

# COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Summer Vol. 30 No. 10

**CELEBRATE ARCHITECTURE!  
PROUD TO BE DALLAS**

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**Citizen Architects  
Transforming Dallas**

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**AIA Dallas' Progressive Direction**

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**Architecture Month Events**

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**Dallas as Urban Incubator**

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**Where's Woofus?**

# King Size Kickoff

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PBK Architects, Dallas  
Pogue Construction  
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*—Christian Herr, AIA,  
Associate Principal,  
PBK Architects, Dallas*



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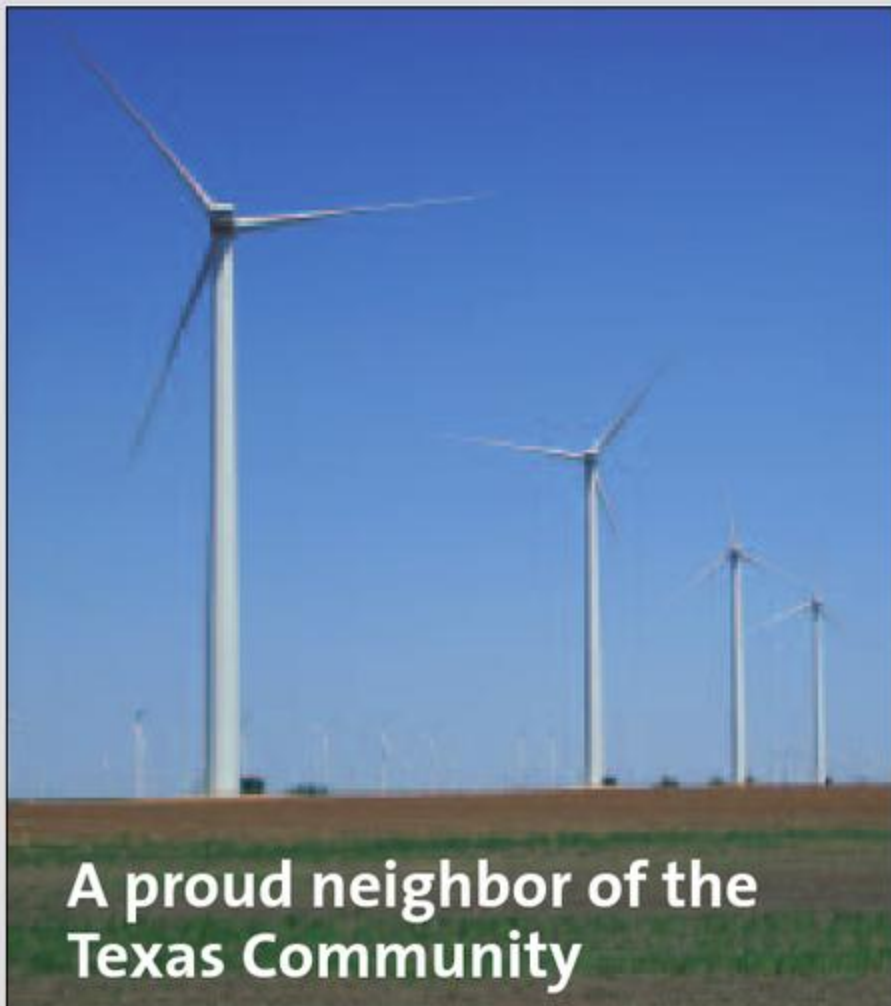
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The mission of *Columns* is to  
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and lives through the impact  
of architecture.

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 communities  
in the greater North Texas region.

*Columns* has received awards for  
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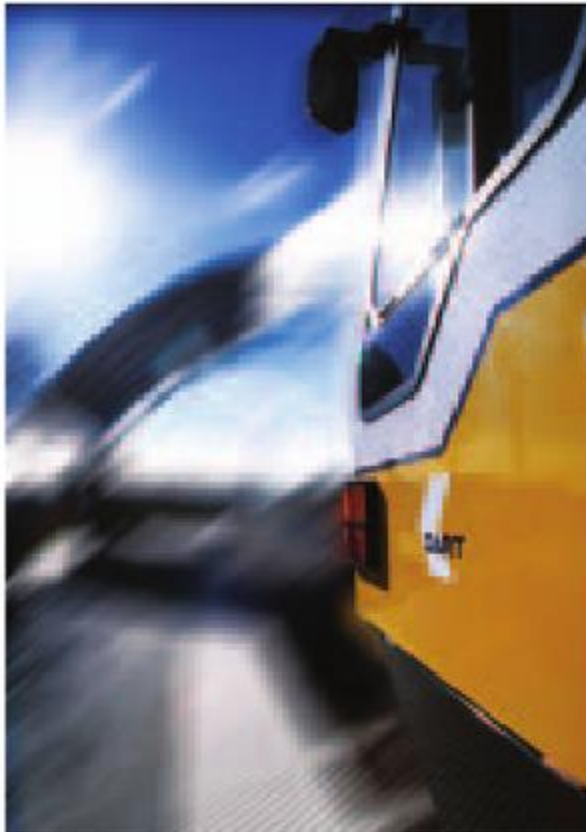


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## CELEBRATE ARCHITECTURE! PROUD TO BE DALLAS

Cover: Celebration over Klyde Warren Park; photo courtesy of Craig Blackmon, FAIA



DART

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### Web Exclusives

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BCWORKSHOP

# Contributors



JANE SHARPE

## LEARNING FROM DALLAS

Stephen Sharpe, Hon. AIA

Trained as a newspaper reporter and graphic designer, Stephen writes about architecture for various national publications. Last year he was awarded an Honorary AIA designation for his work as the editor-in-chief of *Texas Architect*, a position he held for 11 years. Stephen earned his bachelor of arts in journalism from North Texas State University and his bachelor of fine arts in art history from the University of Texas at Austin. He lives in Austin with his wife, Jane, a graphic designer, and their 10-year-old daughter, Ava.



HKS

## PLANNING FOR HIGH PERFORMANCE

Kirk Teske, AIA

Kirk is a principal with HKS Inc. and is their chief sustainability officer. He is the founding chair of the USGBC North Texas Chapter and is a past chair of the AIA Dallas Committee on the Environment. He serves as president of AIA Dallas and as a member of the Dallas Center for Architecture board. He has authored articles on sustainable issues and has presented at conferences such as the First International Green Building Conference in Austin in 2002 and the 2010 Greenbuild Conference in Chicago. Kirk enjoys spending time with Linette, his wife of 28 years, and their two children, Kaitlin and Austin. He is an avid cyclist and outdoorsman and especially enjoyed watching Texas A&M Aggies football last season.



NICK PRENDERGAST

## PLANNING FOR HIGH PERFORMANCE

ARTICLE INFO-GRAPHICS  
Noah Jeppson

Noah is a recognized urban-activation thought leader and environmental graphic designer. Shaping the idea of place through design, he works to create a constructive dialogue between community groups and business leaders in the Dallas area to espouse urban activism within the DFW metroplex. His accomplishments include PARK(ing) Day Dallas, design of a crowd-funded map of the Dallas Pedestrian Network, and exhibition work for several organizations. Noah also authors [unvisiteddallas.com](http://unvisiteddallas.com), an online resource that explores the history, preservation and urgent issues of key areas and structures in Dallas.



## ARCHITECT. CITIZEN. CITIZEN ARCHITECT.

Robert Meckfessel, FAIA

Robert's body of work encompasses over 30 years of planning and design for institutional, residential, and commercial projects throughout North America, Europe, and Asia. He has served as president of AIA Dallas, Preservation Dallas, and the Dallas Architecture Forum and he lectures frequently at professional, political, and educational venues. Currently, he leads the International Green Construction Code Task Force for the Texas Society of Architects with the goal of guiding an effective implementation of the IgCC by Texas cities considering adoption of the code.

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## TOURS



## EXHIBITIONS



## STUDENT PROGRAMS



## TALKS AND DISCUSSIONS



DALLAS CENTER FOR ARCHITECTURE

**SAVE THE DATE!**  
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**THURSDAY, JULY 11TH**  
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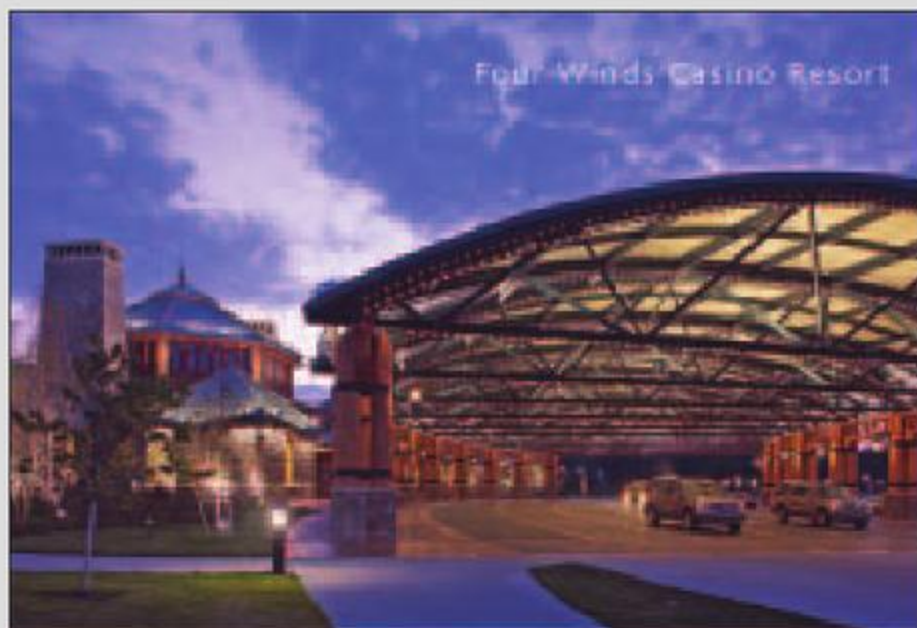
AIA Dallas Committee on the Environment (COTE), USGBC North Texas, and the CSI Dallas Chapter have once again joined together to host a showcase of the latest green building products and technologies for commercial and residential use. This year's showcase will focus on Healthy Building Materials. Showcase is for architects, engineers, interior designers, developers, contractors, owners, facilities managers and others interested in the sustainable building industry.

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## Public Arts | Paint The Town



MICHAEL CAGLE, ASSOC. AIA

### Graffiti murals of Deep Ellum

**Pastels. Acrylic. Watercolor** ... spray paint? Some local artists may soon be grabbing a can of Krylon® and transforming concrete into canvas thanks to a program led by the Dallas Police Department (DPD).

Since the Paleolithic paintings in the caves of Lascaux, public displays of imagery have been considered high art by some and vandalism by others. In an effort to tackle the latter, the DPD proposed the Dallas Graffiti Arts Project in 2012. The name may seem oxymoronic, but at its heart the project is designed to encourage "street artists" to channel their energy away from illegal tagging and into some-

thing more legitimate.

DPD acknowledges that graffiti abatement measures have had limited success and that new, innovative approaches are needed. According to a proposal to the Dallas City Council, the Graffiti Arts Project seeks to offer potential artists free, dedicated walls, competitions, opportunities for employment, and publicity. By creating partnerships with graffiti artists, DPD hopes to reduce the incidence of illicit graffiti and to change the perception that all graffiti is criminal.

