

# COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Spring Vol. 30 No. 5





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Page 1 of 1

Invoice Date	Invoice Num
Feb 1, 2011	1120
Billing From	Billing To
Jan 01, 2011	Jan 31, 2011

Ms. Rhonda Marie  
Factor Foundation  
39 Boylston Street  
Fruitvale, CA 94650

Project ID: 11-LBH  
Project Name: Long Beach Harbor  
Manager: MK

### Invoice

Phase	Phase Description	Contract Amount	% Complete	Prior Billings	This Invoice
11-LBH:01SD	Schematic Design	\$8,000.00	50%	\$0.00	\$4,000.00
11-LBH:02DD	Design Development	\$4,000.00	30%	\$0.00	\$1,200.00
11-LBH:03CD	Construction Documents	\$16,000.00	10%	\$0.00	\$1,600.00
11-LBH:04CA	Construction Administration	\$12,000.00	5%	\$0.00	\$600.00
<b>TOTALS:</b>		<u>\$40,000.00</u>		<u>\$0.00</u>	<u>\$7,400.00</u>

**Consultant Fees:**

Description	Date	Units	Cost	Amount
Structural Engineer Progress #1	1/5/2011	1.00	\$8,000.00	\$8,000.00
<b>TOTAL:</b>				<u>\$8,000.00</u>

**Reimbursable Expenses**

Fedes	1/4/2011	1.00	\$29.00	\$29.00
<b>TOTAL:</b>				<u>\$29.00</u>

**Total Amount Due:** \$15,429.00

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\$15,429.00	\$0.00	\$15,429.00

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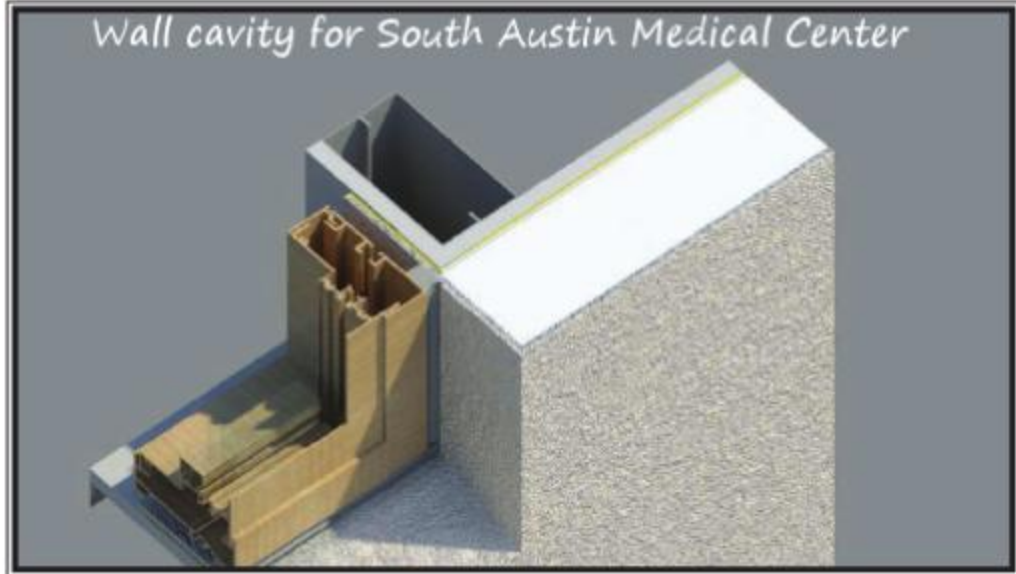
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for Architecture. The publication offers  
educated and thought-provoking  
opinions to stimulate new ideas and  
elevate the profession of architecture.  
It also provides commentary on the art  
and architecture within the communities  
in the greater North Texas region.

*Columns* has received awards for  
excellence from the International  
Association of Business Communicators,  
Marcom, and the Society for Marketing  
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### The Mission

The mission of *Columns* is to provide  
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on topics of significance to the architec-  
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related industries.

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SEAN FITZGERALD

# COLUMNS

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### Web Exclusive

Like a newly discovered time capsule, *The Prairie's Yield* offers a rare perspective on Dallas architecture. The development of Dallas is seen through the eyes of AIA Dallas architects 50 years ago. It's available online at [www.goo.gl/7nmlf](http://www.goo.gl/7nmlf) or by scanning the QR code at right.




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**From an early age, I aspired to be an architect.**

My mother was an artist and in my formative years, I'd come home from school and do my homework in her studio while she painted. I was inspired by her talent. Over time, she taught me composition, perspective, and other basic design principles. As I grew, she fueled my passion for architecture by supporting my trips abroad and providing me with architecture magazines and books. During college, I called and asked if she could help me prepare for my final project. In her typical form, she showed up the next day and gave me a crash course in watercolor rendering. I'll never forget the satisfaction of presenting my renderings and receiving approval from my professor and fellow students.

Just as my mother inspired me, several other influential mentors also helped in the development of my career. The list includes: Theodore Seligson, my first "Master;" Kermit Bright, who exposed me to structural engineering; Rafael Garcia, who taught me to draw, and especially Raymond Harris, who taught me the business of architecture and encouraged me to get involved in the chapter leadership. These are my heroes!

We all need heroes who inspire us, encourage us to persevere when it gets tough, and set the example we strive to follow. The problem, however, is that heroes are hard to find. They don't always wear capes or jump out of phone booths. They aren't always the people whose work is published on magazine covers or who speak at the local charity dinners. Often, I find they are the practitioners who have developed successful firms or the designers who consistently produce successful projects.

Through my involvement with AIA leadership, I have had the pleasure of working with many of my heroes and I strongly encourage those of you who are members to get involved with AIA Dallas. You may meet a new hero—or become one yourself! ■



Shade O'Quinn, AIA



ANDREW MOON, ASSOC. AIA



Jason Roberts and Brent Brown discuss the grass-roots dynamics of urban planning over lunch in downtown Dallas.

# CITY SOUL: REVIVING THE HEARTBEAT OF COMMUNITIES

## WHY ARE THESE GUYS RELEVANT?

**If you don't know Jason Roberts and Brent Brown, AIA,** you probably should because they are both deeply impacting the future of Dallas and the relationship between community and the built environment.

Roberts is an artist, urban activist, and originator of the Better Block project. In 2006, he formed the non-profit organization, Oak Cliff Transit Authority, to revive the Dallas streetcar system. He later spearheaded the city's effort to obtain a \$23-million TIGER stimulus grant from the FTA to help reintroduce a modern streetcar system to Dallas. (If you're not familiar with TIGER, it stands for Transportation Investment Generating Economic Recovery.) In 2010, Roberts organized a series of Better Block projects, converting blighted blocks with vacant properties in South Dallas into temporary walkable districts with pop-up businesses, bike lanes, cafe seating, and landscaping. The

project, now being duplicated throughout the country, received a national ASLA honor award in 2011.

Brown is a Dallas architect working daily to balance social, economic, and environmental issues by deploying design to enhance livability for all Dallas' residents. In 2005, he founded the buildingcommunity WORKSHOP (bcWORKSHOP), a Dallas-based non-profit public design resource to improve the livability and viability of communities through the practice of thoughtful design and place making. He is also the founding director of the City of Dallas' CityDesign Studio, created to steward the urban-design vision for the city. Winner of numerous local and national design awards, Brown resides with his family in downtown Dallas.

Recently, Brown and Roberts got together downtown at Taco Borracho for a conversation about design and the city. We invite you to be a fly on the wall and listen to their candid conversation.

## Different Takes

**Brown:** My work at bcWORKSHOP and the Dallas CityDesign Studio is about community and people. I think that's one of the things that differentiates you and me; I approach work as an architect rooted in place while you look at it from a social perspective.

**Roberts:** You're right on. Yours is a very direct built-environment approach and mine is a very indirect cultural view. Both are needed; it's two different takes, but when we put them together it elevates the conversation.

## Seeking Relevance

**Brown:** For me, working with the city of Dallas is about seeking relevancy. As I practice my craft, I'm thinking, "How is this work having an effect on the everyday lives of people?" In general, an architect is hired by a client and works with a client to achieve what he/she/they are interested in. But then, what is the broader impact of that work? Planners have had a pretty good tradition of trying to engage communities in discussion. I don't think architects have done that nearly as well. At first I was trying to influence the profession, to develop new methodologies of practice. Then I stumbled onto people in other

places who have been doing that for a long time and doing it really well. So, I tacked onto them and got to know more about that work. That's when I started bcWORKSHOP, because I really hoped to find relevancy in practice.

