

COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Winter Vol. 30 No. 7

SPECIAL 2012 AIA DALLAS TOUR OF HOMES EDITION

Plus:
What happens when
architects design their
own homes?

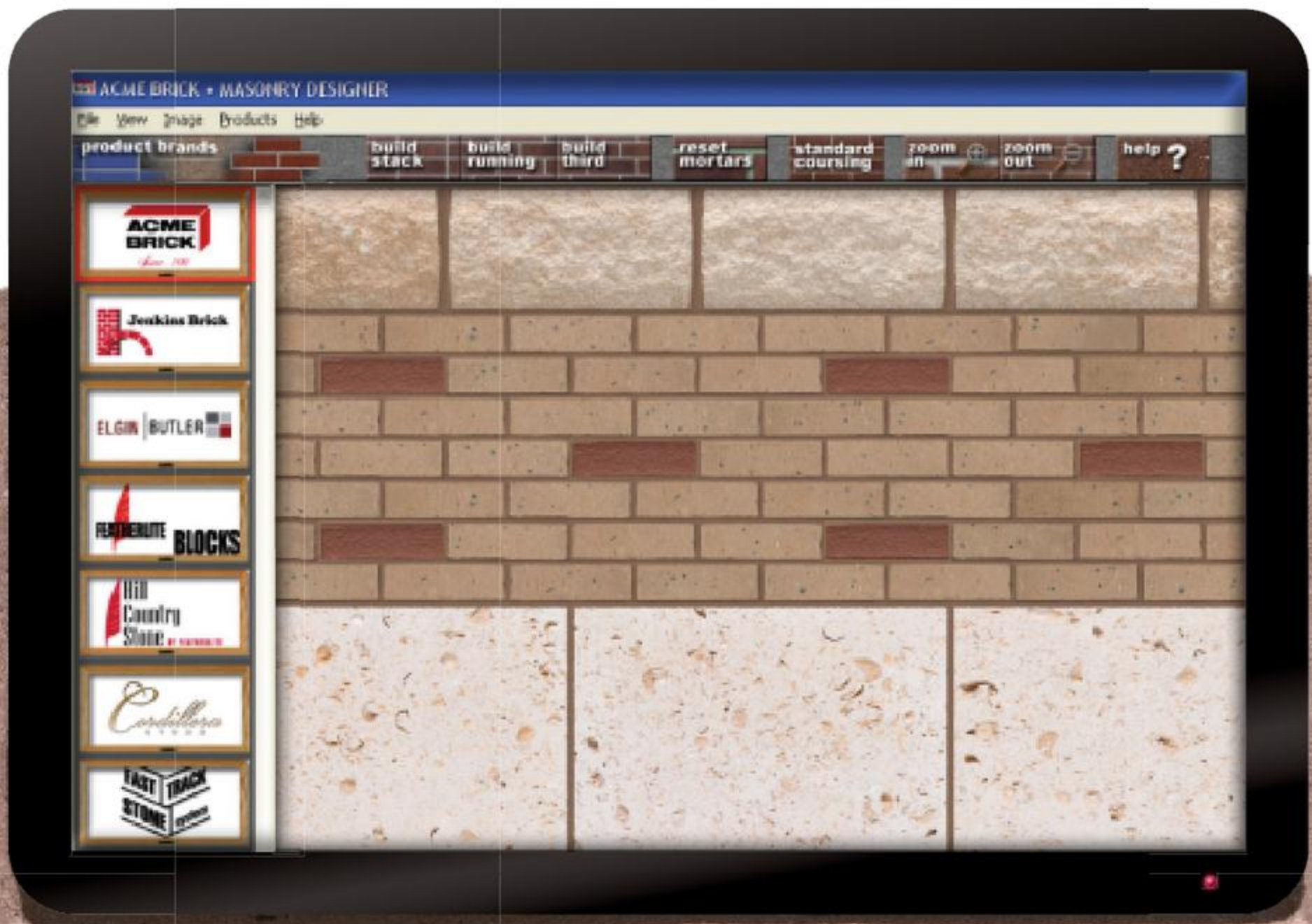
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... will they survive?

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The mission of *Columns* is to
explore community, culture,
and lives through the impact
of architecture.

About Columns

Columns is a quarterly publication
produced by the Dallas Chapter of the
American Institute of Architects with
the Dallas Center for Architecture.
The publication offers educated and
thought-provoking opinions to stimulate
new ideas and advance architecture.
It also provides commentary on archite-
cture and design within the communi-
ties in the greater North Texas region.

Columns has received awards for
excellence from the International
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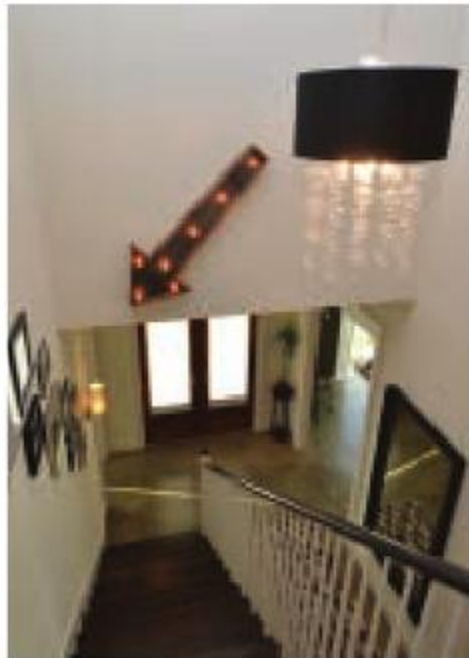
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Experience the homes on this year's tour, including the unique opportunity to visit two architects' homes and two contractors' homes, allowing you to see firsthand what those in the profession are designing for themselves.

1 Wernerfield-designed Home

2 ZERO3-designed Home

3 Maestri-designed Home

4 Nimmo-designed Home

5 Reisenbichler-designed Home

6 Sidy-designed Home

7 Smitharc-designed Home

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Cover:

Green design meets Bohemian lifestyle in this home by Tom Reisenbichler, AIA, and featured in the AIA Dallas Tour of Homes. Photo: Bret Janak.



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Phase	Phase Description	Contract Amount	% Complete	Price Billing	This Invoice
11-1101-0010	Schematic Design	\$4,000.00	95%	\$4.00	\$4,000.00
11-1101-0020	Design Development	\$4,000.00	20%	\$8.00	\$1,200.00
11-1101-0030	Construction Documents	\$4,000.00	30%	\$8.00	\$1,000.00
11-1101-0040	Construction Administration	\$1,000.00	0%	\$0.00	\$400.00
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President's Letter | Our Concept of Home

This edition of *Columns* is devoted to residential architecture. Created for a single family unit, residential architecture creates the basis of opportunity for our profession's most creative expression, many times leading to ground-breaking innovation that transfers to the building environment as a whole. Like fine jewelry, these structures become experiments in art and design as they apply to the human experience.

As a young intern, I had the pleasure of working in Kansas City under the tutelage of Theodore Seligson, a former partner of Bruce Goff, a renowned Midwestern architect. I remember my first task—cleaning out the storage room—and the profound joy of uncovering many original designs by Mr. Seligson and Mr. Goff. All playful designs masterfully drawn with black chalk on cardboard, they exposed me to the early 20th century experimentation that worked its way into our 21st century idea of "home."

Over the past several years, the chapter has organized a premier event known as Home Tour that provides exclusive access to some of the finest, most prominent examples of residential architecture created by local architects, designers, artisans, and their clients.

In this issue of *Columns*, you'll see a focus on the places we call home, whether single family residences in the suburbs or lofts downtown. You'll also learn about the concept of house and home as curated by the National Building Museum, learn about urban Dallas lifestyle choices, and gain some perspective on the history and heritage of Dallas neighborhoods. For the first time, we are incorporating the AIA Dallas Home Tour guide inside the magazine. We hope you enjoy this issue of *Columns* and make your plans to attend this year's Home Tour! ■



Shade O'Quinn, AIA



ANDREW MOON, ASSOC. AIA



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Central Expressway under construction in the 1950's.

CITY OF DALLAS

NEIGHBORHOODS

THE BUILDING BLOCKS OF DALLAS

Editor's Note: Virginia McAlester is author of several books, including *Great American Suburbs: The Homes of the Park Cities*, *A Field Guide to American Houses*, and *Great American Houses and Their Architectural Styles*. [A profile of McAlester herself is available at www.tiny.cc/mcalester-profile as a *Columns'* web exclusive.] The following italicized content is excerpted from her upcoming revision of *A Field Guide to American Houses*, to be published by Knopf in 2013. This expansion of the 1984 edition, originally co-authored with Lee McAlester, will include houses, and groupings of houses, built up to the present day.

Neighborhoods are the building blocks of cities. *One can appreciate the history of a town or city by understanding its neighborhoods and how they interacted with or resulted from the growth and development of commercial, office, civic, and industrial uses.*

Neighborhood groupings of houses fall into four general types: rural, urban, suburban, and post-suburban. Just as transportation played a major role in the location of American cities, it has similarly helped govern the location and configuration of American neighborhoods.

The Push and Pull of Suburbs

Rather than resulting from economic necessity, suburbs grew from the utopian vision of living in a pastoral setting close enough to a city to enjoy its jobs and pleasures but removed from the unpleasant aspects of urban life. The strong desire to move to the suburbs resulted from both a push and a pull. A city's older urban neighborhoods could be unpleasant for reasons that included open sewage, fire, horse and industrial odors, and later the sound pollution from trains and trolleys,

and the growing size of post-industrial building types. These conditions helped push those who could afford it out of urban neighborhoods. At the same time a flood of popular mid-nineteenth century magazines and books extolled the morality and healthfulness of living in the country and the joy of connecting to nature and your own piece of land. The desire for this lifestyle helped pull those who could afford it out of the city as soon as new kinds of transportation made it feasible.

Suburban neighborhoods typically consist of freestanding houses on lots large enough to provide a desirable landscaped setting. These are divided into categories based upon the transportation innovation that connected the suburb to the city, each of which produced a somewhat different scale and look.

Dallas never had large urban neighborhoods, instead the city experienced its major growth after the introduction of streetcars. Dallas population grew from 10,000 in 1880 to 434,000 in 1950. As a result the city has an extraordinary collection of streetcar and early automobile suburbs—rediscovered today as highly desirable neighborhood types and located close to downtown Dallas.

