

COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Winter Vol. 30 No. 12

FOREVER CHANGED

How JFK's Assassination 50 Years Ago
Impacted Dallas Architecture

SPECIAL 2013 AIA DALLAS TOUR OF HOMES EDITION

+ Live/Work Spaces Offer Eclectic Edge
+ Iconic Mid-Century Modern Homes in Dallas

Silestone® Authentic Life

Kitchen & Bath Surfaces

Real life is within each of us, with every decision, every experience, we aspire to feel authentic.

Silestone® is the only bacteriostatic protected quartz surface available in different textures.

Experience the authentic life.
Live your home with Silestone®.



New Silestone®
NEBULA CODE
at Cosentino Dallas Center
11639 Emerald Street
Dallas, TX 75229
Ph 214-256-9700

Countertop Color PULSAR / SUEDE Exclusive Texture / INTEGRITY Sink / Color WHITE ZEUS

www.silestoneusa.com



facebook: SilestoneByCosentino
twitter: SilestoneUSA

Ask for an authentic
Silestone® countertop.
Activate your warranty
on our website.





Top lawyers. Building your business with **strength.**

Individuals and businesses in the architecture and building design industry are continually creating new spaces. They're also creating their own places on the business landscape.

Top legal advice should be built into the plans for business growth. Expert advisors should also be there when a legal problem arises to protect your interests with **strength.**

Milby, PLLC has the team with the strength to help you build your business for success. Each attorney on the Milby, PLLC team is a lawyer who understands all aspects of the business of buildings, and who can effectively advocate for and protect your rights and interests - in and out of court.



Mitchell Milby



Robert Miklos



Diren Singhe



Ryan Starnes



Bo Wilson

Professional liability defense ■ Business litigation ■ Intellectual property litigation
Products and premises liability litigation ■ Permitting, zoning and land-use planning ■ Environmental law
Contracts and covenants ■ Corporate law ■ Tax abatements and credits



MILBY, PLLC

1909 Woodall Rodgers, Suite 500 Dallas, Texas 75201
Tel 214.220.1210 Fax 214.220.1218 www.milbyfirm.com



AIA Dallas
Professional Affiliate



We're Dedicated to Your Success

McLAUGHLIN BRUNSON INSURANCE AGENCY HAS BEEN DEDICATED TO SERVING DESIGN PROFESSIONALS FOR MORE THAN 22 YEARS. AND BECAUSE WE KNOW YOUR INDUSTRY INSIDE AND OUT, WE ARE UNIQUELY QUALIFIED TO BE YOUR TRUSTED BUSINESS PARTNER. WE'LL HELP YOU BUILD A SOLID FOUNDATION OF WORKABLE RISK MANAGEMENT PRACTICES THAT BALANCE RISK AND REWARD, AND STRUCTURE A COMPREHENSIVE PACKAGE OF INSURANCE COVERAGES FROM THE TOP CARRIERS, AT THE RIGHT PRICE. WHAT'S MORE, WE DELIVER CONTRACT REVIEW SERVICES AND AIA/CES EDUCATION PROGRAMS THAT EARN YOU THE CONTINUING EDUCATION CREDITS YOU NEED.

Discover what nearly 1,000 design firms throughout the great state of Texas already know - **McLaughlin Brunson** knows your business like no other. Now that's dedication.

WWW.MCLAUGHLINBRUNSON.COM



CELEBRATING TWENTY+ YEARS OF PROUDLY SERVING THE DESIGN COMMUNITY

6600 LBJ FREEWAY, SUITE 220, DALLAS, TEXAS 75240 PHONE 214-503-1212 FAX 214-503-8899

Natural Selection

What could be more natural than building with materials directly from the earth? The Acme Natural Stone collection provides architects a new design toolbox that delivers creative freedom and great impressions within your project's budget. Our beautiful choices range across a spectrum of stone blends from the most reliable, experienced local quarries. Stone that starts out close to your building site is naturally economical and environmentally friendly, with LEED benefits for regional sourcing.

Each piece of Acme Natural Stone is unique, cut directly from the earth, with its own color, texture, and character. By sourcing these distinct blends and cuts, and creating one convenient collection, Acme has delivered a material difference. You can design with certainty and better serve your clients, confident in the support of your dedicated sales representative. Expect richer solutions from the Acme family of brick, architectural concrete masonry, tile, glass block, cut limestone, and now Acme Natural Stone. Let our selection exceed your expectations for beauty and quality.



Las Campanas
Clubhouse
Cibolo Canyons,
Cibolo TX
architect
Irwin Partners
Architects
Costa Mesa, California
developer/contractor
Sitterle Homes,
San Antonio

“Our design and choice of Acme Natural Stone allowed us to create a clubhouse and entry that feel like they belong and have been here for some time. Stone helped significantly as a natural response to climate concerns. To complete the look, we carried stone inside as well, and used Acme Brick as a complement for headers and ledgers to finish openings and edges beautifully.”
—Greg Irwin, AIA, Principal, Irwin Partners Architects



Acme Natural Stone



**From the earth,
for the earth.**
Full accredited engineering
and full-service support.



Antique Chopped Lueders



Autumn Blend Chopped



Autumn Blend Flagstone



Cave Blend Chopped



Chocolate Blend Chopped



Chocolate Blend Flagstone



Cream Chopped



Golden Gray Chopped Lueders



Granbury Multicolor Builders



Granbury White Builders



Gray Chopped Lueders



Harvest Blend Flagstone



Nicotine Chopped



Oklahoma Multicolor Builders



Oklahoma Multicolor Chopped



Oklahoma Multicolor Patio



Okla. Multicolor Squares & Rees



Oklahoma Silvermist Builders



Old Hickory Flagstone



Paloma Chopped



Premium Cave Chopped



Rattlesnake Chopped



Santa Lucia Chopped Lueders



Santa Maria Chopped Lueders



Santa Maria Flagstone Lueders



South Texas Blend



Tan Chopped



Tan Flagstone



Tumbleweed Mosaic Ashlar



Village Blend Chopped



White Chopped



White Flagstone



Please visit brick.com to get
your pdf or printed 36-page
Selection Guide today!

**ACME
BRICK**
brick.com



**A proud neighbor of the
Texas Community**

800-326-1821
www.holcim.us



Dallas City Performance Hall

INNOVATION | EXPERIENCE | SERVICE



L.A. FUESS PARTNERS
Structural Engineers

3333 Lee Parkway
Suite 300
Dallas, Texas 75219
214.871.7010
www.lafp.com
Mark Peterman PE, Principal
mpeterman@LAFP.com

AIA Dallas

A publication of AIA Dallas with the
Dallas Center for Architecture
1909 Woodall Rodgers Frwy.
Suite 100
Dallas, TX 75201
214.742.3242

www.aiadallas.org
www.dallasdfa.com

AIA Dallas *Columns*
Winter, Vol. 30, No. 12

Editorial Team

Chris Grossnicklaus, Assoc. AIA | Editor
Linda Mastaglio | Managing Editor
Nicholas McWhirter, AIA | Assoc.
Editor-Design
James Adams, AIA | Assoc. Editor-Content

Printer

Nieman Printing

Design Director

James Colgan

Communications Committee

James Adams, AIA

Jan Blackmon, FAIA

Greg Brown

Michael Cagle, Assoc. AIA

Nate Eudaly, Hon. AIA Dallas

Ryan Flener, Assoc. AIA

Chris Grossnicklaus, Assoc. AIA

Noah Jeppson

Ezra Loh, Assoc. AIA

Linda Mastaglio

Nicholas McWhirter, AIA

Rita Moore

David Preziosi

Anna Procter

Kirk Teske, AIA

Ray Don Tilley

Columns Advisory Board

Jan Blackmon, FAIA

Yesenia Blandon, Assoc. AIA

Greg Brown

Myriam Camargo, AIA

Mark Doty

Benje Feehan

Jeff Forbes

Chris Grossnicklaus, Assoc. AIA

Kate Holliday

Steve Lucy

Linda Mastaglio

Linda McMahon

Mitch Milby

Rita Moore

Keith Owens

Anna Procter

Marcel Quimby, FAIA

Kevin Sloan, ASLA

David Zatopek, AIA

AIA Dallas Staff

Jan Blackmon, FAIA | Executive Director

Rita Moore | Managing Director

Lorie Hahl | Membership Services &

CE Coordinator

Katie Hitt, Assoc. AIA | Communications &

Graphics Coordinator

Anna Procter | Industry Relations &

Events Coordinator

Becky Souter | Program

Administration Manager

Peaches Walker | Visitor Receptionist/

Administrative Assistant

Columns' Mission

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 architecture and design within the communities in the greater North Texas region.

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

One-year subscription (+ issues):
\$22 (U.S.), \$44 (foreign).

To advertise in *Columns*: Contact Jody Cranford, 800-818-0289, ext. 101, or jcranford@aiadallas.org.

The opinions expressed herein or the representations made by advertisers, including copyrights and warranties, are not those of the Board of Directors, officers or staff of the AIA Dallas Chapter, or the editor of *Columns* unless expressly stated otherwise.

© 2013 The American Institute of Architects Dallas Chapter. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited.



Dallas Center For Architecture Staff
Jan Blackmon, FAIA | Executive Director
Greg Brown | DCFA Program Director

2013 AIA Dallas Officers

Kirk Teske, AIA | President
Lisa Lamkin, AIA | President-Elect
Dan Killebrew, AIA | VP Treasurer
Sean Garman, AIA | VP Programs



CONTENTS

SPECIAL 2013 AIA DALLAS TOUR OF HOMES EDITION

Cover: JFK Memorial in Dealey Plaza, designed by noted architect Philip Johnson.
Photo: The Sixth Floor Museum at Dealey Plaza.



THE SIXTH FLOOR MUSEUM AT DEALEY PLAZA

Features

Forever Changed 10

By Greg Brown: The architecture and design of Dallas was forever reframed by the Kennedy assassination.

AIA Dallas Home Tour (Insert)

Compiled by the AIA Dallas Tour of Homes Committee
A detailed look at some of Dallas' finest residential architecture ... all by AIA Dallas architects.

Home Office or Office Home? 24

By Kevin Parma: Live/work spaces define personal lifestyles.

A New Era of Living: Mid-Century Modern in Dallas 28

By Edward Avila: Creative Dallas minds created timeless home designs.

Departments

Public Arts | X Marks the Spots 7

For Nasher's birthday, the metroplex receives gifts.

Creative on the Side | Note Cards From the Edge 9

Architectural note cards by Skyline students support scholarships.

In Context 20, 39

What is it? Where is it? Do you know for sure?

Critique 21

- *John F. Kennedy Sites in Dallas-Fort Worth*
- *everyday: photographs by Leonard Volk*

Detail Matters 22

Overlooking Dealey Plaza – and with direct vantage points to the site of President John F. Kennedy's assassination – stands The Sixth Floor Museum's Reading Room.

Profile | Bryce Weigand, FAIA 32

His decades of experience teach us: "No matter the task, do it with all vigor."

Index to Advertisers 34

Support the firms that support *Columns*.

Found Dallas 35

Swiss Avenue: the start of historic preservation in Dallas

Innovative 36

A message from one of our special advertisers

Inside 37

An advertising segment on the latest in interior trends

Web Exclusives 39

What do you get from *Columns* when you click on through?

Web Exclusives

Visit this one-stop spot for interesting videos and information for the architectural community:
www.tiny.cc/exclusives-2013w



CHARLES SMITH, AIA

Contributors



A NEW ERA IN LIVING: MID-CENTURY MODERN IN DALLAS
Edward Avila

A project designer at Brian Gream Design-Build, Edward creates spaces trademarked by historic authenticity and an appreciation for the integrity of the East Dallas and Oak Cliff neighborhoods. Edward received an art history degree with a focus on architecture from the University of Texas at Arlington. He also serves as the creative director of the Playhouse Fun Project, a non-profit organization in the Dallas Independent School District that fosters intellectual development and creativity through a design-build curriculum for youths. Edward lives in the Bishop Arts area, submerging himself in the food, arts, and rich local culture of Oak Cliff.

FOREVER CHANGED
Greg Brown

Greg is program director for the Dallas Center for Architecture, and so it's no wonder that he enjoyed researching how President Kennedy's assassination has affected the design of the city. His career has always included architecture, the arts, and film. Prior to DCFA, Greg was managing director of the AFI DALLAS International Film Festival, which grew to become one of the largest in the Southwest. He has also served as managing director of both the Meadows School of the Arts and the Meadows Museum at Southern Methodist University. A native Dallasite, he holds undergraduate and graduate degrees from SMU.



CRITIQUE: EVERYDAY: PHOTOGRAPHS BY LEONARD VOLK
Nicholas McWhirter, AIA

A fifth-generation Texan, born and raised in Dallas, Nick is a visualization expert at Good Fulton & Farrell (GFF). He co-leads a talented team that specializes in creating images that tell compelling stories about architecture. Nick also serves as the firm's in-house architectural photographer. As a freelance photographer, he recently collaborated with former GFF colleague Daniel Vaughn on a book project exploring regional styles of barbecue across Texas titled *The Prophets of Smoked Meat*. Additionally, he serves as associate editor of design for *Columns*. Nick lives in Lake Highlands with his wife and two sons.

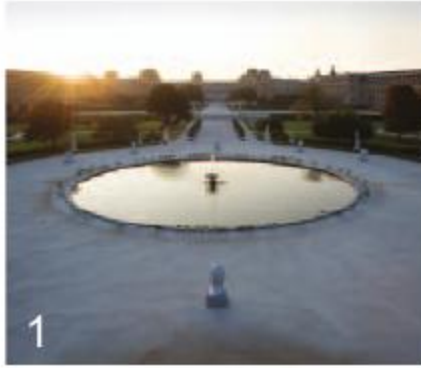


HOME OFFICE OR OFFICE HOME?
Kevin Parma

Kevin's work with firms on projects of different scales has given him a broad range of experience. While providing in-field construction administration services on numerous projects, he has developed a technical knowledge of building construction and the associated cost impacts of design decisions. His background as a painter and sculptor gives him the tools to artfully combine aesthetics and function. A native Austinite, Kevin attended Texas A&M University and graduated with cum laude honors. He lives and works in Dallas as owner and operator of parmadesign, founded in 2004. He is a husband and a proud father of two children.



Public Arts | X Marks the Spots



- Ugo Rondinone 1
- Ruben Ochoa 2
- Rick Lowe 3
- Vicki Meek 4
- Lara Almarcegui 5
- Rachel Harrison 6
- Alfredo Jaar 7
- Charles Long 8
- Liz Larner 9
- Good Bad Art Collective 10

Not every 10-year-old hosts an anniversary bash for an entire city, but then again the Nasher Sculpture Center isn't one to let a decade pass idly by.

To celebrate its 10th year, the Nasher is marking the occasion with an exhibition consisting of 10 newly-commissioned public sculptures by contemporary artists at 10 sites across Dallas. According to a press release from the museum, its *Nasher XChange* program is the first citywide, museum-organized public art exhibition in the country. It will run from October 19, 2013, through February 16, 2014.

Those invited to participate in *Nasher XChange* are a mix of local, national, and international artists—from Denton's Good/Bad Art Collective to Netherlands-based Lara Almarcegui. Their creations will be displayed throughout the city from downtown to the courtyard of UT Dallas' new Edith O'Donnell Arts and Technology building in Richardson. That intersection of art, contemporary technology, and public participation is what organizers describe as the heart of the program.

"*Nasher XChange* will extend the museum's core mission beyond its walls and into Dallas' diverse neighborhoods alongside key community partners to ... raise the level of discourse on the subject within the city," said Nasher Director Jeremy Strick.

In addition to the sculptures and installations throughout the city, the museum plans scholarly publications, conferences, educational programs, and a free public celebration set for October 20, 2013. Learn more at www.tiny.cc/Xchange. ■

Lindsey Bertrand is a freelance writer in Dallas.



Let us help make your vision a reality.

Simonton® windows and doors may only be one part of your project, but their numerous benefits will enhance your design for years. Simonton produces a wide scope of windows and doors that are energy efficient and built to exacting specifications for your next light commercial or residential project. Backed by a company with over 65 years of outstanding service, you'll appreciate our industry-leading warranty and dedicated service that helps you during all phases of your project. **Learn more at simonton.com/archdetails.**

LIGHT COMMERCIAL • CUSTOM BUILT WINDOWS AND DOORS • AAMA GOLD CERTIFICATION • ENERGY STAR PARTNER

1-800-SIMONTON (746-6686) | simonton.com/archdetails





AIA Dallas TOUR OF HOMES

NOV. 2&3

www.hometourdallas.com



Domiteaux + Bagget Architects



smilharc architects



Marc McCollom, AIA



Cliff Welch Architecture

WHEN DETAIL MATTERS ... CHOOSE J&M GLASS



**THERMAL
WINDOWS**
J&M Glass Company, Inc.



214.630.5885 ■ ThermalWindowsDFW.com

WELCOME TO THE 2013 AIA DALLAS TOUR OF HOMES

SATURDAY, NOVEMBER 2 // SUNDAY, NOVEMBER 3 // 10AM TO 5PM

7TH
ANNUAL

Thank you for joining us for the seventh 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.