The Graffiti Arts Project was unofficially launched at the Trinity River Wind Festival last May where the Commerce Street

viaduct served as a canvas for several artists. In October, selected graffiti artists displayed their works on 8-foot by 8-foot panels at the Dallas Farmers Market.

ArtPlace recently named Dallas to its list of America's Top 12 ArtPlaces for 2013, which highlights cities that use art to "invigorate neighborhoods, support local businesses, and create vibrant places." ArtPlace specifically cited parts of Deep Ellum.

With more events and spaces to come, what began as a prevention and abatement project has undoubtedly evolved into a celebration of urban art. ■

**Lindsey Bertrand is a writer with RTKL Associates.**

# PLANNING FOR HIGH PERFORMANCE

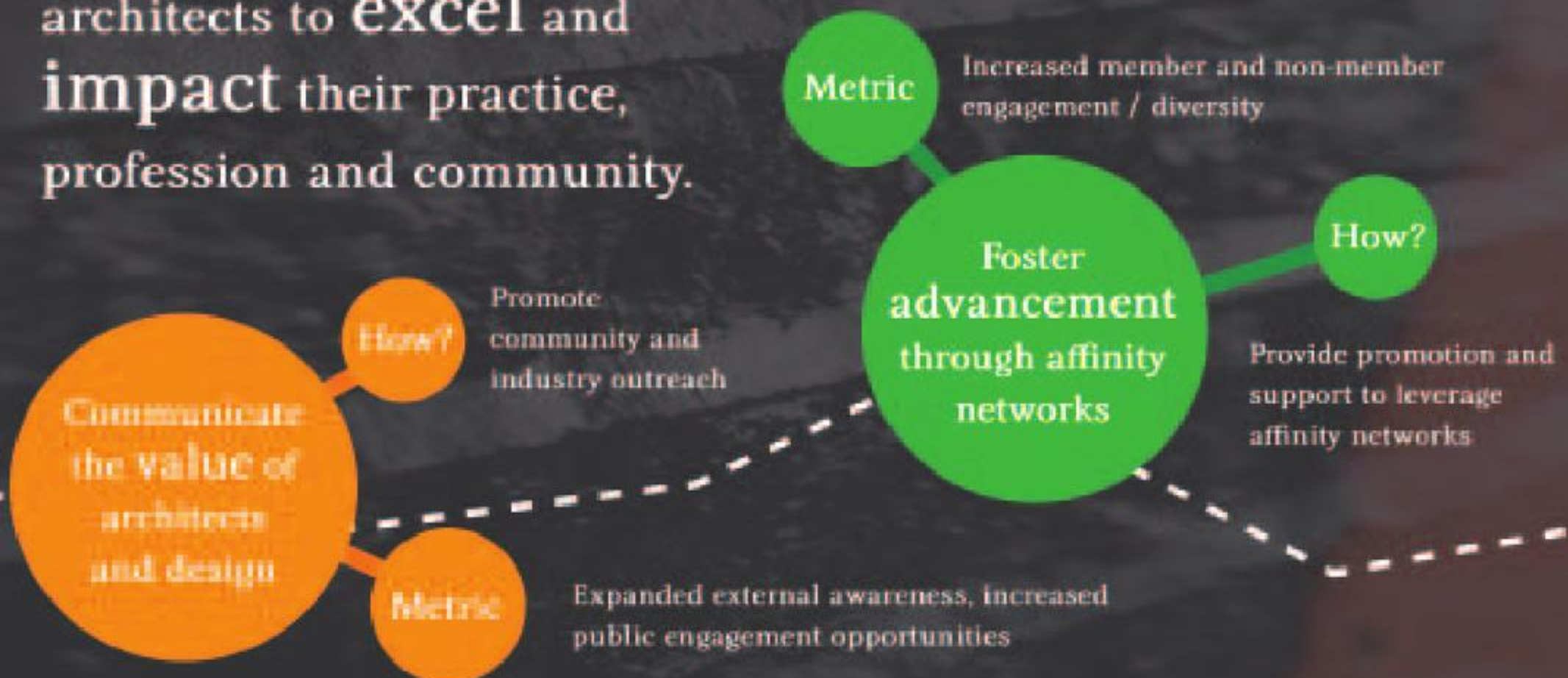
**Inertia, habits, and status quo** are considered by many to be the primary roadblocks to high-performance buildings. Owners, developers, designers, builders, operators, and occupants of the buildings we design have established patterns and practices that are ingrained and logically difficult to overcome. Once the paradigm is changed, high-performance buildings are achieved by “bundling” or integrating numerous strategies and technologies that work in harmony to achieve lofty performance goals. I continue to be amazed at how holistic integration of the right mix of design strategies produces incredible buildings that yield lasting value for their owners.

The same roadblocks and the same types of holistic strate-

gies can produce high performance in professional service organizations like AIA Dallas.

With that in mind, AIA Dallas' leadership embarked on a plan last year to ensure the sustainability of our local component of the AIA—and its relevancy. We strove to identify the right “bundle” of strategies, if you will, that will lead to higher performance and improved member value. Although the organization did not experience a significant decline in membership during the economic downturn, we wanted to proactively prepare for the future and be the perpetrator of change instead of its victim. Before sharing our conclusions with you, it's helpful to understand a few key market trends.

AIA Dallas empowers architects to **excel** and **impact** their practice, profession and community.



### Are We Relevant?

Professional service organizations in general are under intense pressure to maintain relevancy. The book *Race for Relevance* convincingly identifies the changing dynamic of membership associations. The American Medical Association (AMA) is one of the case studies the book highlights. In 1965, the AMA membership was 75% of all physicians. Today, they garner about 25%. Association members in general are questioning the value their membership offers. In addition, time constraints and alternative means of gaining information, such as social media, are impacting the relevancy of membership organizations. The traditional model for associations is changing, yet many of them are led by volunteers who operate the same way as their predecessors. For the field of architecture, this shift in the landscape is compounded due to the changing dynamic of the profession. In recent years, the architectural profession has expanded well beyond traditional practice and has become highly diverse in the services it provides. This creates a challenge for the AIA to effectively serve the unique and diversified needs of its members.

Deviating from the status quo and breaking the habits of the past are imperatives for successful businesses and organizations alike. Understanding your market is crucial, and having a plan of where the organization should head is a must. Baseball legend Yogi Berra said: "If you don't know where you are going, you will wind up somewhere else." The volunteer leadership of AIA Dallas and its executive director, Jan Blackmon, FAIA, recognized the need to re-evaluate the organization's market, its vision, and the direction in which it was headed. Identifying the strategic vision

and the optimal bundle of strategies for the future of AIA Dallas comprised much of the organization's efforts and energy in 2012.

### No Crystal Ball

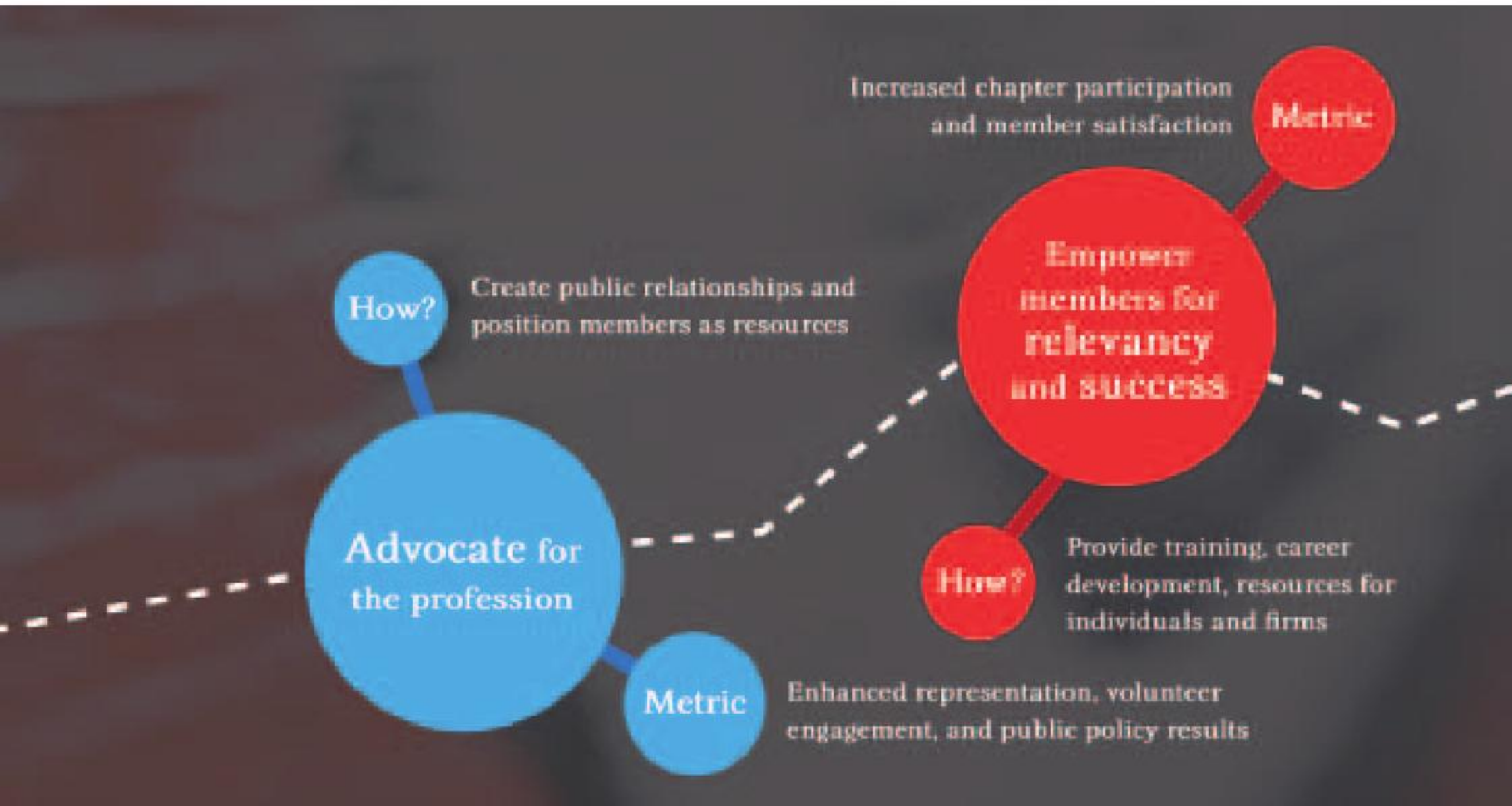
Another Yogi-ism—"It's tough to make predictions, especially about the future"—seems especially applicable when forecasting the future of the architectural profession and the AIA member architects we serve.

A recent study by the RIBA indicates a 40% reduction in the demand for architectural services since 2008; yet the U.S. Bureau of

Labor Statistics forecasts employment of architects to grow by 24% from 2010 to 2020. That's significantly faster than the 14% average for all other occupations. Current demographic trends and the aging stock of existing buildings are the basis for this forecasted need for architects. The population of southern states is expected to grow exponentially, and residents will need new places to live, work, play, learn, etc. In addition, some studies indicate that 40% of architects are expected to retire in the next 10 years, leaving large gaps in technical expertise and general leadership. These factors lead us to thoughtful consideration about how to best prepare AIA Dallas for the future.

