Dallas Architectural Foundation (DAF) caused Mark and others involved in the two AIA-led groups to see the logic in pulling them together. Their closely aligned missions and visions blended well and each could attain economies in time and cost by joining forces.

As a result, Dallas Architectural Foundation and the Dallas Center for Architec-

ture are being joined by a new dba, the Dallas Center for Architecture Foundation.

This new entity will include patrons and civic leaders who will support the organization's expanded goals. Their involvement, through participation in committees and management decisions, will support and sustain the expanded mission of this evolving organization.

We now have a group of 21 entrepreneurial leaders ready to spearhead several working groups. These committees will: keep the current DAF scholarship program intact; focus on exhibits, lectures, walking tours, and other public activities; and formalize a Development Committee to address the financial

### Dallas Center for Architecture Foundation 2010 Board of Directors

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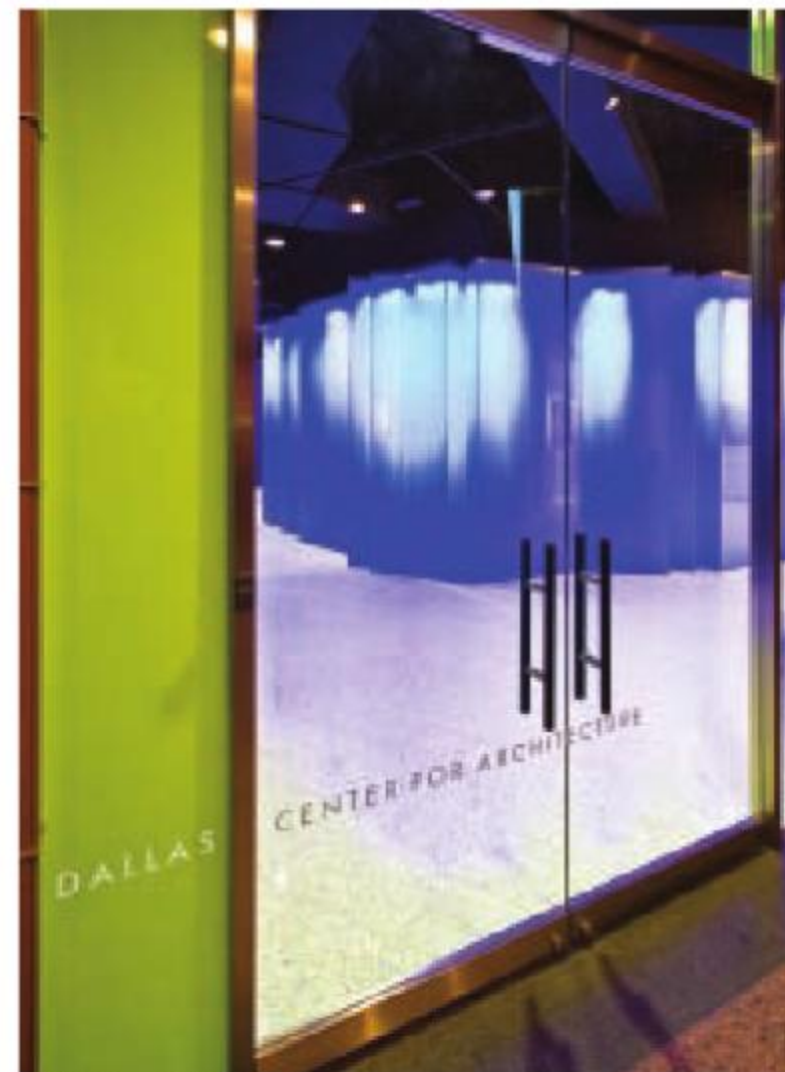
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Art consultant  
(Dallas Architecture Forum Designate)

Jeremy Strick  
Director, Nasher Sculpture Center

David Zatopek, AIA  
President-Elect, AIA Dallas

Ex officio:  
Paula Clements, Hon. TSA  
Executive Director, AIA Dallas

Nate Eudaly  
Executive Director, Dallas Architecture  
Forum



Craig Blackmon, FAIA Blackink Photography

needs of the center.