Streetcar Suburbs

After their introduction in 1887, streetcars powered by electricity rapidly revolutionized transit in U.S. cities. The speed of electric cars facilitated a new real estate development process. A typical pattern was to build a trolley line into vacant countryside, often terminating at a recreational destina-

RENE SCHMIDT



Dallas experienced major growth after the introduction of streetcars.

tion—a park, a fairground, or an amusement park. This planning helped attract riders immediately. House lots were platted adjacent to the line, subdivision improvements like sidewalks and utility connections were added, and the vacant lots placed on the market. Signs advertising “Home Sites for Sale” greeted passengers traveling along the line. As lots were sold and homes built, the new residents increased the number of daily commuters. By 1900, trolley lines and streetcar suburbs had become the primary factor in the development of new urban neighborhoods throughout the country.

In Dallas, the neighborhood now known as the Munger Place Historic District is an example of a streetcar suburb. The Munger Place streetcar line ran from downtown’s Main Street and up Columbia before turning on Collett. This took the route through the heart of the Munger Place addition. First created in 1905, this neighborhood of “The City Man’s Home” was deed-restricted to include two-story houses costing at least \$2,000. Amenities such as sidewalks, paved streets, shade trees and electric street lights attracted Dallas’ leading businessmen and the social elite. Other streetcar suburb neighborhoods in Dallas included Junius Heights and Vickery Place in East Dallas and Winnetka Heights in Oak Cliff.

The introduction of electric trolleys, with their 5-cent fare, had opened up a world to the middle-class where it not only dreamed of buying a house but also easily escaped the small walking radius in which they had previously lived and worked.

Early automobile suburbs (1915–1940)

At first automobiles were only an avocation for the wealthy, stored in central places and delivered to the door for an afternoon drive, much as a carriage horse would be delivered by the livery. It was not until 1910 that automobile ownership became affordable to the middle class due to Henry Ford’s revolutionary mass production of his Model T. The result was extraordinary. Sales skyrocketed, and by 1929 four out of five families owned one. By 1920 it was feasible to design a new type of suburban neighborhood—one dependent on automobiles for access. The automobile initiated a number of changes in neighborhoods. Streets were paved. Blocks were often planned longer than in streetcar suburbs. Long blocks were doubly profitable—less street paving to pay for and more land available for lots to build upon. Sidewalks could be narrower because they were now optional. Curb cuts were added for driveways. It was feasible for individual lots to be wider than

PRESERVATION DALLAS



Trolley lines and streetcar suburbs became the primary factor in the development of new urban neighborhoods, such as Winnetka Heights in Oak Cliff.

those in streetcar suburbs because walking home was no longer the norm. Setbacks from the street often became deeper.

In Dallas, this is exemplified in the Highland Park neighborhood between Preston and the North Dallas Tollway. Armstrong Parkway served as a collector route for the neighborhood and became a type of automobile "promenade" with the biggest most dramatic houses. Other neighborhoods that emerged as early automobile suburbs include the Lake-wood Conservation District, Kessler Park, and Forest Hills.

Post-World War II automobile suburbs (1940–1980)

In 1945, after sixteen years with little residential construction, there was a massive pent-up demand for new homes and Federal Home Administration (FHA) guidelines began to exert a staggering force on the creation of new neighborhoods. In 1940 the FHA published a bulletin titled "Successful Subdivisions" that in twenty-eight pages explained and illustrated what was expected in developments utilizing their new mortgage insurance.

Most post-WWII neighborhoods were located beyond the developed edges of cities where many municipalities were planning or beginning to build an expandable network of federally subsidized highways that fed into a system of arterials—new broad city streets designed to carry substantial traffic. The FHA guidelines encouraged post-WWII subdivisions both to take advantage of, and to protect themselves from, this new system of major streets and thoroughfares. It was recommended that new subdivisions nestle beside an arterial for easy access but with few entrances from this major road into the neigh-

borhood. The model they were encouraged to follow—and seen in postwar suburbs from the late 1940s into the 1970s—was a more integrated approach that included schools, churches, nearby retail, parks, and community facilities based in large part on Clarence Perry's suggestions for a "Neighborhood Unit."

Within the plan, lots sometimes became wider in order to accommodate new Ranch or Split-level houses with their long façade facing the street. Sidewalks became less relevant and were often omitted, as were front walks leading from the sidewalk to the front door. Wide driveways that led to an attached front-facing garage or carport often served as the front walk.

In Dallas, this can be seen within the city limits in Casa Linda, Wynnewood and Wynnewood Hills and parts of Lake Highlands. With the emergence of highways like Central Expressway, first-ring suburbs like Richardson, Mesquite, and Garland had many of these simply-gridded subdivisions.

PRESERVATION DALLAS. © STEVE CLICQUE



By 1920 it was feasible to design a new type of suburban neighborhood—one dependent on automobiles for access. In Dallas, Armstrong Parkway served as a collector route for the neighborhood and became a type of automobile "promenade" with the biggest and most dramatic houses.

While we're talking neighborhoods, visit <http://tiny.cc/found-dallas> to see Dallas' best existing grouping of Victorian architecture. A national model for adaptive reuse of historic properties, the Wilson Block is one of the largest historic preservation projects in Dallas and has served as a catalyst for redevelopment of the surrounding area.

Post-suburban (1970–present)

Suburban neighborhoods were built to serve as residential areas connected to and serving a downtown. By contrast, many developments after about 1970 are post-suburban, built to serve "edge nodes" located beyond the ring of post-WWII suburbs and interacting primarily with other post-suburbs and suburbs. Two of the types of neighborhoods being built today are easy to identify in the greater Dallas area.

SLUGs

The most prevalent post-suburban neighborhood type is the SLUG (an area of Spread-out, Low-density, Unguided Growth). These may be small subdivisions or individual home sites scattered amid forest or farmland far from the kinds of amenities typical of postwar suburbs. Planning for less through traffic has frequently escalated into the formation of gated communities.



Local shopping has been swept aside by distant big-box retailers that require a huge market area to reach them by automobile.

SLUGs in the Dallas area can be seen around Lancaster, McKinney and Waxahachie. From the air, one can see the built-up center of town with a ring of SLUG development interspersed with existing farms and rural area.

TODs

Today's forward-thinking national efforts are focused on directing new growth into creating a second post-suburban type, the resource-efficient

TODs (Transit-Oriented Developments) of compact neighborhoods within walking distance of rapid transit. TODs often include recreating new walkable urban and early suburban streetscapes, as well as denser mid- to high-rise condominiums and apartments.

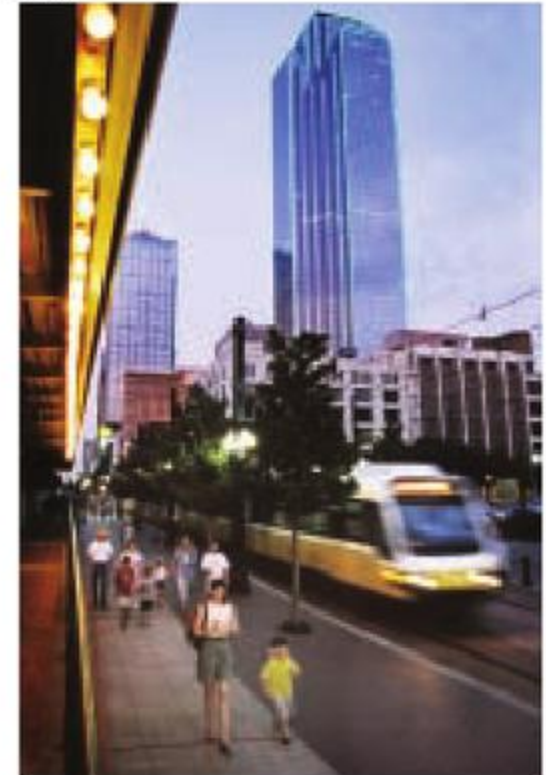
Prime examples of these TODs are being built along the expanding DART light rail line. Richardson, Farmers Branch, and Irving are just three communities

working to take advantage of public transit to create new neighborhoods at stops on the rail line.

The development of a city's architecture and its neighborhoods and suburbs is a testament to the development of an area's industry and transportation. Dallas is no exception. Our skyline is dominated by a series of bank building skyscrapers built in the 1980's, in the heyday of a great economy. Similarly, one need only examine a region's transportation developments to understand how its neighborhoods grew. Initially, streetcars allowed people to reach the edge of the city and its first suburbs. With the invention and development of the automobile, residents could live even further afield...further yet again as a network of freeways and tollways was created for faster commutes. Today, we see our neighborhoods taking shape around our newest public transit opportunities, both in the suburbs and downtown proper. What's next? Only time...and the next advances in transportation...will tell. ■

Virginia McAlester, Hon. TSA, Hon. AIA Dallas, is an author, architectural historian, researcher, preservationist, and consultant located in Dallas.

DART



Public transportation allows greater flexibility for today's traveling public allowing people to live significant distances from places they work and play.

Transitions | CityWalk Playground— 2012 AIA Dallas Emerging Leaders Class Project



ILLUSTRATION BY ANDREW ADKINSON AND ANDY BELL



511 Akard Apartment Building



AIA Dallas Emerging Leaders Class of 2012

Since its inception in 2009, every AIA Emerging Leaders class has been tasked with selecting a project to design, raise funds for, and ultimately construct. This year's class chose to focus on building a playground for the children that live at CityWalk@Akard, a once-vacant, mid-century, midrise office building that was converted into apartments in 2009. The majority of the building offers 200 subsidized units, 50% of which are allocated for the formerly homeless and those who are at-risk of homelessness. Because many of the apartments are small studio or one-bedroom units, the staff at CityWalk was surprised to find the building

serving as a home to almost 40 children. Due to the urban location and the constraints of the site, these children have a very limited area beyond their own apartments in which to play. Likewise, the closest available parks are a considerable walk through the congested downtown. With input from the Central Dallas Community Development Corporation, CitySquare, and the residents of CityWalk, the Emerging Leaders designed a playground to be located in an unused loading dock area. The tall, linear, and enclosed space lends itself well to a phased concept. The play area for the youngest residents is closest to the building and the

more open basketball court area for the older children is nearer the street level. In order to get the playground built, the class has begun salvaging pieces of playgrounds in the DFW area that are being torn down or replaced. They are also actively seeking grants and donations for the remaining components of the playground. ■

Ellen Mitchell, AIA, is the DesignGreen coordinator at HKS.

If you would like to donate, please visit www.citywalkplayground.com.

