

COLUMNS

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Local College Colors

Acme's Elgin Plant Provides Vocabulary for New Campus's Design Language



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"We chose local Acme Brick because Elgin is the 'Brick Capital of the Southwest.' Working with O'Connell Robertson, we used brick to fit in to the community we have entered with the first phase of our new campus. We are pleased with the interest and appeal the six different brick selections provide today and the tone they set for the final buildout of a 98-acre master plan that envisions 12,000 students."

*— Pamela Collier, R.A., Project Manager,
Austin Community College District*



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materials

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made in Elgin, TX

Texas Rosewood velour

Purple Sage craftwork

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"We started from Acme Brick itself to represent the local architecture and culture of Elgin's historic streetscape. Our three main colors, with complementary accents, suggest the growth of buildings over time, as different storefronts, to create a design language for the campus. We envision future buildings using the same approach to create a cohesive campus. We made sure all bricks we specified were made in Elgin. Details like concealed lintels were really important, so that we could harken back to loadbearing masonry and that solid feeling in a modern way."

*— Jarrod Sterzinger, AIA, LEED AP
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Columns' Mission

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

About *Columns*

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Contributors



Winning Architecture
Nunzio DeSantis, FAIA

Nunzio's approach to architecture is developing unique environments in accordance with clients' goals, budgets, and schedules. In each project, he challenges designers, consultants, and owners to establish early concepts that determine a project's individuality, style, and attitude. His 31 years of experience includes millions of square feet of office buildings, corporate campuses, and residential towers. However, his passion is one-of-a-kind hospitality hotels and resorts. At HKS Architects where he serves as executive vice president, Nunzio and his hospitality team have completed projects totaling more than 23,000 hotel rooms located around the world. He holds a bachelor's of environmental design and a master's of architecture, both from Texas A&M University.

PHOTO BY HKS



Architects and Developer Clients
Ryan Flener, Assoc. AIA

Ryan engages the built environment on a critical level and finds beauty in the honest and unexpected. He received his bachelor's of architecture degree from the University of Tennessee's College of Architecture & Design in 2010 where he was heavily influenced by the historical relationships between body and building. An intern at Good Fulton & Farrell Architects, Ryan has been actively involved with the AIA Dallas Communications Committee since moving from his hometown of Louisville, KY, in late 2011.

PHOTO BY NICHOLAS MCWHIRTER, AIA



Patrons of Architecture: Funding the Expression of the Intangible
Jill Magnuson

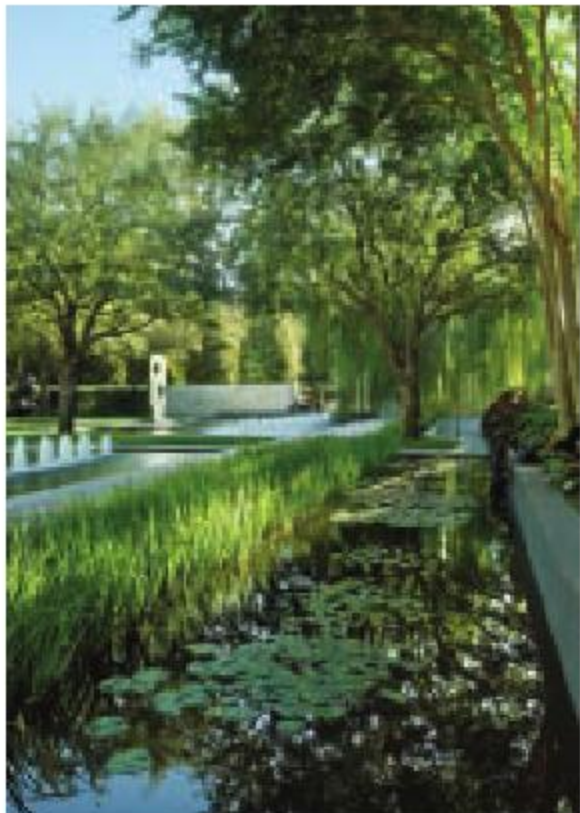
Jill is the vice president of external affairs for the Nasher Sculpture Center, home to a world-renowned collection of modern and contemporary art. Prior to the Nasher, she was vice president of external affairs with the AT&T Performing Arts Center during its design, construction, and opening. Jill holds a bachelor of science degree in radio, television, and film from the University of Texas at Austin. She is actively involved on the boards, advisory councils, and committees of many Dallas area community organizations, including the Greater Dallas YMCA, TITAS (Texas International Theatrical Arts Society), and Booker T. Washington High School for the Performing and Visual Arts. She is past chair of the Dallas Center for Architecture, which she helped form.