It is a pleasure to introduce the founding board for the new Dallas Center for Architecture Foundation. Representing AIA Dallas and the architectural community are: Joe Buskuhl, FAIA; David Zatopek, AIA; Tom Reisenbichler, AIA; Tip Housewright, AIA; Dan Noble, FAIA; Anita Moran, FAIA; Mark Hoesterey, AIA; Roger Gault, AIA; and Vel Hawes, FAIA. Those from the public sector of our community include: Douglas Klahr, Jill Magnuson, Lee Papert, Holly Lewis, Lucilo Pena, Jeremy Strick, Carole Brandt, Ken Hughes, Cindy Schwartz, and Margo Keyes.

It's also time to give a formal "thank you" to Mark Wolf, Tip Housewright, and Todd Howard for their forward-thinking ideas and their commitment to reorganize and recruit such a great team to carry the center into the future. ■

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

# Lost Dallas |

Beginning with this issue, *Columns* will feature buildings that are part of "Lost or Saved Dallas." We will examine structures that are no longer on the scene as a result of natural disaster or the wrecking ball of "progress", or those that have been saved from the latter. We hope that they will provoke fond memories and provide preservation education to remind us all of the importance of our architecture.



**Dallas Architectural Club**  
1711 Live Oak Street  
Ralph Bryan and Dudley S. Green (façade), 1924  
Demolished ca. 1980

The Dallas Architectural Club, the predecessor to AIA Dallas, was founded in 1920 and met at several downtown hotels until 1924 when an existing building on Live Oak served as a clubhouse. The structure had two facades; one on Pacific and the other on Live Oak.

When the train tracks were removed from Pacific Avenue as part of George Kessler's plan to beautify Dallas, club members Ralph Bryan and Dudley S. Green designed a new façade for that side of the building to lend an air of City Beautiful elegance and to serve as a model of future architectural development along the planned boulevard.

The modified Spanish Renaissance-style façade facing Pacific



hinted at what the building housed; a first floor assembly hall and theater (the Rex), a second floor clubroom, and a rooftop workshop and studio.

Despite a prestigious membership that included Otto Lang, Frank Witchell, and Ed Overbeck; the Club faded when the Great Depression spread across the country in the 1930s.

The building later was used for other purposes, including a Mexican food restaurant, until the early 1980s, when the entire block of buildings, along with the unique Live Oak street grid, were obliterated for a new downtown skyscraper. The building, now known as 1700 Pacific, was finished in 1982.

Interestingly enough, decorative stonework from the Pacific Street façade was recently found at the Dallas Zoo. It has been unearthed and is currently in City of Dallas storage.





**Dr Pepper Headquarters, 1946**  
Mockingbird Lane and Greenville Avenue  
Thomas, Jameson and Merrill Architects  
Demolished 1997

The **Dr. Pepper National Headquarters**, designed by Thomas, Jameson and Merrill Architects, was finished in 1949. The building was late Art Moderne in style, with a distinctive “10, 2, and 4” clock tower, long horizontal roofline, curved corners at the entry and glass-block exterior.

The 252,772-square-foot building housed the company’s administrative offices, laboratories, and manufacturing facilities. Actually four stories in height, the lowest level was below grade, therefore giving the impression from Mockingbird of only a three-story structure. The building faced an expansive front lawn with a circular drive that led to the building entrance.

Sympathetic additions were made to the building in 1972-74, and the original Dr Pepper rooftop sign and corner time and temperature sign was designated a City of Dallas sign landmark in 1982. Dr Pepper left the building in 1988.

The property was foreclosed on in 1990, and the site was sold to DalMac Investment Corporation in 1993. Despite many proposals to adaptively use the building and over unprecedented local, state, and national outcry, the structure was demolished in 1997.

Today the site is multi-story apartments and a suburban-style grocery store. The corner time and temperature sign, with a few alterations, remains at the corner of Mockingbird and Greenville Avenue.

**Office Building, 1959**  
2505 Turtle Creek Boulevard  
Harwood K. Smith, Architect  
Demolished 2008

A pristine example of mid-century modern architecture, 2505 Turtle Creek Boulevard was designed by Harwood K. Smith in 1959 to serve as the Dallas office of the Mutual Life Insurance Company of New York. Harwood K. Smith later founded the internationally known architectural firm, HKS Inc., whose most recent projects include the American Airlines Center and the new Dallas Cowboys Stadium.