Because our concern entailed both the organization and the broader profession of architecture, AIA Dallas specifically sought

We wanted to proactively prepare for the future and be the perpetrator of change, instead of its victim.





## GLOBAL POPULATION GROWTH 2000-2050



# 70%

WILL LIVE IN URBAN AREAS BY 2050

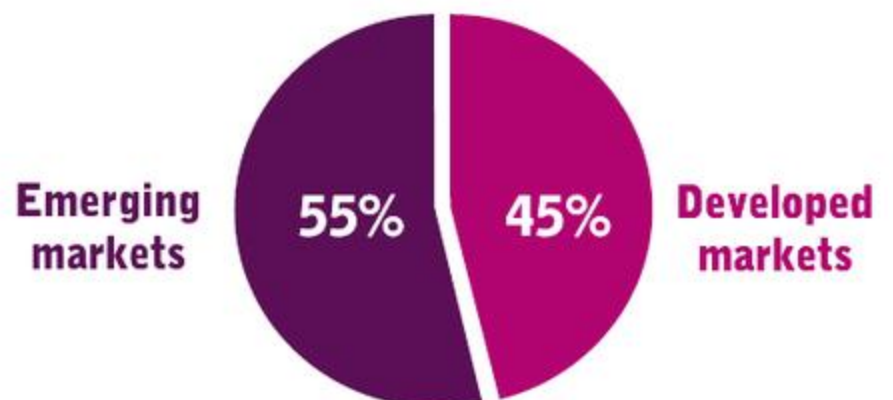


## INFRASTRUCTURE CONSTRUCTION GROWTH



**2010 - 2020**

## SHARE OF GLOBAL CONSTRUCTION



**BY 2020**

**MORE PEOPLE, BIGGER CITIES, MORE CONSTRUCTION...**

a strategic planning facilitator with an understanding of both the architectural profession and the broader dilemma faced by membership organizations. The Greenway Group was the clear choice to serve as the consultancy and facilitator of the strategic planning process. The Greenway Group, headed up by Jim Cramer, Hon. AIA, is a highly respected business consultancy serving the design industry. Jim's resume includes service as the Executive Director of AIA National from 1988 to 1994. He is also the publisher and founding editor of *DesignIntelligence*, a bi-monthly report on the future that delivers original research, insightful commentary, and instructive best practices. Many firm leaders rely on this publication for insights into emerging trends and cutting-edge management practices. His partner and managing principal, Doug Parker, AIA, was excited and eager to facilitate. Doug's understanding of the architectural industry and his access to extensive research pertaining to the design and construction industry made him particularly effective.

With Doug's help, AIA Dallas' staff developed and administered member surveys, held numerous stakeholder interviews, and facilitated focused work sessions with the strategic planning team. Doug generated interaction among participants and expedited the interpersonal and group processes to leverage the collective wisdom of the group.

The strategic planning effort yielded what we believe is a valuable and effective plan for the next three years. Highlights of the plan are:

**Our Purpose: AIA Dallas empowers architects to excel and impact their practice, profession, and community.**

To achieve this purpose, four basic goals were identified along with the metrics to measure success:

**Goal No. 1**

Communicate the value of architects and design

How? Promote community and industry outreach

Metric: Expanded external awareness, increased public engagement opportunities

**Goal No. 2**

Empower members for relevancy and success

How? Provide training, career development, resources for individuals and firms

Metric: Increased chapter participation and member satisfaction

**Goal No. 3**

Advocate for the profession

How? Create public relationships and position members as resources

Metric: Enhanced representation, volunteer engagement, and public policy results

**Goal No. 4**

Foster advancement through affinity networks

How? Provide promotion and support to leverage affinity networks

Metric: Increased member and non-member engagement and diversity

To accompany these four goals, a more detailed implementation plan was developed with specific activities and an associated timeline. Two distinct examples of these actionable strategic activities include ample budgeting for public relations and government advocacy. With these budgeted services, we aim to elevate the general public's perception about architecture, the value of design, and local AIA architects. In addition, we are beginning to take specific steps toward becoming a stronger resource for our state and local elected officials and policy makers—to be a stronger network of advocates for candidates who value architects and design excellence. Regarding the latter, we have seen compelling and especially effective success in sister organizations that have engaged similar plans.

**Shifting Inertia**

With the launch of the strategic plan, we also modified the structure of the elected and appointed leadership. In lieu of an Executive Committee comprised of officers and commissioners, we have transitioned to a Board of Directors. Directors serve as the primary link between the board's strategic planning efforts and the committees. In

lieu of a commissioner being responsible for a defined group of committees, the directors are responsible for one of the four goals of the

strategic plan. Our intent is to better align the activities of the committees with the broader mission of the organization.

Our environment is changing and so is AIA Dallas. The elected leaders and the staff are shifting inertia, establishing new habits, and changing the status quo. We view this effort like designing a high-performance building. By positioning AIA Dallas to become a high-performance organization, we empower our members to become high-performing architects. ■

*Kirk Teske, AIA, is president of AIA Dallas and serves as the chief sustainability officer at HKS.*

**Web Exclusives**

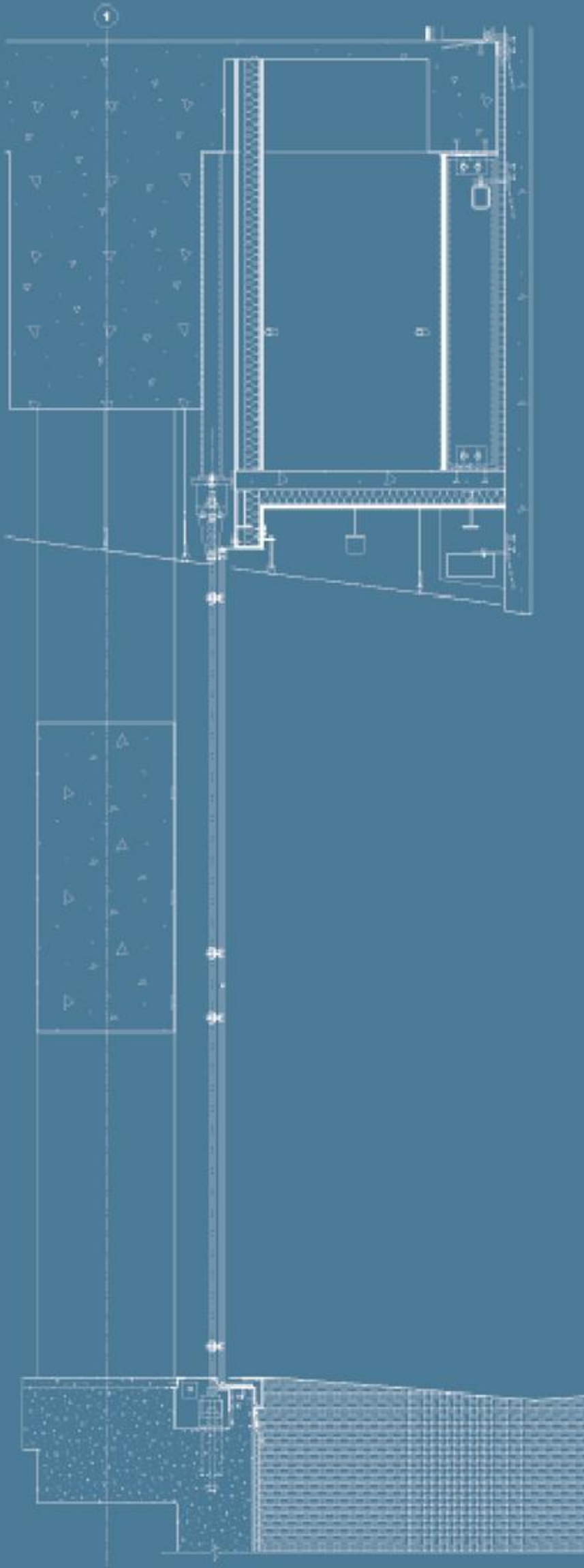
Would you like to view the AIA Dallas Strategic Plan Presentation? See what steps the organization plans to take to "empower architects to excel and impact their practice, profession, and community." [www.tiny.cc/strategic-plan](http://www.tiny.cc/strategic-plan)



Did you enjoy the Yogi-ism? Want to see more? [www.tiny.cc/yogi-isms](http://www.tiny.cc/yogi-isms)



**"If you don't know where you are going, you will wind up somewhere else."**  
Yogi Berra



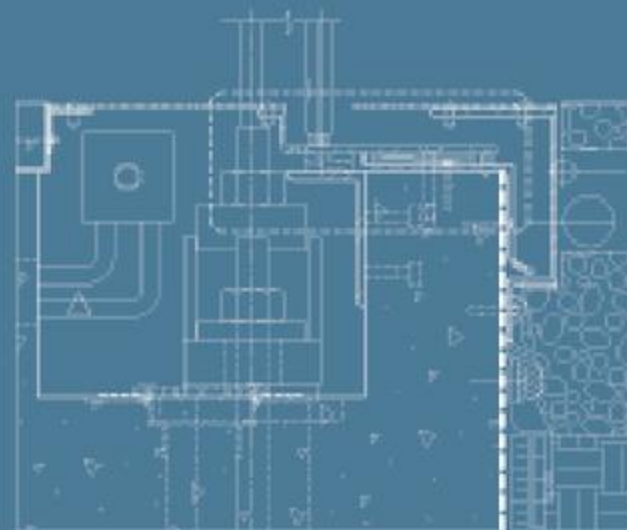
**LOBBY TENSION GLASS WALL SECTION**

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“The overall building mass is conceived as a large cube floating over the site’s landscaped plinth. An acre of undulating roofscape comprised of rock and native drought-resistant grasses reflects Dallas’s indigenous geology and demonstrates a living system that will evolve naturally over time. The intersection of these two ecologies defines the main entry plaza, a gathering and event area for visitors and an outdoor public space for the city of Dallas. From the plaza, the landscaped roof lifts up to draw visitors through a compressed space into the more expansive entry lobby. The topography of the lobby’s undulating ceiling reflects the dynamism of the exterior landscape surface, blurring the distinction between inside and outside, and connecting the natural with the manmade.”

—LEGIER STAHL OF MORPHOSIS

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



**LOBBY TENSION GLASS WALL - SILL**

PEROT MUSEUM OF NATURE & SCIENCE



# ARCHITECT. CITIZEN. CITIZEN ARCHITECT.

**Architects love being architects**, or at least most of those I know do (including me). In spite of erratic business cycles, difficult clients, recalcitrant contractors, and often meager compensation, it's one of the best gigs on the face of the planet.

We create architecture and architecture matters. It's where the great human story is played out—the settings for our lives, our culture, our quests, our commerce. Although it may not feel this way much of the time, those persons in the other arts and in the other professions need architects to create places to do what they do.

How we create architecture, and why we do this, varies from architect to architect. Sometimes we are designers and planners; sometimes we are advisors and counselors. Sometimes we design for money; sometimes we counsel for love. Sometimes we design down the street; sometimes we plan for the other side of

the world. All of this is part of being an architect today.

## When Work Hits Home

When we act as architects for those people and places we particularly care about, our work becomes invested with an additional layer of meaning. We merge our private roles as architects with our public responsibilities as citizens. We become citizen architects.