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, 2013 AIA Dallas Tour of Homes

The mission of the American Institute of Architects Dallas Chapter is to empower architects to excel and impact their practice, profession, and 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 homeowners 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.

2013 AIA DALLAS TOUR OF HOMES COMMITTEE

Lindsey Brigati, AIA

Leticia Canon, AIA

Daniel Creekmore

Daniel Day, AIA

Michael Friebele, Assoc. AIA

Selso Garcia, Assoc. AIA

Colbert Henning

Lori Lampe

Marc McCollom, AIA

Matt McDonald, AIA

Kelly Mitchell, AIA

Nnaemeka Mozie, Assoc. AIA

Steve Shipp, AIA

Laurel Stone, AIA

Jeffrey Windler

Jennifer Workman, AIA

2013 AIA DALLAS STAFF

Jan Blackmon, FAIA - Executive Director

Rita Moore - Managing Director

Becky Souter - Program Administration Manager

Anna Procter - Industry Relations & Events Coordinator

Lorie Hahl - Membership Services & CE Coordinator

Katie Hitt, Assoc. AIA - Communication & Graphics Coordinator

Peaches Walker - Receptionist & Administrative Assistant



TOUR SPONSORS

PLATINUM SPONSORS



GOLD SPONSORS



LIGHTS FANTASTIC

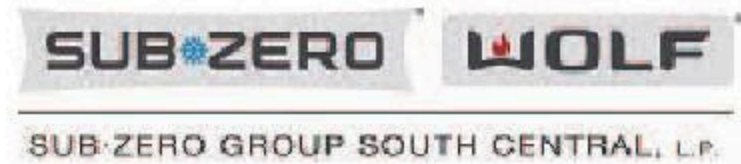


SILVER SPONSORS



TOUR SPONSORS

BRONZE SPONSORS



PRODUCT SPONSORS



IN KIND SPONSORS



ABOUT AIA DALLAS

AIA Dallas, the seventh largest chapter of the American Institute of Architects, empowers architects to excel and impact their practice, profession, and community. 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

WINTER 2013

Holiday Party
Celebrate Architecture

SPRING 2014

Acme Brick | AIA Dallas Golf Tournament
Architecture360
Retrospect

FALL 2014

Tour of Homes
Design Awards
Ken Roberts Memorial Delineation Competition

DALLAS CENTER FOR ARCHITECTURE

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

EVENTS

Ongoing Exhibitions	Special Events
Architecture Walking Tours	Film Series Every 2nd Wednesday of the Month
Family Projects Year-Round	
Panel Discussions	



TOUR INFORMATION

HOURS

Saturday, November 2

Sunday, November 3

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 an individual home may be obtained for \$10 on the day of the 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. No large purses, backpacks, or bags inside homes.
3. Turn off or mute cell phones while in the homes. Please take calls outside.
4. No food or drinks may be taken inside the homes.
5. 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.
6. No smoking is allowed inside the homes or on the property. Please dispose of cigarette butts before entering the property.
7. Do not open closed doors, closets, cabinets, drawers or refrigerators.
8. Do not enter areas that have been closed or blocked off.
9. 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.
10. Please follow all street signage regarding parking and do not block driveways or walk on lawns or landscaping.
11. Follow all signage and path markers.
12. No pets allowed.



TABLE OF CONTENTS

1. Browning Lane // Domiteaux + Baggett Architects
2. Winding Lake Drive // Smitharc Architects
3. Cherokee Trail // Susan Appleton Architect
4. Lindenwood Avenue // Marc McCollom, AIA
5. Gillespie Street
Unit B // A Gruppo Architects with Heath Macdonald and Steven Quevedo
Unit C // Mitchell Garman Architects
6. Kessler Woods Trail // Domiteaux + Baggett Architects
7. Groveland Drive // TKTR Architects with Thad Reeves, AIA
8. Wyatt Circle 1 // Welch Architecture
9. Wyatt Circle 2 // Landry & Landry Architects

PREMIERE PARTY HOUSE

Frank Welch & Associates



1

BROWNING LANE

ARCHITECT // Domiteaux + Baggett Architects

PROJECT DESIGN TEAM // Mark Domiteaux, AIA; Laura Baggett, AIA; Doug Payne

Conceived as a modern split level, this home takes full advantage of the site topography and the intent for maximum privacy in the public realm, while maintaining an optimal degree of openness between the living spaces and the adjacent outdoor garden. The home is arranged in two forms: the split level two-story block composed of the bedrooms and private spaces are hinged by the stairwell and entry hall to the one-story public living spaces. Linear cantilevers and deep overhangs provide solar shading for the large expanse of glass embracing the open garden that is dominated by a mature pecan tree. The living areas expand out through movable glass panels that disappear into the wall pockets, merging the covered terrace seamlessly with the interiors. All of this was accomplished with the keen insight of savvy owners well-versed in design, architectural precedent, and the expectation for subtle detailing of materials.

COMPLETED // 2010
SQUARE FEET // 4,600

PRODUCT SPONSORS // Glasshouse, TKO Associates, Lights Fantastic, and David Rolston Landscape Architects

PHOTOGRAPHY BY
CHARLES SMITH, AIA



2

WINDING LAKE DRIVE

ARCHITECT // Smitharc Architects

PROJECT DESIGN TEAM // Jason Smith, AIA; Signe Smith

Realized as a live-work residence for a young family, the Winding Lake Home utilizes a strong play between interior and exterior relationships through sculpted volumes to create a series of multi-function spaces that maximize flexibility. Immediately from the vantage point at the apex of the adjacent cul-de-sac, the home provides a clear programmatic language through its sculpted forms. Paired with the exterior rooms, the ample amounts of glazing and continuation of materials blur the distinction between the boundaries of the living space to open the home up for a variety of uses that cater to the homeowner's lifestyle. The home is large in size at 4,800 square feet but manages to scale itself to the site through a series of broad stroke tectonic moves which instantly give the home a distinctive presence. Private areas of the home are set apart from the public space through subtle transitions in transparency. The result of gradients in the pattern of the exterior façade and carefully placed openings is a private setting rich in soft, indirect light that provides the perfect escape from the active nature of the home.

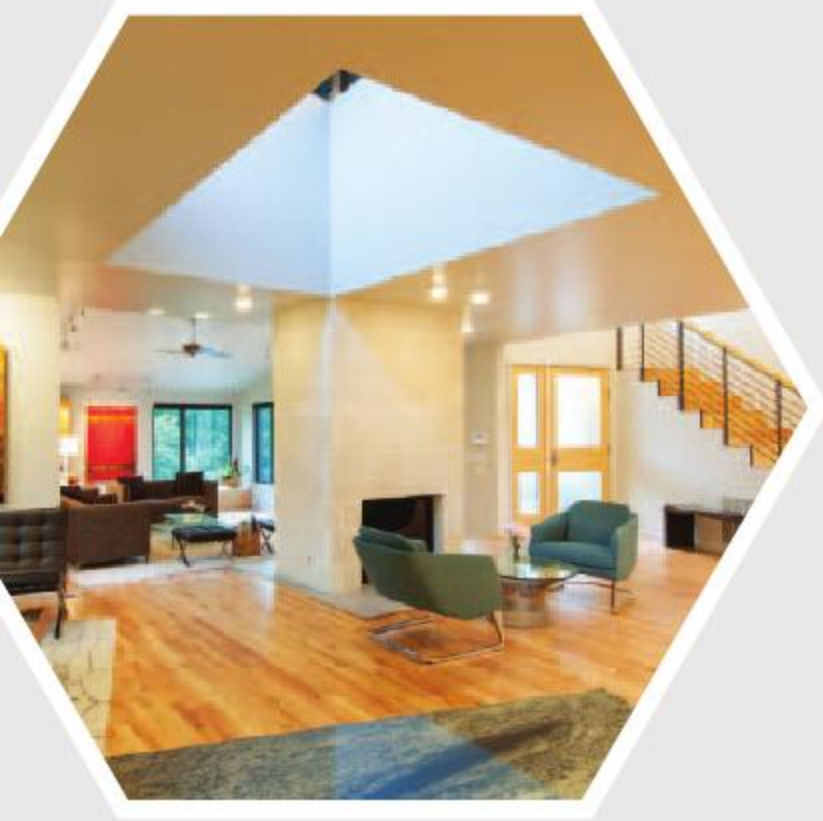
COMPLETED // 2013
SQUARE FEET // 4,800

PRODUCT SPONSORS // Thermal Windows | J&M Glass Company, Inc.

PLEASE NOTE // Parking is limited so please be patient.



PHOTOGRAPHY BY
JASON SMITH, AIA



3

CHEROKEE TRAIL

ARCHITECT // Susan Appleton Architect

PROJECT DESIGN // Susan Appleton, AIA

The plan of the Cherokee Trail House resolves an intersection of two geometries generated by the pie-shaped lot. To mediate this intersection, the project uses a tall connector at the point of entry to act as a pivoting element for the entire composition of the home. Inside, a catwalk that passes through the connecting volume allows for a circulation path that gives the visitor a sense of intersection between the overlapping geometries. The interior entry hall stair wraps a triangular core at this point to mark the intersection between the two grids of the home. Custom fabricated steel details visually integrate the stair and catwalk with exterior trellises. Varying courses of concrete block veneer on both exterior and interior walls reinforce the connection between inside and outside.

COMPLETED // 2006

SQUARE FEET // 4,000

PRODUCT SPONSOR // David Rolston Landscape Architects

PHOTOGRAPHY BY
SELSO GARCIA, Assoc. AIA



4

LINDENWOOD AVENUE

ARCHITECT // Marc McCollom, AIA

PROJECT DESIGN TEAM // Mark McCollom, AIA; Beth Steinbauer; Ronald Schmidt

Conceived from a holistic design approach in which the architect was responsible for the home as well as the surrounding landscape, the house on Lindenwood Avenue displays a harmonious composition between the exterior and interior environments. Through a simple, straightforward approach to the concept of the home, the organization of space is derived from a series of three overlapping volumes of public realm, an approach that allows the main spaces of the home to act in a multi-functional manner while taking full advantage of the connection between the home and the landscape that stitches the composition of the architecture together. The overlapping approach defines the spatial volume and function internally but also addresses a number of scalar relationships between neighboring homes and the environmental conditions. A number of design approaches further define the details of the home, from the exposed fireplace flutes which allow for a simplified approach to the interior elevations to the hanging balcony suspended from the roof which provides an ample amount of shade for the adjacent living areas.

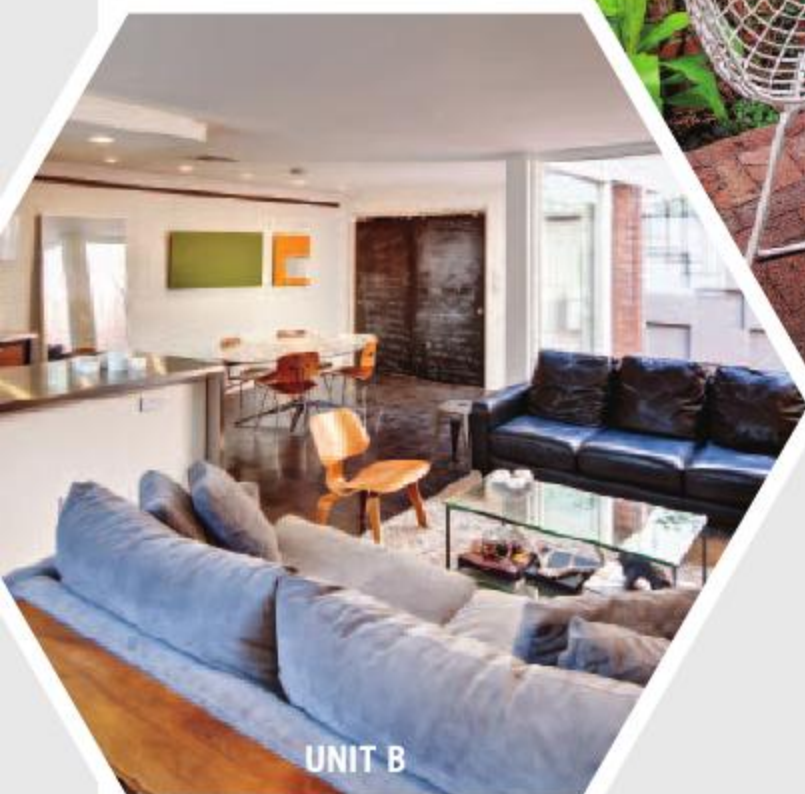
COMPLETED // 2011

SQUARE FEET // 6,600

PRODUCT SPONSORS // Architectural Lighting Associates (ALA, Inc.), Big Mango Trading Company, Glasshouse, Grand Openings Inc., Thermal Windows | J&M Glass Company, Inc., Sub-Zero | Wolf, and TKO Associates



PHOTOGRAPHY BY
CHARLES SMITH, AIA



5

GILLESPIE STREET

UNIT B ARCHITECT // A Gruppo Architects with Heath Macdonald and Steven Quevedo

UNIT B PROJECT DESIGN TEAM // Thad Reeves, AIA; Heath Macdonald, RA; Steven Quevedo

UNIT C ARCHITECT // Mitchell Garman Architects

UNIT C PROJECT DESIGN TEAM // Kelly Mitchell, AIA; Sean Garman, AIA

Built in 1958, the Gillespie Street 8-plex was the result of collaboration between a local developer, Walter Caruth, and modernist architect, Hershel Fisher. This duo became renowned for their signature styling's of flat roofs, smooth brick and large expanses of glass in the Turtle Creek/Oaklawn area.

The two properties, Unit B designed by A Gruppo Architects and Unit C by Mitchell Garman Architects, represent fine examples of the renovation that has taken place on the property. Made possible through the methodical layout of the original design, both units open up the once enclosed kitchen to reveal an open configuration of space that allows the exterior courtyard to wash the entire unit in natural daylight, while providing a living arrangement that fosters a number of configurations and functions. Both spaces display a strong sense of flexibility within a small space as well as excellent examples of custom millwork and storage solutions that give each unit a distinctive character.

UNIT B COMPLETED // 2010, **UNIT C COMPLETED** // 2013
SQUARE FEET // 1,140 EACH UNIT

PRODUCT SPONSORS // Concept Surfaces (Unit B) and knoxtile (Unit C)

PHOTOGRAPHY BY
CRAIG KUHNER & CHRIS ARRANT

6

KESSLER WOODS TRAIL

ARCHITECT // Domiteaux + Baggett Architects

PROJECT DESIGN TEAM // Mark Domiteaux, AIA; Laura Baggett, AIA; Doug Payne

Conceived of as a sculptural expression of the programmatic requirements, the Casa Blanco on Kessler Woods Trail uses the relationship between architectural elements and the surrounding site as a means of creating a vibrant oasis tucked away from urban life. The home is expressed through two reductive forms: one that engages the nature preserve to the north of the site, and the other that acts as an organizing element to the urban edge along the eastern portion of the home. Uniting the home is an entryway that defines a strong sense of progression into the oasis that lies beyond. The home further utilizes the spatial organization as a means of respecting the environment from a ventilated rain-screen wrapped façade and roof element to an overall envelope and orientation that deflects the Texas heat. The owner's vision is expressed throughout Casa Blanco through the layout, materials, and expressive details that enrich the home.

COMPLETED // 2013

SQUARE FEET // 3,000

PRODUCT SPONSORS // ArtHouse Homes, Concept Surfaces, EPIC Metals, Thermal Windows | J&M Glass Company, Inc., knoxite, and Lights Fantastic



PHOTOGRAPHY BY
CHARLES SMITH, AIA



GROVELAND DRIVE

ARCHITECT // TKTR Architects with Thad Reeves, AIA

PROJECT DESIGN TEAM // Thad Reeves, AIA; Truett Roberts

Located in the Little Forest Hills area of Dallas, the Groveland House was expressed as a small home amongst nature for a client that is an avid gardener. With the client and the outdoor character in mind, the home was designed around several large trees and distinctive garden areas, giving each room within the house a specific relationship to the site through the use of varying sizes of fenestration and material application as a backdrop for the landscape. The relationship between the interior and exterior is most evident in the expression of the two story polycarbonate wall, filling the corresponding stairwell and public space beyond with natural light throughout the day. The use of daylight and organization of massing further lends itself to the sustainable nature of the home, providing indirect sunlight to active areas of the home. Additionally, the house utilizes the play between solid and void as a means of framing specific views, while controlling the amount of direct sunlight that enters the private spaces.