**Roberts:** I came at it from a different angle. I specifically had this block in my neighborhood in mind. There was a better area six blocks away and I kept thinking, "I have the same buildings, the same kind of grouping and collection. Why is that one amazing and mine is not?" Then friends started a little bike shop in the area that was kind of renegade; it's not technically supposed to be there because it's not zoned correctly. But I only had a very cursory layman's idea of how zoning works. So what I saw affecting friends opened up that whole idea of, "what else is wrong with the area?" The Better Block project itself was really saying, "Let's just do this because I don't want to spend the years and the brain damage it's going to take to make that occur." I think what was interesting at the time was that both bcWORKSHOP and our stuff in Oak Cliff were happening at the same time. I didn't know who you guys were and I thought we were oddballs. I thought we must be nuts because nobody's doing these things. We did our Better Block project and, right around the same time that we did that first one, we started



seeing press for Congo Street. So there are other people who understand this—at least we're not alone.

### Striking Matches

**Brown:** In general, we both look at it like, "Well, wait a minute. If this street, or that block, or that house can be stable, contributing to the fabric of the city, why can't that block and why can't that neighborhood be stable?" At the same time, we need projects at scale. We need to dream, we need to have vision, and we need those great, century projects; but the way we build the city is one lot, one block, one neighborhood at a time. So it's at that scale we work because that's where we touch and really work with people.

**"It's no longer just a conversation that has a lot of abstract terms... Joe or Jane on the block can say, 'This feels right.'"**



**Roberts:** I think you can affect the block much more. We can plan the five-mile corridor, but what it really comes down to is resources and just getting people together. It's going to take one block at a time on that corridor. It's great to have a vision, and that's definitely necessary, but what starts that change? It's that idea we talked about, that phrase from Jaime Lerner—"urban acupuncture." Put your energy in these little spots, and hopefully they'll grow from that. I think we've seen that now. That's been the cool thing, seeing this kind of work ripple through communities and people start having that conversation. It's elevated the dialogue within the community. If anything, what gives me hope is that now the laymen understand this when they go to Congo Street. It's no longer just a conversation that has a lot of abstract terms that we all know in urban planning. Joe or Jane on the block can say, "This feels right."

**Brown:** Then there's a point where you're hoping you've created a kind of spark. Better Block is a good example—where you start to strike a match, in a way. You strike a match, but

who grabs hold of it? It's the grabbing hold of it that's important at both the community and city level. At a point the local government says, "Well, now we're going to make an investment and redo the street. There's going to be economic incentives, or tax abatements," or whatever it is. The political will has to be there to say, "Yeah, we're going to see it through." There is a point where we help to create the sparks; but there has to be something/someone to grab them.

**Roberts:** Right, someone's got to take ownership. Someone has to. I can't own the project, especially when I'm going to other neighborhoods. What made my original Better Block project work was that I lived there; I loved the neighborhood. You're exactly right when you say that it's the community that must co-own this concept. We need to bring the tools that allow people to take this demonstration, this exercise, and maintain it. We need to make it easy. It does take a constant throwing of kindling on this. It's just like when you plant a tree—you're going to have to water it for a couple of years before it can take root and thrive on its own.

### Political Acts

**Brown:** I'm fortunate to work with a lot of young people. They're so full of energy and optimism. I'd love to be 23-years-old and coming out of school right now—there are so many opportunities to make change happen. If you're a young, creative person who wants to help build communities, you move to Dallas.



**There are so many ways to make change happen.**

**Roberts:** Yes. Dallas, or Detroit...You don't want to go where it's already been done.

**Brown:** San Francisco's done. Boston's done. They're just tweaking ideas; they're constantly fine-tuning. Here, as we become more urban, the need for thoughtful design is huge.



“Planning and design... can be a very organic and evolutionary process of changing the physical aspects of our city.”

**Roberts:** You really can affect change in Dallas. People don't realize that one person truly can affect change. What's optimal about now is that tools exist to help your messaging, to help your building and your planning. That's what's amazing to me—the rich resources of these tools. Our little Better Block thing that we started here in Dallas is now happening all over the country because of resources like YouTube. All we did was a six-minute video! That's all we did, just a little six-minute YouTube video—and that went everywhere.

**Brown:** That's just like the way social media has changed places across the world. You can argue that design and planning can change Dallas. It can be a very organic and evolutionary process of changing the physical aspects of our city. We need thinking/planning/doing/making. Combined together, they provide a synergy for real change.

**Roberts:** If you look at the root of the Occupy movements, or even the Tea Party concepts, there is a frustration level where people feel like they don't have a say. That's what we're getting down to. If we stop thinking of this as trying to fix the world, and each person just fixes his/her block, we all fix our blocks and

we all fix our houses. That's how Austin became Austin. That's how Portland became Portland. It started with one or two folks.

**Brown:** Yes and these are political acts. We can't shy away from that. We're going to make somebody uncomfortable while making change happen, but we've gotta think and do. ■

This conversation was documented by Melanie Wood, 2011 bcFELLOW and development associate at bcWORKSHOP.

**Resources:**

- [www.bcworkshop.org](http://www.bcworkshop.org)
- [www.betterblock.org](http://www.betterblock.org)
- [www.dallascityhall.com/citydesign\\_studio/](http://www.dallascityhall.com/citydesign_studio/)
- [www.jaimelerner.com/](http://www.jaimelerner.com/)
- [www.ted.com/speakers/jaime\\_lerner.html](http://www.ted.com/speakers/jaime_lerner.html)

**Web Exclusive:**

Do you want to know more about the Better Block concept?

Scan the QR code below or visit [www.vimeo.com/34093738](http://www.vimeo.com/34093738) to see key portions of a presentation by Jason Roberts to the Dallas Architecture Forum.



DESIGN A PLAYHOUSE? HELP AN ABUSED CHILD?

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Sponsored by **The Young Architects Forum**, more than 40 architects and students vied to have their playhouse designs brought to life at the ORIX Parade of Playhouses at NorthPark Center, Aug. 5 – 21. Parade of Playhouses benefits Dallas CASA (Court Appointed Special Advocates), an organization of volunteers who are voices in court for abused children.

*Congratulations to the winning playhouse designers*

**Easel Haus and Tangram House**  
by Dan Fletcher, Architectural Intern and Vandana Nayak, AIA of SHW Design Group

**Hillside Bed and Breakfast House**  
by Chris Owens, Architectural Intern of Raymond Harris & Associates Architects

**Red Bubble Playhouse**  
by Julian Alva, student of Westwood College

**Zoo House**  
by Natalie Crawford, Architect at JHP Architecture/ Urban Design and Brian Crawford, Architectural Intern of Raymond Harris & Associates Architects



To learn more about Dallas CASA and the Young Architects design competition, visit [dallascasa.org](http://dallascasa.org).

**DALLAS CASA**  
STANDING UP FOR ABUSED CHILDREN



Got Ideas?

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

**PEOPLE, PLACES & THINGS**

Send entries to Linda Funk,  
[columns@aiadallas.org](mailto:columns@aiadallas.org).

**CREATIVE ON THE SIDE**

Contact Doug Sealock, Hon. AIA  
Dallas, [columns@aiadallas.org](mailto:columns@aiadallas.org).

**THE GALLERY**

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**HAVE AN ATTITUDE?**

Contact Chris Grossnicklaus at  
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[www.aiadallas.org](http://www.aiadallas.org)

# Local Arts | Express Yourself



## Winning Entry

Susan Appleton's *Pilates Studio and Carport* shows a renovation of an existing two-car residential garage to create a home pilates studio. Appleton is a registered architect and assistant professor at the University of Texas in Arlington's School of Architecture.

**Last August, the Women in Architecture** Committee of AIA Dallas introduced Express Yourself, a statewide competition to shed light on the artistic contribution of women in the architectural profession. The statewide call, open to any woman in Texas working in the field of architecture, drew responses

from 12 entrants who submitted 15 entries. The call for entries allowed for academic or artistic work, gave no restrictions to what stage the design was in, and encouraged individuality. Submissions ranged from architecture, sculpture, drawing, and photography to many other forms of graphic communication.

## COMPETITION JURORS

Sonia Garcia-Paschall, a fine arts professor teaching painting at Northwest Vista College

Stephen Sharpe, editor of *Texas Architect* since June 2000 and 2005 winner of TSA Award for Excellence in the Promotion of Architecture

David Zatopek, AIA, past president of the Dallas Chapter of the American Institute of Architects and vice president of Corgan Associates Inc.



## Second Place

*Pitch Fork and Twig Light*: a light fixture created from steel scraps scavenged from an old barn is also by Susan Appleton.

## Web Exclusive

All winning entries are featured in the *Women in Architecture: AIA Dallas Express Yourself Competition Catalog*. View it by scanning the QR code here, or go to [www.tiny.cc/viewWIAbook](http://www.tiny.cc/viewWIAbook).