Considered one of the best of Mr. Smith’s earliest commissions, the one-story structure was distinguished by a pair of floating canopies that defined tastefully landscaped outdoor spaces. Other outstanding characteristics of the building included a combination of orange-and buff-colored brick, a heavy exposed-steel cap, and large aluminum-framed windows.

The property was sold to a Canadian developer with plans to build a new high-rise hotel and condominium complex on site. Ignoring calls of preservation from the neighborhood and the City Plan Commission, the structure was demolished on April 20, 2008, the same day that a newspaper article listed the building as one of the best examples of mid-century architecture in the city. The site remains undeveloped.



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HG Rice / Millunzi www.hgrice.com	40
Idea Construction www.ideaconstruction.com	41
L.A. Fuess Partners, Inc. www.lafp.com	2
Lee Lewis Construction www.leelewis.com	19
Lerch Bates, Inc. www.lerchbates.com	1
McLaughlin Brunson Insurance www.mclaughlinbrunson.com	40
Panel Specialists, Inc. www.panelspec.com	4
Purdy McGuire Inc. www.purdy-mcguire.com	1
Spanco Building Systems www.spanco-building-systems.com	2
Thomas Reprographics www.thomasrepro.com	41
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By Chris Grossnicklaus, Assoc. AIA

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

### Remodelista

<http://www.remodelista.com/>

Remodelista highlights designed products that typify classic, minimalist, and streamlined interiors. Subtitled the Sourcebook for the Considered Home, the site has daily entries that feature thoughtfully designed products and interiors.

### Issuu

<http://issuu.com/>

Issuu is an online newsstand containing hundreds of magazines, books, and catalogs. Readers can spend hours browsing the numerous and interesting micro-publishing projects through the site's easy-to-use online reader.

### Tropolism

<http://www.tropolism.com/>

Tropolism is a popular architecture blog that posts a variety of unique content that covers architecture and cities. Content is presented through a variety of means including critiques, short videos, and images.

### Eye Candy

<http://eyecandy-webcandy.blogspot.com/>

This blog's name is fitting for the daily content it posts. Unlike typical blogs, Eye Candy uses numerous graphics as the primary means for highlighting selected projects. Photography, plans, sections, and details help give readers a visual sense of each entry.

### BLDGBLOG

<http://bldgblog.blogspot.com/>

According to eikongraphia.com, this site has been the most popular weblog on the subject of architecture for the past three years. The site's content frequently covers the more esoteric and interesting aspects of 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](mailto:cgrossnicklaus@rtkl.com).