COMPLETED // 2010

SQUARE FEET // 1,600 SQUARE FEET

PHOTOGRAPHY BY
CRAIG KUHNER



8

WYATT CIRCLE 1

ARCHITECT // Welch Architecture

PROJECT DESIGN TEAM // Clifford Welch, AIA; Dean Bowman; Paul Vetter, AIA

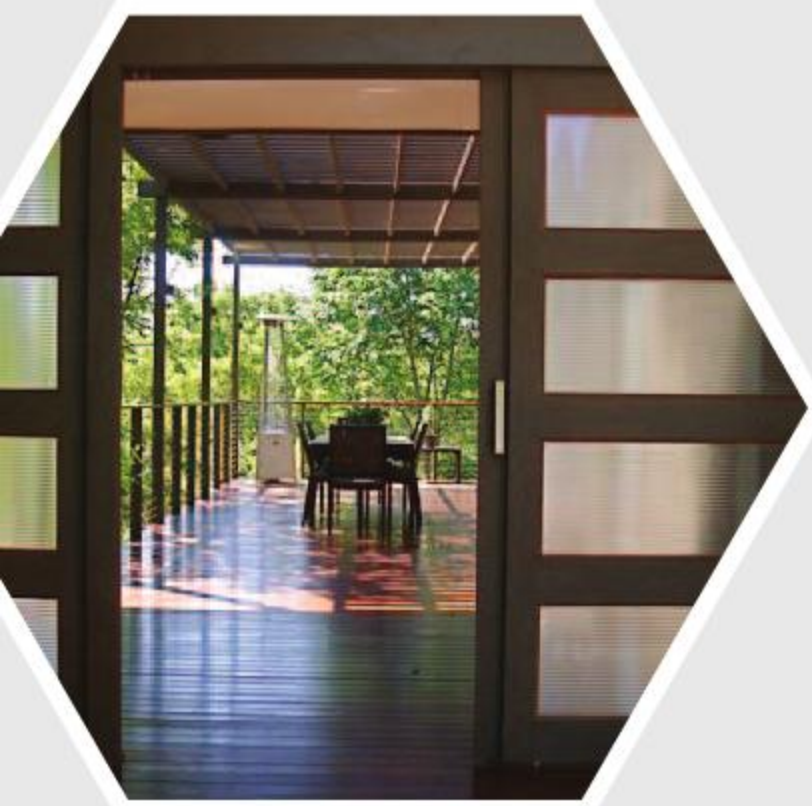
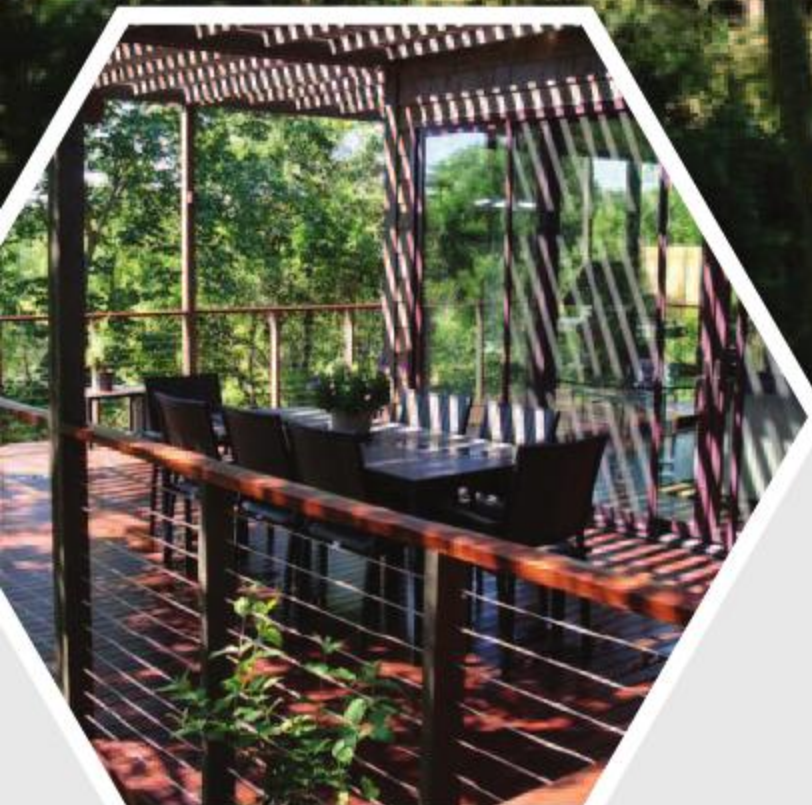
Just east of White Rock Lake, perched on one of the highest elevations in the city, is a home with an understated composition of stone, brick and stucco. With a panorama of the lake and downtown Dallas beyond, views became the primary motivation for the design. The house is an arrangement of two cores: the living core and the bedroom core juxtaposed. Spaces are strategically placed to take advantage of the views. The main living areas downstairs run east-west and the bedrooms upstairs run perpendicular north-south. To deal with an unforgiving Texas sun, west-facing overhangs are seven feet long and south-facing views are protected with a folded aluminum plate and cantilevered structure from above. Acting as a natural radiant barrier, a metal roof minimized heat gain and indoor air quality was enhanced with a tight building envelope. Continuity of flowing spaces blending interior and exterior, both upstairs and downstairs along with utilizing inherent sustainable techniques in the design, truly allowed for an informal and relaxed lifestyle.

COMPLETED // 2010
SQUARE FEET // 2,200

PRODUCT SPONSOR // Thermal Windows | J&M Glass Company, Inc.



PHOTOGRAPHY BY
SELSO GARCIA, Assoc. AIA



9

WYATT CIRCLE 2

ARCHITECT // Landry & Landry Architects

PROJECT DESIGN TEAM // Duane Landry, FAIA; Jane Landry, FAIA; Ellyn Amador

This small house rests lightly on its pristine, wooded site - a hillside overlooking the rolling landscape near White Rock Lake in East Dallas. The entry gate reveals a house built in two separate parts that are angled away from one another to create an expansive deck reaching out into the woods, inviting you to experience a unique place of privacy and hospitality. Materials are key in stitching the house to the surrounding landscape, from the open nature of the sliding glass partitions that open the living space out to the landscape to the use of various species of wood throughout the home to give the space a warm and inviting feel. The materials further evolve from the public to the private spaces of the home by expressing the travels of the client, evident in the use of White Carrera Marble through the guest and master bath spaces.

COMPLETED // 2010
SQUARE FEET // 1,800

PRODUCT SPONSORS // AGTM Engineering, LLC, Bert Roofing Inc., and Grand Openings Inc.

PHOTOGRAPHY BY
JANE LANDRY, FAIA



PREMIERE PARTY HOUSE

ARCHITECT // Frank Welch & Associates

PROJECT DESIGN TEAM // Frank Welch, FAIA; Adam Baldwin, AIA; Rob Davis, AIA; Megan Rorie

(Comments by Frank Welch, FAIA)

The Terry residence has had two iterations. The first design was a long linear design, stretching across the property. The owners decided it was too long a walk across the house and abandoned the project. I offered to design them a compact house on the property, which would be more agreeable to what they wanted. Several years ago I made a trip with other architects to the Veneto in Italy and visited a number of rural villas by Palladio that impressed me. Some were large but with compact floor plans with rooms arranged around a soaring central space. The Terry's liked the plan and we proceeded with developing a design, which you see here. I told Mary Terry that this was Modern Palladio.

COMPLETED // 2012

PLEASE NOTE // This home is for the Premiere Party only and will not be featured on the tour.



PHOTOGRAPHY BY
CHARLES SMITH, AIA

ADVERTISERS



WESTSIDE KITCHEN AND BATH

Congratulations to our architect partners featured in the 2013 AIA Dallas Tour of Homes.

We are honored to work with the finest design talent in North Texas, and look forward to continuing to make every-day-living extraordinary.

Westside Kitchen and Bath
5411 W Lovers Lane • Dallas, TX 75209
Phone: (214) 351-2020
www.westsidekb.com

TRANSFORM your HOME with LED lighting

LED lighting is the biggest breakthrough in lighting since Edison invented the light bulb.

Utilizing solid state lighting, light bulbs will last so long that you may never have to change one. You will be able to use 12 watts instead of 60 watts with better color, more control and no heat. You will see your house in a whole new light, literally. LED lighting is causing a revolution in how to light your home.

SCHEDULE AN INCANDESCENT VS LED COMPARISON STUDY TODAY!

Bring this coupon in and save 10% on your LED purchase.

LIGHTS FANTASTIC | Rethinking Lighting!

4645 Greenville Ave. Dallas, TX 75206 214.369.1101 lightsfantastic.com

THANK YOU

to all of our sponsors



**Elements for Inspired Environments—
Indoor & Outdoor**

1130 N. Riverfront Blvd.
Dallas, TX 75207
214.752.4755
www.bigmango trading.com

“We build them one at a time. Like art.”
Mark Albert, ArtHouse Homes

ARTHOUSE

Constructors of
fine modern homes

arthousehomes.com



architectural lighting associates

North Texas' leader in
architectural lighting specification
sales since 1945.

101 Turtle Creek Blvd. Dallas, TX 75207 p214.658.9000 www.ala-inc.net

Shown: the proud and lovely Varena kitchen.

DECORATIVE BIRD
DRAWER PULLS
HAVE JUST BEGUN THEIR
DESCENT INTO A DEEP
SHAME SPIRAL.



Dallas 214.748.9838 Austin 512.480.0436 www.scottcooner.com



AIA Dallas TOUR OF HOMES



PREMIERE PARTY
November 1, 2013
Tickets available at
www.hometourdallas.com



TKO

TKO ASSOCIATES, INC.

230 Decorative Center
Dallas, Texas 75207
214.741.6060





Advertisers

Architectural Lighting Associates // 22

www.ala-inc.net

Arthouse Homes // 21

www.arthousehomes.com

Big Mango Trading Co. // 21

www.bigmangotrading.com

J&M Glass // 2

www.ThermalWindowsDFW.com

Larry Hartman Construction // 20

www.larryhartmaninc.com

Lights Fantastic // 20

www.lightsfantastic.com

Modern Construction // 23

www.martinekmodern.com

Scott+Cooner // 22

www.scottcooner.com

TKO Associates // 22

www.tkoassoc.com

Westside Kitchen and Bath // 20

www.westsidekb.com

AIA Dallas

TOUR OF HOMES

Creative on the Side | Note Cards from the Edge (and Around the Corner)



The 2013 architecture seniors at Skyline High School, Dallas—while attending a dual-credit architecture class at El Centro College—have created a vibrant set of note cards depicting some of Dallas' contemporary architecture.

The students were encouraged to hand draw something that a photograph could not convey. To expand their creative thought processes, they were shown conceptual images by Lebbeus Woods and early Morphosis drawings. One student, Ricardo Ortiz, transformed the Perot Museum of Nature and Science into an imaginative realm of exploding structures.

This co-curricular program began in 1995 and has created a link between Skyline's four-year architecture program and college-level architecture classes. In their senior year, these students attend an advanced drawing class at El Centro every afternoon under the instruction of studio critic Jay Cantrell.

All proceeds from the sale of the note cards fund an annual scholarship that is awarded to one or more seniors in the program. Peter Goldstein, Tom Cox, and members of the Skyline Architecture Cluster made this scholarship possible. The Dallas Center for Architecture administers the program. Printing was provided by Sir Speedy Printing.

A set of eight note cards can be purchased for \$10. Contact Cantrell at jcantrelldesign@yahoo.com or stop by the Dallas Center for Architecture to purchase them. ■

ABOVE: Skyline student Ricardo Ortiz transformed the Perot Museum of Nature and Science into "Morphosis," an imaginative representation of exploding structures.

TOP LEFT: The Winspear Opera House drawing by Christian Rodriguez focuses on the reflection in its glass panels.

TOP RIGHT: Seth Trent, who drew The Rachofsky House, conveys that there is color to Richard Meir's primarily white aesthetic, depending on what time of day the house is viewed.

By Greg Brown

FOREVER **CHANGED**

The Architecture of Dallas: Reframed by the Kennedy Assassination



NICHOLAS MCWHIRTER, AIA

Architecture does not exist in a vacuum. It is the expression of a city's history—culturally, naturally, and economically.

In that vein, cities experience turning points and defining moments in their buildings and their development. A fire in Chicago in 1871 gave that city's builders a clean slate, and, as a result, they redefined not only their own community, but the way high-rise buildings would be constructed everywhere from that point on. Persistent earthquakes in San Francisco created the necessity for new architectural thinking and redevelopment.

Trigger points aren't just natural disasters: One could argue that the economic collapse of the late 1980s served as a defining moment in downtown architecture, especially in Texas and specifically in our own Dallas—the skyline stood frozen for nearly two decades as the economy recovered and the glut of office space was filled.

The Assassination: A Dallas-Defining Moment

There can be no question that the assassination of President John F. Kennedy on the streets of downtown Dallas on November 22, 1963, was a defining moment in the history of the city. It drastically affected the world's opinion of our community.

Perhaps even more importantly, it rocked its own citizens' self-image to their very core and created a collective sense of guilt and soul-searching that, to some extent, remains as we approach the 50th anniversary of that tragic day. But was it a turning point in the city's development and architecture? Did that soul-searching and self-examination extend to the way we looked at urban planning, design, and the buildings around us?

Within days of the assassination, even before the president's funeral and burial, there was discussion of the appropriate way to memorialize him in the city where he was killed. For some, however, the debate was an opportunity to begin their strategy to restore the city's image and self-esteem: distancing Dallas from the tragedy by seeming to pretend that it had ever happened.

Decisions to Make

Just two days after the tragic events of November 22, Dallas County Judge Lew Sterrett proposed a monument to the late president. This initiative was formalized on December 2 when Sterrett and Mayor Earle Cabell formed the John F. Kennedy Citizens Memorial Committee.

Suggestions soon came pouring in as to the most appropriate way to memorialize Kennedy. They included a simple white marble wall at Dealey Plaza, a carillon bell tower, a mile-long rose garden, a new performing arts venue and memorial funds benefiting causes important to Kennedy—education, elder care, or assistance for the mentally challenged.

Many ideas incorporated a statue of the president or an "eternal flame" reminiscent of the one on Kennedy's grave in Arlington National Cemetery. Enslie "Bud" Oglesby, president of AIA Dallas at the time, sent his own letter to the commission, offering the services of the architectural community to review

any plans the commission might consider. The faction of citizens already at work to distance Dallas from the assassination (including, perhaps surprisingly, former mayor R.L. Thornton) argued that no memorial was necessary here; the more appropriate place would be the nation's capital.

Consultations with the Kennedy family included a committee meeting with Stephen Smith, President Kennedy's brother-in-law, in which he expressed the family's preference that the memorial be something simple. After much deliberation, the committee issued a statement on February 22, 1964, announcing that a two-part solution had been reached. First, contributions would be encouraged for a memorial "sector" of the proposed JFK Library in Boston. Secondly, they "approved the creation of a dignified and modest memorial near the assassination site as a spiritual expression of our community."

In April, Dallas County commissioners designated a site for the memorial on Main Street just a couple of blocks from Dealey Plaza. (Interestingly, the "Old Red" Courthouse and other county buildings shielded the block from a view of the murder site itself.) By August 1964, total contributions had passed \$200,000. Of the 50,000 individual donations, all were private and many from schoolchildren.

Stanley Marcus Brings Philip Johnson to the Table

But what would the memorial look like? The Kennedy family had asked for something simple and a variety of designs had been suggested by the public. Committee member Stanley Marcus traveled to New York and approached architect Philip Johnson, FAIA, an acquaintance of the Kennedy family, about the commission. Johnson—who had already completed several Texas projects, including the Amon Carter Museum in Fort Worth and the Beck House in North Dallas—quickly agreed and generously offered to work for no fee.

Johnson showed a proposal model (the only design idea he ever considered for the memorial) to the committee in early December, and on December 12, the design was announced. A date for the start of demolition of structures on the site was set for February or March of 1966. Ideally, the memorial would be completed for the fifth anniversary of the assassination in 1968.

Johnson's design was, as desired, simple. At 30 feet tall and 50 feet square, it was a series of 72 white, pre-cast concrete columns, 64 of which float two feet off the ground with no visible support. The columns would shield visitors from the sights and sounds of the city, but still allow air circulation and a sense of openness.

In the center of the space would sit a granite plinth, inscribed simply "John Fitzgerald Kennedy." There would be no statue, no engraved Kennedy quotes, and no eternal flame. Johnson said, "I didn't want to have a statue or hackneyed 'narrative.'... It is a cenotaph, a memorial for one who lies elsewhere." He further commented, "It was essential to me that whatever I did, it should only be tacit interpretation of a memorial per se; it would be left to the viewers to find their own meaning."

The inclusion of an underground parking garage in the construction on the memorial site delayed completion past the 1968 target date. The John F. Kennedy Memorial was dedicated on June 24, 1970, in front of 300 attendees. Robert Cullum, vice chair of the committee, spoke at the ceremony and said, "The shock of that day has largely healed, the sensitive rawness of penance is passed, so this happy day we come to pay tribute to the life of that winsome man, not his death." County Judge Lew Sterrett praised the urban renewal that the project engendered, pointing out that "37 flophouses, beer joints, and whiskey stores" had been razed from the site and the adjacent blocks.

Although they had been invited, no member of the Kennedy family attended the dedication. Later, in 1972, President Kennedy's brother-in-law, Sargent Shriver, visited the memorial and opined that the best qualities of the president "have been exemplified in the Dallas memorial."