Just as architecture can range from the minute to the massive, so can citizenship range from the local to the global. Citizen architects are involved at all points along this range. Consider these examples:

- Teddy Cruz, AIA, rebuilding tiny, desperately poor communities in the southwest
- Edward Mazria raising global awareness of our profession's impact on climate change



BCWORKSHOP

**LEFT:** The Trinity River Plan by the City of Dallas and WRT was the result of advocacy by Dallas architects and local philanthropy to invest in and improve the Dallas floodway into a great public space for the citizens of Dallas.

**BELOW:** The first Neighborhood Stories activity was held November 17, 2012, in La Bajada, atop the West Dallas Levee. As part of the POP (People Organizing Place) Dallas Initiative, bcWorkshop is engaging Dallas' diverse communities in an active dialogue about the cultural and physical history of neighborhoods, building capacity to shape the city forward.

**Local History. Local Advocacy.**

Arch Swank, FAIA, is well known and respected today as the architect of many fine homes and buildings, including Denton's subtle and lovely Little Chapel in the Woods, designed by Swank with O'Neil Ford in 1939. But as good as this and his many other commissions were, it can be easily argued that his work as a courageous and dogged urban design advocate has had a larger, more lasting impact on Dallas.



In the late 1950s, the political landscape of Dallas was not kind to dissenters, with civic power held tightly among a select few community and business leaders. When a proposal arose to widen Turtle Creek Boulevard (effectively destroying the Turtle Creek greenbelt), Swank led a determined resistance, ultimately defeating the ill-conceived initiative.

Swank's victory, however, came with a cost. Those in power never forgave him for his efforts and for his success. Commissions were few and far between in the coming years and his practice took a blow from which, by many accounts, it never fully recovered. Conversely, because of his efforts, our city is blessed with a green chain of parks, pools, and woods that run along Turtle Creek from the Park Cities to Uptown, creating some of the most walkable, livable, (and expensive) neighborhoods in our community.

- William McDonough reshaping the fundamental way we and our clients think about materials
- Andres Duany and Peter Calthorpe changing the very shape of our communities

For many of us, though, the opportunities to act as citizen architects lie at home in our own communities. Our closeness to these opportunities is particularly useful as our familiarity with the problems faced by our cities and neighborhoods allows us to delve more deeply, counsel more wisely, and advocate more effectively. We can also enjoy the impact of our work with an immediacy not available for those working far from home.

The Dallas we know today—and the Dallas we aspire to be as a community—has been shaped by many such architects working on their home turf in just this manner for many years.



BCWORKSHOP

**RIGHT:** For over 100 years, Dallas city leaders and private citizens have written about and dreamed of utilizing the land in the Dallas floodway as a park. In this rendering, the lakes plan stretches for 10 miles of the project area from the Elm Fork of the Trinity River to Corinth Street, showcasing architectural planning and visionary thinking by local, state and federal partners.

**BELOW:** Congo Street residents and partner bcWORKSHOP have employed design to discover how one small block can be socially and physically impactful to a city



James Pratt, FAIA, has long been an advocate for better urban design in Dallas, vocally criticizing misguided planning proposals and offering visionary alternatives that uniquely incorporate and celebrate often neglected aspects of our community. His influences include geography, history, topography, and more. Working with many others (including partners Hal Box, FAIA, and Philip Henderson, FAIA), Pratt's proposals for shaping our community are numerous, including a master plan for downtown Dallas in 1957-58, the Haskell Boulevard plan of the 1990s, and *Dallas Visions for Community: Toward a 21st Century Design*, the thought-provoking, inspiring book he created in 1992 with the Dallas Institute of Humanities and Culture.



If you haven't read *Dallas Visions for Community*, I recommend it. [The book is available from the Dallas Institute at [www.tiny.cc/dallas-visions](http://www.tiny.cc/dallas-visions) or through Amazon at [www.tiny.cc/dallas-visions-amazon](http://www.tiny.cc/dallas-visions-amazon).] The scope of the proposals in this book is breathtaking as Pratt connects the dots in the urban landscape of Dallas, finding overlooked opportunities in the most unlikely of places. Among the proposals of *Dallas Visions* is the resurrection of the concept of daylighting Mill Creek to create another urban greenbelt,

a move once proposed by George Kessler as an East Dallas counterpart to Turtle Creek. While the creek remains sadly trapped underground today, this audacious idea continues to come to the surface, even coloring community discussions about Dallas' recent 2012 infrastructure-heavy bond program. Fingers crossed, the idea could begin to come to fruition with the next bond program in 2015.

The 1998 bond program was the most recent genesis of a long-discussed revitalization for the Trinity River floodway, and one supported by AIA Dallas as an outgrowth of its own, long-term involvement with the corridor. However, when the uninspiring details of the project began to come forward in 1999 and



BCWORKSHOP



RENDERING BY WRT, COURTESY OF THE CITY OF DALLAS



2000, a series of AIA Dallas presidents (Mike Wells, Bob James, Myriam Camargo, Rich Morgan, and myself) mobilized the chapter to successfully advocate for a re-thinking of the city's approach to the Trinity. This five-year chapter-consuming effort culminated in the city's development of the Balanced Vision Plan, the framework guiding the city's Trinity efforts today. And although full attainment of the vision of the Balanced Vision Plan is not yet assured, results are beginning to become apparent on the city's skyline and landscape.

Most recently, younger architects like Brent Brown are carrying this tradition of involvement and advocacy forward more directly via initiatives such as the CityDesign Studio and buildingcommunityWORKSHOP. These entities offer possibilities for more direct intervention in civic advocacy, melding the design skills of architects with the persuasive powers of community advocates. The results of these efforts are already apparent. In South Dallas, the bcWORKSHOP is transforming Congo Street, designing affordable, sustainable, award-winning homes that maintain and enhance the existing urban fabric with creative style. The CityDesign Studio is transforming the way Dallas thinks about urban design, both inside and outside of City Hall. With patience and determination the CityDesign Studio has brought residents, planners, architects, businesses, and government together to address knotty urban problems collectively, especially in West Dallas.

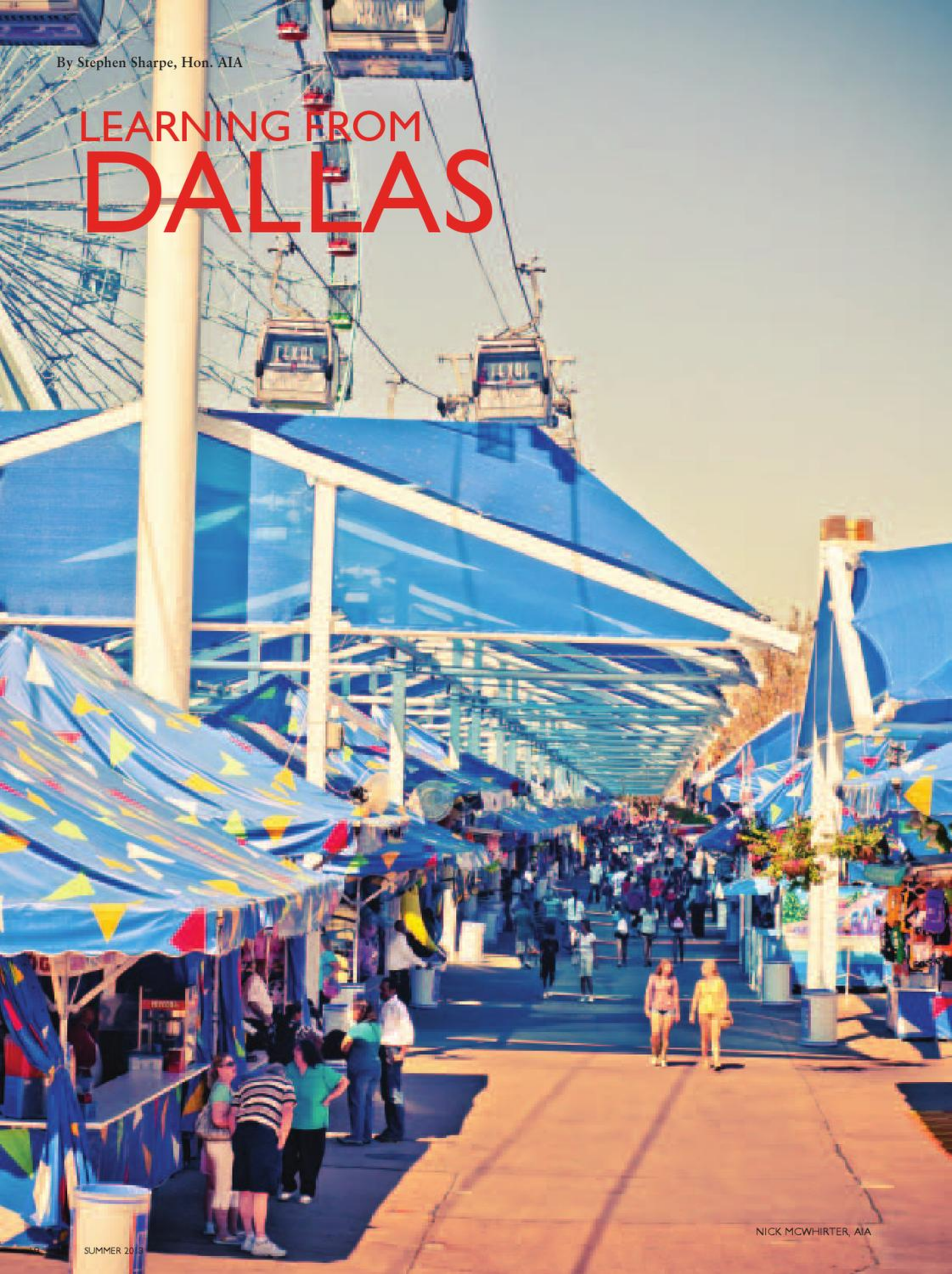
The history of Dallas is rich with the results of advocacy by citizen architects, working not only as planners and designers, but as thinkers, visionaries, and lobbyists. Their efforts have transformed the city—sometimes with very real, visible results, and sometimes more intangibly by raising the bar for civic aspirations by promoting the communal conversation about our city, or by simply nagging those in power to do the right thing.

Dallas is the better for it. ■

Robert Meckfessel, FAIA, is with DSGN Associates in Dallas.

By Stephen Sharpe, Hon. AIA

# LEARNING FROM DALLAS



NICK MCWHIRTER, AIA

**One autumn weekend** just after she turned nine, I drove up to Dallas from Austin with my daughter for her first visit to the State Fair. I was eager for Ava to encounter the sights and sounds (and smells!) that I still vividly recall from the fair when I was her age.

Having grown up in Athens, about an hour's drive away, I had made regular trips to Dallas with my family throughout my childhood and adolescence. I remember passing through the little towns and alongside small farms until the skyline gradually materialized on the flat horizon. I could sense the quickened pulse of the traffic as we approached the outskirts, my father confidently navigating the bustling thoroughfares. Some 40 years later, I was the dad ferrying his precious cargo across the blackland prairie toward the big city.