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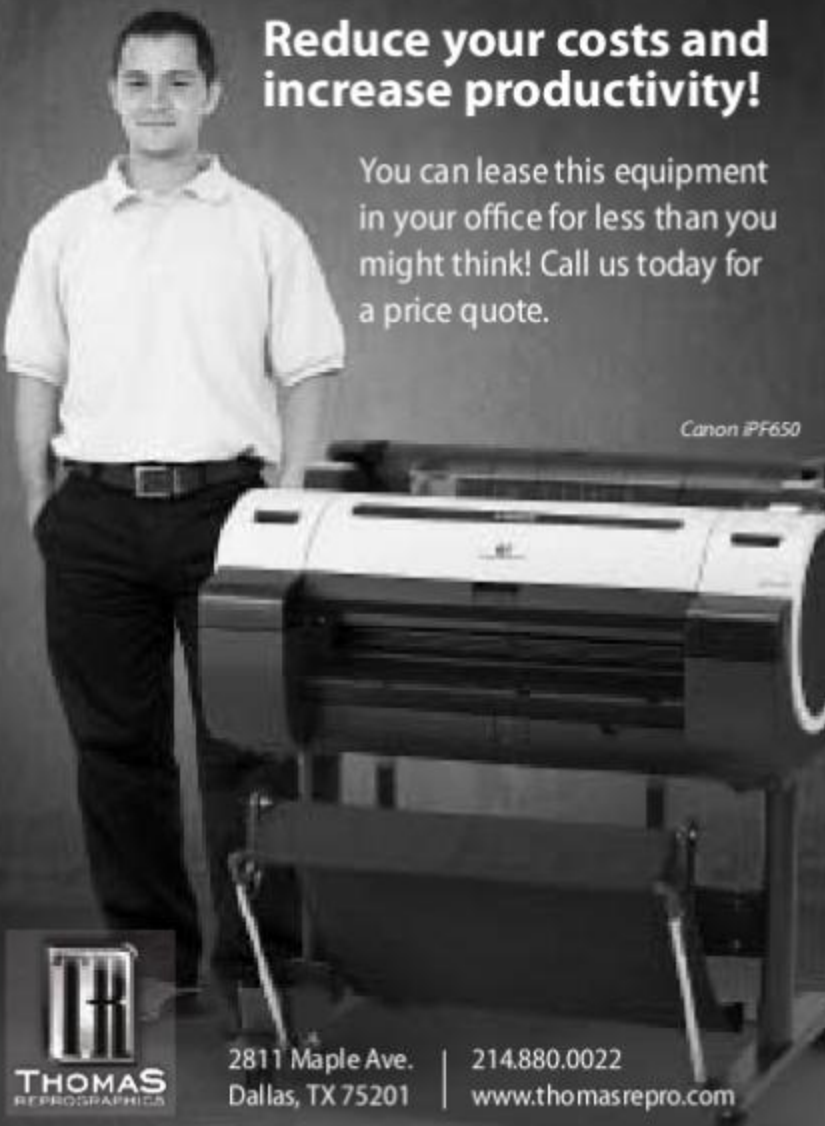
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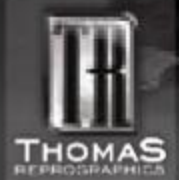
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**As architects,** we have the distinct ability to better our communities through design.

HKS had a unique opportunity to play a role in inspiring reading and promoting literacy by bringing the story of the adventurous boy, Peter Pan, to life through the Jolly Roger Storybook Playhouse exhibit at the Dallas Arboretum.

The firm was selected as one of 14 finalists to design and build a playhouse, based on classic children's novels.

The playhouse, on exhibit at the 66-acre arboretum through December 31, 2009, served as a vessel of learning for kids. During the year, volunteers read the children's novels to kids—each in the distinctive environment inspired by the books—as part of the Dallas Arboretum's many programs aimed at encouraging children's literacy.

HKS crafted a 25-foot-tall ship named the Jolly Roger based on the beloved novel, *Peter Pan*, written by J.M. Barrie in 1911. The ship, which could seat up to 30 children, featured an operable ship's wheel, movable window cannons, and a main mast anchor. Nameplates highlighting all of the key characters in the story—from Peter Pan to Wendy to Tinker Bell—were located on plaques behind each seat.

The sustainably oriented exhibit was designed from stem to stern with all natural materials including recycled burlap sacks, hemp ropes, and canvas sails.

The goal was to design an inspirational exhibit that allowed

the storyteller to engage the kids, capturing their imaginations by depicting literal aspects of the story – from its plank-style entry to the ship's bell and make-believe cannons that moved up and down.