Editor's Note: At AIA Dallas, the Emerging Leaders program is designed to help program graduates prepare for leadership roles within their firms, the industry, and the community.

The AIA Dallas Leadership Committee is proud to announce a new participants in the Emerging Leaders program for 2012:

Andrew Adkison, AIA - Good Fulton & Farrell
Brent Alfred, Assoc. AIA, NOMA - AECOM
Andy Bell, AIA - Corgan Associates, Inc
Chris Butler, AIA - JHP Architecture
Omar Cantu, AIA - Perkins+Will
Mark Godfrey, Assoc. AIA - Beck Group
Hilari Jones - HKS, Inc.
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Hilary Thomas-Herd - FKP Architects
Karen Thrasher, AIA - t. howard + associates
Kimberly Williford, Assoc. AIA - Brinker International

The program is co-chaired by: Charles E. Brant, AIA, of Perkins+Will; Hilary Bales-Morales, AIA, of Page Southerland Page; Ashlee Paar, AIA, of Gensler; and Zach Wideman, AIA, of Perkins+Will. The program's instructor is Dr. Pete DeLisle of The Posey Leadership Institute at Austin College.

Special thanks to Marc Blackson of Blackson Brick for sponsoring tuition scholarships for this year's class.



What Makes a House a Home?

The National Building Museum in Washington, DC, recently opened their exhibition *House & Home*. Curator Sarah Leavitt and team worked to assemble a collection of household objects that we use to make our dwellings our own. Visit *Columns* online to learn more about their treasure hunt—for everything from a whale oil lamp to a Farrah Fawcett poster. ■



Dallas Center for Architecture

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November 14

In celebration of AIA Dallas' Home Tour, we'll screen two films about housing in America: the short film, *American Homes*, and the documentary *The Pruitt-Igoe Myth*.

December 12

Join us for the screening of *Romanza*, an examination of Frank

Lloyd Wright's work in California—from textile block houses to the doghouse he designed in response to a 12-year-old boy's letter.

Exhibitions:

Animal Architecture

October 22-January 4

Originally presented at Architecture Center Houston, this show features projects that look to the worlds of insects, mammals, fish and microorganisms as a design inspiration. From a casino that welcomes bats to a farm on wheels, you'll get a glimpse at the emerging field of biologic design.



Building Toys and Toy Buildings: Architecture Through a Child's Eyes November 19-January 4

Join us for an exploration of architecture and design in the playroom. With both vintage examples and hands-on activities, everyone's inner child will come out as you explore architecture

with toys, buildings blocks and other items both old and new. For exhibition hours and special programs associated with the shows, visit DallasCFA.com.

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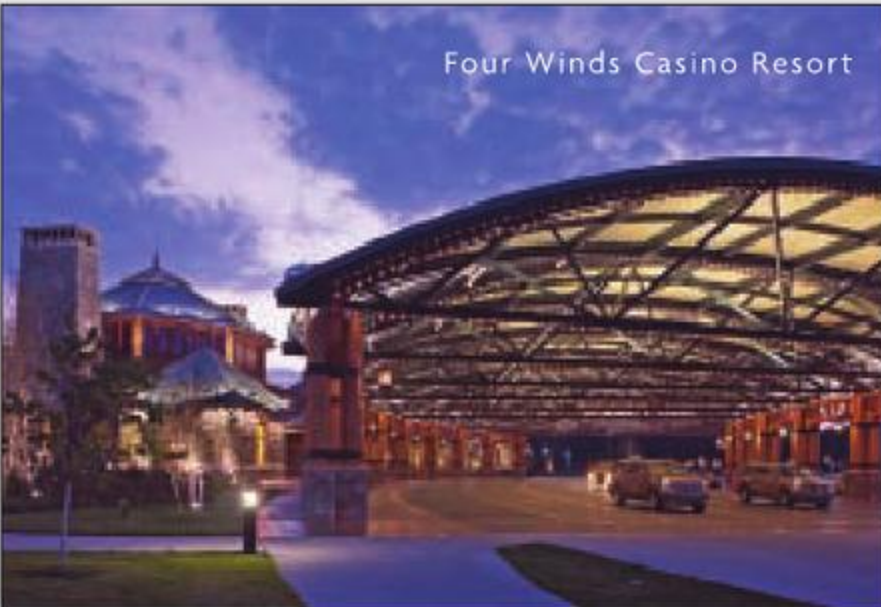
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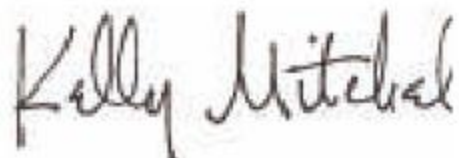
WELCOME TO THE 2012 AIA DALLAS TOUR OF HOMES

Thank you for joining us for the sixth annual **AIA Dallas Tour of Homes**. Each year the Dallas Chapter of the American Institute of Architects is proud to showcase the work of our members for you to enjoy. This year's tour, as in years past, promotes the work of some of the finest design talent in North Texas.

The professionals who organized this event went to great lengths to select a collection of homes that would showcase an interesting variety of styles, sizes and locations, each with something unique to offer. Each residence is a result of the personal relationship and collaboration between the architect and the homeowner. In fact, this year brings the unique opportunity to visit two architects' homes and two contractors' homes, allowing you to see firsthand what those in the profession are designing for themselves.

Take your time, ask questions, and find enjoyment in each of these beautiful homes. We hope you leave our tour with a new appreciation for the important role the architect plays in residential design.

Thank you and enjoy the tour!



Kelly Mitchell, AIA, LEED AP, and Leticia Canon, AIA, NCARB, LEED AP BD+C
Committee Chairs, 2012 Dallas Tour of Homes

The mission of the American Institute of Architects Dallas Chapter is to encourage, promote, advance and coordinate efforts to uphold the highest standards of the Architectural Profession in the community.

THANK YOU

We want to take this opportunity to thank our sponsors for making this tour possible each year. We would also like to thank the participating AIA architects and the gracious owners for allowing a glimpse into their homes. The quality of the homes on this year's tour foster a culture of superior design. We hope you enjoy what these homes have to offer.

SPECIAL THANKS TO

- All of our wonderful sponsors for their support and services.
- The volunteers for their time and work at the homes.
- The staff of AIA Dallas for their hard work and dedication. We are truly grateful for their efforts.

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UPCOMING EVENTS

AIA Dallas

AIA Dallas, the seventh largest chapter of The American Institute of Architects, encourages, promotes, advances and coordinates efforts to uphold the highest standards of the architectural profession in the community, while creating positive change through design. AIA Dallas has a membership base of more than 2,000 members and 300 architectural firms. More information about AIA Dallas can be found online at www.aiadallas.org.

MAJOR CHAPTER EVENTS INCLUDE:

SPRING 2013

Acme Brick/AIA Dallas Golf Tournament
Architecture Month
Retrospect

FALL 2013

Tour of Homes
Design Awards
Ken Roberts Memorial Delineation
Competition

WINTER 2013

Holiday Party
Celebrate Architecture
Advancing architecture through education
and collaboration.

DALLAS CENTER FOR ARCHITECTURE

More information about the Center can be found online at www.DallasCFA.com.

EVENTS:

Ongoing exhibitions
Film Series every 2nd Wednesday
of the month
Walking tours every Saturday
Family Projects year round

TOUR INFORMATION

HOURS

Saturday, November 3rd // Sunday, November 4th // 10am to 5pm

ADMISSION

Each individual patron of the AIA Dallas Home Tour must be wearing an official wristband to gain entry to all of the featured homes. Tickets are \$25 per person, purchased in advance, or \$30 per person, purchased at the door. Tickets for viewing any individual home may be obtained for \$10 on the day of tour and are good for that day only. Tickets can be purchased in advance at www.hometourdallas.com.

RULES

- 1 Please remove your shoes or wear the provided booties at each featured home.
- 2 Turn off or mute cell phones while in the homes. Please take calls outside.
- 3 No food or drinks may be taken inside the homes. No cameras or photographs are allowed inside the home (this includes cell phone cameras). Anyone taking photos outside or in the homes will risk the surrender of his/her ticket.
- 4 No smoking is allowed inside the homes or on the property. Please dispose of cigarette butts before entering the property.
- 5 Do not open closed doors, closets, cabinets, drawers or refrigerators.
- 6 Do not enter areas that have been closed or blocked off.
- 7 Children under the age of 12 must be accompanied by an adult at all times. A child under the age of 6 must hold the hand of an adult while walking through the house.
- 8 Please follow all street signage regarding parking and do not block driveways or walk on lawns or landscaping.
- 9 Follow all signage and path markers.
- 10 No pets allowed.

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- 1 Wernerfield-designed Home
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- 3 Maestri-designed Home
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- 5 Reisenbichler-designed Home
- 6 Sidy-designed Home
- 7 Smitharc-designed Home
- 8 Bernbaum Magadini-designed Home
- Droese.Raney-designed Home \\ Premiere Party House

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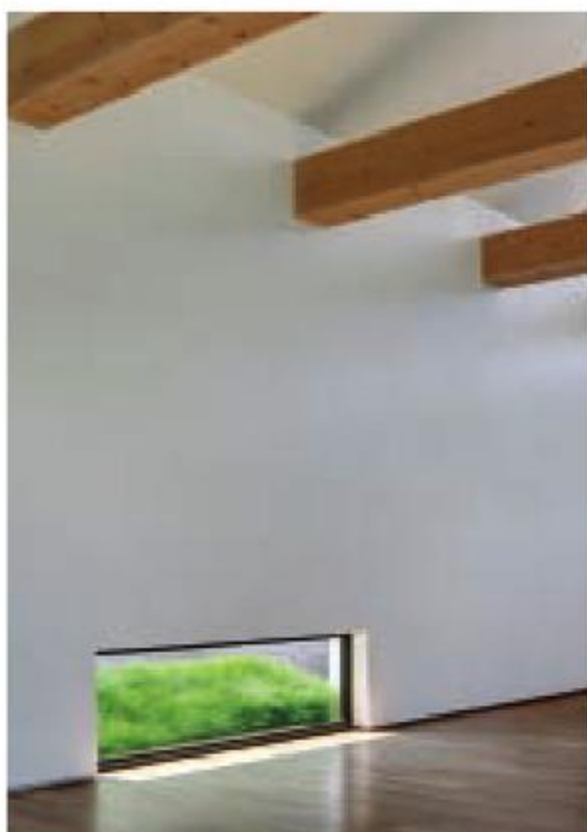


ARCHITECT // WERNERFIELD

PROJECT DESIGN TEAM // Braxton Werner, AIA
Paul Field, Assoc. AIA



PHOTOGRAPHY BY CHARLES DAVIS SMITH, AIA



The 4,800-square-foot single story residence is located on a one-acre site in the Preston Hollow area of Dallas. The c-shaped courtyard plan is oriented to offer views of a large pond from all areas of the home. The internal courtyard space provides a generous outdoor living and pool area with privacy from the street.