Ava and I checked into the Hyatt Regency downtown, which allowed us to take the DART train to Fair Park and avoid the parking hassle. We hopped on at Union Station late in the afternoon that Saturday, then caught the Green Line at Akard Station and, through wide windows, witnessed the unfolding tableau of inner-city life. With my parental antennae set on high alert, I experienced only a few moments of mild anxiety; but all in all, the ride was comfortable and pleasant. We arrived safe and sound at the fairground's main entrance and happily joined the throng streaming through the front gates. Around 10 o'clock that evening, stuffed with fried goodies and still giddy from the thrill of the midway rides, we backtracked to Fair Park Station, squeezing into the train packed with our fellow fairgoers. Despite the late hour, we were wide-eyed with delight to be hurtling along the tracks in the brightly lit train toward our hotel. Along the way, we silently observed the animated panorama of Deep Ellum's club scene and the gleaming still life of the approaching skyline.

Later I thought to myself: When did Dallas become so progressively urban? This was a different place than the one I remembered as a kid.

### **An Outsider Looks at Dallas**

Of course, during the intervening years between my youth and middle age, I had noticed incremental improvements to the cityscape. Over the previous decade I saw further change when I visited Dallas, making the trek two or three times a year from Austin to tour projects I had selected for features in *Texas Architect*. In focusing my sights each time on a single building, I had somehow missed seeing the big picture.

Indeed, the city had come a long way since David Dillon took aim in 1980 and fired off his seminal critique, "Why Is Dallas

Architecture So Bad?" In that *D Magazine* article, Dillon bemoaned what he saw as a general and long-standing complacency with a mediocre standard for building design. He spread the blame equally among the hometown architects, their corporate clients, and the city's policy makers. Thanks to Dillon and others who called for a higher caliber of architecture and urban design, Dallas is a better place today.

By observing current conditions in Dallas, other cities might learn how to translate its successes to their own local context. A few of those conditions are worth noting, as follows:



MICHAEL CAGLE, ASSOC. AIA

### **Design Patronage**

Every big city needs a well-connected architecture patron. Houston once had John and Dominique de Menil. Fort Worth had Ruth Carter Stevenson until her death earlier in 2013. Dallas has Rusty and Deedie Rose. Their impact on its urban landscape cannot be underestimated, and the readers of *Columns* are well aware of their dedication and involvement. One recent example of Deedie Rose's thoughtful approach to critical design issues was the *Dallas Morning News* opinion piece she co-wrote with John Eagle. Published on November 18, the editorial called upon the owners of Museum Tower to remedy the problem their building has caused in the arts district due to its façade of highly reflective glass.

While there are other local philanthropists who are passionate about architecture, the Roses are the most active.

### **CityDesign Studio**

No other city in Texas—or elsewhere in the Southwest, for that matter—has anything like the CityDesign Studio, which assists various City of Dallas departments on urban design issues, particularly those affecting neighborhoods along the Trinity River to the

DART operates the most extensive commuter rail system in the Southwest region. No other city in Texas comes close to matching it.

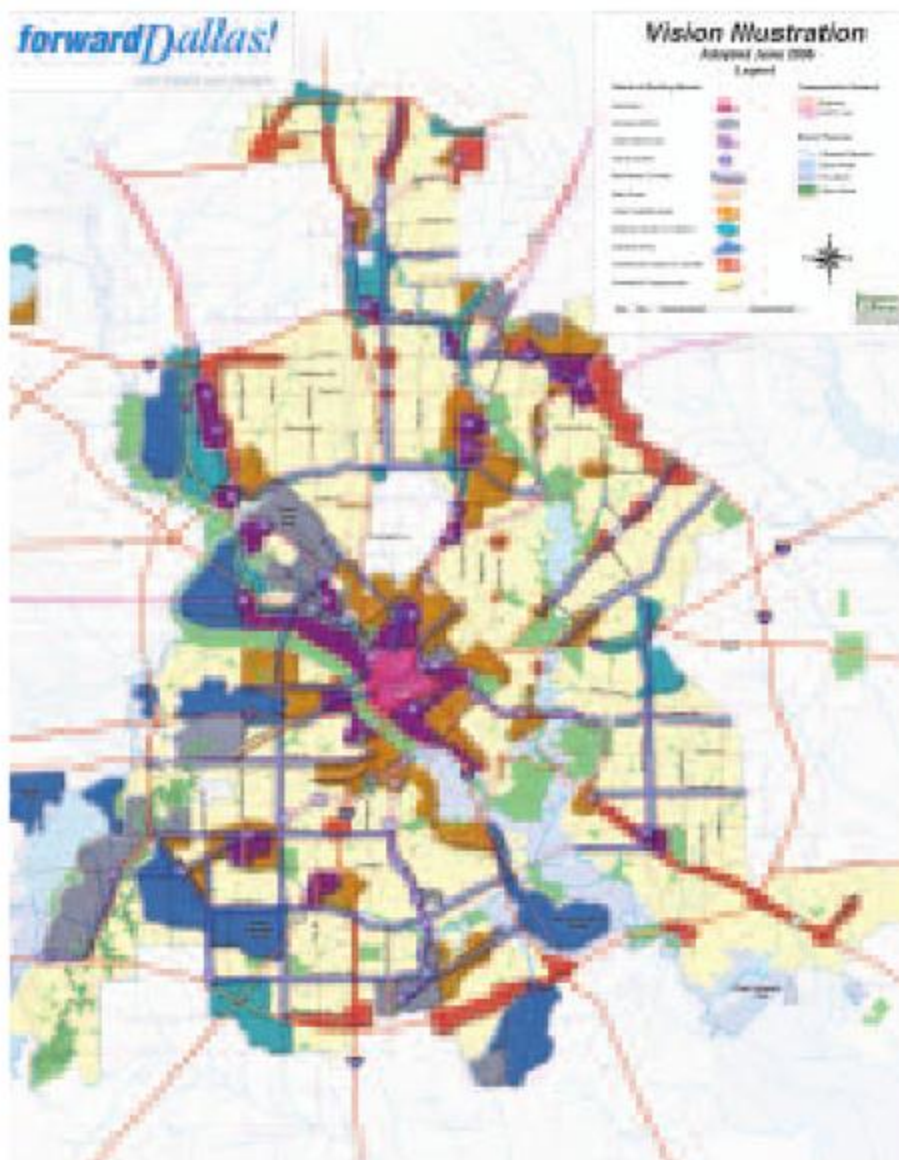


DART

west of downtown. Working from offices in Dallas City Hall, the studio's staff has been given a wide berth by the city manager to investigate ways to enhance the quality of life in Dallas.

The \$2-million grant to the City of Dallas that established the CityDesign Studio in 2009 represents another effort by the Roses to improve the local built environment. The funding, provided through the auspices of the Trinity Trust Foundation, is being paid out on a sliding scale over a period of five years. Now in its fourth year, the studio currently receives 40% from the grant to pay its expenses and 60% from the city's general fund. After the next fiscal cycle that starts in October, the City of Dallas will be fully responsible for the continued existence of the studio. The studio operates on an annual budget of around \$500,000.

An example of the studio's effectiveness is the initiative to establish a peer review panel to advise officials on design matters within the city's 18 tax-increment financing (TIF) districts. Assisted by the studio's staff, the panel held its inaugural session in February and meets once each month.



CITY OF DALLAS

### A Blueprint for Growth

In 2006, the Dallas City Council adopted a comprehensive plan for growth. The plan, burdened somewhat by the funny name of forwardDallas!, is described by city officials as "an overarching, citywide vision for the future" intended to guide council members in making decisions concerning land use and development regulations, urban conservation and rehabilitation programs, and expenditures for capital improvements.

Among its many recommendations, the forwardDallas! plan seeks to revise the city's zoning of mixed-use developments. (Interestingly, the Kessler Plan of 1911 proposed the progressive notion of implementing the city's first zoning measures to manage growth beyond the urban core. Over the ensuing decades, the city's zoning regulations have been greatly expanded and tweaked to accommodate the evolving needs of the real estate market.) The new plan singles out the proliferation of planned development (PD) districts, each with its unique standards and regulations. (There are currently more than 900 unique PD districts in Dallas.) In its "Implementation Projects" report, the plan states that improved regulations for mixed-use zoning would especially benefit transit-oriented development, such as the popular Mockingbird Station, which "is key in attracting and supporting businesses and housing that complement transit stations and multi-modal corridors."

### Urban Parks

Dallas is never likely to become a truly walkable city, yet recently completed downtown park projects are giving people incentives to park their cars and take a stroll. Other cities should take particular note of Main Street Garden (Thomas Balsley Associates) and how carving out that new outdoor public space has helped revitalize a moribund urban sector by providing a welcome swath of green.

Elsewhere in Texas' largest urban centers, there are few public parks that come close to equaling the pedestrian experience of Main Street Garden or the newly opened Klyde Warren Park (The Office of James Burnett). One is Houston's Discovery Green (Hargreaves Associations with PageSoutherlandPage). It's worth noting that Austin is now planning a 1.5-mile-long linear park running north-south through its downtown along Waller Creek. The first phase is set for completion in late 2014.

### Commuter Rail

In spite of the irrefutable fact that Dallasites love their automobiles, DART operates the most extensive commuter rail system in the Southwest region. No other city in Texas comes close to matching it. In fact, you would have to travel 880 miles to Den-



SCOTT GOLEM

ver to find a comparable commuter rail network.

In Texas, Austin and Houston have the only other commuter rail systems, and both are limited to single lines. (Houston is currently building additional lines.) Austin's 32-mile MetroRail is particularly limited, extending to the northern suburbs before veering to the east a half-mile away from the edge of the University of Texas campus. The southern terminus barely penetrates the eastern fringe of the central business district. Houston's 7.5-mile single-line system, although much shorter in length, runs through downtown and connects with the smaller urban community known as Midtown, as well as with the Museum District, Hermann Park, and Texas Medical Center. At one end of the rail line is the downtown campus of the University of Houston and near the other end is Rice University.

### Lasting Impressions

On the second day of our trip to Dallas, Ava and I left the hotel

late that morning and retraced our steps on DART to the fairgrounds. It was a Sunday, the last day of the 2011 Texas State Fair. I did my best to impress Ava with my arcane knowledge of Fair Park, its history and architecture, but she was much more interested in the spangled outfits of the folk dancers and the optical trick of the midway barker. No doubt I was just as distracted when I was her age.

By mid-afternoon we were ready to leave Dallas. There was hardly any traffic downtown, so I drove around to see some of the downtown landmarks. We stopped to walk through Main Street Garden where I studied the inflected façade of the abandoned and forlorn Statler Hilton. But I had heard that plans were underway to bring it back to life. What great potential, I thought, for another lesson that Dallas could teach. ■

**Stephen Sharpe, Hon. AIA, is a freelance writer based in Austin.**

**In Context** |

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

Can you identify this  
North Texas building?

*See page 35 for the answer.*

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

### Frank Welch's Rue Royale

**Frank Welch, FAIA,** began practicing architecture in Texas 45 years ago. He is still actively working and is a recognized voice in the art and architecture community. Here is what he says about "Rue Royale," this photo he shot in Paris in the 1950s:

*I spent the whole academic year (1952-1953) photographing Paris on a Fullbright scholarship. It was during the latter part of my time there that I had the idea to go up several floors on the Rue Royale and lean out a window with my Leica camera and shoot directly down on a sidewalk café. I was supposed to be attending the Beaux Arts school, but dropped it for the camera work. I had no training. I even learned how to develop and print the images while I was there. I have written a great memoir of those days that I hope to someday have published. ■*

Doug Sealock, Hon. AIA Dallas, is an HVAC representative with Frymire Services.