A Controversial and Misunderstood Memorial

Johnson's simple and open-to-interpretation design has been controversial and often misunderstood. In an essay for the memorial's rededication in 2000 (after an extensive renovation), scholar Rick Brettell echoes Johnson's intent: "The best memorials are the simplest—always. We fill them with meanings of our own choosing." Frank Welch, FAIA, architect and author of a book on Johnson's work in Texas, said that the "empty space serves as a metaphor for the emptiness Dallas felt." Welch also felt that the site was appropriate: "Dealey Plaza was already filled up with enough memorials as it was ... and enough architecture," he said.

Mark Lamster, current architecture critic for *The Dallas Morning News* and author of an upcoming biography of Johnson, is one of

the memorial's detractors. Citing a 1930 design by Mies van der Rohe of an unrealized war memorial for Berlin, he said, "The idea was to create a space that felt tomb-like and solemn, but instead it is inert and rather forlorn—a persistent problem with Johnson. The marble plinth, borrowed from Mies, feels less like a gravitational focus (as Mies intended) than as a platform with a missing sculpture."

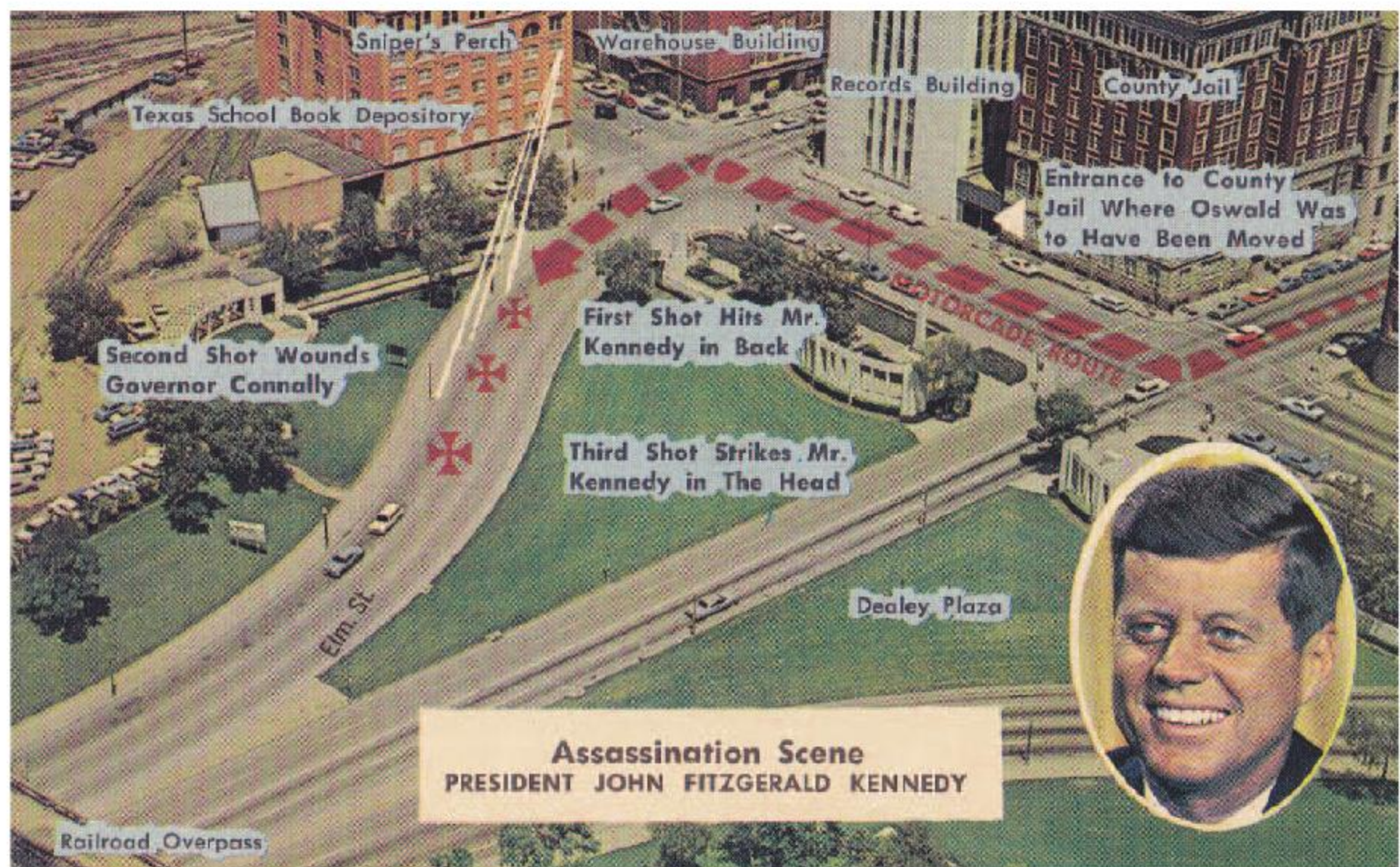
Regardless of opinion, the Kennedy Memorial stands to this day as the single most official (and perhaps important) commemoration of the assassination.

The Book Depository's Long Journey to Recognition

If the creation and design of a Dallas-based memorial to the slain president was complicated and difficult, it pales in comparison to the process of determining what to do with the Texas School Book Depository, the site from which the Warren Commission determined that assassin Lee Harvey Oswald fired the fateful rifle shots that killed Kennedy. Some argued for its demolition, others wanted to exploit it for personal gain. Civic leaders struggled and strategized for more than two decades, eventually creating a world-class museum that today attracts more than 300,000 annual visitors from around the world. Getting to that point proved to be a long and complicated journey.

In November 1963, the red brick building at the corner of Elm and Houston streets was operated by the Texas School Book Depository Company. Built originally in 1901 for the Southern Rock Island Plow Company, it was stereotypical of the simply ornamented warehouse buildings prevalent in the west end of downtown Dallas since the coming of the railroads in the 1870s. November 22, 1963, would instantly make it a stand-out—a grim reminder of the darkest day in the city's history.

Postcard by Plastichrome, Colourpicture Publishers, available to Dallas sightseers in the 1970s.



“Goals for Dallas didn’t come like a bolt of lightning—it came creeping slowly through the fog of exploration.”

Brigadier General Bryghte Godbold

After the assassination, the building drew immediate attention from visitors to Dealey Plaza, with many pointing toward the building and the historic sixth floor window in which the sniper perched. While some hoped for its destruction from the day of the crime (a hope to “erase from the face of the earth”), loud cries for its demolition began in earnest in 1970 when the Texas School Book Depository Company left the building and moved into a new warehouse. Owner D. Harold Byrd promptly put the property up for sale at auction.

It was purchased by Aubrey Mayhew, a Nashville country music publisher. He was also a collector of Kennedy memorabilia including several Kennedy-owned limousines and the hull of PT-59 commanded by John F. Kennedy during World War II. In 1971, he announced his intentions to move his Kennedy Memorial Center and its thousands of artifacts to Dallas. However, the project stalled due to lack of funds and the property was foreclosed on and auctioned (with previous owner Byrd as the winning bidder) on August 1, 1972.

Mayhew’s plans created a new concern for Dallasites who already resented the building—the potential for crass commercialization of the sensitive site. The historic significance of the building was recognized by others, however, and as the 10th anniversary of the assassination approached, the issue was taken up by the Dallas City Council, which voted to “block demolition or alteration” of the depository while historical designation was pursued through federal and state agencies.

A variety of individuals became aligned with the efforts to save the building, among them Dallas Mayor Wes Wise (who had helped cover the assassination as a reporter for KRLD-TV) and Judson Shook, the director of public works for Dallas County. Shook had, for years, seen tourists from his office window standing in Dealey Plaza and pointing up at the building. It inspired him to become an advocate for the preservation of the depository as an historic site. There were setbacks, however, among them the state committee denial in March 1973 of the application to include it on the National Register of Historic Places. After this rejection at the state level, Dallas city officials (with new local preservation ordinances at their disposal) took matters in their own hands and designated the area, including the building the West End Historic District, the first commercial district in Dallas so named. The depository was now protected from demolition.

In 1975, Dallas County expressed interest in the Texas School Book Depository for use as additional office space. After a successful bond election in 1977, they purchased the building. The plans for the structure encompassed only the lower floors,

however, with no plans for what to do with the sixth and seventh floors.

Prior to the bond election, Judson Shook led Lindalyn Adams, chair of the Dallas County Historical Commission, and Hollywood producer Martin Jurow on a tour of the sixth floor. It would be a fateful occasion as Adams soon became a tireless advocate and instrumental part of the creation of the exhibit we know today as The Sixth Floor Museum. She began discussing the possibilities with colleagues in historic preservation and soon Conover Hunt, a museum administrator who had recently moved to Dallas from Virginia, was involved as well.

Adams and Hunt became the dynamic duo that made the project happen. They were sensitive to concerns about the exploitation of the site and passionate about the potential to create an exhibit that was both informative and tasteful. As architect James Hendricks worked on the adaptive reuse of the bulk of the building, Eugene George was brought in to consult on the renovation of the sixth floor itself. In his capacity as caretaker of the building’s 1963 features, George recommended the storage of a fire escape and the preservation of a portion of the first floor’s exterior concrete screen as the building was returned to its 1901 appearance. The freight elevators, an integral part of the events of 1963, were placed permanently at the sixth floor and the shaft below was removed. To make room for the commissioners courtroom, a second floor lunchroom (where Oswald had been confronted by police on November 22, 1963) was taken apart and stored. The Hertz Rent-A-Car sign on the roof was damaging the structure, so it too was removed and remains safely in a warehouse to this day.

The remaining lead-up to The Sixth Floor’s opening was a long process with plenty of challenges. The planners butted heads with county commissioners, petitioned unsuccessfully to gain recognition for the building from designating organizations and struggled to raise funds for the project. Along the way, the firm of Staples and Charles (whose principals were former colleagues of Ray and Charles Eames) was retained as exhibition designer and worked to create an exhibit that could “float” and not damage columns or other historic pieces of the building. A visitor center and separate elevator shaft were added to the plans by Hendricks to provide access to the sixth floor without impact on county business or facilities. Just as with the JFK Memorial, the timetable was delayed and extended years past the planners’ initial intentions, but success was finally achieved soon after the 25th anniversary of the assassination.

The Sixth Floor (not yet known as a museum) opened to the

91-001 / 056



ABOVE: Dallas (TX) Police Department, Texas School Book Depository [negative], photograph, ca. 1963; digital image, (<http://texashistory.unt.edu/ark:/67531/metaph49490/>; Accessed August, 24, 2013), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu/>; crediting Dallas Municipal Archives, Dallas, TX.

public on President's Day, 1989. With the glare of international attention, the exhibit attracted thousands of visitors and mostly positive reviews. The opening also contributed to the ongoing cathartic process that the city of Dallas continued to experience with regards to the killing of a president. Tracy-Locke Public Relations found "a marked increase in positive messages in both national and local coverage" when compared with past stories. Preserving this architectural reminder of Dallas' biggest tragedy helped people move on.

Stephen Fagin, associate curator of The Sixth Floor Museum and author of *Assassination and Commemoration: JFK, Dallas, and the Sixth Floor Museum at Dealey Plaza*, offers a personal memory. He visited The Sixth Floor within the first week of its opening with his family and family friends who were eyewitnesses to the assassination. His mother had been an elementary student in 1963 and visiting the museum seemed a "meaningful cathartic moment for her." While he, as a young child at the time, can't remember the details, it struck him that she was so "deeply moved."

The opening of The Sixth Floor remains as a turning point. Fagin points out that more than 60,000 students come through the museum every year. They come in with little background on the assassination, but they leave understanding, among other things, the "bitter struggle that the city had in coming to terms with the assassination. They get a sense of responsibility... a larger awareness of the community where they live and its collective history."

Soul Searching Leads to Grand Goals

Dealing with individual buildings associated with the assassination was one thing. The city's soul-searching was on a much larger scale than that, resulting in a city-wide goal-setting process that extended from its genesis in the years following 1963 up until the early 1980s.

The story begins in 1963 when Earle Cabell, mayor of Dallas, and Erik Jonsson, a Texas Instruments founder and the president of the Dallas Citizen's Council, greeted the President and Mrs. Kennedy at Love Field. Jonsson then went on to the Dallas Trade Mart to host a luncheon that never occurred. By

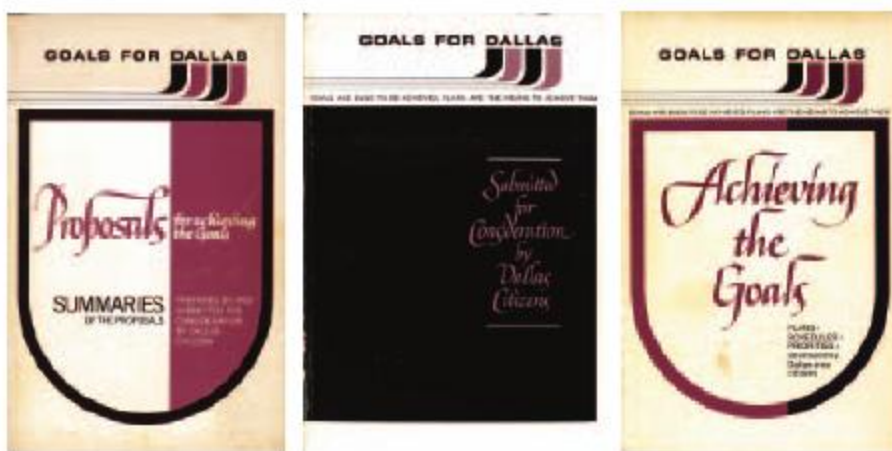
“We demand a city of quality with beauty and functionality fitness to satisfy both eye and mind.”

From *Goals for Dallas-Submitted for Consideration by Dallas Citizens*

February 1964, Cabell resigned as mayor to run against, and ultimately unseat, Republican Congressman Bruce Alger. It was Alger who had been associated with the virulently conservative political atmosphere of Dallas that many felt had contributed to an environment that led to the assassination. The Dallas Citizens Council, a powerful group of businessmen who influenced much of the city's workings, hand-picked Jonsson as Cabell's successor. He was elected outright in 1965 and in two subsequent elections.

As mayor for several years in the aftermath of the assassination, Jonsson was at the helm of a city still reeling from the negative international attention, post-1963. He searched for a way to help the city find itself and move forward. In an oral history in the collection of The Sixth Floor Museum, Jonsson says of the period:

“One of the things that was apparent immediately was that a project or two would get the people of the city involved and keep them busy thinking about what they were trying to build here in the way of a city. It would be one of the things that could certainly demonstrate that we were anything than a ‘city of hate.’”



With that strategy in mind, just two months into his term, Mayor Jonsson gave a speech to the Dallas Rotary Club on November 11, 1964, in the Terrace Room of the Baker Hotel. (Note that the speech was given just weeks before the first anniversary of the assassination.) In the speech, he cited Jane Jacobs' book *The Death and Life of Great American Cities* and the American Assembly and its efforts to outline a plan for the nation. (The American Assembly was a non-partisan public policy forum founded in 1950 by President Dwight Eisenhower.) Jonsson connects his idea to the assassination when he said, “In the preceding 12 months, Dallas has been subjected to a barrage of barbed and violent criticism, almost all of it unjust and undeserved, which stemmed from the events of last November 22.” But he saw a way to move forward, saying: “I propose that we proceed

and in the manner in which a typical American Assembly meeting is conducted.” He continued, “What I want to see Dallas become is what I have always believed it to be—the best city in the United States.” With that, *Goals for Dallas* was born.

In an oral history recorded by the Dallas Public Library in 2002, Brigadier General Bryghte Godbold (who became executive director of *Goals for Dallas* in 1965) described Jonsson's motivations and the extended process which led to *Goals for Dallas*.

“He [Jonsson] had a problem, and a big problem, which he inherited after the assassination as he became mayor,” Godbold explained. “He became more and more concerned about the governance of the city, the leadership of the city, not because it was bad, but because people weren't challenged to help their communities in the way that Erik Jonsson thought they should be. People weren't given the opportunities in the ways that he thought they should be to participate in decision-making for their community, and he didn't feel that they had the opportunities, once the decisions were made, to participate in carrying them out.”

Godbold had been recruited by Jonsson from the Ford Foundation and appointed vice president of the University of Texas at Dallas (UTD). But essential to Godbold's job description was assisting Erik Jonsson. (Jonsson was, by the way, the founding chair of the Southwest Center for Advanced Studies, which became UTD.) Jonsson and Godbold began an exploration, reading books on education, history, and current events—from “the history of great cities and contemporary writings about the mayors and leaders of cities.” They also traveled throughout the country, independently and together, talking to people they felt “were doing things that might be helpful to us in Dallas.” Godbold said, “Slowly out of this process, over a period of a year or so, we began to formulate an approach, which ended up as *Goals for Dallas*. It didn't come like a bolt of lightning—it came creeping slowly through the fog of exploration.”

One of their influences was *Goals for America*, an outcome of the American Assembly that Jonsson had mentioned in his Rotary Club address years before. In 1960, a commission of 11 distinguished Americans, appointed by President Dwight D. Eisenhower, released a 30-page report in which they outlined the 15 key policy objectives that the United States should pursue in the 1960s. The president of *Goals for America* became a consultant to the Dallas team and one of its conferences became the model for an important part of the *Goals for Dallas* process. Ultimately, Godbold said that *Goals for America* impacted the Dallas thinking “probably as much as any one thing.”