PRODUCT SPONSORS // Scott+Cooner, L.A. Fuess, Grand Openings, BoConcept, Western Windows

ARCHITECT // ZERO3 INC.

PROJECT DESIGN TEAM // Paul Brian Jankowski, AIA
Jan Martin, interior design



PHOTOGRAPHY BY SELSO GARCIA



The Lake Edge Drive residence is an understated, contemporary house located in the Lake Forest gated community of Dallas. It is a home that maintains the integrity of its contemporary design aesthetic, yet complements the more traditional surroundings of this established neighborhood.

The house is all about the art. It was designed to feature the contemporary art collection acquired by the owners, one piece per year, over their 30+ years of marriage. Through the strategic placement of floating walls, room openings, and controlled views, the art is seamlessly integrated. Because of its central courtyard, the home is full of natural light during the day, which highlights the transparency and form of the many glass sculpture pieces. At night, it is pleasantly transparent, so that art may be viewed across the courtyard and enjoyed from several rooms at a time. The integration of art, form and function, technology and nature provide a peaceful, serene, yet stimulating environment.

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PHOTOGRAPHY BY MICHAEL CAGLE



This modern farmhouse, built in 2011 and designed by architect/owner Eddie Maestri, AIA, is a traditional archetype contrasted with a modern interior with clean lines and strong attention to detail. The design on display on Coronado Avenue was inspired by the architect's great grandparents' house in the New Orleans Garden District and evolved with inspiration from Texas/Midwestern farmhouses as well as the historic four-squares of old East Dallas.

Ample windows maximize natural light while porches and patios create the feeling of outdoor rooms. An old-fashioned second-floor screened-in sleeping porch is accessible from both the master suite and the nursery. The home features an open concept kitchen/family room. The traditional details of arches and transoms give an elegant juxtaposition against the modern elements such as concrete floors and a two-way fireplace. Antique architectural items, such as doors and shutters from New Orleans, remind the architect of his hometown and offer an eclectic feel. Vintage reclaimed items and lighting from architectural salvage and local renovation projects give the house a sense of history.

PRODUCT SPONSORS // Lights Fantastic, Glasshouse, DalTile, Concept Surfaces



PHOTOGRAPHY BY RICHARD SHARUM



The design of this home on Prospect Avenue assembles large, simple masses and cantilevered planes to create expansive, open spaces within a typical single-family lot. It was a priority to balance the drama of monumental spaces and forms with the serenity of nature. Blurring the boundary between interior and exterior, at some perspectives the residence is completely see-through. From other points of view, forms and objects slowly reveal themselves. The house hides behind a large pecan tree, as well as an architectural screen and landscaping.

Incorporating sustainable design strategies was a priority. Examples include: addressing solar orientation through the careful placement of openings, overhangs, and landscaping; utilizing a highly reflective roof membrane; omitting heat-storing attic space; detaching the garage to prevent the transmission of potentially harmful fumes and unwanted heat; and incorporating porous walkways to reduce the impact of storm runoff.

PRODUCT SPONSORS // TKO, Glasshouse, Douglas Architectural Lighting

ARCHITECT // TOM REISENBICHLER, AIA
PROJECT DESIGN TEAM // Courtney Johnston, IIDA
Mary Dickinson
Jeff Johnston



PHOTOGRAPHY BY BRET JANAK



In a world where many associate sustainable (green) design with a Bohemian lifestyle (and where others consider the luxury wasteful), this house is designed to prove they are not exclusive. Integrated tightly into the large iconic trees on the site, this house on Caruth Boulevard uses traditional home proportions to blend with the neighborhood. The horizontal lines of the design tie the home to the land, while the roof and balcony reach into the trees making them integral to the home. The design concepts emphasize the entertaining lifestyle of the owner/architect with open plans that incorporate indoor and outdoor spaces. The first level uses a central core (wooden box) as the main organizing element around which public spaces flow. This LEED Gold-designed home features many sustainable strategies. From photovoltaic solar panels and recycled materials to native plants that are drought tolerant, every detail of sustainability is considered.

PRODUCT SPONSORS // Consentino USA, Cortina Shading, Kitchen Design Concepts, L.A. Fuess, Efficient Windows & Doors of DFW, Complete Landsculture, Green Life Technologies



PHOTOGRAPHY BY CHARLES DAVIS SMITH, AIA



For many years, this residence on West Mockingbird Lane was a standard-issue, post-war house — good bones but nothing remarkable. Over the past decade, the property has been transformed into an elegant live/work complex with all the amenities of modern life. The original shell of the house remains, politely integrating with the scale of the neighborhood.

From busy Mockingbird Lane, the original roofline appears beyond a minimalist concrete wall, suggesting the qualities of precision and a delight in materials that characterize the project throughout. From the rear access street, colorful stacked "building blocks" represent the home of the client's construction company. A sequence of courtyards links new and old, each space unfolding to the next.

It is here that an ordinary house has become the unexpected origin point for a lively set of functions: living, working, gardening, and entertaining. This project is the architectural expression of the richness of this entwinement.

PRODUCT SPONSORS // Larry Hartman, TKO, Scott+Cooner



PHOTOGRAPHY BY SELSO GARCIA



The design of this 4,100-square-foot house for a young family carefully choreographs a sequence of indoor and outdoor spaces to provide both privacy from the street and transparency to the north-facing garden and creek. Environmentally sensitive design features, integral to the design, include geothermal HVAC, 100% recyclable zinc metal shingles, and locally sourced limestone. Expanses of high-performance glass provide ample natural daylighting throughout the interior. Natural white oak floors, cabinets, and trim soften the interior palette.

Sited in a recently redrawn flood plain on Shorecrest Drive, the structure had to be elevated 5 feet above existing grade. This aided in maximizing views but proved to complicate the integration of the new two-story volume into the neighborhood's relatively low-slung ranch-house vernacular. The architecture responds by reinforcing long horizontal lines, planes, and volumes. The scale of the forms is further delineated by the precisely crafted graphite-green zinc shingles juxtaposed against the weighty and tactile buff limestone.

PRODUCT SPONSORS // Consentino USA, Lights Fantastic, DalTile



PHOTOGRAPHY BY CHARLES DAVIS SMITH, AIA



The Horseshoe Trail residence, nestled among large oak trees, provides a sanctuary for an "empty nester" couple. Their aim in designing the home was to create open spaces in which to entertain family and friends. This mission was accomplished with the kitchen and family room opening onto the lap pool and backyard, allowing for dramatic views. These exceptional views are also seen from the library outside the master suite. Throughout the home, large open expanses of wall showcase the owner's photography.

PRODUCT SPONSORS // Old Castle Building Products, Lights Fantastic

DROESE.RANEY HOME / PREMIERE PARTY HOUSE

ARCHITECT // DROESE.RANEY ARCHITECTURE

PROJECT DESIGN TEAM // David Droese, AIA
Lance Raney



When recruited to design the dream home of a noted interior designer and her businessman husband – who also happens to be the chairman of the board of a teak hardwoods corporation – Droese.Raney Architecture was tasked with four challenges: to incorporate the nomadic spirit of these world travelers; to design an eco-friendly home; to bring *Tectona grandis* (otherwise known as teak) into play in a meaningful, yet restrained way; and to give the homeowners a front-row seat to the nature that abounds amidst their two-acre thicket of trees.

Special highlights of the home on Celestial Drive include a geothermal mechanical system, exotic onyx appointments, reclaimed teak floors, custom-designed and made solid teak windows and ceilings, rosewood details, and a custom steel fireplace surround.

PLEASE NOTE: THIS HOME IS FOR THE PREMIERE PARTY ONLY AND WILL NOT BE FEATURED ON THE TOUR.

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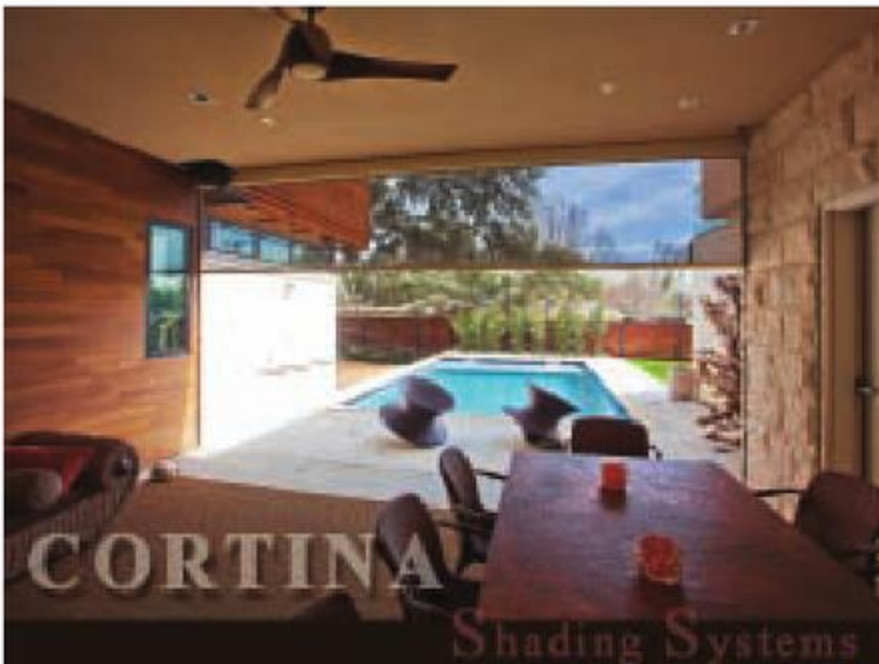


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Profile | Larry Hamilton

When it comes to downtown Dallas living, it doesn't take long to come across Larry Hamilton. Larry is the CEO of Hamilton Properties, the developers at the forefront of the downtown Dallas residential and hotel scene for more than a decade. Larry's career has its roots in Colorado where he had a wide range of experience from developing higher education facilities to office parks. While working with the City of Denver on their Downtown Master Plan, he was able to successfully synthesize his interest in historic preservation and downtown urban environments.