FRANK WELCH, FAIA

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.



# Architecture 360°

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and AIA DALLAS  
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# 30 Days Celebrating Dallas Architecture



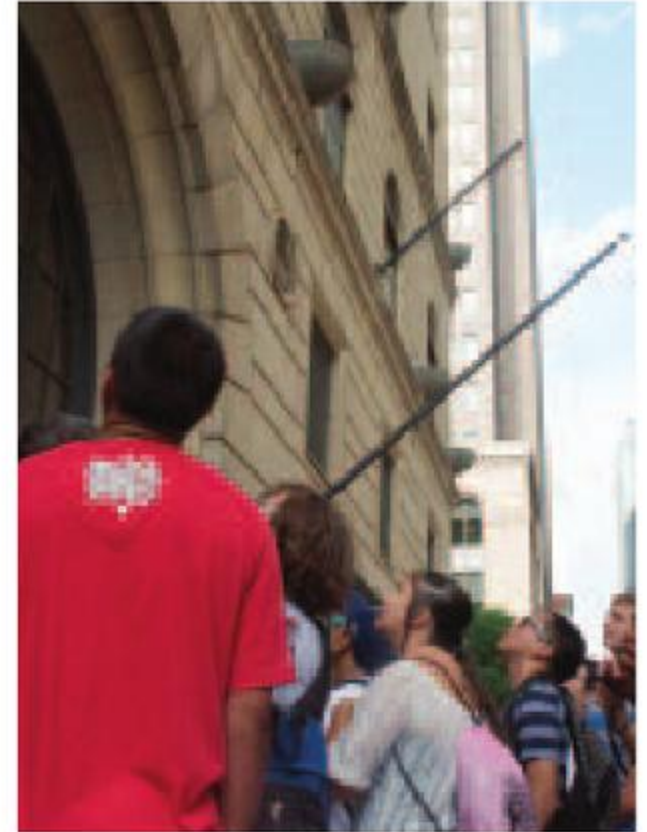
## EXHIBITIONS

A variety of exhibitions throughout the city draw attention to the architecture and design of Dallas. At the Dallas Center for Architecture, shows will examine architectural drawing and the City of Dallas Historic Landmarks Program. RETROSPECT displays the work of Dallas' finest architecture firms at NorthPark Center. And, back for an encore, the Lost Dallas exhibition will be at City Hall.



## PLACE-A-DAY

There are thousands of places in North Texas we yearn to see, but there's only so much time in the day. Allow us to help whittle down the list. Every day in April, you will have the chance to experience a building, a park, or some other space that inspires a reaction. You might get the chance to explore a building behind-the-scenes, visit a space you'd never heard of, or celebrate one of our greatest urban spaces. How many can YOU visit? Details at [dallasarchitecture360.org](http://dallasarchitecture360.org).



## TOURS

The Dallas Center for Architecture presents a series of walking tours that explore Dallas architecture—from the city's first days to its most contemporary buildings. Join us for walks through the Arts District, Main Street, and, new for 2013, the West End. For more information and to register, visit [DallasCFA.com](http://DallasCFA.com).

## PARTICIPATING ORGANIZATIONS

AIA Dallas  
Dallas Architecture Forum  
Dallas Center for Architecture

Dallas CityDesign Studio  
Dallas Heritage Village  
Klyde Warren Park

Preservation Dallas  
US Green Building Council  
White Rock Home Tour  
*And many more...*

## SPONSORS



AIA Dallas



Photo credits: Craig Blackmon, FAIA; Texas Tech University

## Profile

### Linda McMahon

After nearly 30 years in banking which culminated in her role as the Southwest regional director of community development for J.P. Morgan Chase, Linda McMahon retired ... but it didn't last long. She now serves as the president and CEO of The Real Estate Council (TREC), a volunteer organization committed to improving the North Texas community. The move was an interesting development in her career since she had volunteered with the organization through many successful endeavors. On a busy Friday, we sat down over lunch to find out what Linda and The Real Estate Council are doing.



### **Describe an average day for you as president of The Real Estate Council?**

An average day: There is no such thing! My role is making sure everything we do stays focused on our members, and that our entire team is thinking about what makes the organization relevant to our membership. That is where my mind is focused every single day.

We have a lot of different pieces to the organization, including a very active political action committee, and the Foundation. The Foundation is the heart and soul of the organization. Robin Minick, a former commercial real estate attorney, is the full-time Foundation director, but I still get very involved because of my background in community development. It's part of my passion. We have a great team who is equally focused on our members. I am fortunate to have found the next "perfect opportunity" for my second chapter.

### **What brought you back to TREC professionally after having served so long on the volunteer side?**

I had the greatest job on the planet working with J.P. Morgan as a banker. Over the last 15 years I focused on building communities and working side-by-side with non-profit community builders who were simply trying to make their world a better place.

Then, I literally woke up in the midst of 2009 and said, "I want to do something other than banking." I had done it for 30 years and I made the decision to retire. It shocked everyone, but you come to a point where you have done something for so long and you just need to see if there is something else out there that would spark your interest. Thankfully, my husband, Pat, supported me fully. I felt that I could do more outside of the bank than inside. I left and started a little consulting business. I worked on a couple of projects as a developer. One project was not successful and one that is nearing completion. My role is as a non-operating partner, which is a great way to learn more about the business.

After a year of working on a few projects, a friend of mine who was on the board of TREC said, "The president is leaving. Are you interested?" I was on the board and was chair of the Foundation previously, so I thought, "This was exactly what I wanted to do next." I hadn't interviewed for a job in a very long time, so being interviewed for the position was intimidating.

### **What does Dallas mean to you? What do we need to continue to do?**

I went to the University of Texas, then ended up in Dallas, and I have been here ever since. I love this city. I have seen it grow up since the first time I lived here in 1974. It's been rewarding and I wouldn't want to be any other place right now. I feel this is where things are happening and it is very exciting.

For downtown Dallas to continue in the way it needs to grow, we need to create a sense of neighborhood and community. It has to do with making it a place for families. We have to improve our schools. Every parent should be able to have a good quality school in which to send her or his child. We have got to get education right. To me, the most important thing that we focus on in downtown Dallas is improving the schools because the development, the retail, and other services will come if we can figure out how to build the needed housing and schools.

### **Where did your passion for housing projects begin?**

It's not as much about housing as it is about improving people's

lives. I think arts and culture and music change people's lives in a positive way; and I love music and art as much as I have a passion for community-building. Quality housing is one tangible way to improve someone's life. Who doesn't want to have a home, and what parents don't want to provide that for their children? It is criminal to me that a city like Dallas has over 5,000 homeless children. That should outrage anyone.

### **You are a self-described technology geek. How do you use it in your work and how does it impact us in the city sense?**

I am an information junkie. Twitter and Facebook are a daily habit—and now Instagram. It's a way to share and to find information. If I want to know what is happening in the world, I find it on Twitter. I find it essential to my daily happiness.

My connection to social media started with my family. All three of my daughters went away to college and then started their careers in other places. One of the ways I kept up with their lives was to follow them on Facebook.

Social media is also critical for our role at The Real Estate Council. If we don't know what the conversation is outside of Dallas and Texas, then we can't set the bar for what relevant information we are going to provide for our members.

### **What is next for Linda McMahon?**

My husband and I like to play golf together, but he is much better than me. Being outside is something that we both enjoy. We are members of The Sports Club in Las Colinas. It was the only place that we felt we could live that was near a golf course and, at the time, close to the airport. For my retirement, my husband bought me a neighborhood electric vehicle (also known as a golf cart). I always wanted to have one!

I'm also actively engaged on the board of Family Gateway. It's a phenomenal organization. It is celebrating its 25th year as the oldest organization serving homeless families with children and we have an audacious goal of ending childhood homelessness in Dallas. I'm really excited about what we are working on now. It is a state-of-the-art housing community that will provide supportive services and long-term housing to help children realize that there is hope for their future. We need to break the cycle of family homelessness. I continue to lend my expertise where I can for that organization.

For me, I have friends who are retiring now and I cannot even imagine that. I tried it and it didn't work well for me. There is too much to do. ■

**Interviewed by James Adams, AIA, RIBA, with Corgan Associates Inc.**

#### **LEARN MORE!**

What's the next great initiative for TREC after Klyde Warren Park?

What are Linda's thoughts on the role of architects in the real estate community?

How did growing up in different places as a "military brat" shape her career?

Scan this QR code or visit [www.tiny.cc/mcmahon-profile](http://www.tiny.cc/mcmahon-profile).



## Profile

### Jennifer Workman Blevins, AIA

Architect Jennifer Workman Blevins, AIA, is a project leader at Good Fulton & Farrell Architects, as well as the past national chair of the Young Architects Forum (YAF) Advisory Committee. The 2013 recipient of the National Young Architect Award, she shared her insights with me on a very busy day inside her most recent collaboration: The Perot Museum of Nature and Science.



NICK MCWHIRTER, AIA

### What was your role in the design and construction of the Perot Nature & Science Museum?

As the consulting architect for the museum, Good Fulton & Farrell ended up having around 15 different architects touch the project at one time or another. Duncan Fulton, FAIA, and I were on the project the longest, but in very different capacities. The design was created by Thom Mayne, FAIA, of Morphosis.

My role was to work with Morphosis, the lead architecture firm. I was involved for four years, from March of 2008 until April 2012, when our contract ended. I worked with the project architect, Arne Emerson, in detailing their intent. Most of what I did was help create the drawings from that experience. I worked in their Los Angeles office for about a year and a half on the design, and then I worked onsite for another year and a half during construction. I was there to implement the design intent with an architect from Morphosis.

### What was the most complex part of the process?

The detailing was the most difficult part. You are looking at a simple design, but there are a lot of nuances that go into the detailing. We had a very short time to work on it so a lot of designing happened on the fly. The escalator was probably the most challenging piece of it. The general contractor, Balfour Beatty Construction,

did most of the clash detection. Still, there were a lot of things to work through that came up on site.

My favorite part was just being present for construction and seeing practices that had not been implemented before in Dallas. The best part was the osmosis of working with the Morphosis team. I tried to absorb as much as I could from them. It is really cool to know that I learned something different than what you might learn on a typical project.

### What was it like returning to work at GFF?

It was very different returning. There was an adjustment period, but I have always loved working at GFF. They have always supported the things that I have done. They have given me opportunities, like working on this museum.

Right now I am working on Alexan on the Hill for Trammell Crow Residential. We are designing two residential high rise towers near the Coors Light waterfall billboard [off Stemmons Freeway and Harry Hines Boulevard], and I am managing that process. This museum was such a large project with so many facets. It has helped shape how I run my projects now. ■

**James Adams, AIA, RIBA, is an architect with Corgan Associates Inc.**



CRAIG BLACKMON, FAIA

### LEARN MORE!

What else did Jennifer learn from working on the Perot museum?

What was her role as the National YAF Chair?

What did Jennifer learn from young architects across the nation?

How has working at Good Fulton & Farrell impacted her volunteerism?

Which architect inspires her?

What does she do in her free time?

Read the full interview in an online exclusive available at [www.tiny.cc/blevins](http://www.tiny.cc/blevins) or by scanning the QR code here.