Another significant influence on the *Goals for Dallas* process was Erik Jonsson's professional environment. A mechanical engi-

neer by education and profession, Jonsson was one of the founders of Texas Instruments. He believed in the goal-setting process employed at TI and replicated it for Goals for Dallas. In addition, the goal-setting guru at TI became an important consultant.

Once the concept of Goals for Dallas crystallized and Jonsson and Godbold had done their due diligence, it was time to begin. In December of 1965, a planning committee of 23 met to begin the process. Clifford Nelson, president of the American Assembly, addressed the group. They named Godbold as executive director and selected topics on which essays would be written as study materials for a larger conference.

One of the authors selected to write an essay was Pat Spillman, FAIA. A leader in the Dallas chapter of the American Institute of Architects (AIA), Spillman was involved in the genesis of Goals for Dallas in an integral way. After reading and being "attracted by and fascinated by" newspaper accounts of Jonsson's idea, he made an appointment with Mayor Jonsson for himself and several other architects. In the meeting, the architects pointed out a glaring omission from the Goals for Dallas plans: "the vessel in which all this other stuff takes place ... the design of the city." Jonsson agreed and design was added as an area of study. Subsequently, Spillman found himself with an assignment: the authorship of the design of the city essay.

From January to April of 1966, Spillman and the other authors worked on their writings. In the final version of his essay, Spillman began by saying, "The city is our greatest material accomplishment. There is no reason why it should be disorgan-

blighted areas. Most plans would have—and have—stopped there ... with an inspirational collection of lofty goals to make the city a better place.

The genius of Goals for Dallas was that it wouldn't stop there; indeed, it would continue in some guise until the early 1980s. Instead, the goals would be refined through community input (a departure from the American Assembly model). A series of neighborhood town hall meetings occurred throughout the fall of 1966. Newspaper articles encouraged citizen participation in these meetings and the Goals publication was sold for \$1 (at a loss, Jonsson points out) so that Dallasites could do their homework. Meetings were held in 20 neighborhoods with anywhere from 75 to 100 people at each. It was, after all, as Jonsson said, "a massive program for the people to tell what they wanted, rather than government telling them what they're going to get." From these meetings, alterations were made to the goals and a revised list was published in May 1967.

Next came implementation, but the program was operating at a disadvantage. Goals for Dallas was not affiliated with a government agency or any other institution with the far-reaching power to "make it so." Instead, it relied on the creative and can-do attitude of the many citizens who had become engaged in the process. As Jonsson said, "All who will help will be needed in our mutual effort to build a greater city." Twelve task forces, with a total of more than 300 participants, were charged with creating the next step: proposals for achieving the goals. This step brought additional architects into the process, among them Hal Box, David Braden, Henry Beck, and Leonard Volk.

The process continued with more community meetings, more revisions and more publications. It is a story too long to be told here. Goals for Dallas continued as an organization until 1982, but it lost its momentum long before that. Some felt it began to fizzle when founder Erik Jonsson ended his service as mayor. This sentiment was underscored in a 1972 article in *The Dallas Morning News* which states that "enthusiasm for the Goals for Dallas began to wane the day that Jonsson retired from office." A Dallas Citizens Council member is quoted as saying, "It's just not the same without him in there."

Lillian Bradshaw, the long-time director of the Dallas library system, was a bit more generous in her assessment. "Goals (of Dallas) was at its prime, I would suggest, until—I'm stretching this maybe—1976, 1977, 1978. After that, I think, probably the interests of the city were focused in a different way because remember that in the 1980s we had a bad, bad depression. During the 1960s and the 1970s, we enjoyed economic prosperity. There was time; there was money ... for planning. When you get to the 1980s, you didn't have that luxury." *The Dallas Morning News* seems to concur, pointing out in an editorial on July 4, 1976, that "approximately 75% of the original goals have been accomplished."

Whatever the opinion, Goals for Dallas ceased to exist as an organization in 1992.

So what were the results of this ambitious program? The organization could not accomplish anything by mandate, so what did it achieve? In the design and planning arena, several examples seem to be most often cited. Dallas/Fort Worth International Airport (DFW) had been under consideration in the 1960s, but Goals for Dallas seemed to crystallize the idea. Godbold pointed out that "[t]here were lots of things that Goals for Dallas didn't initiate, but that were picked up by Goals for Dallas and moved

"[Dallas] should, indeed, be our greatest work of art."

Pat Spillman, FAIA

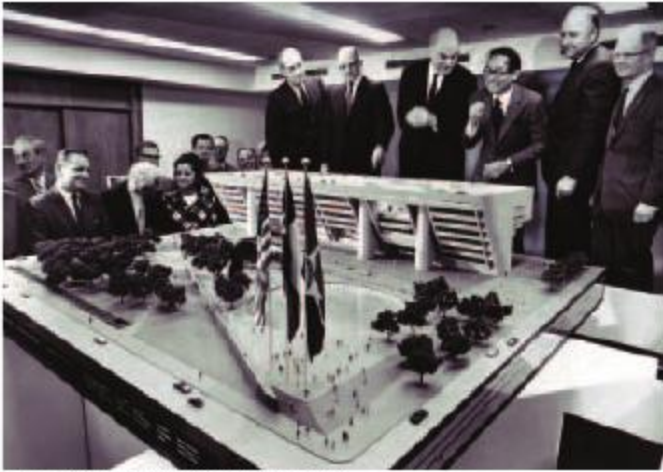
ized, inefficient, unpleasant, or ugly. It should, indeed, be our greatest work of art." He went on to describe the state of the city—its location, its greatest assets (including the Trinity River and Fair Park), and the various urban plans that had come before, dating back to the Kessler Plan of 1910. While he provided a "framework of principles" (among them "No single pattern is applicable to all cities"), he was careful to avoid goal-setting or suggestions at this point. Those would come later.

Eighty-seven individuals, as diverse as the blue-collar head of the AFL-CIO to Stanley Marcus, and including leaders from business, religion, government, and education, were invited to a conference in Salado, TX, to be held June 16 to 19, 1966. Careful attention was given to include minorities and women as well. From that conference came the program's first publication: *Goals for Dallas-Submitted for Consideration by Dallas Citizens*.

Among those goals is a strongly stated one related to design: "We demand a city of quality with beauty and [functional] fitness to satisfy both eye and mind." More specific goals address strengthening the city's planning department, creating institutions for the study of urban problems, improving the design of the central business district, and considering renewal programs for

RIGHT: Informative exhibits at The Sixth Floor Museum at Dealey Plaza

BELOW: I.M. Pei (third from right) joins Mayor Erik Jonsson (fourth from right) and other Dallas dignitaries to present the design for the new Dallas City Hall.



THE DALLAS MORNING NEWS



THE SIXTH FLOOR MUSEUM AT DEALEY PLAZA

forward faster. For example, "DFW airport was also on the drawing boards then, but Goals for Dallas brought it to the attention of people—not only here, but in the whole North Texas area—and made it easier to do."

Similarly, Dallas built a new I.M. Pei-designed city hall. Jonsson disliked the C.D. Hill 1914 Municipal Building he had officed in, stating that it was a "small building with not enough room for a city to grow into." Pei had, probably not accidentally, been a part of the Salado conference and provided the city with a government center that boldly stated its aspirations for the future.

Lillian Bradshaw talked about the results of the program thusly: "It was a program that stayed on its own until things began to come out of it. And when you saw buildings and DFW Airport develop, you saw that the program had been with it."

An improved community college system, a strengthened planning department, and an expanded branch library system (and new central library designed by Pat Spillman's firm and fittingly named for Erik Jonsson) are a few of the accomplishments attributed to the process.

The results were not all tangible, however. Goals for Dallas was also, especially in the wake of the assassination, a chance for the city to take stock. Bradshaw once said: "When the crisis of November 1963 occurred, we stopped and we said, 'It's now time to look at ourselves, see what we've done right and see what we've done wrong.'" For example, *Designs for Dallas*, a joint publication of AIA Dallas and the Greater Dallas Planning Council, looked at how neighborhoods might be organized. It was just one of the first in a series of design documents generated by AIA Dallas and other organizations throughout the city and that heritage continues to this day.

What of the Monuments?

Knowing their convoluted history, it stands to reason to think about the sites associated with the assassination and where—and even *if*—they stand today. Perhaps unsurprisingly, given their historic connections, most of them still remain in the city's fabric. Many have been restored in one fashion or another; several are undergoing extensive work in the run-up to this year's 50th anniversary of that tragic day of November 22.

The Sixth Floor Museum has changed its original exhibit in only minor ways; but in the late 1990s, it opened additional exhibition and event space on the seventh floor of the Texas School Book Depository designed by architect Gary Cunningham. The

building finally did receive national protection when it was recognized as a part of Dealey Plaza's designation as a National Historic Landmark (one of only three in Dallas).

The Kennedy Memorial underwent significant renovation and was rededicated in 2000. The Sixth Floor Museum has assumed responsibility for its upkeep. Dealey Plaza has recently undergone a restoration, returning it more closely to its original appearance.

New attention has been paid to locations associated with Lee Harvey Oswald as well. The demolition of an apartment building, once occupied by Oswald, drew press attention. The Paine House, the Oswalds' primary residence in 1963, is being restored by the City of Irving to serve as a museum. The boarding house in Oak Cliff where Oswald stopped briefly after the assassination (and before shooting Dallas police officer J.D. Tippit) has been offered for sale for \$500,000. The Texas Theatre, the site of Oswald's arrest, is now a movie theater and community performance space. And the Municipal Building, the site of Oswald's jail cell, interrogation and his killing, is being renovated to house the University of North Texas law school.

November 22, 1963, is possibly the single most significant and dramatic day in Dallas history. It forced the city into a state of critical and emotional self-examination and that extended in the area of architecture and urban design. Never again would a simple warehouse in the West End be looked at the same way. And to some extent, thanks to Goals for Dallas, never again would the city look at the rest of its surroundings in the same way. The 50th anniversary of that sad day marks another milepost in the process of emerging from the "long dark shadow of history." Perhaps it is again time to look around and determine, as Mayor Jonsson once put it, "What is it we want Dallas to be and to do?" ■

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

The author and editors would like to acknowledge several individuals whose guidance and research assistance were invaluable in the creation of this article: Stephen Fagin and Krishna Shenoy, The Sixth Floor Museum at Dealey Plaza; Mark Lamster; Bryan McKinney, DeGolyer Library, SMU; Pat Spillman, FAIA; and Robert Wilonsky, *The Dallas Morning News*. Critical resources cited in the article include: *Assassination and Commemoration: JFK, Dallas and The Sixth Floor Museum at Dealey Plaza* by Stephen Fagin; The Goals for Dallas Oral History Project, Texas/Dallas History & Archives Division, Dallas Public Library; The J. Erik Jonsson Papers, Manuscript Collection, DeGolyer Library, SMU; the Oral History Collection, The Sixth Floor Museum at Dealey Plaza; *Philip Johnson & Texas* by Frank Welch; and the various publications created by the Goals for Dallas program.

The assassination of President John Fitzgerald Kennedy on November 22, 1963, was a profound historic event with long-lasting effects. At no other time in Dallas' history had the eyes of the world been so focused on the city ... as perhaps they never will be again.

Photographs from that dreadful day offer little to understand the context in which the events took place as all attention was given to the Commander in Chief himself. Seen sometimes in the background, downtown Dallas and its architecture served as host for civic celebration, and then public tragedy.

This illustration serves to refocus on the architecture along Kennedy's route in Dallas, from his arrival at Love Field Terminal, past what was at that time City Hall, and on to the final end at Parkland Hospital. All of the buildings shown still stand today and many flourish due to added attention in the wake of the Kennedy assassination, namely Dealey Plaza and the Texas School Book Depository, now home to the acclaimed Sixth Floor Museum. Others, like the Texas Theatre, were threatened with destruction in the years following 1963. Now they stand as a tangible reminder of that tragic day and the city's resolve to recover.

NOVEMBER 22, 1963
11:38 a.m.
 Air Force One arrives at Love Field
11:55 a.m.
 The presidential motorcade leaves Love Field
11:55 a.m. - 12:30 p.m.
 The motorcade follows a route through downtown Dallas, during which the president stops the car several times to talk to people who approach his limousine.
12:30 p.m.
 Gunshots are fired moments after the motorcade turns onto Elm Street. President Kennedy is shot in Dealey Plaza and taken to Parkland Hospital in Dallas.

Texas School Book Depository (originally Southern Rock Island Plow Company), 1901

This 1901 building replaced an earlier warehouse constructed in 1889 and later destroyed by fire. Its architectural style represents a transition occurring at the time in Dallas' commercial buildings from historical inspiration (here Romanesque Revival) to a newer design aesthetic from the Chicago school. Beginning in 1979, the building was renovated and adapted by Burson, Hendricks & Walls for use as Dallas County's main administrative offices. The Sixth Floor Museum opened in the building in 1989.

Dallas Love Field Terminal
 Corgan Associates, 1958

The United States Army established Love Field in 1917 as an Air Service camp after the United States' entry into World War I, and in 1929, Delta Air Service made the first passenger flight from here to Jackson, MS. The current terminal was built in 1958, and by the late 1960s all commercial air traffic in and out of Dallas was based at Love Field. It is now primarily used by Southwest Airlines and recently underwent a modernization program led by Corgan Associates.

Dealey Plaza
 Hare & Hare Landscape Architects (Kansas City), 1940

Situated between Houston Street and the triple underpass, Dealey Plaza marks the original townsite of Dallas where John Neely Bryan established his trading camp in 1841. Its current configuration dates to a series of public works projects initiated during the 1930s. The Trinity River was relocated to its present channel and a triple underpass realigning Elm, Main, and Commerce streets became a grand western gateway to downtown. Concrete Art Deco peristyles were added as ornamentation. The plaza was restored recently, but largely remains unchanged from November 1963.



1 p.m.
President Kennedy is pronounced dead at Parkland Hospital.

1:16 p.m.
After officer J.D. Tippit calls in to the police dispatch, he is shot and killed by Oswald.

1:22 p.m.
A rifle is found on the sixth floor of the Texas School Book Depository building.

1:55 p.m.
Lee Harvey Oswald is arrested at the Texas Theatre in Oak Cliff for the murder of Officer Tippit.

2:08 p.m.
John F. Kennedy's body leaves Parkland Hospital and is taken to Love Field to be carried to Washington, DC, on board Air Force One.

2:30 p.m.
Lee Harvey Oswald is interrogated for more than an hour and a half, taken to a lineup, interrogated for another hour and 45 minutes, taken to another lineup, then a third lineup, then interrogated again. At 11 p.m. there is a fourth interrogation by an FBI agent.

7:10 p.m.
Oswald is charged with the murder of Officer Tippit.

11:26 p.m.
Oswald is charged with the murder of President Kennedy.

NOVEMBER 23
A fifth interrogation lasts for two hours and 40 minutes. During the day, Oswald speaks with family and friends. Oswald speaks with H. Louis Nichols, president of the Dallas Bar Association, for five minutes. A sixth interrogation.

NOVEMBER 24
11:21 p.m.
Jack Ruby shoots Oswald during a transfer from the Dallas Police Department to the Dallas County Jail. Jack Ruby died in prison on March 1, 1967.

Texas Theatre W. Scott Dunne, 1931

The Texas Theatre was opened in 1931 by eccentric billionaire Howard Hughes and was Dallas' first air-conditioned theater. Lee Harvey Oswald was arrested here on the afternoon of November 22, 1963. Renovated beginning in 2001, it now serves as a community performance space and movie theater.

Dallas City Hall C.D. Hill & Associates Architects, 1914

As the state's finest Beaux-Arts monument, City Hall demonstrated the neo-Classical prowess of architect C.D. Hill. The symmetrical design features giant Corinthian pilasters on each façade, a continuous cornice and frieze, and a mansard roof with dormer windows. After his arrest, Lee Harvey Oswald was brought here and held in a jail cell on the fifth floor and interrogated on the third floor. It served as the center of city government until the completion of I.M. Pei's design for a new city hall in 1978.

Contributed by Ryan Flener, an intern with Good Fulton & Farrell Architects.