In collaboration with Magnolia Hotels, Larry was able to get his feet wet during his preservation efforts on the First National Bank Building in Denver. This success was repeated with the help of his son, Ted, with the redevelopment of the Magnolia Oil and Gas Building in Dallas. Since then, he has spearheaded some of downtown Dallas' most recognized rehabilitation projects including The Davis Building, Dallas Power & Light, The Mosaic and the Aloft Hotel. Their most recent project, the Lone Star Gas Lofts recently completed Phase I and they are now fully underway with Phase 2.

What aspects of design make your projects successful?

I like to call us the 'unincorporate' developer. If someone is in an apartment building, they surrender a little piece of their individuality by going into a big project and being one of the multitudes. We are constantly working to give them a piece of that back, in any way that we can. We want to have a lot of different kind of floor plans and styles. That is one of things we try and do in our design: Reinforce that sense of style and individuality.

What unique aspects and challenges have you faced being involved in Dallas for over a decade?

When we came here to look at the Davis building, the downtown was empty and nothing was going on. We parked the rental car and our broker took us around. After we got done, we walk out to where I thought the car was and the car wasn't there. I said, 'I could swear that I parked right here.' Well, I had been towed to the impound lot. It was past four o'clock.

What had happened was that the city fathers made this very unfortunate decision, back when white flight to suburbia was in full flower, to orient the streets to be one way streets. Traffic was to charge in and out of downtown full tilt. They didn't give consideration to developing a sense of community down here. Basically, downtown was to get in and get out of fast – therefore, we had to go out to reclaim our car at the impound lot.

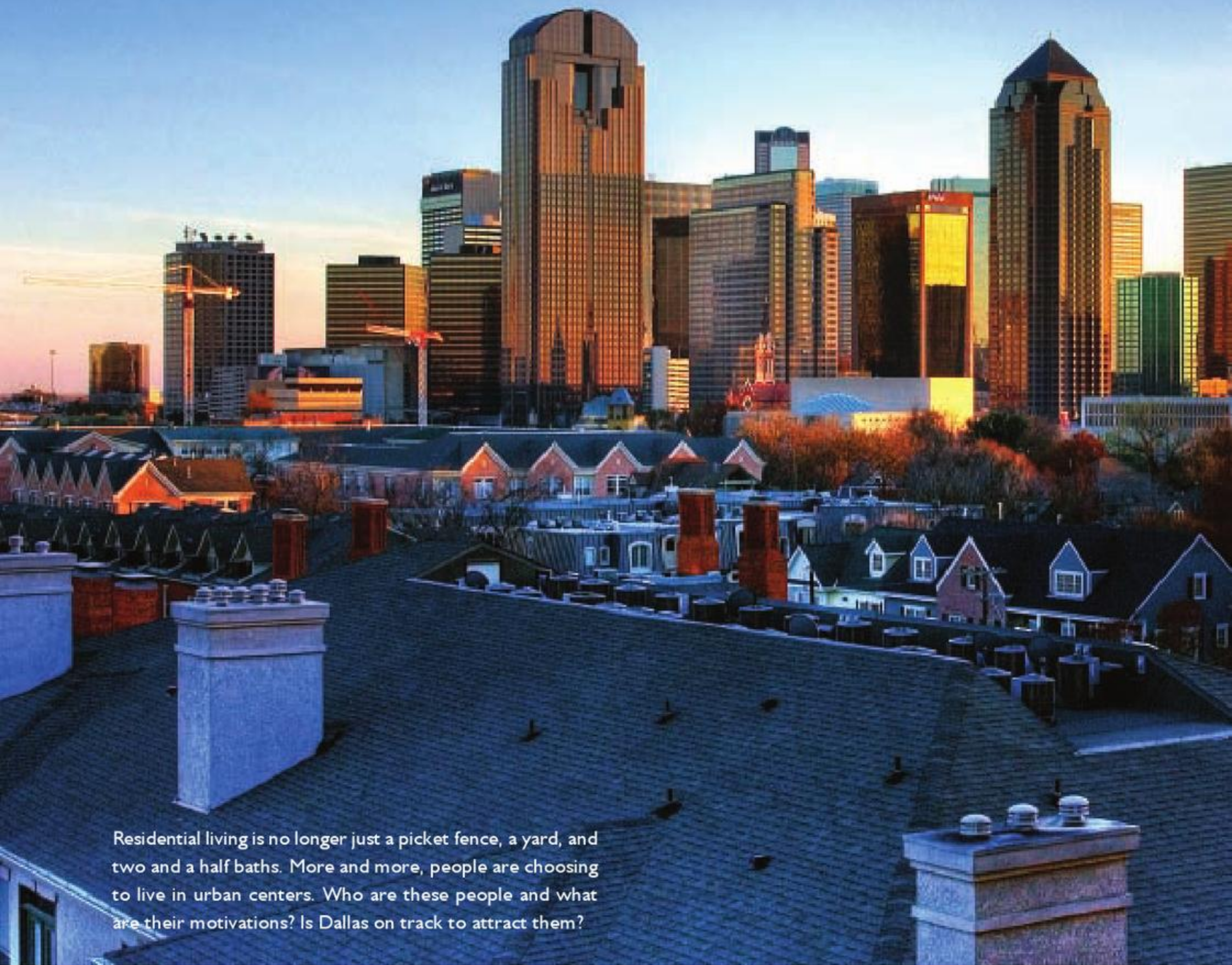
The 2003 Davis Building rehabilitation project has been said to launch the downtown revitalization. Where do you see Dallas heading in the future?

Our tunnel system is dying a slow death. It's a tragedy for downtown Dallas that the tunnels ever happened. If you could take all the retail that occurs in the tunnels and pull that up onto grade, think of the huge difference that would make. So what do I see in the future? I see us making steps towards making a walkable environment. I see us having a substantial residential population that is going to continue to grow with people who are loyal to downtown and have a real sense of community down here. I see us getting more connectivity.

Scott Gorenc, AIA, is an architect with Corgan Associates, Inc.

ANDREW BROWN

HOT LIFE IN THE CITY



Residential living is no longer just a picket fence, a yard, and two and a half baths. More and more, people are choosing to live in urban centers. Who are these people and what are their motivations? Is Dallas on track to attract them?

The United States is refocusing on the value and importance of strong city centers. Years of expansion, sprawl, and suburban growth have been succeeded by a contraction back toward the city core. There is an increased national emphasis on urban residential living even while economic crises have forced shrinking cities like Detroit to carefully study what entices people to live in certain kinds of environments. In a recent speech to a group of Dallas civic and business leaders, Carol Coletta, CEOs for Cities

founder, praised the city's ambitious goal of becoming "one of the world's most dynamic environments." That goal is set forward in the Downtown Dallas 360 Plan, coordinated by Downtown Dallas Inc., and Coletta says that we need to "double-down on the 360 plan and race to complete it." With its emphasis on "Quick Wins and Bold Ideas," the plan lays out strategic goals and capital spending priorities for the years to come.



In his book *The Triumph of the City*, Harvard economist Edward Glaeser calls the city “our greatest invention.” He points out that cities and their density have been engines of innovation since the time of the ancient Greeks. Despite the end of the Industrial Age, he says that cities in the richer countries of the West are in better shape than ever, but that continued reinvention and evolution will be required for continued success.

Quality of Talent / Quality of Place

Coletta has been at the forefront of this urban reinvention for years, including her time at CEOs for Cities. The non-profit calls itself “a civic innovation lab and network of urban leaders and change agents from diverse sectors.” They look at cities from a variety of statistical measures, and Coletta used some of them in her speech to demonstrate the opportunities that Dallas has in its near future.

Coletta studied college-educated 25- to 34-year-olds, the mobile generation that allows cities to attract or lose talent. This group typically wants to live in or within three miles of a central business district; they are more than twice as likely to live in urban neighborhoods as other individuals. And what are they looking for? Certainly they want walkability, compactness, and a mix of business, arts, and entertainment. But Coletta believes that they want vibrancy as well, to “stumble onto the fun.” This requires well-designed and -maintained parks and public spaces and the connective tissue that parking lots and dead spaces undermine.

In 1996, only 200 people lived in the city’s core. Today, more than 35,000 live within downtown’s 15 districts.

Chris Sais, 31, has lived at The Element for a year now and says downtown is “the place to be.” He and his brother moved to Dallas from Houston and enjoy the atmosphere of downtown living. Chris currently works out of his apartment, but his Houston-based employer will be opening a manufacturing facility in Brookhollow soon and living downtown will make the commute painless. “The best part of living downtown is the views,” he says. “Seeing the city from the top of our building is like being a part of the skyline. It’s so nice for entertaining and our friends say it’s as if we live at a resort.”

Quality of Opportunity

The ability to meet and interact with other like-minded urban residents is something that Coletta terms “quality of opportunity.” Downtown Dallas Inc. recognized the need for this as well and created the Urban Ambassadors Initiative to mobilize a grassroots group of passionate individuals with a desire to take an active role in the downtown community. “Our Urban Ambassadors not only live and work in downtown Dallas; they live and breathe it as well,” said Steve Shepherd, chair of the Downtown Residents Council. “We program a variety of events—from informative presentations and service projects to pool parties and happy hours. These create a real sense of community among the people living downtown. It’s a great opportunity to network and get to know your neighbors.”



Where Does Dallas Rise and Fall?

Dallas demographics play out national trends. In 1996, only 200 people lived in the city's core. Today, more than 35,000 live within downtown's 15 districts. Development projects such as the AT&T Performing Arts Center, the Calatrava-designed Margaret Hunt Hill Bridge, and Klyde Warren Park over Woodall Rodgers Freeway have provided connection, amenities, and the incentive both for residents and the employers of more than 135,000 citizens.

Dallas' vibrancy that Coletta sees is implemented through a variety of initiatives. Currently, work is under way to modify street vending ordinances to allow for kiosks, carts, and food trucks. Code changes are making it easier for restaurants to

offer sidewalk dining. Complete Street and bike plans will create new connection opportunities and encourage design excellence. "Three pillars can be thought of to make a vibrant, successful city – social equity, physical environment, and economic health," says Kourtny Garrett, senior vice president of Downtown Dallas Inc. "Downtown Dallas 360's initiatives address all three components through on-the-ground initiatives like plantings, street vending, and public space programming, to long-term and large-scale catalyst development."