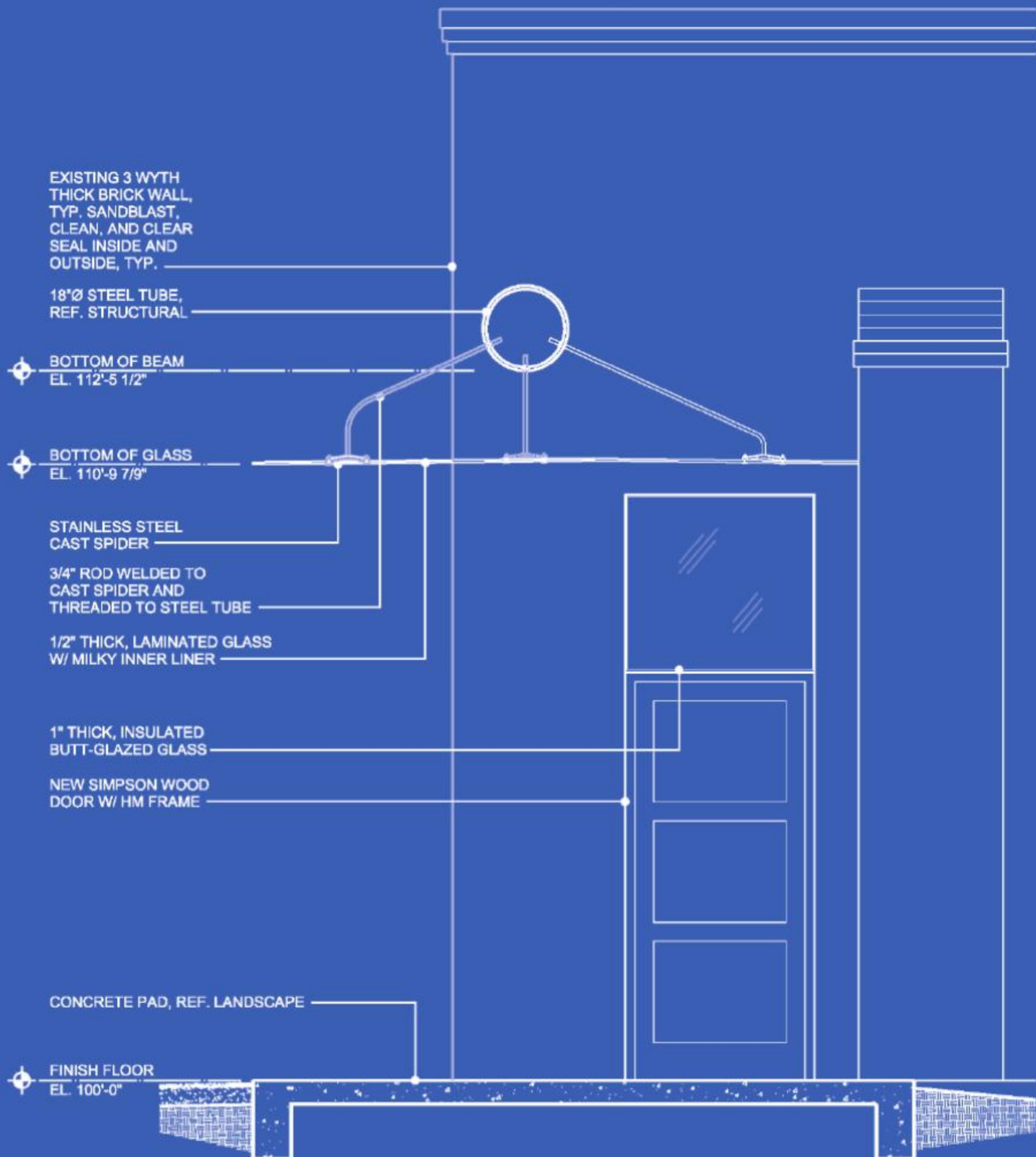


## Own a Hardback Copy

The AIA Dallas Women in Architecture Committee offers the catalog at [www.tiny.cc/ownbook](http://www.tiny.cc/ownbook). ■

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

# Detail Matters | Turtle Creek Pump House



The project consisted of repurposing an abandoned 1920s pump house and its sunken concrete courts into a place for social occasions and art displays. Material and tectonics choices were conscientiously made to clarify the connection between what existed and what was added—whether it meant a large-scale intervention such as the second-level loft or a small-scale piece like the exterior glass canopy that connects the main house and the pump house. Also bringing new life to a forgotten place were minor structural reinforcement, rehabilitation of the building envelope, measures to revitalize the landscape, art pieces strategically placed, and several new architectural elements.

Cunningham Architects' Bang Dang was project lead.

Contributed by Kimberly Cundiff, Assoc. AIA, design development manager with Brinker International.



# People, Places, & Things

**BRW Architects** congratulates **Lisa Lamkin, AIA**, principal, on her election to serve as president of the North Texas Chapter of the Council of Educational Facility Planners International for 2012. The firm also welcomes **Bethany Hacker** to its staff.

**5G Studio Collaborative** was recently awarded the "Best in Class" title at the 2011 Interactive Media Awards. The Interactive Media Council is a nonprofit organization dedicated to elevating the standards of excellence on the Internet.

**Laguarda.Low** announces the promotions of **Jin Liang** to associate principal and **Benny Yu** and **Ken Shigematsu** to associate.

**Whitney Altenhoff** has joined **Jim Wilson Architects** as a project manager.



**Mahbuba Khan, AIA**, recently founded **MnK Architects PLLC**. The firm specializes in architectural design, construction document production, visualization, and LEED consultancy. Current work focuses on residential and retail projects.

**FKP Architects** has promoted four to serve as senior vice presidents: **Samuel Alan Black, AIA**, **Bruce Houck**, **Michael McVay, AIA**, and **S. Lance Winn, AIA**.

**Corgan** has received the 2011 American Business Ethics Award in the mid-sized company category. The Foundation for Financial Service Professionals presents this award annually to U.S. companies that demonstrate a commitment to ethical behavior throughout all facets of their operations.

**Mayse & Associates** has promoted **Bryan Perry** to senior project coordinator and welcomed **Jamie Reed** to the firm as a project coordinator.



Congratulations to **Reagan George, FAIA**, a retired managing principal of **Leo A. Daly Architects and Engineers**, for being named one of eight outstanding alumni by Texas A&M's College of Architecture.

**Freese and Nichols** was named the "Best Civil Engineering Firm to Work For" in the large firm category by *CE News*, and ranked fifth among the overall top 25 civil engineering firms in the country.

## In Memoriam



**Scott Wells Lyons, AIA**, died December 4, 2011, at age 87 after a brief illness. Lyons served in the U.S. Navy during World War II and was a graduate of MIT. He originally worked for **O'Neil Ford** and continued exploring the same architectural themes throughout his career. Known as one of the greatest Texas modern architects of his era, he designed Highland Park residences and country homes using indigenous materials, screened-in porches, and sprawling courtyards.

**KAI Texas** has been chosen as the architect for major renovations and additions to Sam Houston High School in San Antonio, TX. The \$16.9 million project is currently in the planning phase. Construction is expected to be completed by late 2014.

## TSA/AIA Dallas Awards

Congratulations to the following award recipients honored at the 2011 Texas Society of Architects 72nd Annual Convention:

### TSA Honor Award Recipients for the Dallas Chapter

25 Year Award – Fountain Place designed by I.M. Pei and Partners with landscape architect Dan Kiley  
Artisan Award – Brad Oldham of Brad Oldham International

### AIA Dallas Community Honor Awards

Honorary Membership – Mary Brinegar, president of the Dallas Arboretum  
Consultant Award – JQ Consultants  
Contractor of the Year Award – Phoenix 1 Restoration and Construction, Ltd.  
Artist/Craftsman of the Year Award – Brad Oldham, Brad Oldham International  
Associate Member of the Year – Yesenia Blandon, Assoc. AIA, of Perkins + Will  
Firm Award – Perkins + Will  
Lifetime Achievement Award – Jim Sealy, FAIA  
Citation of Honor – Bishop Arts Merchants Association

**5G Studio Collaborative** has completed the interior design of the Haco Complex, a 17-story residential tower in Ha Noi, Vietnam. The firm also designed the building shell. **5G** also celebrated the grand opening of its project, the Omni Dallas Hotel.





Preston Hollow residence "Giardino Verde" by Lambert Landscape Company

**BRW Architects** has received a 2011 Topping Out Award for the design of the John T. White Elementary School in Fort Worth. The firm also received a silver citation in the volunteer / combination category of the 11th annual Station Style Design Awards for Canyon Lake (TX) Fire Station No. 5.

**CMA** has announced the opening of the 1,000th location of the Danish-owned shoe store, ECCO, at the Mall of America in Bloomington, MN. This is the newest of ECCO's 12 stores in the U.S., all designed and constructed by a combination of services by **CMA** and **American Construction**.

**Lambert Landscape Company** has received an honor award in the landscape architecture category at the ICCA inaugural John Staub Awards for the Preston Hollow residence "Giardino Verde."

**HKS Architects, Inc.** has formed an HKS Science & Technology practice offering a broad range of services including laboratory programming, planning and design, strategic science planning, and laboratory equipment planning. **HKS** has also acquired **Maregatti Interiors LLC**, a minority business enterprise based in Indianapolis, IN, and is expanding its presence in the Midwest and the Rocky Mountain regions with the opening of offices in Chicago and Denver.