PHOTO CREDITS: (left to right)

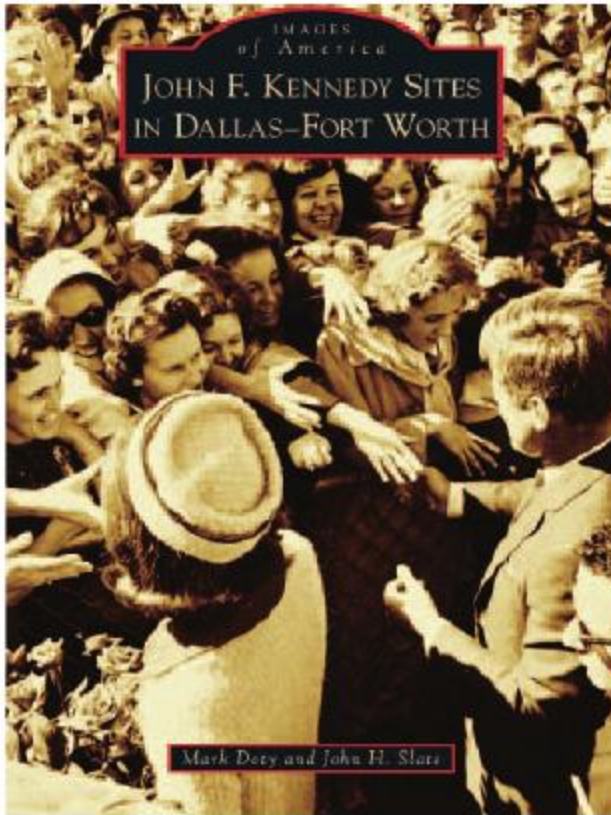
1. LIFE MAGAZINE
2. DALLAS LOVE FIELD
3. LIFE MAGAZINE
4. DALLAS MORNING NEWS
5. SIXTH FLOOR MUSEUM AT DEALEY PLAZA
6. THE ASSOCIATED PRESS
7. PHOTOGRAPHER UNKNOWN
8. WARREN COMMISSION (PUBLIC DOMAIN)
9. DALLAS MORNING NEWS
10. UNKNOWN
11. LIBRARY OF CONGRESS/DALLAS TIMES HERALD (PUBLIC DOMAIN)



In Context | **What is it? Where is it?**

Can you identify this
North Texas building?

See page 39 for the answer.



Authors Mark Doty and John Slate will speak and participate in a booksigning at the Dallas Center for Architecture at 6 p.m. October 24. For more details, visit DallasCFA.com.

John F. Kennedy Sites in Dallas-Fort Worth

This is a timely and informative book that examines sites in both Dallas and Fort Worth related to the tragic events that happened in Dallas 50 years ago when President John F. Kennedy was assassinated. Five major geographic areas are highlighted: Fort Worth; Love Field, Dealey Plaza, Oak Cliff, and "Other Sites," which includes the 1914 Dallas City Hall, the Trade Mart, and residences where the Oswalds lived, albeit briefly.

Readers of the book by authors Mark Doty and John Slate will take a photographic journey through the last day of Kennedy's life. The designs of venues such as Love Field, Dealey Plaza, and other locations are examined, all accompanied by historic photos that will be of interest to both architecture and history enthusiasts. Interesting facts related to the development of the various Kennedy sites are interspersed throughout the chapters.

The book also highlights how Dallas and Fort Worth have memorialized Kennedy's assassination. Though the Philip Johnson-designed memorial was completed in seven years, the fact that it took more than 25 years for the Sixth Floor Museum to open—and almost 50 years for Fort Worth to complete its memorial to Kennedy—highlights the long struggle our area has had in coming to grips with how to memorialize the assassination.

The book from Arcadia Publishing is a must-read for those who want to know where and how the events of that day of infamy occurred. ■

Reviewed by Nate Eudaly, Hon. AIA Dallas, executive director of the Dallas Architecture Forum.

everyday: photographs by Leonard Volk

Leonard Volk's life is built around the experience of seeing and the process of making. Volk, an architect and Dallas native, has found a way to inhabit the worlds of both master and amateur since he began making photographs in 1950.

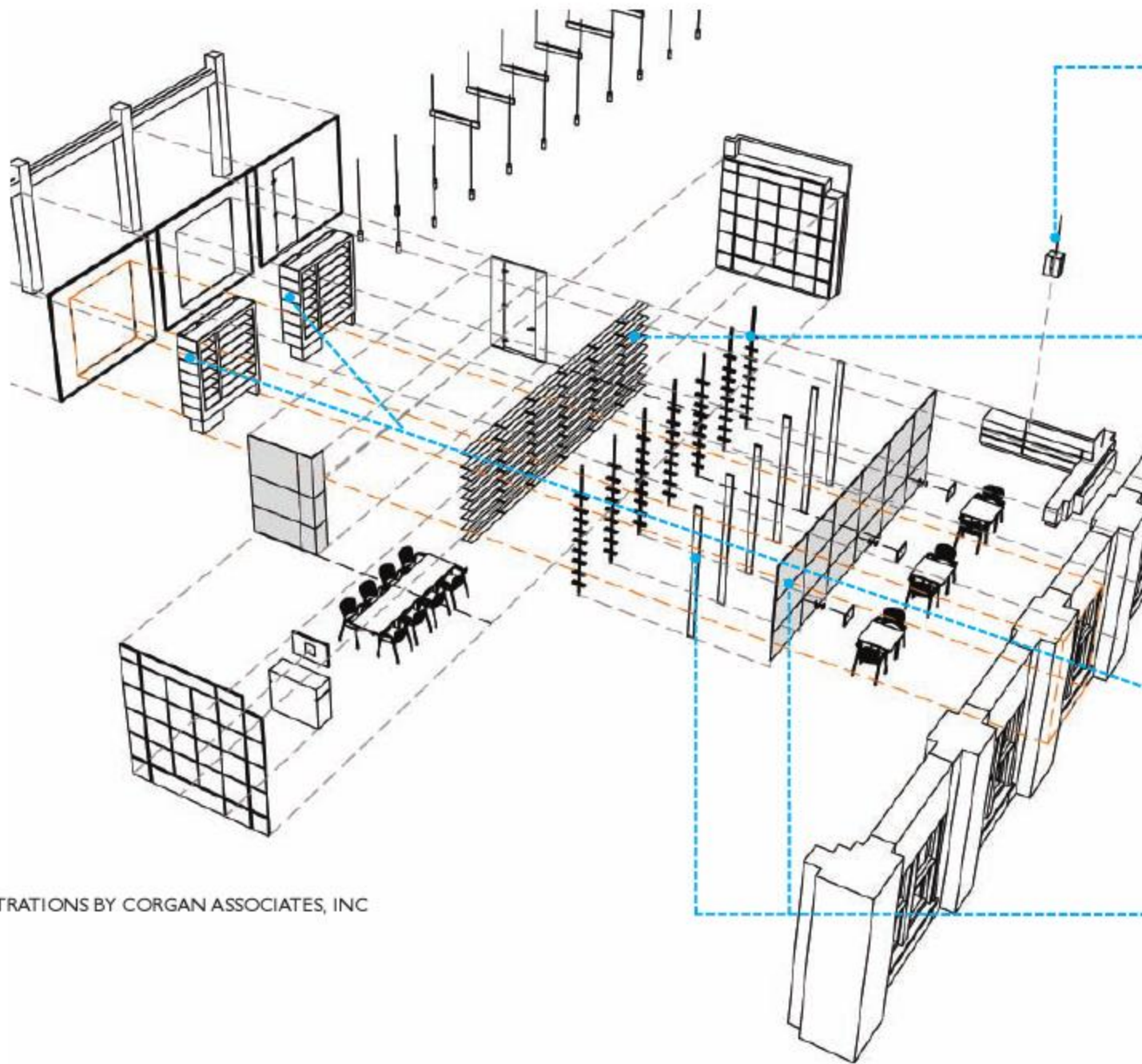
Through essays sprinkled among large photographs documenting the experiential scope of an entire adult lifetime, Volk's monograph, *everyday*, reveals his inspiration, particularly his way of thinking about making images. Subjects range from monuments encountered on international travels to the intimate simplicity of backyard tire swings at home.

Stitching together this broad spectrum of genres is the sense that Leonard Volk profoundly cares about the subjects in his photographs. Through Volk's lens, we see the banal elevated to the intensely intriguing and in many cases, the memorably beautiful. Indeed, it is the memory of beauty itself that becomes Volk's real medium. Photography's true power is in its ability to manipulate our memory of place and experience. Leonard Volk willfully maintains an amateur's eye on the world around him and, as a result, is able to masterfully capture the essence of his unique journey. ■

Reviewed by Nicholas McWhirter, AIA, an architect with Good Fulton & Farrell.



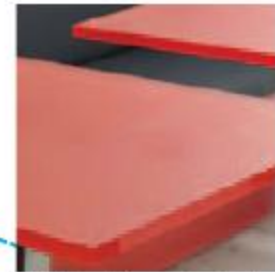
Detail Matters | Sixth Floor Museum Reading Room



Accent fixture at front desk: Quartet by Quasar (Italy).



Extruded 6-inch aluminium shelf system by Rakks/Rangine with 1 2-inch L-bracket and PC-2 compression poles anchored to the floor and underside of existing wood beams.

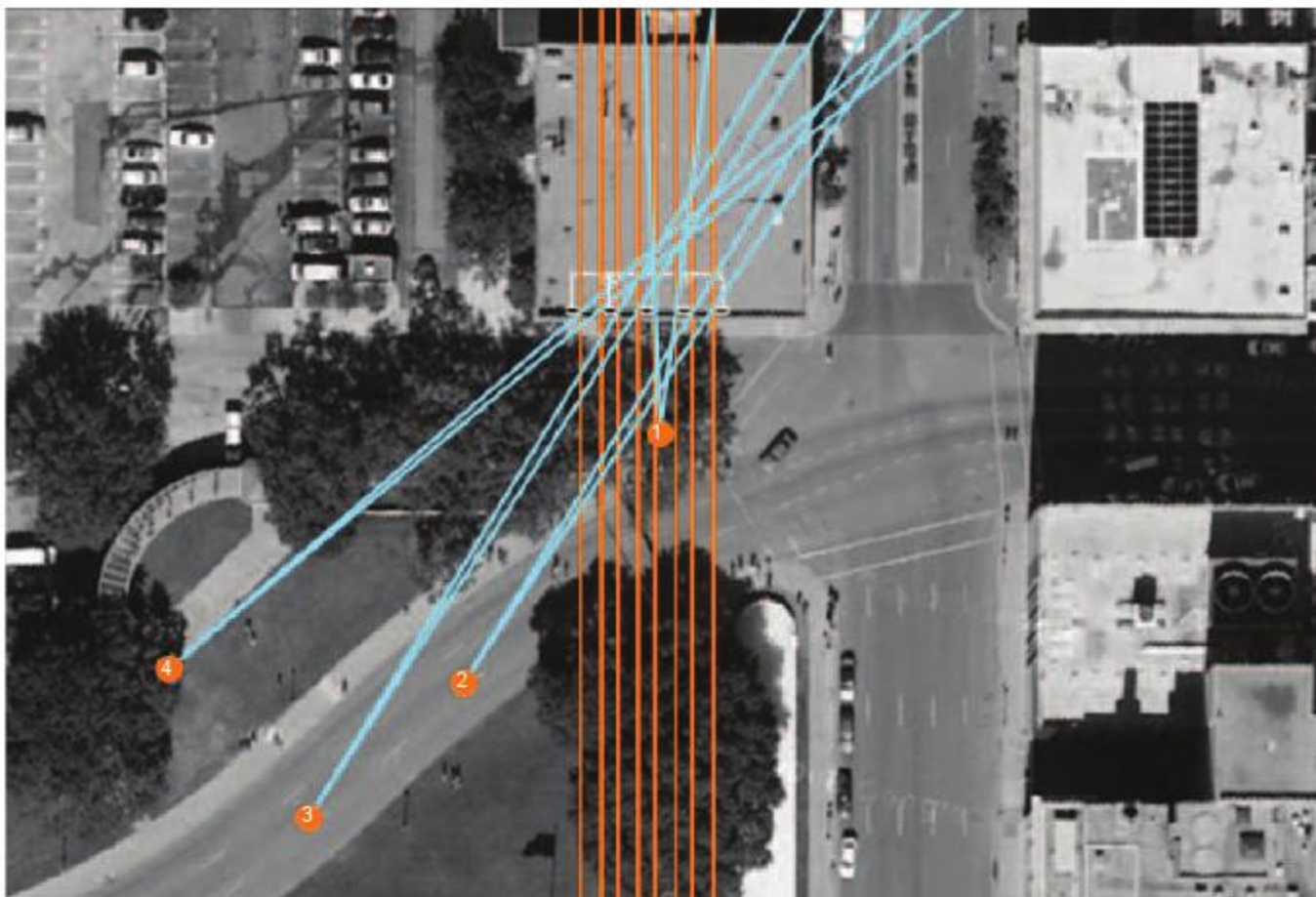


1/8th-inch laminated resin panel by 3 Form Varia in a Solo Mesa color and with a sandstone finish (face) and a patina finish (back).



Butt-glazed storefront system with structural glass fins anchored to the floor and underside of existing wood beam. Opacifying film (Lumisty Glass Film by Sumitomo) is applied to storefront panels.

Overlooking Dealey Plaza, the Reading Room, designed by Corgan, offers direct vantage points to the site of President John F. Kennedy's assassination. Located on the first floor of the former Texas School Book Depository (now The Sixth Floor Museum), the Reading Room provides the experience of watching Abraham Zapruder's film footage while looking out at the exact place where he was standing to record this footage.



CONTEXT SITE PLAN

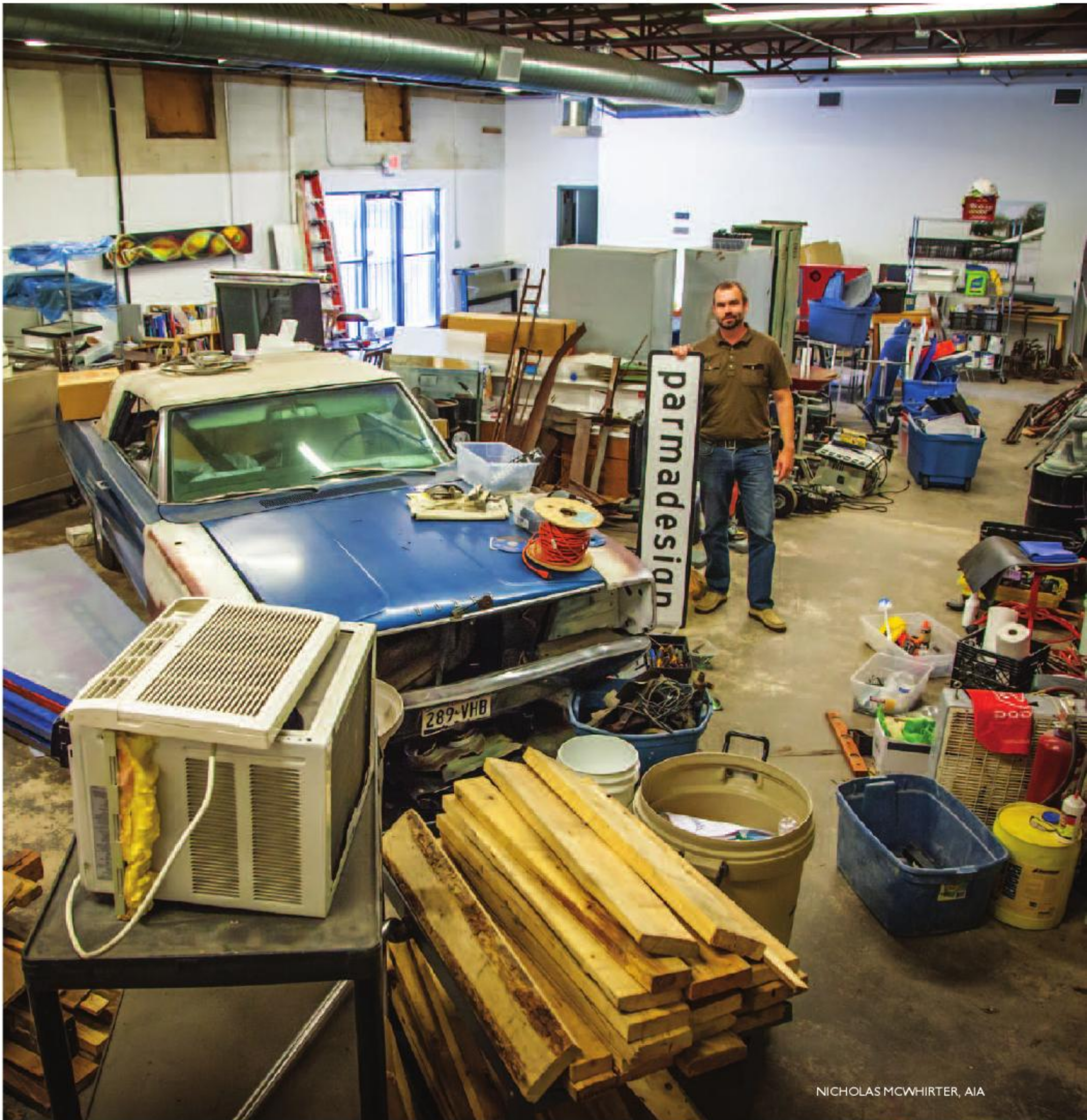
- ① OAK TREE
- ② FIRST SHOT HITS KENNEDY
- ③ SECOND SHOT HITS KENNEDY
- ④ ABRAHAM ZAPRUDER
- WINDOW PROJECTIONS
- VIEW PROJECTIONS



By Kevin Parma

HOME OFFICE OR OFFICE HOME?