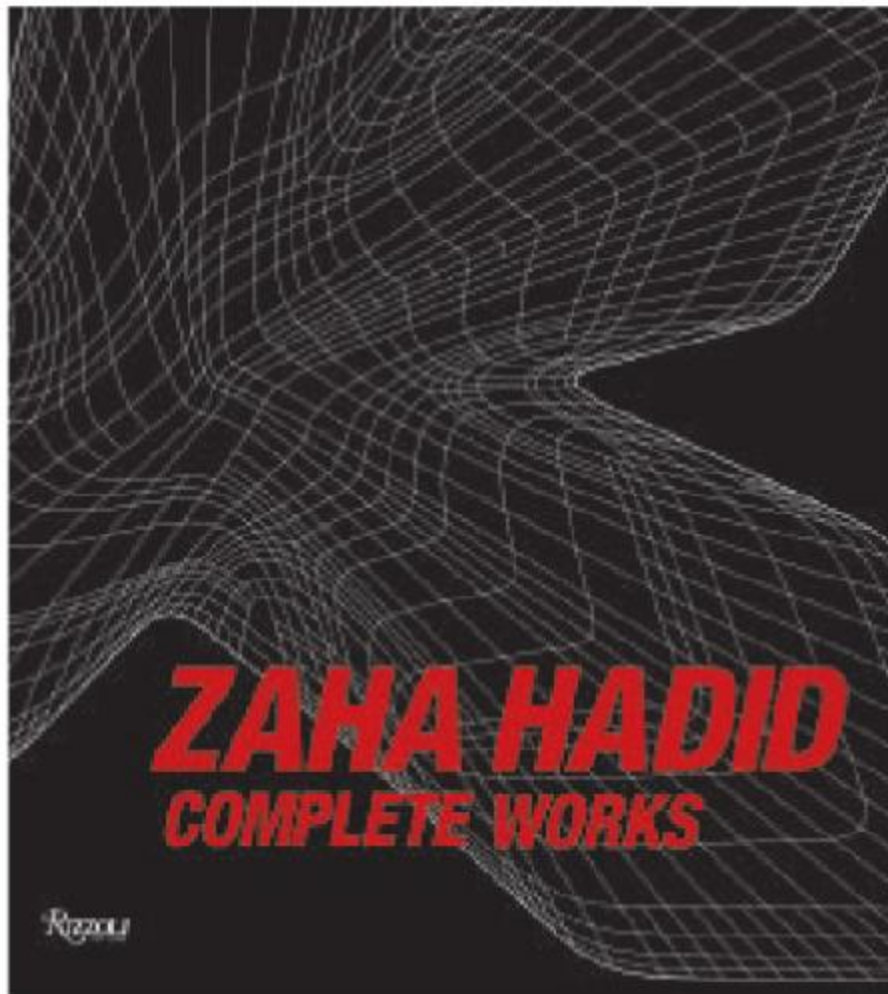
"Literacy is an issue noted around the world," says Terry Lendecker, public relations manager for the Dallas Arboretum. "More than 26% of the world's adult population cannot read. The storybook playhouses added excitement by offering families a way to spend time, have fun, and learn together."

HKS worked with Balfour Beatty and Wood Haus to construct the project, L.H. Land Painting provided construction materials and Southwest Blue Print offered pro-bono printing services and additional project funding. Following the exhibit, the playhouse will be donated to a not-for-profit, not selected to date.

Designers accepted the sustainability award at the Dallas Arboretum Playhouse unveiling held last March. The playhouse was also named Children's Choice, based on votes cast by children, 4 to 13 years old.

For the project team, the rewards went well beyond the tangible, when realizing the profound impact of a simple community gesture and its potential to change young lives. For more information on the exhibit visit: <http://www.dallasarboretum.org/Events/StoryBook%20Playhouses.htm>. ■

**Ryan D. Martin, Assoc. AIA, is a project designer with HKS Inc.**



**Zaha Hadid** is on a quest to take the immobile art of architecture and give it kinetic energy. This collection of her complete works begins with her graduate thesis project at the Architectural Association (AA) in London and ends with her present work in architecture and product design. Paging from project to project the reader sees both Hadid and her designs evolve. Her earliest work, in the form of paintings inspired by the Russian Constructivists, attempts to understand architecture through exploded perspectives and shard-like architectural forms. As time passes and projects become more constructible, her work shifts to the computer and she looks to flow and movement to inspire form. While the abbreviated descriptions of each project lack substance, the real value of this book is following the totality of this visionary architect's extraordinary imagery and ideas through time.

The introduction by Aaron Betsky is an essay on Hadid's design theory, discussing her beginnings in the field, and role within modernism. Betsky directs the Cincinnati Art Museum, which was designed by Hadid. He places Hadid carefully into history and among her colleagues at the AA. He follows her chronologically through her work, charting the trajectory of her designs as they develop from a theoretically base to more complex built works. His reverence for her work is as clear as is his encouragement that the best of Hadid's architecture is yet to come. ■