**At the DMA...**

*Mark Manders: Parallel Occurrences/Documented Assignments*, through April 15  
*Youth and Beauty: Art of the American Twenties*, March 4 through May 27  
*Flower of the Prairie: George Grosz's Impressions of Dallas, 1952*, May 20 through August 19

**At the Meadows...**

*The Invention of Glory: Alfonso V and the Pastrana Tapestries*, through May 13

**At the Crow Collection...**

*Fabled Journeys in Asian Art: East Asia*, through August

**At the Kimbell...**

*The Age of Impressionism: Great French Paintings from the Clark*, March 11 through June 17

**At the Modern...**

*Glenn Ligon: America*, through June 3  
**FOCUS: Katie Paterson**, March 4 through April 15  
**FOCUS: Ged Quinn**, April 22 through June 17 ■

Compiled by Laurel Stone, AIA, a studio director at 5G Studio Collaborative.

Send your People, Places, & Things submissions to [columns@aiadallas.org](mailto:columns@aiadallas.org). Be sure to put "Columns PPT" in the email subject line.



# RETROSPECT

## A SHOWCASE FOR DALLAS ARCHITECTURE



**AIA Dallas' Retrospect is an exhibit in a shopping center.**

Yet ... look again. It's so much more.

Retrospect is the most public, unified and impactful way that AIA Dallas brings awareness of architecture to North Texans. In its near 20-year history, it has been viewed by hundreds of thousands of people visiting NorthPark Center.

The premise for this event is simple. Invite architects and their firms to provide interesting and visually engaging displays that educate the public about architecture in general and about how good design improves and even inspires all of our lives in particular. Forty to 60 firms participate each year. Some years, architecture students also mount an exhibit or two.

The same enthusiasm that spawned the show two decades ago is still evident today. "I always enjoy going to see the variety of approaches," said Tom Cox, a teacher of architecture at Skyline High School, Dallas. "There are some exhibits that are very traditional, some that are real cutting-edge, and some that try to front materials and presentation techniques. It's fun to see all that."

Retrospect 2012  
April 5-15  
NorthPark Center

### Re-Purpose

Retrospect is very much a public service that compels Dallas architects to do it again each year, according to Barry Hand, AIA, of RTKL Associates, a past chair of Retrospect. "It builds awareness as to the projects the architects are involved in and it says 'This is how architects add value to the community.'"

Think of how architecture has evolved over the past 20 years and you are likely to describe the evolution of Retrospect over the years as well. Some say that's because the exhibit demands that its exhibitors find that balance between relevance and permanence. Along the way, Retrospect achieves a few other things, too. Through the years, it has been the place to see trends in model building and in the art of presentation. It also says something about business performance in the marketplace.

"There is a very healthy competition with it," said Hand, explaining that firms desire to know what other firms are doing and where they are going in the practice—and the marketing—of architecture. Having a presence in Retrospect helps achieve this.

Still, the focus is on explaining various aspects of architecture to the average person who happens to be strolling through NorthPark. In this, Retrospect excels. To tell their stories, firms create individual objects, often three-dimensional, that represent their work and that are accompanied by photos, drawings, CAD images and the tangible stuff of which buildings are made—wood, metal, steel, plaster, resin and even concrete. Retrospect requires that architects and their firms explain what they do in a fresh, thought-provoking and sometimes playful way. Exhibits range from virtual to tangible, from factual to fanciful, and some take a complementary look at architecture by focusing on construction, interior design, or other allied professions.

### Revising Retrospect

How did Retrospect begin? The particulars are uncertain from the professionals we interviewed. In the late 1980s or early 1990s, a group of firms joined forces to create the first set of ex-

hibits. At some point prior to being called "Retrospect," the exhibit was called, perhaps informally, "Who We Are and What We Do." The event was first held at the Trammell Crow Center.

From the start, the exhibit occurred during Architecture month in the spring. The springtime effort coincided in some years with National Architecture Week. It initially lasted up to four weeks, even though today's Retrospect is able to be viewed for 10 days.

## Take the Retrospect Challenge

Test your knowledge of Retrospect trivia by visiting *Columns* online at <http://tiny.cc/RETROSPECT>.

Submit your own trivia questions about Retrospect, too!



In the early years, AIA Dallas' Retrospect Committee—made up of AIA Dallas members—ensured that display panels were built and available for participating firms. Wooden boards measuring 42 inches by 7 feet were covered in felt so that photos, drawings and maps could easily be attached with Velcro®. The panels were then placed together to form 90-degree spaces with one firm assigned to each space. Producing enough panels for what became a list of some 40 firms participating each year was an investment that took AIA Dallas a few years to recoup. The do-it-yourself nature made Retrospect more casual and organic than its polished and professional image today. For example, Hand recalls that "Gary Cunningham would show up with some images on cardboard."

The busiest time has always been the week prior to the start of each year's show. General set-up and meeting the specific accommodations for exhibiting firms took time. "We worked like elves in the night," said Mark Hopper, AIA, of Forrest Perkins, who served as committee chair for 10 years.

A reception was added to the exhibit opening and, just like the entire exhibit, the reception became a work in progress.





Initially, the event lacked a celebratory spirit, but then music, food, drink and even an occasional raffle were added. One memorable reception was held in NorthPark's stately and beautiful interior park.

Initially, the committee created artwork for posters and other print material to both encourage firm participation and invite the public to visit the exhibit. Eventually, a poster contest was developed that especially appealed to architectural students and interns.



### A New Home: The Address Advantage

Just as the specifics surrounding the start of Retrospect are uncertain, so are details of its early move to NorthPark Center, where the show now returns each year. Planners originally considered moving Retrospect to a Dallas museum or even to nearby Fort Worth, TX, but then NorthPark became available.

A unique blend of art, architecture and retail commerce, NorthPark became home to Retrospect perhaps due to the late Raymond Nasher himself. A developer and art enthusiast, Nasher created and then fashioned NorthPark into a shopping destination like no other. Often called a museum as a mall, today's NorthPark measures 2 million square feet and is occupied by 235 top retailers and restaurants, all connected by spaces adorned with 20th century art and sculpture—from

Nasher's very own collection—and all illuminated by the center's abundance of natural light. Originally designed by Harrell and Hamilton (now Omniplan), NorthPark has been recognized by AIA, receiving the "Design of the Decade –1960s" award and the 25-Year Award for Design Excellence. This year, the center received a special tribute from Preservation Dallas as part of its 12th Annual Preservation Achievement Awards. It was cited as a timeless retail and dining environment that has served as a showcase for art and the community for nearly 50 years.

In the early years of Retrospect, Nasher would be seen walking around, looking at the displays. He even spoke at some of the opening receptions, according to Cliff Welch, AIA, with Welch Architecture. "I can't picture having Retrospect without the NorthPark connection," Welch said. "Being in partnership with NorthPark really elevated it."

In its new home, Retrospect began to capitalize on a certain synergy. NorthPark's management developed standards to improve the quality of all the exhibits in its shopping corridors throughout the year. At about the same time, more and more firms wanted to enhance their displays with customized visuals and materials and improved lighting. The advent of computer-aided technology meant they wanted to show off their digital capabilities, too. Many firms included Retrospect in larger plans to represent their firms at various trade shows and expos throughout the year. RTKL, for one, helped set a new benchmark in display design by calling on its own new in-house graphic arts team. To accommodate these changes, AIA worked with NorthPark to provide more electronic capabilities even while giving exhibitors both the standards and the freedom to create the exhibits they desired.

Retrospect was said to be in its "glory years" in the mid- to late-1990s, according to many past committee members. Gone

were the repetitive cubicle configurations. Firms were assigned space—and some paid for extra space—to creatively fashion their presence in Retrospect. Creative individual displays became celebrations of style, due in part to the three-dimensional vantage points they were provided and in part to the surrounding stunning elegance of NorthPark and its own display of world-class sculpture.

"The introduction of three-dimensional visualization made architecture a lot more understandable and hands-on for the general public," said Craig Beneke, AIA, AF Architecture and Fabrication. The exhibits were compelling, informative and highly creative ... and Dallasites loved it.

### Object Lessons and Taking Chances

Exhibitors have taken any number of approaches to explain what they do and how new projects spurred their creativity. Over the years, such unlikely materials as concrete and steel were carted in and incorporated in displays, but the list of props is perhaps more surprising. Retrospect exhibits have included a Volkswagen Bug, ping pong balls, 1970s-era living room furniture, a plethora of blueprints, laser etchings on plexiglass of key Dallas residential towers, LEGOS®, and numerous sponge cut-outs of Le Corbusier's iconic Modulor Man that children invariably carried throughout the shopping center.



One of the more popular exhibits was the display by architectural firm HKS spotlighting plans for the new Dallas Cowboys Stadium in Arlington, TX. It featured a model of the \$1.1 billion stadium as it would look when completed and offered plenty of visual information about what went into the design and construction of the sports venue.