LIVE/WORK SPACES DEFINE PERSONAL LIFESTYLES



NICHOLAS MCWHIRTER, AIA



PHOTOS BY NICHOLAS MCWHIRTER, AIA



LEFT AND OPPOSITE PAGE: Parma Design Studio

FAR LEFT: Buzz Lofts

Many of us dream of the lives depicted in movies and television where people live and work in the same environment. The inspiration of this dream is frequently the places in which these characters reside. Characters with an independent attitude and a carefree lifestyle may be found living and working in renovated warehouses, factories, or long forgotten retail spaces. Additionally, these “off the grid” types usually embrace an equally creative lifestyle.

Within these mythical worlds, artists and architects match dilapidated brick and expansive glass with furniture costing more than most people’s cars and display artwork which, in reality, would be on loan or reported stolen from a prestigious museum. The best part of this dream is that, when they do have to go to work, they are able to just roll into their equally eclectic-styled room next door.

These big screen examples appear often within prohibitively expensive locations or completely fictional settings, from *Batman’s* Gotham mansion to *Sanford and Son’s* salvage shop. Fortunately, these idyllic oases do exist. You just have to remake them.

How It Works (and Doesn’t)

Take it from someone who has worked out of his home (a much less poetic version than described above); the dream is simple. Cut the morning commute, go to work in your pajamas, put your bunny slipper-covered feet up on the desk, and drink your coffee. What you need is just the smallest ounce of self-discipline to resist sleeping in a tiny bit longer and a good door to close so you can

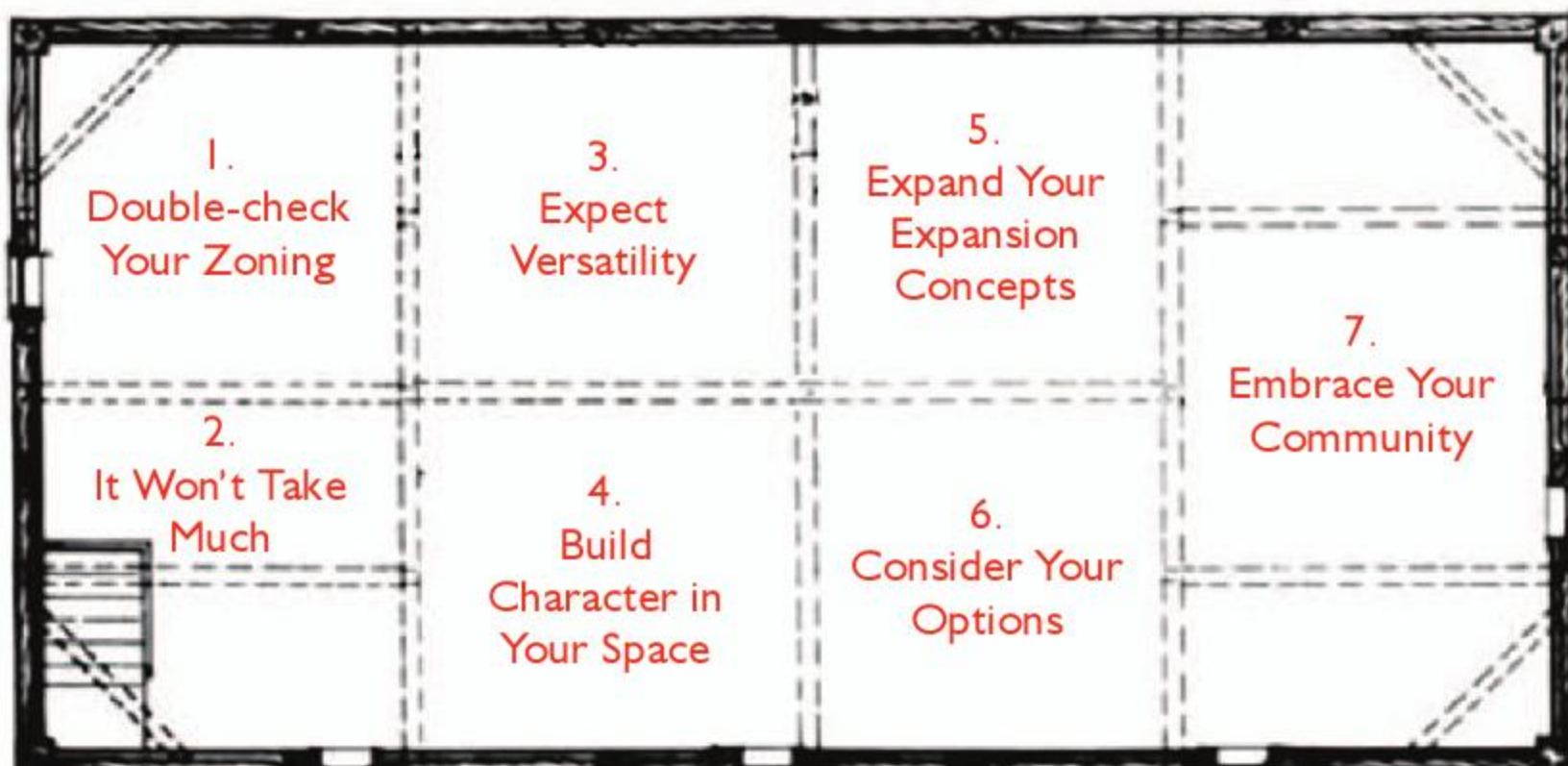
really separate the “work” from the “live” areas of your home.

I often tell people that I started my own firm to make my own hours, but I never envisioned that it would mean that I was on call all hours of the day (and night ... and weekend). A live/work space allows for after-hours work to be more realistic and convenient. The ability to walk into another space and eat quickly makes it easier to break up long stretches of work. A local business with which I collaborate allows its employees to set their work hours around their personal schedules. They generally don’t open until 10 a.m. and work late into the night without bothering the businesses on the other side of the demising wall.

I have also had more than one experience of sharing an office with a residential tenant in the back. Creative spaces are oftentimes forged by creative landlords. The tradeoff of having workers keep an eye on the tenant’s house during the day is reciprocated by the tenant keeping an eye on the office after hours. We call this the “night shift.”

But what about the cold calls and odd deliveries that show up at your “office” at all hours of the day? What about that client who really doesn’t need to know where you live? What about answering the door in a towel after getting out of the shower anticipating a delivery only to find out it is a client? Think about deli owners in New York who live above their shops. How do you escape the smell? Many other small business owners I know who started out of their homes often say that these types of issues are some of the hardest struggles.

7 TIPS FOR CREATING A GREAT HOME OFFICE





Learning the Live/Work Concept

I was fortunate to have worked with a pioneer in the Cedars area—Zad Roumaya of Change Chamber Development/Buzz-works—who was one of the first people to introduce me to the rehabbing of the decrepit old buildings left abandoned by companies that either faded or left for bigger, newer buildings. Like many creative people, he was looking for wide open space where he could get dirty and noisy without bothering or being distracted by his neighbors. He also needed a space that had a small office for his day job. Years later, after having hosted art shows, open studio tours and even a wedding—and fielding many questions about how to “find a place to live around here”—he decided to provide those options himself.

A Buzz Is Born

After many iterations and conceptualizations, the decision to develop a live/work solution was hatched. With favorable zoning and proximity to downtown, slogans such as “We don’t need no stinking gasoline” became the battle cry of those looking for open, habitable space with the bare necessities and the ability to

create. Our resulting design, known as Buzz Lofts, is an award-winning, live/work condominium, noted for its proximity to downtown and to some of the best artists in the city. It is also complimented by other adaptive-reuse buildings in the neighborhood which have flexible spaces that serve a multitude of uses.

This experience led me to my own experiment. My wife and I decided to repurpose a former day labor office building in the Cedars and create our own live/work space. While life got in the way, and led us to live outside of the urban core, we learned much from the experience. If you’re considering a live/work alternative, our lessons in repurposing a space (in our case, a concrete masonry warehouse) may be of help to you. ■

Kevin Parma is the founder and principal of [parmadesign](#).

Visit *Columns* online at www.tiny.cc/Home-Office or scan the code at right for more helpful information.



Myerson Symphony Center
 Bass Performance Hall
 George W. Bush Presidential Center
 Tobin Center for the Performing Arts
 Wagner Noel Performing Arts Center

What do all these buildings have in common?

Interior plaster by Triangle Plastering*.

eifs
 plaster
 stucco
 bakertriangle.com

Baker Triangle
 *A BakerTriangle company.

MOVING YOUR FACILITY TOWARD PEAK PERFORMANCE!



High-Speed Industrial Doors
 Fast, impactable industrial doors to improve safety and reduce damage



Horizontal Fire Shutters
 Zone-isolating fire shutters to prevent migration of heat/smoke/fire/toxins

Family-Owned and Operated Since 1959
 16 Offices in the USA and Mexico



- Innovative products to:
- Transform warehouse workflow
 - Improve workplace safety
 - Reduce energy consumption
 - Increase productivity

Johnson Equipment Co, Inc.
877-376-7706
www.Jequip.com
We're Geared For You!



Coiling Curtain Protectives
 Flexible fabric fire-rated opening protectives to span unlimited widths



HVLS Fans
 Air movement to reduce energy costs and improve comfort and productivity

By Edward Avila



A NEW ERA OF LIVING:
**MID-CENTURY
MODERN IN DALLAS**



By the turn of the 20th century, progress in technological methods and materials began to broaden the verse and form of architecture, offering new and exciting opportunities in the built environment. Dallas began to flourish during this time, which laid the bedrock for some of the most historically significant neighborhoods of the era, some of which included Kessler Park (1923), Greenway Parks (1927) and the Swiss Avenue District (1905), one of Dallas' oldest and most established historic districts. These neighborhoods not only carry the distinction of housing some of Dallas' architectural gems, but they also provide the historical context to illustrate the development and growth of architecture in the Dallas area.

The 20th century brought to the fore a veracious desire to supplant the old and embrace new and exciting ideas, causing a break from the previous model and context found in design. In turn, new materials increased the freedom of architecture and architectural design. This welcomed into the view of the architect a new splendor of form, brought forth by the developments in the application of concrete, glass, and steel.

By 1945, Dallas was a city that had adapted the revolutionary sense resulting from the ideology and the thrust of the



20th century. With the help of the accomplished city planner Harland Bartholomew, Dallas began a calculated ascent to building a strong and diverse metropolis. His visionary foresight awakened the forgotten ideas of the past and pushed forth the development of a new and modern Dallas.

In the push to keep up with the migration of companies to Dallas, a boom in residential architecture began to evolve. Many architects—David Braden, George Dahl, Herschel Fisher, Grayson Gill, E.G. Hamilton, Howard Meyer, Arch Swank, Jack Wilson, Lyle Rowley, and countless others—provided the design of modern homes during this period, developing neighborhoods surrounding downtown Dallas. With a respect for the local environment, these architects developed designs that utilized honest building techniques and materials to create site-specific homes.



PHOTOS BY DAN PIASSICK



ED MURCHISON



ED MURCHISON

Foundations of Prominent Architecture

Many architects, such as the ones noted above, reacted against proposed standing styles that included Ranch, Colonial and Tudor Revivals, Neo-classical, and Spanish Eclectic. They eschewed these styles to build a distinct form of architecture that shifted to mirror the radical technological innovations that had preceded it.

Practitioners of architecture in Dallas began developing new technological and aesthetic methodologies, creating a colloquial style of adaptive architecture that favored details such as flat- and low-angled, sloped roofs, open space plans, horizontal volumes and curtains of glass producing a harmonious built form defined and bound to its landscape.

Uncritical in its technical interpretation, these features allowed architects to adopt practicality, economy, and functionality in their designs across the country to create a distinctive form of vernacular architecture known as Mid-Century Modern.

Creating a Chemistry Between Homes and Surroundings

Through the development of the mid-century style, architects began exploring the relationship of material and landscape. In concert, these two distinctive elements became key in planning a space that logically fit into its pre-arranged landscape. This natural creation was fundamental in formalizing an aesthetic that articulated a design's specificity to a site.

Arguably, the embodiment of Mid-Century Modern was the architect Howard Meyer, who opposed views of the past while producing standardization in built form. From Dallas-area architecture specifically to the local mid-century movement, his styles embodied all that was modern. He created notable homes—such as the Edmund J. and Louise Kahn house (1947) and the Mr. and Mrs. Ben Lipshey house (1951)—both located in the community of Greenway Parks. His solutions contained all the prescribed materials and elements of modern design. Both homes allowed for an interplay and balance of the interior and exterior elements. The specificity to the site and expressive horizontal forms created a permeating resonance that marks the distinctive form of Mid-Century Modern design.

A production that influenced many other architects of the time was an extraordinary home known to many as Capri Court, designed by John Barthel. Located on a Northeast Dallas cul-de-sac, Capri Court left the area undisturbed; Barthel created a play-

ful and poetic form of architecture that is beautifully placed and specific to the site that anchors it. Expressionistic from every angle, the dynamism of the built object propels the angular planes of the roof, creating dramatic interior forms of volume and space. The architectural harmony of Barthel's home, which he lived in until his death, contains the fervent embrace of the modern age fueled by the dramatic change of the time.

A Refined Style of Building

As architecture in the commerce and civic sectors of Dallas pushed the progress of the city forward, young architects such as Lyle Rowley and Jack Wilson engaged the forefront of architecture to create a style of building that combined the current theme of architecture while imbuing a sensibility learned under the guise of Howard Meyer.

Rowley and Wilson, operating under the name Ju-Nel, created a brand of architecture that synthesized the ideology of the mid-century movement even while adapting to suit the style of family life. Their designs amassed all the elements in the movement, but found new and distinct ways of using those ideas in ways that served young families. Although economy was core to their design principles, the pair created distinctive homes that exploited the landscape, adhered to the local climate, and used local materials.

Two great examples of this are found in the design of Silverrock (1961) and Woodgrove (1965). Both distinct in nature, they allow us to see the pure and simple architecture that translated into a meticulous style of final form. The pair's time with Meyer allowed them to embrace contemporary and modern achievements. Ju-Nel explored efficiency, practicality, and functionality to create a vernacular all their own, ultimately developing a style that remained true to the mid-century movement.

The historical framework of Mid-Century Modern has left the city with elegant architecture speckled throughout Dallas' neighborhoods in which one wrong turn can lead you into the past. Prized and eagerly sought, designs of Mid-Century Modern homes can be found tucked in cul-de-sacs and side streets. With so many gems dotting our landscape it would be difficult to note every deserving structure. ■

Edward Avila is a project designer at Brian Gream Design-Build.



The Centre
for Building Performance

www.tcfbp.com
972.388.5558

Optimizing the Built Environment

- HVAC Testing / Adjusting / Balancing
- Duct & Kitchen Testing



www.airengineeringandtesting.com
Telephone: 972.386.0144

- Energy Modeling
- Building Sustainability Programs
- Pressurization & Infrared Testing
- Building Commissioning



www.facilityperformanceassociates.com
Telephone: 972.388.5559



Innovative Products for Inspired design



Joseph J Polak CSI
President
joepolak@myproductrep.com

MyProductRep.Com



13512 Northwest Court
Haslet, Texas 76052
Off: 817-439-8868
Cell: 817-600-2074



Code Lever Simple Locking Device

available through **TKO** Associates

230 Decorative Center | Dallas, TX 75207 | 214.741.6060 | www.tkoassoc.com



Four Winds Casino Resort

PONCE-FUESS ENGINEERING, LLC
Structural Engineers



3333 Lee Parkway, Suite 475
Dallas, Texas 75219
469.310.2850
www.ponce-fuess.com
Lucas G. Ponce, PE / President
lponce@ponce-fuess.com
Certified DBE & HUB

Profile | Bryce Weigand



NICHOLAS MCWHIRTER, AIA

Bryce Weigand, FAIA, was raised a farm boy in Northwest Oklahoma. He obtained his architecture degree from Oklahoma State University and then moved to Atlanta for five years to work for Thompson, Ventulett & Stainback. He was recruited to Dallas by Jack Corgan in 1976 and stayed at Corgan for 17 years. After that, he joined Good Fulton & Farrell for 19 more years before he retired. After retiring from GFF, Bryce decided to open his own firm in 2013, Weigand Art & Architecture. Named Young Architect of the Year in Dallas in 1980, he has a long list of leadership positions, including AIA Dallas chapter president, Texas Society of Architects president, and Texas regional director on the AIA national Board of Directors. Bryce is an active member of the community and has a strong focus on his family.

What do you do now that you are “retired”?

Paint, enjoy time with grandkids, travel, golf, volunteer, read, freelance projects, and help friends. The challenge is making sure you have a schedule, and making sure you have something

meaningful to do that day, and then get on with it.

What community activities do you participate in?

I'm president of the Dallas Center for Architecture Foundation, a volunteer at First Presbyterian Church, vice president of the Texas Architectural Foundation, and am following up with the 508 Park project at GFF. I've also gotten back into the Southwestern Watercolor Society and I'm trying to get my feet back on the ground in regard to painting.

Where do you find inspiration?

The unbounded charm of nature, the never-ending cycles of nature, the never-failing re-generation of nature, cycles of renewing nature, the creativity of children, and through music and books.