Transportation is a major issue to examine and address. The younger talent that the city wants to attract is in a new category; many of them want to live someplace where they don't need a car. Coletta says, "You don't make a great downtown by trying to suburbanize it—making sure everyone has a parking space as close to their destination as possible. You make a great downtown by creating great intensity there and a great public realm—a place that makes walking pleasurable... that makes walking worth it."

A.J. Mistry, 26, lives in the Interurban Building. Ever since college days, he had hoped to one day live downtown. Working with a downtown bank, he says he rarely uses his car. He says that most everything he needs is within walking distance; and if he needs to go outside the city proper, he uses DART. "It's a great feeling to wake up and see the skyscrapers," he says. Each morning he walks his dog before work, walks around the city during his lunch break, and enjoys social evenings. "When I get home from work, I'm not exhausted from commuting; so I have the energy to work out and go out with friends," he adds.

Downtown 360 sees streetcars as a part of the long-term solution. The City of Dallas and DART are contracting for a plan that will connect downtown and its surrounding neighborhoods, identifying optimum routes and capital priorities. Decreased federal funding means that this idea is one perhaps for the distant future; in the meantime, alternatives like a fare-free





transit zone, fixed-rate cab fare, and shuttle services are being examined. Continued emphasis is also being placed on walkability and bike planning.

These improvements will be necessary to maintain the momentum that Dallas has seen in residential living in the central business district. The first residential projects were spurred by the creation of the City Center TIF in 1996; most of them were adaptive reuse and were all rental residences. Occupancies have been high from the very beginning, averaging 95% in the Main Street core. More recent projects, including Museum Tower, the Continental Building, the Atmos complex, and Tower Petroleum continue to work to attract young professionals; but the market is expanding to empty nesters and a family market as well.

Gail Sprinkle, 55, lives at 1900 Elm and has been there since returning to Texas from Washington, DC, in 2010. A virtual employee for a federal agency, she works from home yet chose downtown because of all the changes she saw happening to the downtown area when she moved back to Texas. She was drawn by the arts district and its growth and now volunteers at both the Winspear Opera House and the Dallas Museum of Art. She is also excited about the growing vibrancy of the city, as evidenced by the number of investors who are buying up vacant properties, like the Statler Hilton, or expanding existing



buildings, like the Joule hotel. "I enjoy being a pedestrian and having a lot of energy around me," she says. "I like to walk down the street and stop to speak with my neighbors. I like watching kickball in Main Street Park. I like the way that the Downtown Dallas Residents Council is helping create community. Dallas has a way to go, but I am really excited about the sense of community that we're building."

Reaching for Critical Mass

This increasing population is creating the critical mass necessary to support additional business opportunities. Downtown retail is seeing a resurgence. For years, Neiman Marcus was the stalwart, remaining at its flagship location as other department stores fled to the suburbs. Currently, developer Tim Headington is including several luxury retailers as a part of the expansion of his complex adjacent to the Joule hotel, and the development will offer items at all price points. CVS on Main Street now is open for business from 7 a.m. to 2 a.m. and there are five 7-Eleven stores in the central business district.

John Crawford, CEO of Downtown Dallas Inc. is quite fond of the mantra, "As goes downtown, so goes Dallas." Certainly, downtown's success is tied to attracting more and more people to live there. "The future demands new thinking," says Colletta, "and the trends are really clear. You can get on with building the kind of vibrant downtown that continues to attract talent and connects people with ideas and opportunity or your city can fall off your high perch and get left behind." ■

Greg Brown is the program director for the Dallas Center for Architecture.

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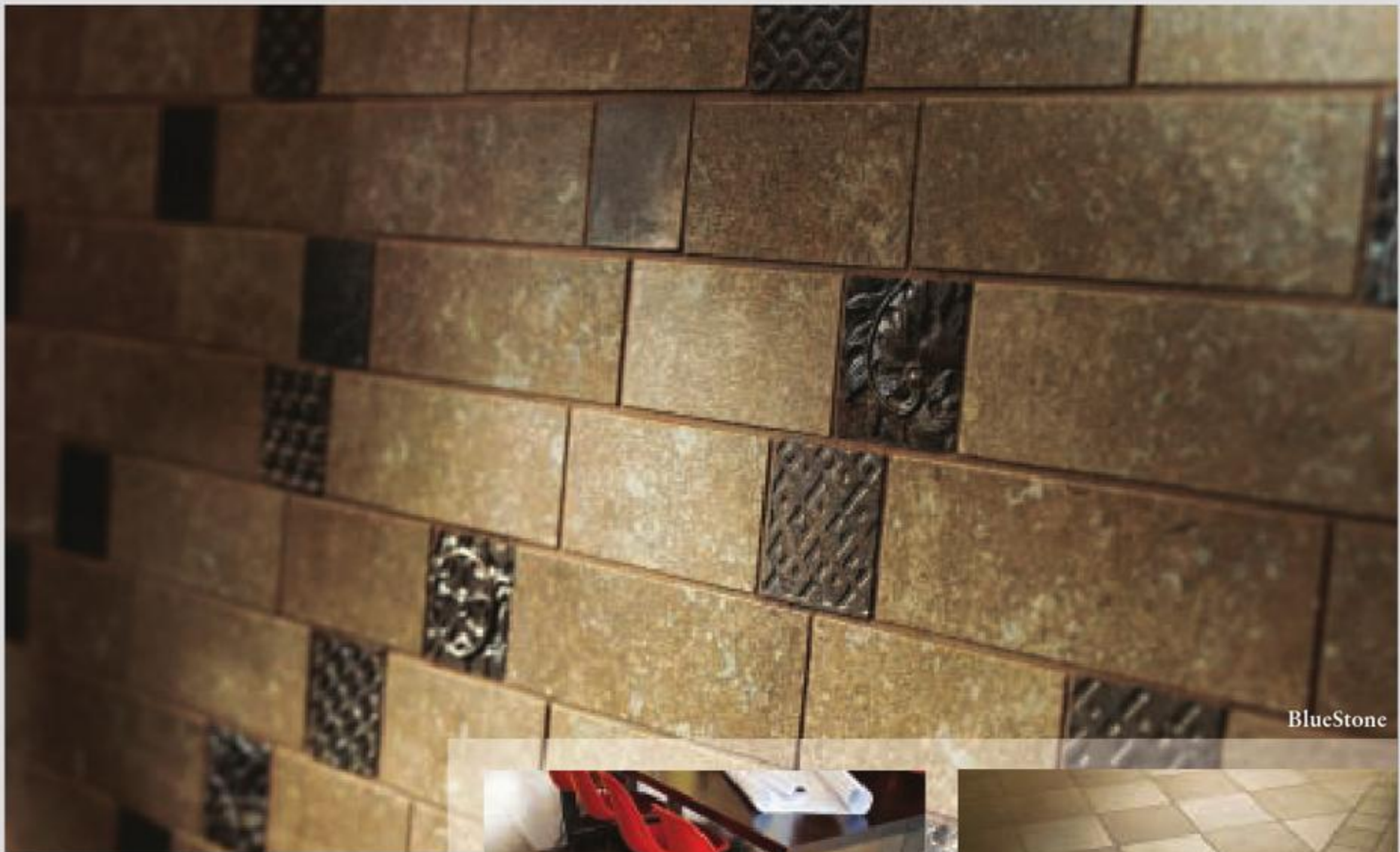
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By Ryan Flener



Maestri Home

MICHAEL CAGLE

SONGS OF MEMORY

WHAT INFLUENCES ARCHITECTS AND BUILDERS
WHEN THEY CREATE THEIR OWN HOMES?



Sidy/Hartman Home

Each of us has a unique interpretation of that place we call home. Home provides spaces for secrets to be told and arguments to be won. It offers places to connect to neighbors or to reflect upon ourselves. Like a song, the emotions and movements within a house might be comparable to tempo, while nature and light serve as treble and bass. No matter the climate, location, or form, every house sings a unique song.

Recently I had an opportunity to talk with three architects who designed houses on this year's AIA Dallas Home Tour and hear their interpretation of home. I pressed them to reveal the qualities that morph spatial organizations into the mysterious domain we call home. Without intent, I found a common river of belief in each of them. What began as a study of relationships

between architect, contractor, and client in residential construction became a test to diffuse the pressures associated when two or more of those roles were played by the same person. Of the three designers questioned, two conceived houses for themselves. The other, the Mockingbird House, was a collaboration between a Scottsdale architect and a local contractor. The three homes share similar urban arrangements, yet each tells an exclusive story of personal domestication and private enterprise.

Designing Your Own Home

Eddie Maestri, AIA, architect and owner of the AIA Dallas Home Tour house on Coronado Street, said there is great pressure in designing your own home. "It's a really hard balance because there are expectations of what an architect's house should look like," he says. As a native of New Orleans, Maestri has a particular love for the scale and tactility extant in the Garden District and especially the house his great grandparents lived in. For Maestri, the home draws memory from a tasteful collection of objects acquired over the years that in many ways take him back to his childhood understanding of place. His new home simply reflects traditional details, mouldings, and trims, refining and representing the French tradition posited in southern Louisiana. From antique credenzas to contemporary lighting fixtures, the house is but a shell for memorable objects, each with a unique history unto itself. Maestri states, "People get wrapped up in what it [the home] should be, but I think it should be a reflection of your personality."

This personality has allowed the Maestri family to surround themselves with the things they love most—memories—and it looks forward to the events that will soon be memories too.

With twins on the way, the Coronado house provides room for growth and development, fortifying its significance through an appreciation for the tangible. While one may question the consequences of storied antiques within reaching distance of toddlers, there is nothing more meaningful for Eddie Maestri than the genetic nature of acquired pieces as he thumbs through generations of photographs.

Designing a Constructor's Home

Like the Coronado House, Larry Hartman's new home on Mockingbird sits among post-war residences in a typically American setting. As the owner of Hartman Construction Inc. in Dallas, Larry recognizes that the home requires a live-work setting where the threshold between his personal life and operational world is closer in proximity than most.