"It was important because, seriously, when are you going to see something like that in three-dimension?" said Beneke. "Most people were looking at newspapers and they saw articles saying

Jerry Jones [Dallas Cowboys' owner] was to build the new stadium. What exactly did that mean? But when you see a three-dimensional model, then you can definitely understand it."

Not all exhibits over the years were unquestioned contributions. Some ideas made it—with a little adjustment—and some simply did not. Organizers vetoed the idea one firm had to roll in a large bomb casing to represent the renovation for business use of the so-called Bomb Factory in West Dallas, which dated back to World War II. Another year, the committee banned audio for exhibitors altogether after some store tenants complained that one firm's video—which loudly called for a type of architectural "revolution"—broke NorthPark's own new stipulation about the volume of recorded music.

And then there was the dead fish episode. According to Hand, one firm set up some two dozen fishbowls and placed in them photos of completed projects. The water magnified the images, and the fish swimming around them added to the whimsy. Controversy ensued, however, when the public started complaining to NorthPark management of the sight of dead fish in the bowls, perhaps due to chemicals from the prints.

### A Gift to Dallas

Occasional criticisms and unfortunate missteps have occurred, too, like the time that several display panels fell because of swelling crowds during a public appearance in NorthPark by pop singer Ricky Martin. Yet random problems have not detracted from Retrospect's ongoing success. Retrospect's ability to change and adapt has always been one of its strengths, and one reason for its longevity, explained Hopper. As technology became a daily reality in a firm's project work, so too was it boldly represented in the show. As sustainability principles took hold, so too did "green" get plenty of attention. Trends in materials, design, international work and building performance were just as much a part of Retrospect as they were a part of firms' delivery of quality architecture services.

"What's evolved is not only the sophistication of displays, but also the broad spectrum of work you can see in the architectural community," said Chuck Armstrong, AIA, of Corgan Associates, a longtime exhibitor. "It's really quite impressive."

While Retrospect has definitely changed from its humble beginnings, it has stayed true to a central theme: It says something important about architecture, it says it to the general public, and it says it in the form of a gift from AIA Dallas to the greater North Texas community. ■

**Steve Freeman is a professional writer who specializes in architectural article development for publications nationwide.**

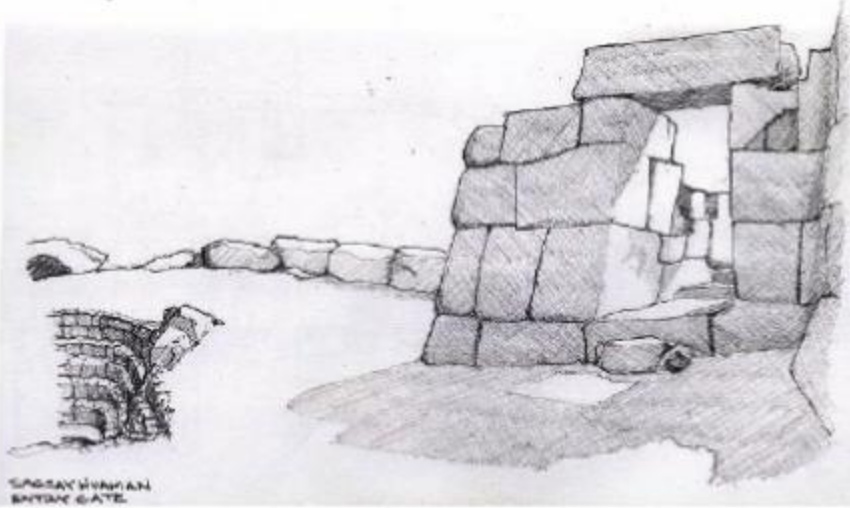
# In Context

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

Can you identify this North Texas building and its architect?

*See page 33 for the answer.*

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



*Sacsayhuaman Entry Gate, Cusco, Peru*  
Jess Galloway, AIA  
Booziotis & Company Architects



*Big Red, acrylic on canvas 48" x 60"*  
Daron J. Andrus, AIA  
HKS



*Mitchell 9 - Sons of Herman*  
(9th painting in and around the Mitchell Lofts)  
David Farrell, AIA  
Good Fulton & Farrell



*Day 349*  
John Carruth  
Merriman Associates Architects Inc.

Douglas Sealock, Hon. AIA Dallas, is a commercial specialist with Frymire Services.

To submit paintings, sketches, photography, and woodworking, please send your "Creative on the Side" submissions to Doug at [columns@aiadallas.org](mailto:columns@aiadallas.org). Be sure to put "Creative on the Side" in the e-mail subject line. Submissions are accepted from architects and those working in architecture firms.



# BRIDGING THE TRINITY FOR THE LOVE OF THE CITY

**What is the role of architecture in a city? Can a bridge become a bridge to urban renewal?**

These questions are on the minds of many in Dallas as we approach the opening of the Santiago Calatrava-designed Margaret Hunt Hill Bridge. The three-day opening celebration, from March 2 to 4, will be hosted by The Trinity Trust Foundation. The foundation's motto is "Reclaiming our River." This reclaiming is accomplished by raising public awareness about the importance of this 20-mile green belt in the heart of the city and then by attracting private funds to help the dream come alive.

If we can embrace the notion that architecture is "the materialization of spirit," this cable-stayed bridge is a striking manifestation of both the role of architecture in Dallas and of Dallas' entrepreneurial spirit. The gleaming white arch soars 400 feet into the air and is suspended by 58 cables attached to a center girder running the full length of the bridge. When driving through the arch, the dramatic effect of the cabled spans invokes a feeling that the door is always open.



DANA DRIENSKY

The Margaret Hunt Hill (MHH) Bridge provides not only an elegant entry to the city, but it also influences an array of travelers throughout the area. It is seen from all approaches into the city, rising from the very center of Dallas. When a motorist approaches downtown Dallas on the Dallas North Tollway, heading south, the bridge comes into view when reaching Walnut Hill Lane. The bridge is in line with the tollway and cars appear to be driving directly to it.

It is a beautiful bridge, but an expensive one, and it has taken a long time to build. Is it worth the cost and the wait? "Yes!" say many in the neighboring communities in West Dallas and Oak Cliff who have eagerly awaited this. The postcard-worthy structure will lead directly into their neighborhoods.

In a recent *Texas Monthly* article entitled "Arch of Triumph," Michael Ennis refers to the Calatrava bridge as a "letterhead-ready icon of soaring aspirations." Can these aspirations actually lead toward urban renewal in areas that have been neglected for decades? Dallas CityDesign Studio believes they can and has devoted two years toward revitalization plans for West Dallas, the area most directly affected by the opening of this new bridge.

**"You really can't tire looking at this structure. It demands attention, it centers the project, it creates a new axis, and it inspires us to look toward the future." Don Raines**

The Margaret Hunt Hill Bridge connects Woodall Rodgers Freeway in downtown Dallas with Singleton Boulevard in West Dallas, an area long overdue for urban attention and renewal. The CityDesign Studio works in tandem with homeowners and neighborhood organizations in the residential neighborhoods adjacent to Singleton Boulevard. The studio finds out what the residents want the neighborhood to be and then determines what code changes and ordinances can help achieve this change. CityDesign Studio also works with developers coming into this area to encourage careful and thoughtful urban planning.

Jim Cinquemani and Linnea Glatt are a husband and wife team whose home, art studio, and metal shop are in West Dallas. According to Glatt, the bridge is "without a doubt the most eventful happening in our neighborhood for the nearly 30 years we've lived here. Since we live right in its shadow, the bridge has immediate and long-term implications for us." Residents like Cinquemani and Glatt hope the beauty of the bridge leading into West Dallas will affect the level of development in this emerging community. "Our hopes are that right here for our own neighborhood, both sensible and sensitive approaches to new growth will prevail," Cinquemani says. "We believe that here on the west side of the bridge is a unique opportunity to join together a new and renewed community unlike any other place in Dallas."