Do you prefer pen or pencil?

Pen for sketchbooks and pencil for sketching before painting.

What is your favorite city to visit?

The next one.

What is your favorite food and why?

My wife's pecan pie.

Which architects do you admire most?

Renzo Piano for the rigor that he puts into a project. Louis Kahn because his works are hugely inspirational. Edward Larrabee Barnes for his constraint and sensibility. H.H. Richardson for a historical perspective.

Professionally, if you could do something over again, what would it be?

I would get engaged in a particular building type sooner than I did. In my case, I'd focus on university and college architecture and put serious vigor into that.

What is your most treasured possession?

My sketchbooks. They are a good log of my travels near and far; and [there's the] sentimental aspect of my boys drawing in them. Now my grandson is drawing in them.

What books are you currently reading?

Mornings on Horseback by David McCullough; *Dubliners* by James Joyce; *1812: The War That Forged a Nation* by Walter Borneman.

What type of music do you listen to?

I listen to classical music while I paint. It is highly inspirational, but all music is good.

What challenges do you face on a day-to-day basis now?

Which interest to pursue each day and to schedule my time to make it meaningful.

If you were not an architect, what other profession would you have pursued?

Archeologist, geologist, or a forester.

What advice do you have for young architects just starting in the profession?

No matter the task, do it with all vigor. Research, read, and understand. ■

Interviewed by Laura Eder, AIA, an architect with Good Fulton & Farrell.



Many things in life require protection. Building is one of them.

Safeguard your work with AIA Contract Documents—covering a complete range of projects through a comprehensive suite of contract documents. Every leap forward should have a safety net. Get a 30-day free trial at aia.org/contractdocs/safetynet.

AIA Contract Documents
THE AMERICAN INSTITUTE OF ARCHITECTS

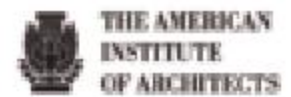
I AM AIA
I AM AIA

Engage. Connect. Succeed.

**Elevate your career path.
Join us at the AIA.**

Become a member today, and instantly expand your support network by almost 80,000 colleagues—a valuable professional resource to draw upon, and a powerful, collective voice to advocate for a stronger economic climate for architects nationwide. Join today and make an investment in your future.

www.aia.org/join



Index to Advertisers

- | | | |
|--|---|---|
| Acme Brick 2-3
www.brick.com | Holcim 4
www.holcim.us | Modern Construction Services 23 (insert)
www.martinekmodern.com |
| Architectural Engineered Products 31
www.myproductrep.com | Horizon Italian Tile 36
www.horizontile.com | Polytronix 37
www.polytronix.com |
| Architectural Lighting Associates 22 (insert)
www.ala-inc.net | J&M Glass Company 2 (insert)
www.ThermalWindowsDFW.com | Ponce-Fuess Engineering 31
www.ponce-fuess.com |
| Arthouse Homes 21 (insert)
www.arthousehomes.com | Jaster-Quintanilla 40
www.jqeng.com | Purdy-McGuire 38
www.purdy-mcguire.com |
| Audio Video Innovations IBC
www.AVInnovations.net | Johnson Equipment Company 27
www.jequip.com | Scott + Cooner 22 (insert)
www.scottcooner.com |
| Baker Triangle 27
www.bakertriangle.com | L.A. Fuess Partners 4
www.lafp.com | Simonton Windows 8
www.simonton.com |
| Big Mango Trading Company 21 (insert)
www.bigmango trading.com | Larry Hartman Construction 20 (insert)
www.larryhartmaninc.com | The Center for Building Performance 31
www.tcfbp.com |
| Blackson Brick OBC
www.blacksonbrick.com | Lights Fantastic 20 (insert)
www.lightsfantastic.com | TKO Associates 22 (insert) 31
www.tkoassoc.com |
| Cosentino IFC
www.silestoneusa.com | McLaughlin-Brunson Insurance I
www.mdaughlinbrunson.com | Viracon 37
www.viracon.com |
| Dallas Center for Architecture (DCFA) 34
www.dallasca.com | Milby Attorneys & Counselors I
www.milbyfirm.com | Westside Kitchen and Bath 20 (insert)
www.westsidekb.com |

Why Advertise?

Advertising in *Columns* means your firm will be well positioned to get in front of an array of subscribers, readers and leaders who have come to rely on the premier publication in North Texas devoted to art and architecture.

Contact Jody at
800.818.0289 ext 101 or
jcranford@aiaallas.org

Found Dallas | Swiss Avenue— The Start of Historic Preservation in Dallas



Forty years ago, Swiss Avenue was much different than the jewel of a neighborhood it is today. In 1973, the once-upscale Swiss Avenue neighborhood was run down. Its houses were dilapidated, and many were carved into apartments and new high-rise apartment developments threatened the neighborhood's character.

Swiss Avenue was platted in 1905 as part of the larger Munger Place development, the first deed-restricted neighborhood in Texas. The street was the premier landscaped boulevard of the development and houses were required to be two-story, have a uniform setback of 60 feet, and cost at least \$10,000. In the early 1900s, Swiss Avenue was home to many of Dallas' professional and social elite who lived in houses of Neo-classical, Tudor, Spanish Eclectic, Italian Renaissance, Colonial Revival, and Prairie style designs by such noted architects as Hal Thomson, C.E. Bargebaugh, and Lang & Witchell.

Unfortunately, by the 1970s, blight had spread to Swiss Avenue and it was no longer home to the Dallas elite who had long ago moved to other parts of the city. A determined group of neighborhood property owners banded together in 1973 to reverse the downward course of Swiss Avenue and protect it from inappropriate development. They worked closely with the Historic Preservation League



(now Preservation Dallas), which was formed just a year earlier to help save Dallas' historic landmarks and to get the Swiss Avenue Historic District established. It was the first historic district designated in the city and one of the earliest in the state. At the same time, the league and concerned citizens successfully lobbied for the passage of the first preservation ordinance to protect historic buildings in Dallas.

Thanks to the early preservation efforts on Swiss Avenue, nearly every house in the Swiss Avenue Historic District has been fully restored, earning the district a distinction as one of the finest intact neighborhoods of early 20th century residential architecture in the United States.

The effort to protect the Swiss Avenue neighborhood 40 years ago spurred a preservation movement across the city which has resulted in 20 historic districts and over 100 individual structures designated as City of Dallas landmarks. With the passage of the first historic preservation ordinance in 1973, and subsequent ordinances, thousands of historic structures in Dallas are now protected. This has been paramount in maintaining the unique historic character of the many architecturally, culturally, and economically diverse neighborhoods that help make Dallas a great place to live. ■

David Preziosi is the executive director of Preservation Dallas.

ABOVE: The 1905 Neo-classical style house located at 5303 Swiss Ave. was the first house built on Swiss Avenue. It was the home of Dallas surgeon Dr. R.W. Baird. Later owners included J.B. Cranfill, M.D., the one-time Prohibition Party's candidate for vice president of the United States; and J.C. Muse, general counsel to the Belo Corporation and *The Dallas Morning News*. The house was sold in the 1940s as investment property and changes were made including the enclosure of the upper porch. The house deteriorated over the years and in 1973 became the first one to be restored on Swiss Avenue.

HORIZON Italian TILE



Horizon Italian Tile
Your source for Kerlite thin porcelain slabs and tile
Interior and Exterior Wall Cladding | Tile Over Tile Flooring
www.horizontile.com

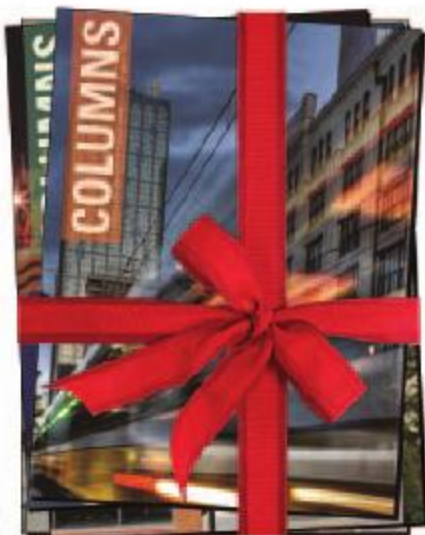
Polytronix, Inc.

Polytronix, Inc. is the only U.S. manufacturer of Polyvision™ Switchable Privacy Glass. Their unique design elements can be used for offices, conference rooms, bathrooms and other interior designs. Innovative, architectural Switchable Privacy Glass designs inspire architects and designers around the world. The curved glass design shown here is one of the special features offered for Privacy Glass by Polytronix.
www.polytronixglass.com



Viracon

Viracon, the nation's leading single-source architectural glass fabricator, provides high-performance glass products including tempered, laminated, insulating, silk-screened and high-performance coated. We're proud to have supplied VNE 19-63 for San Antonio Military Medical Center, awarded the AIA Dallas Built Design 2012 Award. Thank you for selecting Viracon as the glass fabricator!
www.viracon.com



A Great Gift Idea!

Why not give gift subscriptions to AIA Dallas' award-winning *Columns* magazine to any of the design aficionados in your life for the upcoming holiday season? Your business partners, colleagues and friends will be glad you did.

Each issue of *Columns* includes informative features, beautiful photography and news of interest to art and architecture leaders and observers such as critiques, project galleries, and local arts pieces.

www.tiny.cc/gift-subscription





Purdy-McGuire

| HVAC | Electrical | Plumbing |
| Fire Protection | Commissioning |



Rosewood Court

Celebrating **55**
Years
of Service

Certified DBE * WBE * HUB

GREATER DALLAS
BUSINESS ETHICS AWARD
Winner 2011

ASA Outstanding Engineering Firm
2009, 2010, 2011, 2012

17300 Dallas Parkway, Suite 3000
Dallas, Texas 75248
P: 972.239.5357 | F: 972.239.5231

500 Main Street, Suite 640
Fort Worth, Texas 76102
P: 817-989-6588

www.Purdy-McGuire.com

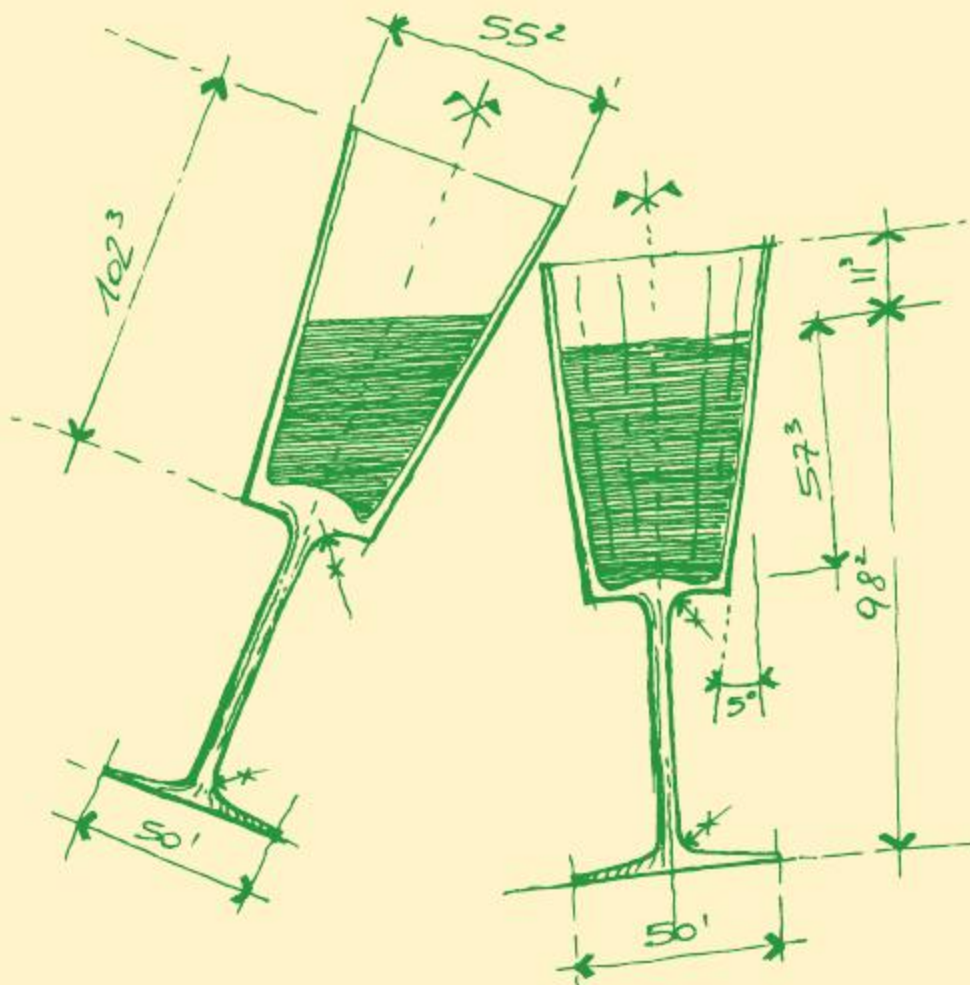
Dallas Center for Architecture



Visit DallasCFA.com for information on all of our programs, including our weekly walking tours.

PROJECT FOR CHEER

Save the Date



AIA Dallas

Holiday Party

Thursday, December 5, 2013
Dallas Center for Architecture

In Context

Continued from page 20



MICHAEL CAGLE, ASSOC. AIA

The Great National Life Insurance Building opened in 1963 and is one of the best of a new generation of garden office buildings that sprang up in Dallas during the 1960s. The two-story, white marble building—designed by Dallas architect Grayson Gill—incorporated stylistic strategies for controlling the harsh Texas sun. While a large, recessed pedestrian arcade wraps around the base, the most defining feature of the building is a porcelain enamel brise-soleil, composed of repetitive triangular panels. Mounted on an armature surrounding the upper level, this dynamic shade structure protects the offices within from the sun and also hides an exterior maintenance catwalk. The angular patterns are repeated in the port-cochere and two-story, glass-enclosed entry that leads to a conservatory filled with subtropical plants. Inside the building, Great National Life Insurance reconfigured the office space as needed, with interior walls made of moveable metal and glass partitions. The building—which now serves as the Salvation Army headquarters—is hidden from traffic on Mockingbird Lane and Harry Hines Boulevard by mature trees and heavily landscaped grounds. AIA Dallas recognized the building with its 25 Year Award in 2002. Designed by Grayson Gill, it is consistently listed as one of the DFW area's hidden architectural gems. ■

Contributed by Noah Jeppson, an environmental graphic designer.

Web Exclusives

The JFK Story Continues

Did you enjoy Greg Brown's article on Dallas architecture and the influence of the Kennedy assassination? Want to know more about Philip Johnson's design for the JFK Memorial Plaza? See www.tiny.cc/JFK-Memorial. Additionally, check out Mark Lamster's piece on "Johnson and the Void" at www.tiny.cc/Lamster.



What's Going on in Dallas?

Visit DCFA's comprehensive list of upcoming architecture exhibits, events, and tours. Lots to discover in our own backyard! Visit www.dallasfa.com/events.



People, Places, and Things

Enjoy learning about your friends, colleagues, competitors, and cohorts? Who's been promoted? What firms are winning awards? Who received their AIA designation? Find out at www.tiny.cc/dallas-ppt.



Last Look Continues!

In the last issue, did you like looking at all those architects' bookshelves on *Columns'* last page? View more and add your own at <http://web.stagram.com/tag/designshelf/>.



DIY Home Office

For the specifics to keep in mind if considering creating your own ideal live/work arrangement as explored in the "Home Office or Office Home" feature, visit www.tiny.cc/Home-Office.



COLUMNS
A Publication of the Dallas Chapter of the American Institute of Architects

This Space Is For YOU.

For answers to your advertising questions or to secure space in an upcoming issue, contact Jody Cranford at 800-818-0289 ext. 101 or jcranford@aiadallas.org

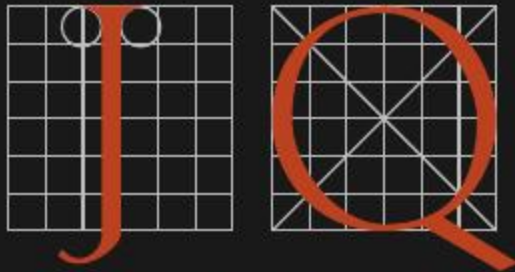
structural

civil

survey

infrastructure

industrial



shaping the built environment

www.jqeng.com



Designed Just for You.



Audio Video Innovations offer state-of-the-art design, sales, and installation of Home Automation and Home Theater, Lighting and Climate Control, and IP Surveillance

AUDIO VIDEO INNOVATIONS

Different by Design

972-529-4470

www.AVInnovations.net



Home Automation



Home Theater



Lighting Control



Climate Control



IP Surveillance

Fill your sky

Blackson Brick Co. offers you so much more

than ordinary brick companies.

The only masonry source you will ever need.

We offer a spectrum of sizes, shapes, and colors from leading manufacturers across the U.S., backed by experienced local staff and support.

**Largest Independent
Distributor
in North Texas**



info@blacksonbrick.com
214.855.5051 Dallas
210.549.1036 San Antonio

**Build Green,
Build Better:
Blackson Brick.**