PHOTO BY NASHER SCULPTURE CENTER

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Cover: The 2014 AIA Dallas Tour of Homes offers a look at residences with plenty of interesting touches like this modern interpretation of a doorway at the San Leandro Drive home. Photo: Charles Smith, AIA



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DOUGLAS NEWBY

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Public Arts | Light Veil on the Cotton Bowl



MICHAEL CAGLE, ASSOC. AIA

A new skin garnishes the stoic concrete and steel exterior of Dallas' historic Cotton Bowl Stadium in Fair Park. The design firm James Carpenter Design Associates won the Dallas-based competition with their proposal, *Light Veil*. It consists of 352 mesh metal ribbons of varying lengths and opacity which bring a fresh aesthetic to the Dallas icon.

As the name suggests, the permanent installation modulates light, offering different porosities of view, depending on the sun's angle and intensity. To achieve this appearance, two mesh types were used; each has a unique woven density to affect opacity. Central to the designer's concept, the vertically draped metal ribbons simultaneously create a sense of enclosure and visual airiness. The mesh grafts are elegantly fastened to the superstructure by means of an invisible attachment system, further promoting the general aesthetic.

After more than 80 years of visually anchoring Fair Park, the Cotton Bowl Stadium is undergoing a \$57 million renovation. As our city's built environment ages, it's imperative that we examine similar measures to preserve and rejuvenate urban character rather than simply replacing it. In this way, a running

COTTON BOWL STADIUM,
Fair Park, Dallas
Designer: James Carpenter Design Associates Inc., New York, NY
Additional Architect: Heery International, Atlanta, GA

General Contractor: Balfour Beatty Construction, Dallas, TX
Installer: NOW Specialties Inc., Houston, TX
Year Completed: 2013
Cost: \$8 million



dialogue is allowed to continue; voices from the present layer over architectural intentions of the past and a visual conversation is recorded through built form.

Humans seek culture and heritage in a city, qualities most often released by time



and viewed through a modern lens. Perhaps *Light Veil* gives the city just that. ■

Lindsay Brisko, Assoc. AIA is a project coordinator at Good Fulton & Farrell Architects.



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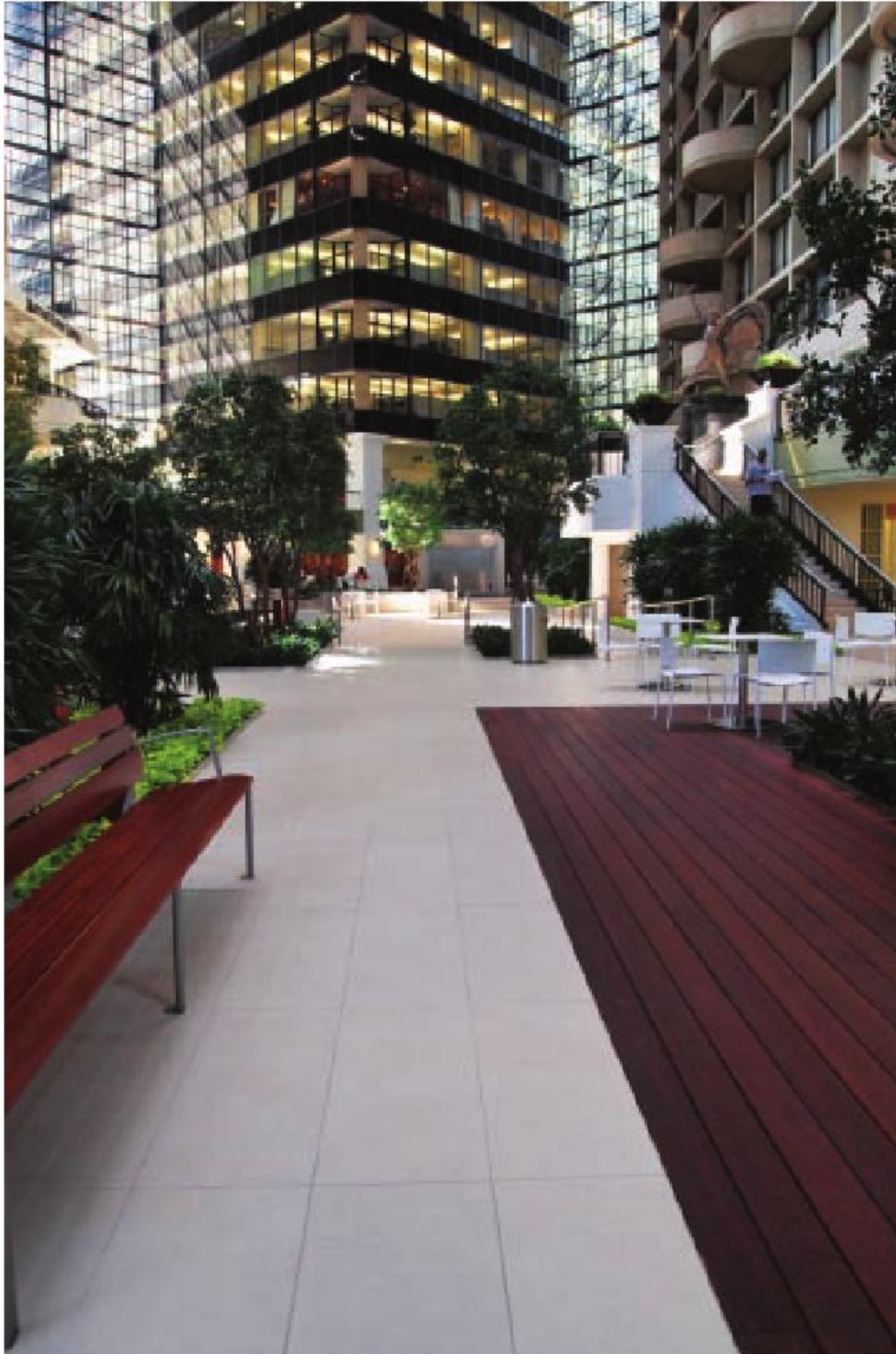
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In Context | What is it? Where is it?