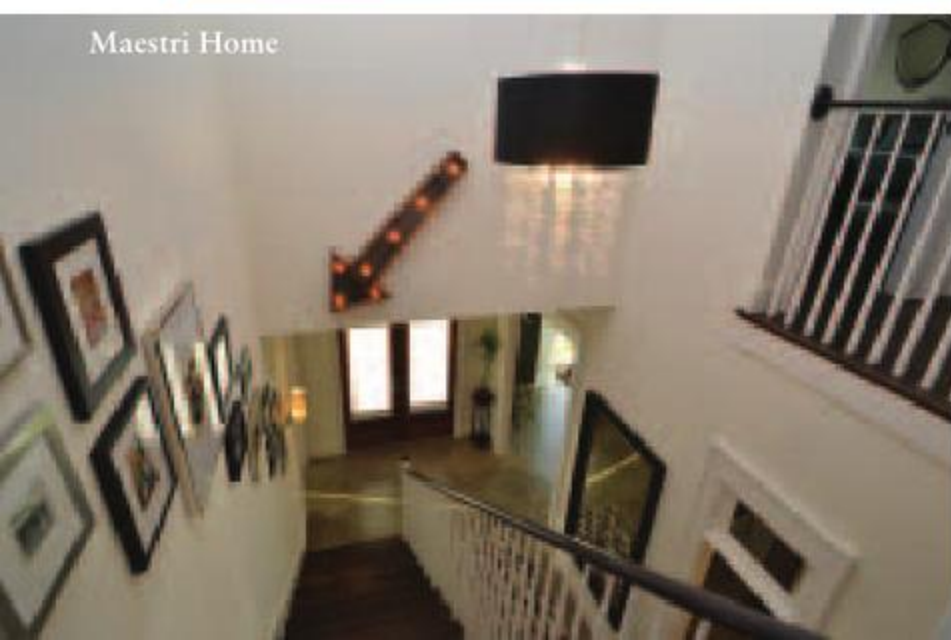
Architect Victor Sidy, AIA, dean at the Frank Lloyd Wright School of Architecture in Scottsdale, Arizona, explains, "The house is a live-work setting. It's a way of living and working that is compatible with the ways our ancestors probably lived and worked, so there was naturalness about that. We celebrated the fact that he had a commute; a commute between the northern half and the southern half, but that commute is through a wonderful courtyard—a tree and light-filled courtyard."

The garden that lies behind the brutal entry is an intimate division between the existing—now renovated—home and the newly constructed workplace. The former, a haphazardly coursed masonry structure, remains a signpost for his previous experiences; the latter suggests a more refined order and structure to Hartman's commercial reality.

"Hartman purchased the original house early in his career.



Sidy/Hartman Home



Maestri Home



Maestri Home



Sidy/Hartman Home

It had few remarkable features about it," said Sidy, "but as he lived there over the years, he fell in love with the quirky exterior skin of the house." Thus, it made sense to both of them to celebrate the memory of the existing house. Retrofit with modern furnishings and proportion, not much is left of the existing house but the brick façade which stands permanently across the later composition of programmatic boxes, literally interpreted as architectural building blocks.

Hartman's knowledge and passion for plants and gardening provides a seamless encounter into memories had and those to come. By way of material honesty, the house stands as a model for contemporary trends, primarily living and working in the same place, but also the reclamation of existing structures as a new creation of memory. On this standardized lot, building better overshadows building bigger, consciously moving against common traditions, especially in a city such as Dallas.

Third Time Is a Charm

The Coronado and Mockingbird houses share the most in common of the three, as they stand as permanent domains. Tom Reisenbichler, AIA, introduces a nomadic dimension for his own home on Caruth Boulevard. It focuses as much on the public realm as it does on self-awareness to provide his interpretation of home.

For Reisenbichler, managing director at Perkins+Will, Dallas, this was no maiden voyage. In fact, this is the third house he has designed for himself; and it appears that it will not be his

last. "I don't get to design much at work," he says. "I do a lot of health-care planning and sales management, so for me it's a lot of fun." Fun it must be for an experienced architect who is also his own general contractor and, in this case, his own client.

Like Maestri, he understands the anxieties associated with designing one's own house. For him, it seems a way to explore ideas and dichotomies affiliated with the house. His interests lie in the relationship between contemporary technologies and warm sensory spaces, luxury and the stigma of a Bohemian lifestyle, and conditions

as simple as inside and out. At first glance, the design intentions might appear vague. After visiting, it is clear they are not.

"To me [the house] is about experience," he says. "My wife and I are both very social. We want a house that people want to come to and feel comfortable in. It's all about your family and your friends, forget the building; so the more you can provide space and opportunity to interact with family and friends, the more the house becomes a home, and that's why this one is so entertainment focused."

BRET JANAK



Reisenbichler Home

The ground floor of the house hosts the public functions, while the floors above contain the more intimate spaces. The living room and side yard are divided by large sliding glass doors which, when opened, allow the entire ground floor to creep out into the unconditioned world under two large trees.



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Above, a balcony off the master bedroom sits abreast of the canopy. On the other side of the bedroom, facing the pool, the bathroom is screened by wooden louvers at calculated angles for light and winter heat gain while ensuring a visual privacy for the user.

Heart and Home

Obviously, we take our personal lives seriously. We protect them by locating ourselves around the things we love. The home is the sanctuary for our own sacred objects. Is it then possible that the American home is actually built upon love? Have we found a way to define self-worth and self-gratification through something more than just a house? I don't believe any two answers should be the same, yet I believe these three ar-

chitects would agree that by crafting unique opportunities to surround ourselves with objects, people, and ritual, a home is derived from the house and a lifestyle is defined.

As designers, we should learn from these examples to stimulate our ideas about creating homes. These three houses, along with the others on the home tour, will be open to the public on November 3-4. And while an open-house visit is merely a glimpse of the song that is written, the dance is still there, and the song remains forever. ■

Ryan Flener is an intern architect with Good Fulton & Farrell Architects.



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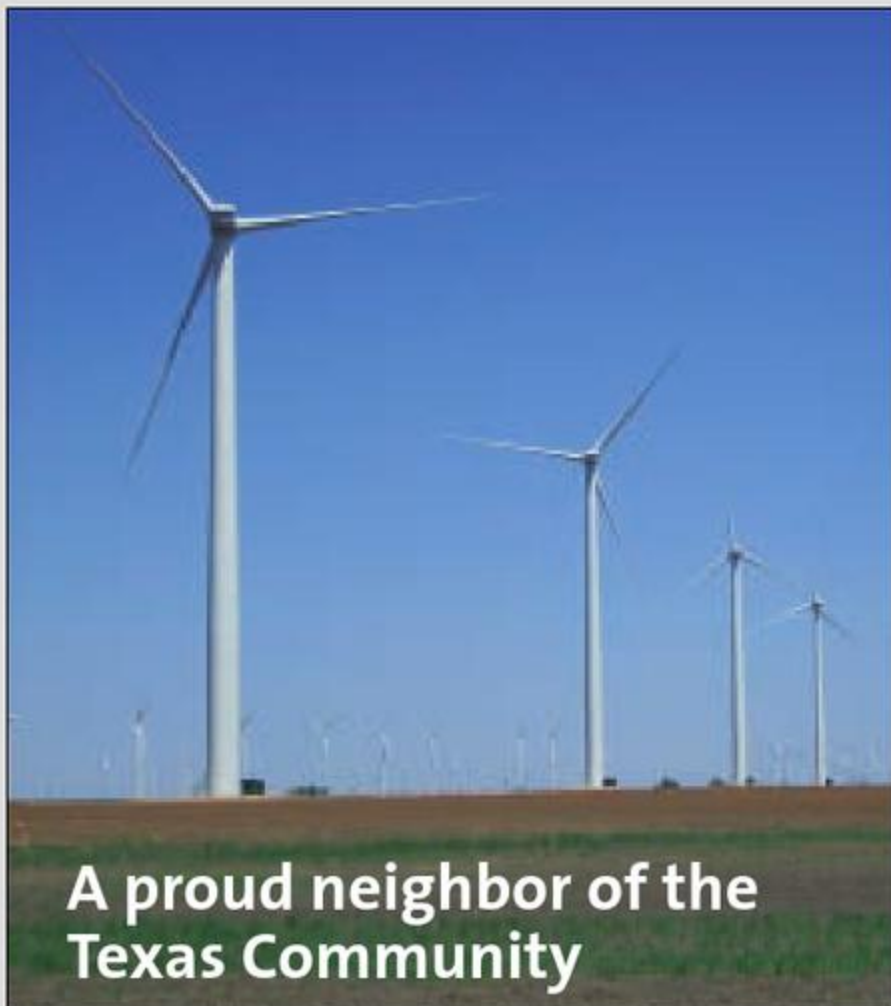
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What Makes a House a Home?

Sarah Leavitt, a curator for the National Building Museum, gives us an inside look at creating the museum's *House & Home* exhibit. Their display showcases household objects that, throughout history, have helped make individual houses into homes. Read the story and view a slide show of some of the *House & Home* exhibit pieces. www.tiny.cc/nbm-exhibit