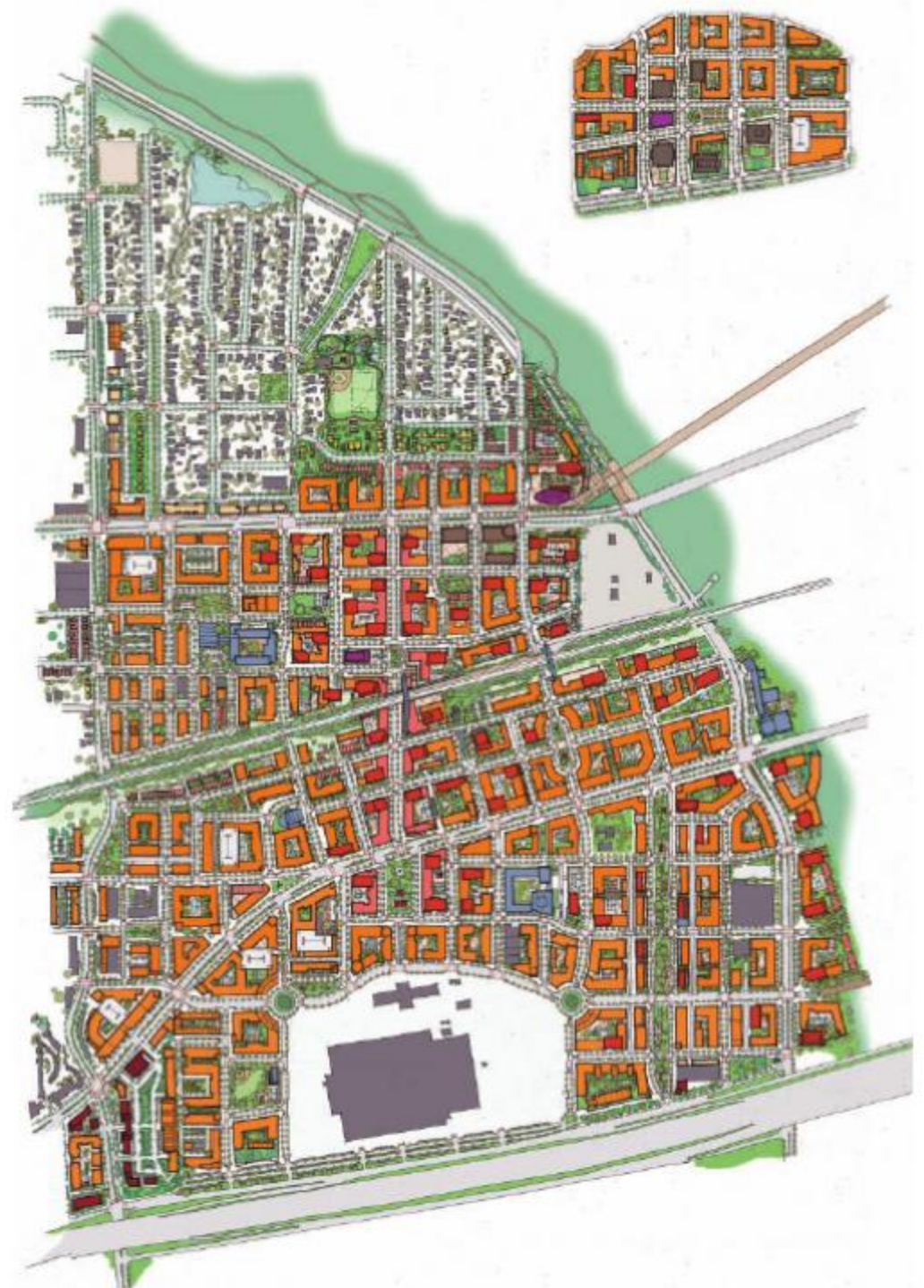
Interestingly, the beauty of the new bridge and the attention surrounding its opening has also created angst among many in the adjoining neighborhoods. They ask, "Will developers come and tear down our homes?" This is a fair question. New development in urban neighborhoods during the 20th century has followed the course of tearing down, scrapping, and building anew. Preservation of older neighborhoods has not been the

norm, but that way of doing things has changed. We are realizing the value of established neighborhoods and home ownership and we recognize that some homes in West Dallas have been in the same family for generations. We are also acknowledging that we long for cultural diversity. We love variety and difference. We crave community life—food, festivals, music, and occasions for sharing ideas and telling stories.

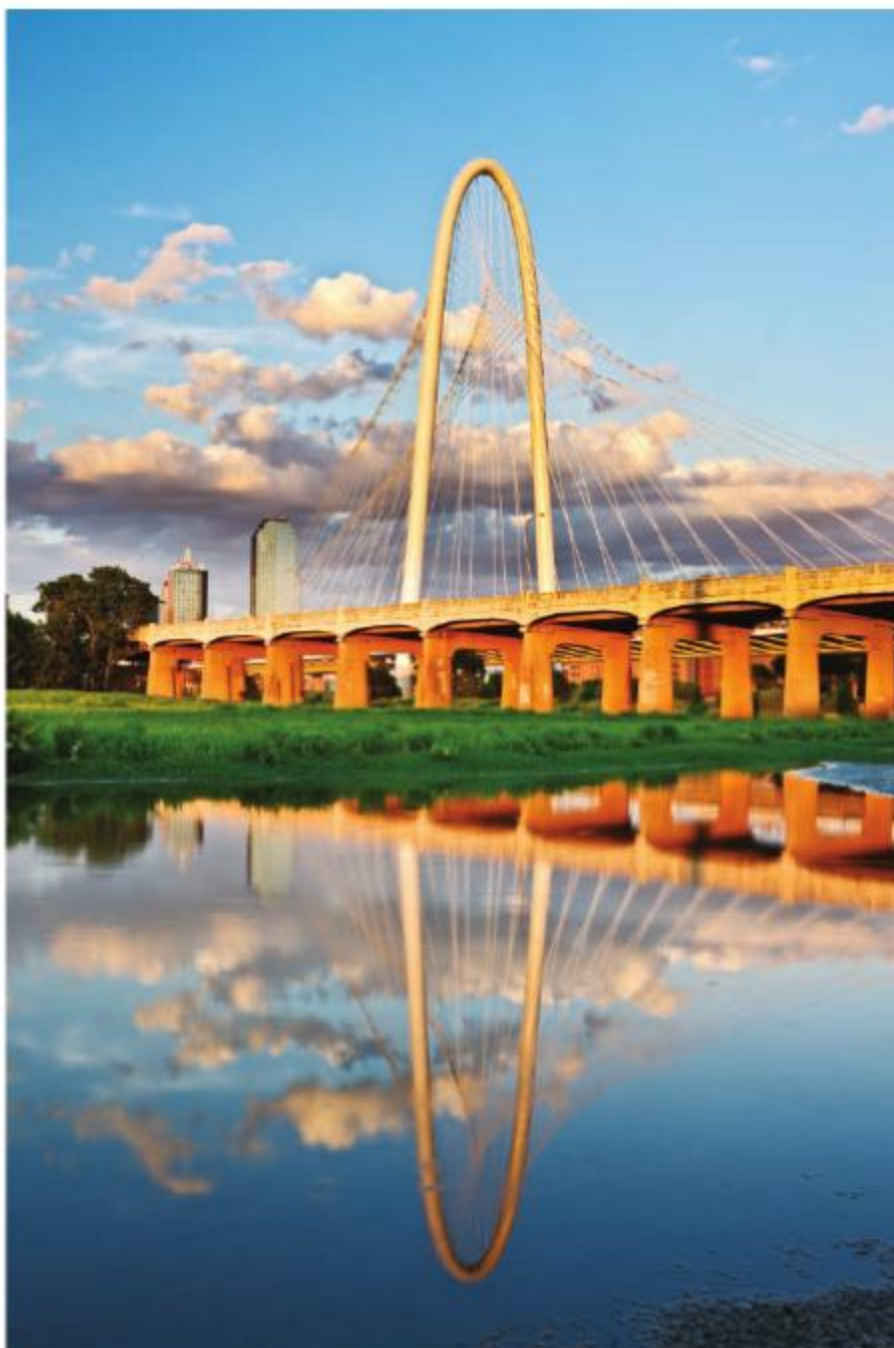
**“The MHH Bridge is both static and dynamic. The arch is simple (static) but the cables are complex (dynamic) and as the sun shifts in the sky the white absorbs, reflects, and interacts with the sky. Shadows are in motion; it is simple yet complex.” Don Raines**

Don Raines is Trinity Lakes design consultant with Wallace Roberts and Todd. He and his wife, Elizabeth, live by the levee in Oak Cliff. He believes the bridge design draws people to the center of the city through its complexity. Sitting on the deck at their condominium, Raines tracks the course of the sun as it filters through the web of cabling within the arch.

“We live in a place where we are able to observe both the rising and setting sun,” Raines says. “In some ways the arch



CITYDESIGN STUDIO



SEAN FITZGERALD

frames both the sun rise and the sun set. It has a way of embracing the sunlight, almost like a sundial. Its shadow falls on the river below and denotes the steps we are taking to move forward with the Trinity.”

As we know, culture in a city grows from the ground up. It emerges from the little things, springs from the earth itself, arises through the cracks in the concrete, and then it spreads throughout a town or a region. The Dallas spirit is well known. Without mountains or ocean to define us, our spirit is our distinctive natural resource. This remarkable spirit has built this city, a driving desire to make something striking in the middle of a flatland prairie. In the 170 years since John Neely Bryan came to this area to trade with the Indians, and decided instead to



JEREMY DICKIE

develop the land at the three forks of the Trinity River, a passion to build and create has been present.

We have witnessed this same spirit in the building of this new signature bridge. Throughout the process, workers have spoken reverently about the project and their role in its creation. Bobby



DANA DRIENSKY

Baze, a welder with Azteca Steel, proudly said, "My great grand-kids will see this bridge and they will know I helped build it." James Lodrique with Union Ironworkers Local 263 of Dallas/Fort Worth, had a similar reaction. "My reward is just to take my family across it and have them know I helped build it," he said.