## If we were all the same, how would anyone be special?

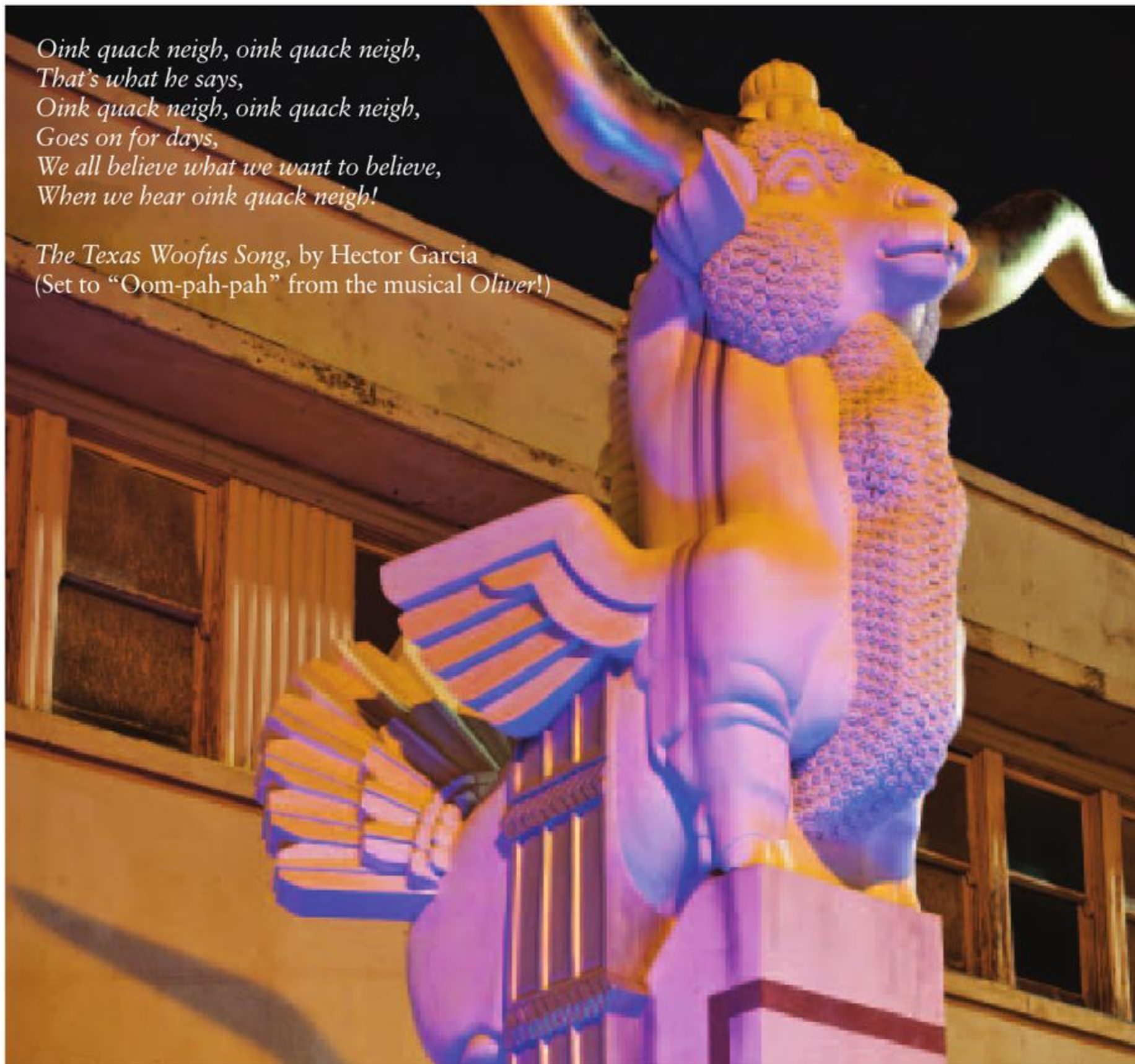
You can't judge a chef by his apron (if he or she wears one at all). Which is why we don't take a one-size-fits-all approach to the luxury automobile. Rather, it should feel charismatic. Interesting. Special. Much like the individuals who drive them. It's also why our all-new 2013 MKZ Hybrid is not just the most fuel-efficient luxury vehicle in America,\* but is also available to you at the same starting price as our gas model MKZ. Get the whole story at [Lincoln.com](http://Lincoln.com).

\*EPA-estimated 45 city/45 hwy/45 combined mpg. Actual mileage will vary.



INTRODUCING  
**THE LINCOLN  
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## Lost & Found Dallas | The Texas Woofus



*Oink quack neigh, oink quack neigh,  
That's what he says,  
Oink quack neigh, oink quack neigh,  
Goes on for days,  
We all believe what we want to believe,  
When we hear oink quack neigh!*

*The Texas Woofus Song, by Hector Garcia  
(Set to "Oom-pah-pah" from the musical *Oliver!*)*

NICK MCWHIRTER, AIA

**It is perched high** on a plinth outside the Fair Park Swine Building, embodied in what has been called "a genetic collision." It is the legendary *Texas Woofus*. Proudly standing 9 feet tall from hoof to horn, the bronze, concrete, and metallic patina sculpture is the amalgamation of six domesticated animals featuring: the head of a sheep, the horns of a longhorn, the neck and mane of a stallion, the body of a hog, the tail of turkey, and the wings of a duck.

It's also the re-creation of a re-creation.

Lawrence Tenney Stephens created the original piece for the 1936 Texas Centennial Exposition at what we now know

as Fair Park in Dallas. Shortly after the expo, however, the Woofus went missing and the facts get a bit murky. One story suggests that the longhorns were damaged during construction of an adjacent building, so they were removed for repair and subsequently lost in storage. Another claims it was dismantled at the demand of local pastors who thought it was too similar to an Old Testament idol. Either way, its plinth stood empty for decades ... that is until Craig Holcomb, executive director of Friends of Fair Park, began raising funds to bring the Woofus back to life in 1997.

In 1999 the Friends hired sculptor

David Newton to re-create the beast, supplying the artist with antique photos and an original maquette to do the job. After eight months of work, Newton sent his molds to the Bryant Foundry near Azle, TX, in mid-1999. Shortly after their delivery, the foundry burned to the ground and destroyed them.

Newton re-created the molds again and the twice-resurrected Woofus was dedicated on September 20, 2002, in the presence of local dignitaries. *Texas Woofus* was twice lost, and now found permanently in Dallas' life and legend. ■

# THE INTERSECTION OF TECHNOLOGY AND DESIGN

At Thomas Reprographics, our vision is to be the world leader of digital print solutions and information management through our commitment to world class customer service and innovation. As part of our vision, we are quite in tune with the technological advances going on in the industry. As your business changes, we will be right there with you. Two of the most interesting things going on in the market today are 3D printing and marketing asset management.

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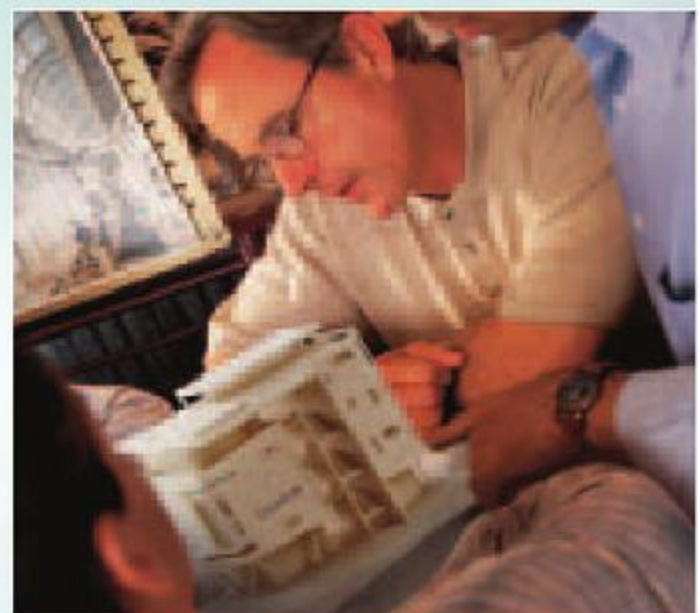
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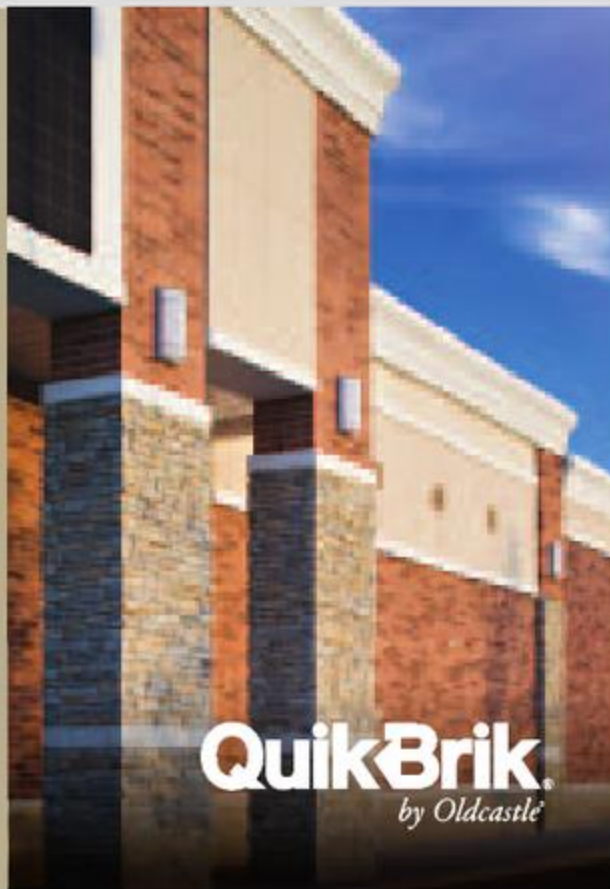
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## In Context

Continued from page 22



MICHAEL CAGLE, ASSOC. AIA

**Republic Center** ushered in a new era of modernism for Dallas when it opened as the tallest building west of the Mississippi in 1955. Architect Wallace K. Harrison of Harrison & Abramovitz merged traditional design with technological innovation in the 36-story tower and 8-story banking pavilion. A system of interlocking aluminium panels—a feature borrowed from Harrison's earlier Alcoa Building in Pittsburgh, PA—covered the exterior with embossed four-pointed stars that later became the symbol for Republic National Bank. The original banking entry on Pacific Avenue pairs the aluminium with a dramatic grid of white marble, rhythmically decreasing in proportion at each level. The complex—expanded to fill an entire downtown block by 1980—still showcases many striking elements of mid-century design. Republic Center and its rocket-shaped spire were meant to represent an optimistic future for Dallas and the Southwest; today it remains a bold feature of the Dallas skyline. ■

Contributed by Noah Jeppson, environmental graphic designer

## Web Exclusives

### AIA Dallas, Strategically Speaking

Would you like to view the AIA Dallas strategic plan presentation? See what steps the organization plans to take to “empower architects to excel and impact their practice, profession, and community.”

[www.tiny.cc/strategic-plan](http://www.tiny.cc/strategic-plan)



### Just in Time for Baseball Season... and Strategic Planning!

Did you enjoy the “Yogi-isms,” — the wisdom and wit of baseball great Yogi Berra featured in the article by AIA Dallas President Kirk Teske? Want to see more? [www.tiny.cc/yogi-isms](http://www.tiny.cc/yogi-isms)!