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In Context

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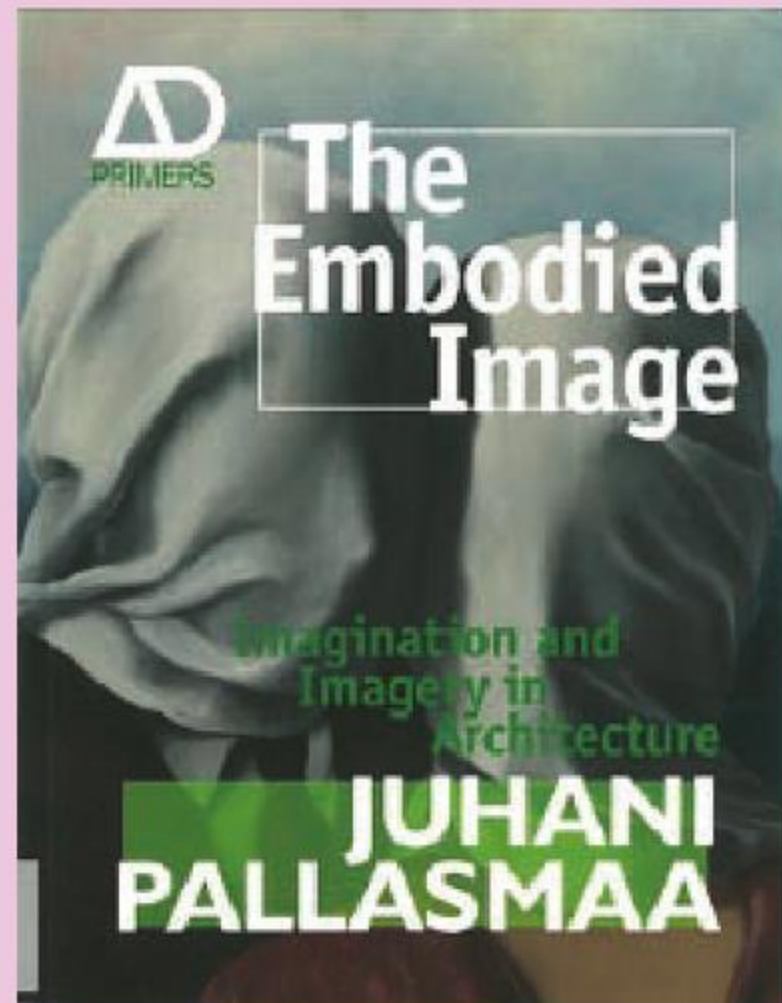
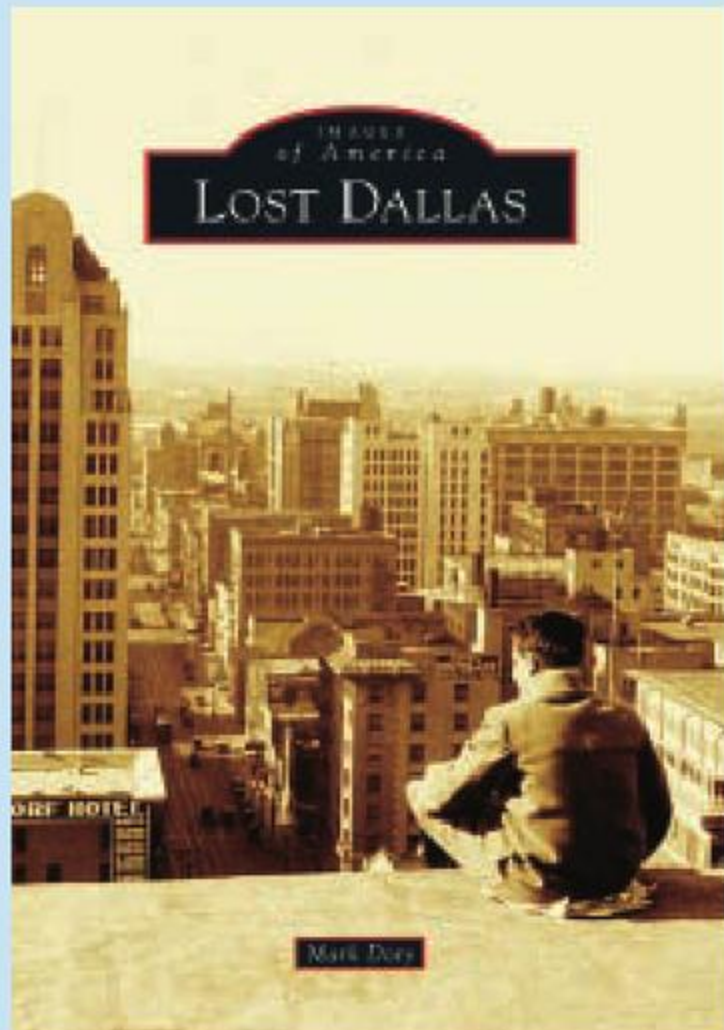
People, Places, & Things

Find out who's on the move and what's happening at North Texas firms. www.tiny.cc/dallas-ppt



It is not too often that a piece of architecture is given a proper send off as it vanishes from the streets but in *Lost Dallas* the forgotten ghosts of Dallas' past are brought to the forefront for one final hurrah. Mark Doty, historic preservation officer for the City of Dallas, has done a masterful job of creating one of the finest architectural obituaries of our time, bringing forth some well-known casualties but highlighting some of the more inconspicuous through a methodical search of the Dallas archives and image banks. The impact that *Lost Dallas* creates is extraordinary with a never-ending record of what we have lost over the years and paints a vivid picture of the negligence for history that has been the center of the development trends in Dallas for a number of years. The book certainly is a worthy of a chapter in the *Images for America* series but it may be the first that stirs the desire for a better, more fruitful urban landscape. ■

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



Is architecture today too focused on generating a strong visual impact? Finnish architect and professor Juhani Pallasmaa thinks so. In his latest book, he dismisses the shallow nature of purely aesthetic images in order to reawaken us to the power of the embodied image that resides in our imagination and arises from our biology and personal experience. In his view, the most meaningful images are those that allow us to interact and project ourselves onto them. Likewise, architecture that moves us most and achieves timelessness comes from how we encounter and interact with it. Works by Louis Kahn and Alvar Aalto are offered by Pallasmaa as examples rich in embodied images, engaging our senses, and triggering an authentic emotional response through their use of primary forms, tactile materials, and thoughtful spatial sequences and transitions.

The book's numerous images depicting modern art, photography, and architecture help make the overall arguments accessible in spite of a fragmented text that frequently quotes notoriously esoteric contemporary philosophers and writers such as Gaston Bachelard. As a result, the book reads like a series of loosely stitched portions from different essays with its highly relevant but all-too-brief discussion on architecture appearing at the very end. Pallasmaa's insights resonate nevertheless, making us more mindful of how we perceive an image and inspiring us to create more human buildings that enliven all of our senses. ■

Julien Meyrat, AIA, is a designer at RTKL Associates in Dallas.

Found Dallas | Architecture as Incubator

The stately Victorian mansion on the corner of Swiss Avenue and Oak Street, built by Frederick and Henrietta Wilson in 1899, became the cornerstone of a growing community in east Dallas. The Wilsons acquired an entire city block from Henrietta's uncle, allowing them to build six additional houses used as rental properties.

With neighbors who were also personal friends, the Wilsons cultivated a sense of community in the new neighborhood. Children played in the lot next door (deliberately left vacant for that purpose) and neighbors took advantage of Central Square Park to the east of the Wilson House, the second public park in Dallas.

As Dallas grew, families began to move away from the area. Their homes

were replaced by commercial buildings or were converted for commercial use. However, the Wilson Block's Queen Anne structures remained largely intact, although in deteriorating condition. Laurence Wilson, Henrietta and Frederick's son, lived in the Wilson house until the late 1970s and retained the other homes on the street as rental properties.

When the Wilson House and adjacent properties on the block became available, a partnership between the Historic Preservation League (the organization that later became Preservation Dallas) and The Meadows Foundation developed a plan with two objectives: to preserve some of the city's remaining Victorian homes and to provide rent-free

office space for non-profit agencies working to improve the city. Today, the 22-acre Wilson Historic District is owned and operated by The Meadows Foundation and is the address for 34 non-profit agencies that occupy the restored homes and new buildings.

The Wilson Block, the first to be restored within the district, is listed on the National Register of Historic Places. The district serves as one of the largest historic preservation projects in Dallas, and is a catalyst for redevelopment of the surrounding area, and a national model for adaptive reuse of historic properties. ■

Lisa Kays is program manager at Preservation Dallas.

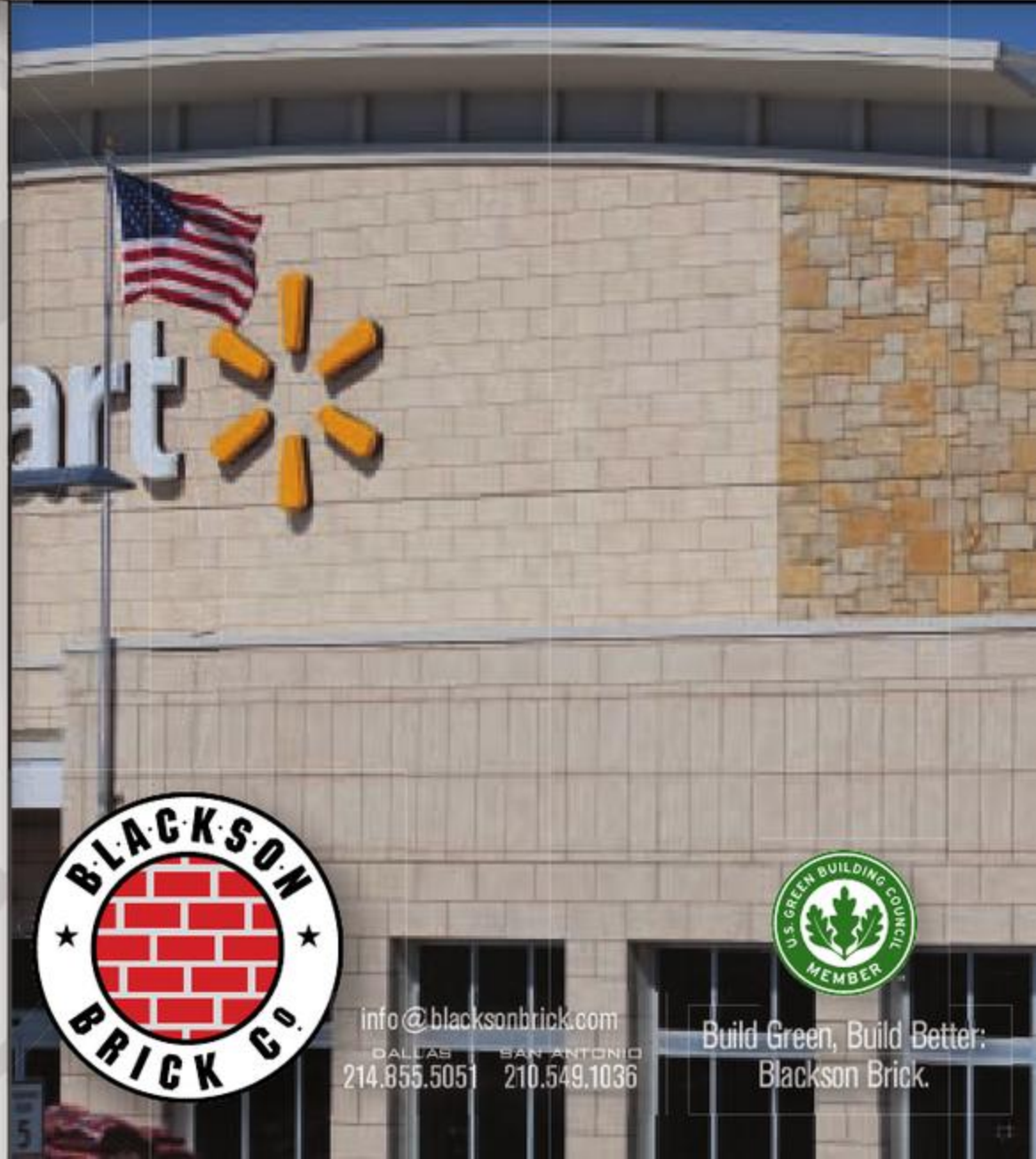


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