What is good urban design if not this—dreaming, desiring, creating, building, making a place better? People come to a city

with dreams and desires. They stay to create and build a life for themselves and a better place for those who will follow.

A bridge whose design says "The door is always open" welcomes all who choose to come here. Dallas now has the chance, with the Trinity River project, to reclaim access to our river and to build trails throughout the 6,000-acre urban forest in the very heart of our city. We have a unique opportunity to create and to build a vibrant 21st century city that will inspire each of us who live here to continue to strive for better urban design.

I see it this way: We long for beauty and we yearn to be in the midst of nature, kissed by the wind, and stroked by the sun where we catch a glimpse of a great blue heron at take off. Achieving this level of heightened awareness through exceptional design, engineering, and architecture is pure poetry. Our new bridge exemplifies such poetry and seems to invite us in to stay. We truly are bridging the Trinity for the love of the city. ■

**Gail Thomas, Ph.D., is president and CEO of the Trinity Trust Foundation.**



JEREMY DICKIE

# GALLERY



THE GLENWOOD RESIDENCE  
Dallas, TX  
Wernerfield

- Beautifully organized around a central pool courtyard
- Good division of public and private space

JURY COMMENTS



THE SABINE HALL SCIENCE  
BUILDING, RICHLAND COLLEGE  
Dallas, TX  
Perkins + Will

- Provides the campus a “living room” that connects the overall college campus and community

JURY COMMENT

# MERIT AWARDS

AIA DALLAS DESIGN AWARDS 2011

# GALLERY

EMERGING DALLAS  
Dallas, TX  
NIMMO American Studio for  
Progressive Architecture

- Addresses sustainability and affordability in an urban context
- A well-organized and creative solution

JURY COMMENTS



THE CORPORATE HEADQUARTERS  
AT OLD PARKLAND  
Dallas, TX  
Good Fulton & Farrell

- Respects the character of the historic campus while skillfully inserting additions to the site's context

JURY COMMENT



MERIT AWARDS

AIA DALLAS DESIGN AWARDS 2011

# GALLERY



LIBRARY IN THE PARK  
Dallas, TX  
Oglesby Greene Inc.

- Careful attention to scale that connects with the surrounding neighborhood
- Public spaces oriented for expansive views of the park

JURY COMMENTS



CHAPEL HILL RESIDENCE  
Dallas, TX  
Welch Architecture

- Embraces the site while stretching out into the tree canopy
- Transparency furthers the connection to the outdoors

JURY COMMENTS



CITATION AWARD  
AIA DALLAS DESIGN AWARDS 2011

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# GALLERY



1000 FOCH STREET  
Fort Worth, TX  
Cunningham Architects

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- Found beauty by stripping down the site to two existing industrial buildings
- Wonderful insertion of natural materials and native landscape

JURY COMMENTS

BLACKSON BRICK EXCELLENCE IN COMMUNITY DESIGN AWARD  
AIA DALLAS DESIGN AWARDS 2011

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THE JOANN COLE MITTE  
MEMORIAL LIBRARY  
Bertram, TX  
Pro Forma Architecture

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- Potential to positively impact the civic life of a small town
- Welcomes citizens and offers a place for congregation

JURY COMMENTS

# Profile | Jan Blackmon, FAIA



There is a new beacon of light coming from the Dallas Chapter of the AIA—Jan Blackmon, FAIA, is now the executive director of AIA Dallas and the Dallas Center for Architecture (DCFA).

A national search began early in 2011 when AIA Dallas' Executive Director Paula Clements, Hon. TSA, stepped from leadership of the Dallas AIA chapter into a management role at AIA National in Washington DC. We're glad to report that she is flourishing in her position as managing director of component collaboration and resources. (Note that she also "stole" our prized *Columns* editor, Brian McLaren, AIA, to work with her at AIA National as director of component information and resources.)

Chapter President David Zatopek led the search for a new executive director with several other current and past members of the chapter's executive committee. Participants included Joe Buskhul, FAIA, and Shade O'Quinn, AIA, and input from numerous chapter leaders.

At the announcement to an enthusiastic chapter last September, Zatopek said, "Jan fulfills our expectations and we believe she will help us make the AIA Dallas chapter one of the most respected and cutting-edge AIA chapters in the nation." AIA Dallas is now one of only three leading chapters that have architects serving as their executive directors.

The most notable of Blackmon's qualifications was that she is a Fellow in the AIA and a longtime member of the AIA Dallas chapter. According to Zatopek, the search committee felt that Blackmon had a savvy business intellect. Others cited the respect held and maintained by peers through her years of working as a volunteer professional with the AIA Dallas chapter, the Texas Society of Architects (TSA), and the Texas Architectural Foundation.

A review of Blackmon's resume offers a snapshot of her successes: University of Oklahoma graduate, Fellow of the AIA, first female TSA president, past AIA Dallas vice president, AIA Dallas President's Medal recipient, and inaugural recipient of the William W. Caudill, FAIA, Leadership Award. In this regard, Bill Smith, FAIA, talking about his experiences with Blackmon, says, "These are only recognitions. To know her is to know someone who is well organized and is a good listener who focuses on the details and brings all the pieces together."

In 1988, during Smith's tenure as chapter president, Blackmon served as vice president of programs. At the very first event of the year, one attended by over 500 people, she helped acquire a sponsorship from a local publication. Two days before the event, however, the sponsor called and withdrew. Reliving that memory, Smith described his concern. "This was our first event of the year and we did not want it to fail. Blackmon found a solution and secured the necessary funding in time." The event was a huge success.

In her own words, achievement came in part from working with companies that valued giving back and encouraged employees to contribute to the community and to the profession. This became a goal that was further ingrained both while practicing at JPJ Architects and during her time as TSA president. Professionally, Blackmon has spent the majority of her three-decade career in corporate and commercial architecture, enamored with the process of collaboration.

# Profile | Jan Blackmon, FAIA (Cont.)



**Over coffee late one afternoon, she shared a little more:**

## **How do we grow the Dallas chapter?**

"Actually, I am more interested in growing the influence and role of architects in the community and region than growing membership numbers. If AIA Dallas can brand and position architects in the public's mind as leaders able to effect positive change in our city through design, membership numbers will take care of themselves."

## **How would you do that?**

"By developing a strategic plan. By putting together a road map for the future of our organization." Blackmon praised the fact that the chapter has not seen a significant loss of membership in either of the past two tough years in the industry. "However, we are at an interesting juncture in our profession as we emerge from the economic slump and continue transitioning to new technologies and methods of project delivery. It is important that our profession avoids what I call a 'Kodak moment.' Kodak forgot to keep an eye on changing technologies and mar-

ketplace needs. As a result of continuing business-as-usual, the company ended up virtually irrelevant to the market. We must add value and relevancy for individual and firm members, while increasing their exposure to clients, community leaders, government, and allied professionals. We must grow the architect's voice in matters of design and quality-of-life in our city."

## **What are your greatest goals for your new position?**

"I now wear two hats. As executive director of AIA Dallas, my role is to serve the members and enhance their opportunities for professional development, outreach, and contribution. As executive director of the Dallas Center for Architecture, my role is to continue building the foundation and the center to provide a public venue for advancing architecture and the important role it serves in the legacy and quality of life in North Texas."

A student of collective intelligence, Blackmon feels much of her role is to "facilitate a dialogue—both internally and externally." She understands that many citizens do not yet know what the Center for Architecture is all about and she is enthusiastic about opportunities for the center to become a valuable part of the greater North Texas community.

"The wonderful development of the arts district and the revitalization of downtown through housing, parks, and pedestrian traffic create a great springboard for the DCFA, which is located adjacent to the new Woodall Rodgers Park. This next year we will be building resources to increase architectural exhibitions open to the public."

## **How has your new appointment impacted you personally?**

"I used to practice architecture during the day and do volunteer AIA work at night. Now I work for the AIA all day and my creative outlet is in my personal time. When people ask me if I feel removed from the profession, I say, 'Not at all – I am right in the epicenter of it!'"

## **What is your creative outlet?**

"The 279 Artisans Trail from Edom to Ben Wheeler, Texas." Blackmon and her husband, Craig Blackmon, FAIA, create collaborative welded metal sculptures on weekends at their art barn on family property in the piney woods of east Texas. "When a local philanthropist decided to invest in revitalizing the small community of Ben Wheeler, Craig and I joined the artistic community and assisted in the creation of the 279 Artisans Trail with a gallery that displays our Edom Ranch Art, as well as some excellent artwork from other local area artisans." ■

**James Adams, AIA, is an architect with Corgan Associates Inc. and Diane Collier, AIA, is a representative with Landscape Forms.**



CRAIG D. BLACKMON, FAIA

**Casa Stellina | architect: C. Cal Young, AIA**

From the street, 3004 Main Street is just a façade, but once the gate opens to the exterior of the house and reveals the front room, art and landscape are stitched together with the architecture to form an unexpected and intriguing environment. The strong overlap between landscape, art, and architecture continues throughout. As the progression through the space unfolds, it becomes evident that the connection between elements happens on multiple scales. It is through this manifestation of interlocking architectural elements—as well as through the mimetic relationship between the physical art collection and the casts of colored light that fill the space—that Casa Stellina fulfills and supports the mandate of Gianna Madrini. Through her work with Global Fashion News, she aimed to link her environment strongly with her support of living and working artists. ■

Contributed by Michael Friebele, Assoc. AIA, with merriman associates/architects inc.