### Getting to Know Jennifer Workman Blevins

Read the extended version of Jennifer's profile. From her role with the Perot Museum to her National Young Architect recognition, she accumulates accomplishments with a steady eye on where she's been and where she's going.

[www.tiny.cc/workman](http://www.tiny.cc/workman)



### Events You Won't Want to Miss

The Dallas Center for Architecture (DCFA) offers an online calendar of programs, exhibits, and tours around the city to foster the public's understanding of the power of architecture to enrich our city and our lives. [www.dallasca.com/events](http://www.dallasca.com/events)



### More from Linda McMahon

Learn more about Linda's interesting life; the *Columns* interview continues online. The president and CEO of The Real Estate Council initially found retirement unfulfilling. She continues to be passionate about a range of interests including homeless families, social media, golf, and bold development in Dallas. [www.tiny.cc/mcmahon-profile](http://www.tiny.cc/mcmahon-profile)



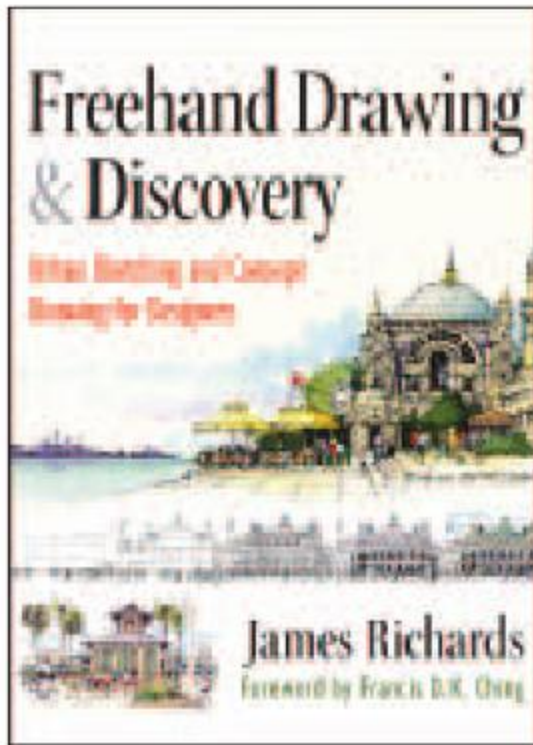
### Why Young Designers Are Coming to Dallas

In this online article, especially by and for Associate AIA members, we learn that Dallas is considered “a playground ripe for a generation of young designers to make a difference, and young people wanting to make an impact are coming to play.”

[www.tiny.cc/transitions-summer-2013](http://www.tiny.cc/transitions-summer-2013)



## Critique



### Freehand Drawing & Discovery

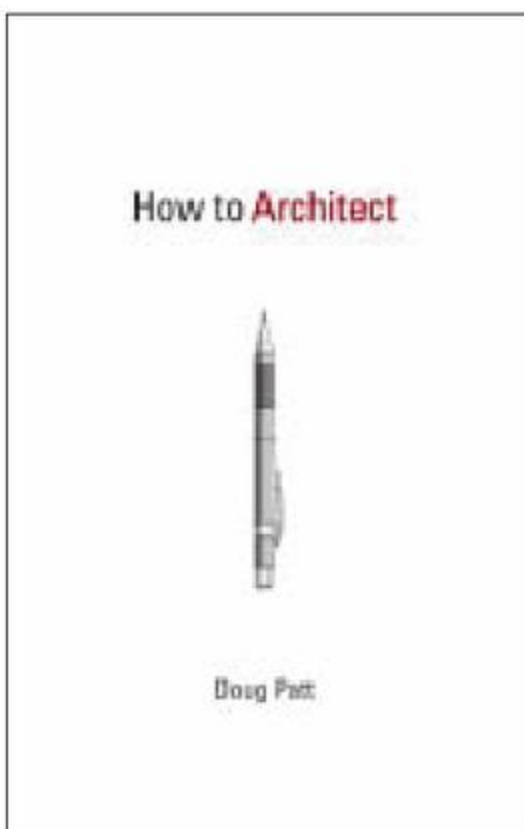
**One of the (few) pleasures** of reaching the gray-haired years is living long enough to see that what was once passé has become the hot new thing. It is in this vein that James Richards, the author of this lively volume, states, "We are witnessing a pendulum swing from over-saturation with digital imagery to a newfound appreciation for the immediacy and freshness of hand drawing and the emotional response it triggers." Many of us respond, "It's about time!"

While this book offers much to the novice, many of the techniques described provide great benefit to even the seasoned hand. In particular, the chapters on "Urban Sketching" are very informative, giving excellent advice on rapidly capturing the spirit of public spaces. There are also a

series of chapters titled "Drawing and Discovery with....," where an expert (including Dallas' own Kevin Sloan) is featured. The range of styles and tools displayed—often meticulously listed by brand—enrich the book immensely. They show the varied and unique output of these talented contributors.

The book's focus is not on producing art suitable for framing, but rather on "moving beyond outdated notions of 'hand graphics' and 'rendering' to encourage a less rigid and more accessible style of freehand sketching that supports and energizes our best digital technologies." Aside from technique, *Freehand Drawing & Discovery* (Wiley) provides much inspiration and motivation to pack your pencil and sketchbook on your next journey or neighborhood walk. ■

**Reviewed by Gregory Ibañez, FAIA, a principal with Ibañez Architecture in Fort Worth.**



### How to Architect

**The use of the word "architect"** as a verb generally illicit a slight cringe from those in the profession. In *How to Architect*, Doug Patt uses this functional change of a word to help produce meaning in outlining some the basics of what "architecture" is and how it is practiced.

Patt, himself an architect and teacher, presents the ABCs of some of the various fundamental components that shape the early understanding of architecture. Each chapter is introduced with a hand-drawn letter and related visual, followed by a brief narrative of a term's significance. For instance, "K is for Kevin Bacon" [so he really was Edmund's son!] reveals some pleasantly unexpected anecdotes along the way.

Each entry is written in a relaxed and easily discernible style, coming across with the same good nature and enthusiasm that Mr. Patt exhibits in his popular YouTube videos of the same name.

The range of entries is broad and engaging enough to rekindle some of those long invested ideals even while serving as a great introduction to the architect's lexicon. Most notably may be that *How to Architect* (MIT Press) successfully combines much of the idealism found at the collegiate level with the actual practice of architecture, making it a gem for those making the transition into the profession. ■

**Reviewed by Kirby Zengler, AIA, an associate at JHP Architecture/Urban Design**



## 100 Ideas That Changed Architecture

**Richard Weston's** *100 Ideas That Changed Architecture* is a brief, collaborative effort to incorporate the 100 most important ideas of architecture. I was surprised by many of the ideas mentioned—the fireplace, floors, walls, doors, windows—elements we take for granted on a daily basis and rarely think about.

This book covers everything from ancient elements to the BIM process and sustainable design. Two pages are dedicated to each idea, and each of those pages is filled with elaborate photographs (a positive aspect for you non-readers). Famous architects are quoted throughout; opinions are shared about their architecture, architects they admire, and those they criticize in a not-so-positive manner (some things never change).

This book would have appealed to me as a college student cramming before architectural history exams (not that this ever happened). This book would have also been extremely helpful when studying for the old ARE exams; several of the exams history questions are present in this book (I'm not sure about the history questions for the newer ARE exams). This book would also make a great gift, or coffee table centerpiece.

This book (Laurence King Publishers) helped me realize how much architecture has evolved over the centuries, and how far we've come since the primitive hut. The more technology expands and progresses, the more our profession positively evolves. Who knows? Maybe you are the innovator of Idea 101. ■

**Reviewed by Greg Nollkamper, AIA, an architect with PBK Architects.**



## Breakthrough!

**Breakthrough!** is a spirited compilation of first-hand experiences shared by creative professionals in search of their next great idea. In his introduction, editor Alex Cornell promises 90 proven strategies for overcoming creative block and sparking the imagination. How helpful those strategies actually are to the reader is questionable, but the book most certainly succeeds in reassuring its readers that they are not alone in their creative struggle. Most of the book's content can be extracted from its inspirational sound bites that Cornell graphically highlights in each story. Most readers will gravitate toward those sound bites, but reading the full text often reveals sincere and sometimes comical confessions from the individual artist exposing his

or her creative process. What results is a refreshing and light-hearted glimpse into the everyday struggles of creative professionals. Perhaps the most intriguing aspect of this book (from Princeton Architectural Press) is that, despite the broad range of artists, photographers, designers, musicians, architects, and illustrators surveyed, few stray from the same basic techniques: cleaning one's workspace, going for a walk, drinking a glass of wine, reading a magazine, visiting a museum, talking to a colleague, cooking a nice meal. The most poignant message is not to fear the struggle. Bill Withers' quote says that best: "On your way to wonderful, you're gonna have to pass through all right." ■

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

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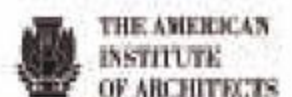
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## Last Thought | Favorite Places & Spaces

In this issue of *Columns*, we've explored ideas about what makes Dallas *Dallas*. With that in mind, we couldn't resist hitting the streets to find out what everyday people like about our architecture and the spaces and places that make this city great. As a member of the AIA Dallas Communications Committee, I was given the task of interviewing random people on the streets of downtown. I asked each person to name his or her favorite place

or space in Dallas. I gathered responses over the course of four days while walking to and from work and while visiting bars, parks, and other public places. I heard a wide range of comments. While some respondents' choices were based on the way this or that space looks, more often than not they spoke of the ways those spaces make them feel. All are current Dallas residents; their hometowns are listed with their names.



### Belmont Hotel

"It's a quiet repose from the city while still being visually attracted to it. It's a great place to get away within the city."

JILLIAN WAGMAN, DALLAS

### Perot Museum of Nature & Science

"The Perot Museum is state-of-the-art, but also a great place to take the kids."

MARGARET KRONICK, DALLAS

### Meddlesome Moth

"It has that intricate metal grate upon entering, a great interior, and a beautiful Zen garden in the back with picnic-style seating—perfect for a day off."

LEXY WHELAN, PHOENIX, AZ

### Katy Trail Icehouse

"It has a rustic Austin feel to it."

JOSH WILKS, DALLAS

### Klyde Warren Park

"It's an extremely active environment with plenty of new things to do in the area."

ALISA SIKORSKI, DALLAS

### Guadalupe Cathedral

"It's an older building with an interesting history. The acoustics are awesome too!"

ANGELA BATTAFARANO, LOUISVILLE, KY

### Katy Trail

"The scenery is relaxing, and that's nice when you are exercising."

ALEX LUCERO, ARLINGTON, TX

### Trinity River

"It's a great place to let the dogs roam leash-less. It's huge and there's always something to discover."

PAUL MURPHY, DALLAS

### Deep Ellum

"I like the grit and atmosphere of just walking the streets at night. Punks, tattoo shops, antiques: It's just unique and interesting."

JESS KING, PHILADELPHIA, PA

### White Rock Lake / Dallas Arboretum

"It's a good place to take a walk and feel 'out of the city.'"

JARED CATALANO, AUSTIN, TX ■

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

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