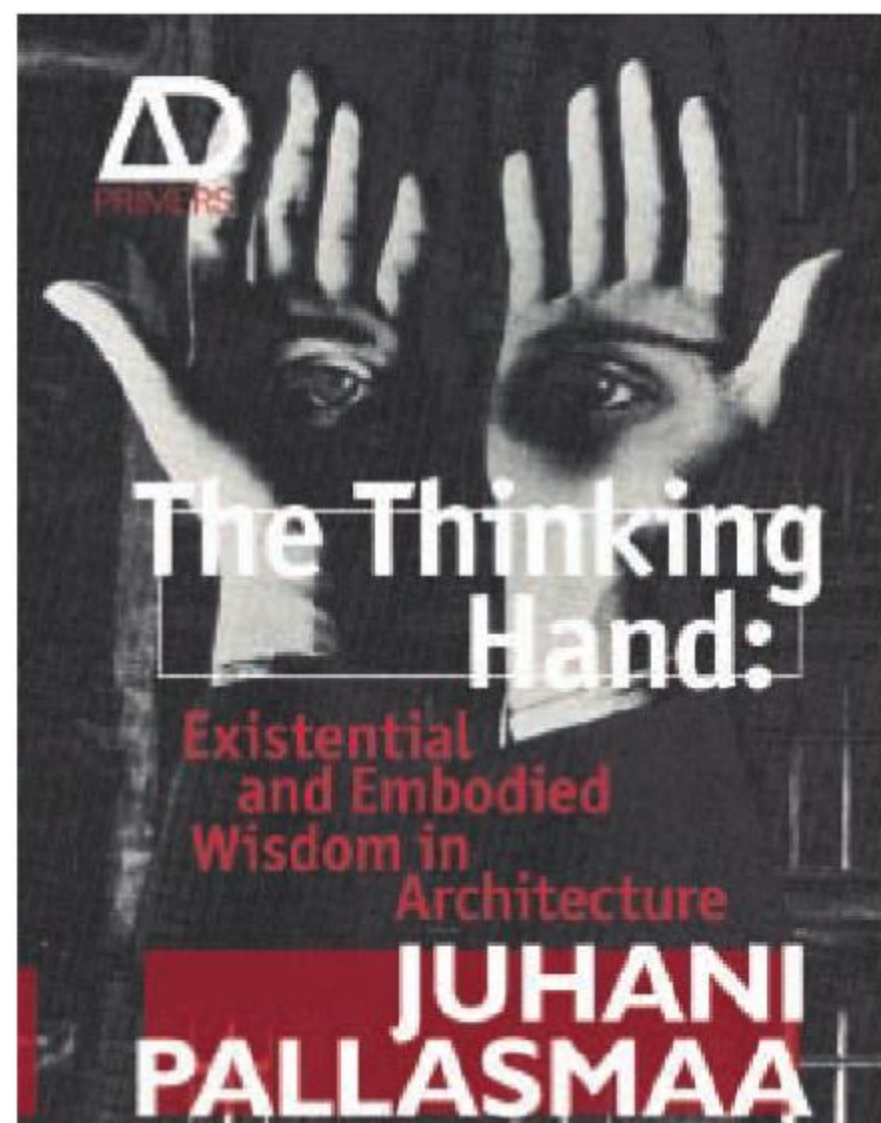
Reviewed by Amy Wynne, AIA, a project architect with Corgan Associates Inc.

In *The Thinking Hand: Existential and Embodied Wisdom in Architecture*, Juhani Pallasmaa progresses his case for a multi-sensory approach to architecture, espoused in *The Eyes of the Skin*. He takes a wider view of the role of embodiment in human existential reactions, experiences, and expressions as well as the processes of making and thinking. "The thinking hand" is a metaphor for the characteristic independence and autonomous activity of all our senses as they constantly scan the physical world.

Many of our most crucial skills are internalized and embodied rather than understood and remembered intellectually. Because human consciousness, he believes, is an embodied consciousness, we gain contentment when what we build is a direct expression of the senses and the intellect, the hand and the mind. By the same token, "architectural ugliness or existential falseness can make us experience alienation and the weakening of the self, and finally make us fall mentally and somatically ill."

It saddens Pallasmaa that we have turned our back on our hands, as it were, and imagined that we can create modern cities and buildings without their mark. He writes, "The duty of architecture and art is to survey ideas and new modes of perception and experience and thus open up or widen the boundaries of our lived worlds." ■

Reviewed by Ron Wommack, FAIA, of Ron Wommack Architect.