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# Transitions | Grass Roots: Building a Better Dallas



ANDREW BROWN, ASSOC. AIA

**Evidence of change and growth are** abundant throughout Dallas. Our rapidly evolving skyline includes the new Museum Tower, The Park spanning Woodall Rodgers, retrofitted residential towers, and the Margaret Hunt Hill Bridge. Behind the construction, there are many groups fueling ideas for city improvement and infrastructure projects. Many of these groups seek public opinion and participation through community events, design competitions, and review panels.

One initiative, the Dallas 360 Plan, was developed by Downtown Dallas Inc. (DDI) as a framework for urban renewal. The plan was produced to revitalize the downtown districts by strategically allocating private and public funding to improvements such as parking, infrastructure, transportation, parks, streetscapes, and housing. DDI also created a group called Urban Ambassadors that allows those who live and work in the downtown area to discuss new developments and encourage growth through social events. Other grass-roots efforts, such as Complete Streets, advocate for the active participation of the community to influence the design and

redesign of public street projects. As infamous as Dallas is for its lack of walkability, this group helps to get the community on the streets (quite literally) to collaborate on how a vibrant and pedestrian-friendly streetscape can contribute to the overall vitality of a community. The organization believes that the design of roadways should be tailored to their locations. Complete Streets recently hosted a visual essay contest that called for entries of photographs, videos, and commentary of what contestants found to represent an ideal street in Dallas; ideas could serve as models for future projects.

The Power Art Competition sponsored by CityDesign Studio, sought design solutions from students and professionals that would enhance the experiences of arriving to and departing from West Dallas by redesigning the Oncor substation at the new Margaret Hunt Hill Bridge. CityDesign Studio's chief mission—"to raise importance of urban design for the future of Dallas," as described by Assistant Director David Whitley—is evident in projects such as the Trinity corridor by appropriating bond dollars to shape infrastructure. Whitley

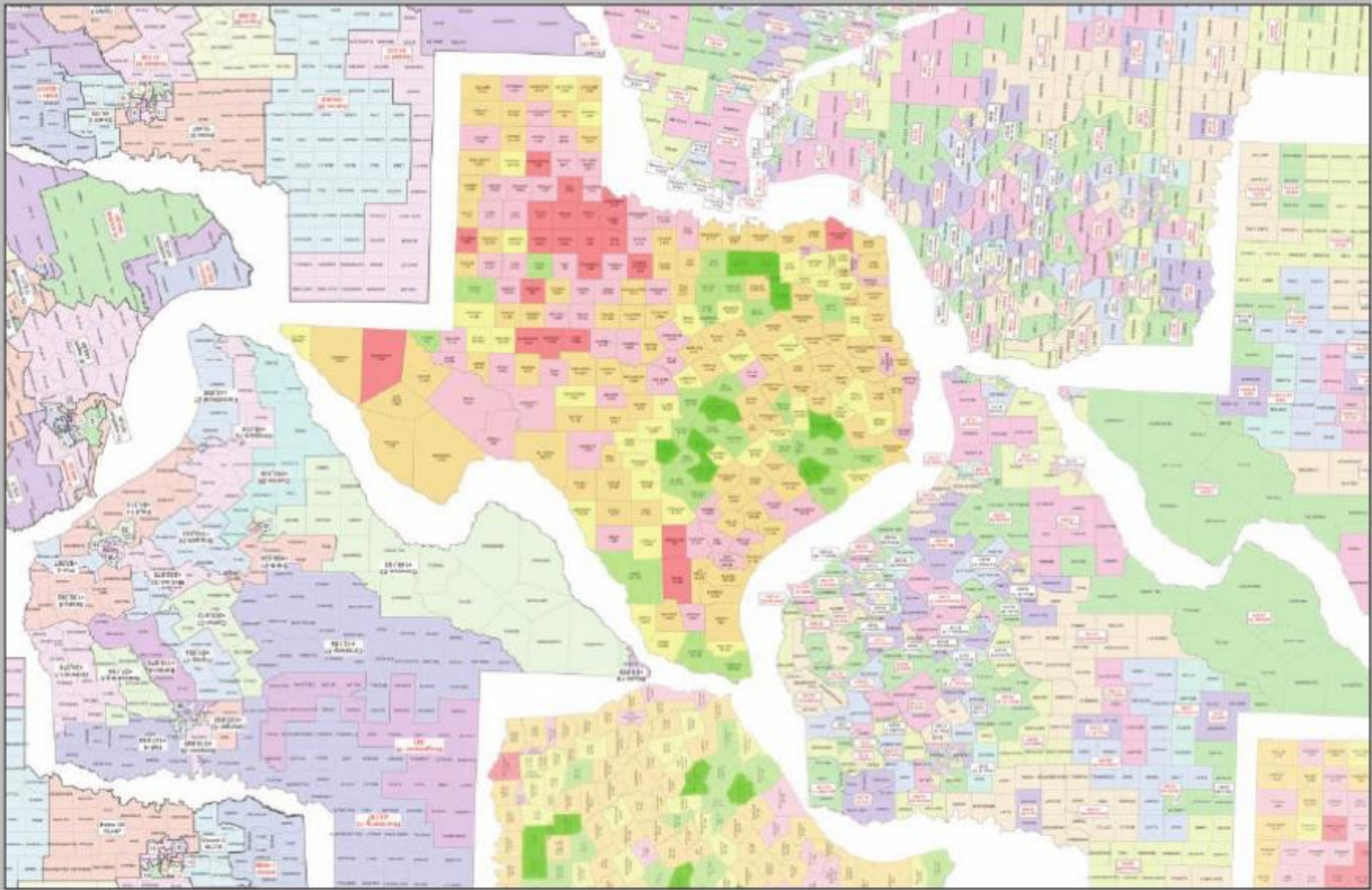
said the intent of the competition was to "engage the community in a conversation" about how to create a unique experience for the user and a "visual gateway connecting one part of the city to the other." Other groups also involved range from AIA Dallas to local residents hosting events such as (Park)ing Day.

As Dallas continues to grow physically and economically, the problems and solutions for our community will become increasingly diverse and will ultimately rely on the innovations of forward thinkers willing to take action. It is the endeavors of grass-roots organizations, such as the ones mentioned here, that help to secure the art of place making as a key to the development of responsible and resilient cities. ■

August Weiss, Assoc. AIA, is with Harris Design Inc.

**NOTE:** The writer would like to extend special thanks to the following individuals for contributing their ideas and opinions and helping to make this article possible: David Whitley, assistant director, CityDesign Studio, and Andrew Brown, Corgan Associates Inc.

# Practice Matters | Politics: If You're Not at the Table, You're On the Menu



**Architects need to get involved in** government. Some, like David Robinson, AIA, of Houston, put words into action by running for public office. He was a candidate for the At-Large Place 2 seat in the November Houston City Council election. More architects need to take a similar leap.

The political dynamic is changing rapidly—and has already changed dramatically. This results in both a serious challenge and a great opportunity. While Texas doesn't have mandatory term limits at the state level, we've recently seen a trend of increasing turnover among officeholders. This trend will likely accelerate over the next few years—at least through the next two election cycles—until the new lines created by redistricting earlier this year are confirmed by the courts.

There were 38 incumbents, all in the state House, that didn't return after the

2010 elections. Some were due to retirement, but most simply lost their reelection races. In the 2012 election cycle, four state senators—all important committee chairs with 64 combined years of legislative experience—have already announced they will not run again. On the House side, there will be at least 26 new faces among state representatives, either due to retirement, some running for a different office or they are "paired" with another incumbent—i.e., they're running against one of their fellow current members. There are at least seven announced "major" election fights where the challengers have proven abilities to raise campaign funds and to turn out supporters. If all the above changes happen, 75 of 181 state legislators will either have participated in only one session or will have no prior experience. That's

41%. Fifteen more newly elected legislators will put us at 50%.

Do you relish the thought of re-educating 40 to 50% of your clients about why they should use you rather than some other architect? Or worse, why they should use you rather than some non-licensed designer or other non-architect? Maybe, in these tough times, we can consider this an opportunity to capture a new client base, because we can. If we get to know the candidates **now** and get involved in political races **early**, they will get to know us, trust us, and appreciate us. If that happens, future legislators will understand and believe us more readily because we will have demonstrated that we're interested, reasonable, and responsible political players. ■

David Lancaster, Hon. AIA, is a senior advocate with the Texas Society of Architects.

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