## Edit | History



**In this issue,** we're focusing on the past and how it impacts our current view of architecture. A strong argument for preserving older and historic structures is that a large part of our cultural identity is defined by our built environment. If we continually demolish the buildings around us, instead of rehabilitating and repurposing them, we are in danger of losing those ties to the past that create the context of our identity. The economics of a "build new" strategy ignore the intangible value of that connection. Most people don't put a dollar value on the "good will" of a building. In our interview with Harlan Crow, about why he chose to rehabilitate and repurpose the old Parkland Hospital building, the emotional connection held sway. There were many other more economically effective places where Crow Holdings could have put their new headquarters, but it was a desire to be connected to the city and, fundamentally, a "love of the building," that made the project work. Likewise with the W. H. Adamson High School in Oak Cliff, the most efficient solution to new class space might be to scrap the existing and build a new school. But then there's a loss

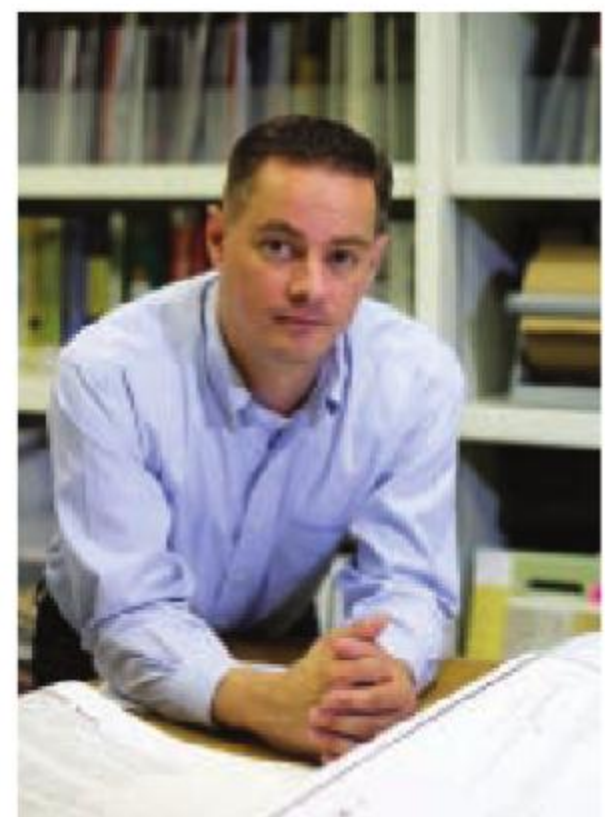
of tradition and that element of *history* that the students feel when they walk into the school. I grew up in a rural area and the newest school in my district was built in 1955. My elementary school and junior high school were both built before 1920. The buildings were respected and felt comfortable because they had been there much longer than me, my parents, or even my grandparents.

There is also a value in preserving a building simply because it helps your understanding of history and puts things into context. Ann Abernathy may hate me after this, but I have never been a fan of F.L. Wright. His architecture is interesting, but I never felt it was that special until I was visiting Chicago on vacation. During the trip, as an architect I felt obligated to make the pilgrimage to Oak Park to tour his studio. I was herded around the various rooms with a dozen other architects and a docent explaining the innovative design elements, hallways, compressed spaces followed by vaulted spaces, blah, blah, blah...

Then, on the walk back to the El for our ride back into the city, we wandered upon the birthplace of Ernest Hem-

mingway. It was a picturesque Victorian house built in the 1890's about four blocks from F.L. Wright's house that had been built two years later. I like Hemmingway, but I never expected that a tour of his birthplace would give me a moment of architectural enlightenment. It was walking through this home (that had been preserved because Hemmingway had been born in it) when I realized the significance of everything the docent at Wright's studio had said. The light bulb came on and all of a sudden I saw the historic context of what Wright was doing. He was building at a time when people didn't have closets, when you would walk through one room to get to another room. All of a sudden I saw how ahead of his time Wright was—and THAT ah-hah moment solidified why keeping old and even functionally irrelevant buildings is important. Preserving those buildings is important because they help us understand history and where we come from in a way that reading about it in a book, or even having it explained by a docent, can't. Sometimes you just have to experience it.

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



The Zodiac bar in the Statler Hilton Hotel, where dignitaries and luminaries once partied the night away.





# MAKE CHILD'S PLAY OF ENDURING SCHOOL DESIGN

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