Can you identify this North Texas building?
See page 34 for the answer.



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By Jill Magnuson

PATRONS OF ARCHITECTURE: FUNDING THE EXPRESSION OF **THE INTANGIBLE**



BARRY FLANAGAN

Perhaps surprisingly, architecture, poetry, and metaphor have much in common. In fact, in thinking about architecture, the etymological origin of “making” (*poiesis*) came to mind and we are led to explore the ground where “making” and “poetry” coalesce. The *poiesis* of magnificent architectural structures educates and hones the civic life of a people. It is a kind of “making” that can’t be measured or rendered intelligible via usual formulaic methods. It’s intangible. And therein lay its beauty and its capacity to inform lives for the better—not just now, but for generations yet to come.

As is surely known, everyone at the Nasher Sculpture Center has illimitable respect for Renzo Piano. He created a building for us that is so splendid and fascinating that it remains a

shimmering jewel, even when compared with some of the greatest buildings in the world. Ray Nasher could have easily housed the Ray and Patsy Nasher Collection in a less august building. After all, what was needed was simply a roof, walls, and something that would assure the safety of the artwork. What he opted for, however, was something far more stunning. And, frankly, far more costly.

Why do these things? Why engage in such grand gestures with regard to civic beauty? As an arts patron, Nasher delved into the process of working as a client with Renzo Piano on the creation of the Nasher with the perspective that design must equal the art. Vel Hawes, FAIA—Dallas architect and owner’s representative for the Nasher creation and several NorthPark

expansions—recalls how Nasher was a great study of the design process, patiently listening, eyeing particularly acute details, and, over time, developing an innate sense of quality design. He expressed a deep love for the process. Hawes also recalls working with former Dallas mayor and megalopolitan legend Erik Jonsson, the force behind the post-JFK healing years of emotionally rebuilding a city through building, whether it be I.M. Pei's city hall or Dallas/Fort Worth International Airport. Hawes describes Jonsson as the visionary from 20,000 feet who still knew we needed to have great buildings and worked to get them. That, in part, is what allows these civic spaces to function so effectively in the community. We have been marked from the beginning by a desire from visionaries like Nasher and Jonsson to give with open hands, and more importantly, open hearts. That is our heritage and it will also be our legacy.

Architecture ... where "making" and "poetry" coalesce.

Similarly, when Nancy Nasher took on the expansion of NorthPark Center, she surely understood this premise deeply. After all, her father, Ray Nasher, was known as a "hands-on" person when it came to understanding every nuance of construction and fabrication. And, of course, Nancy grew up witnessing that kind of dedication; it was the ambient environment in which she was prepared for her roles today with both the Nasher Sculpture Center and the gem that is

NorthPark Center, a place referred to as "an art museum inside a shopping center."

It's stunning to consider such an outrageous thing as NorthPark Center, although Dallas residents are accustomed to it now. However, it was a staggering extravagance when it was built. And when a massive addition was built under Nancy's aegis, it—remarkably—became known as "one of the seven retail wonders of the world." As only one example of its superb design, it is the only shopping center in the U.S. built around a beautifully landscaped garden. An astonishing 2,350,000 square feet were added to an already existing property and nothing was compromised. Like her father, Nancy proved to be a genuine patron of fine architects. She didn't ask for mere utility. She knew, instead, to expect magnificence. And that is precisely what she got. Actually, that is what North Texas got and we are all better for it.

We have been graced with other similarly exceptional gestures here in the Dallas area. For instance, the Rachofsky House, meticulously planned for more than a decade by patron Howard Rachofsky, is an example of stunning beauty. It's certainly extravagant and it also shows us the way in which architecture, and the liminality it invokes, is integral to emotional, psychological, and intellectual growth. According to Gaston Bachelard, "The poetic image is a sudden salience on the surface of the psyche." This suddenness, this awakening in our lives, can be the result of movement through diverse spaces. When considering the design of the Rachofsky House, it becomes clear that liminality was repeatedly called into play. Architect Richard

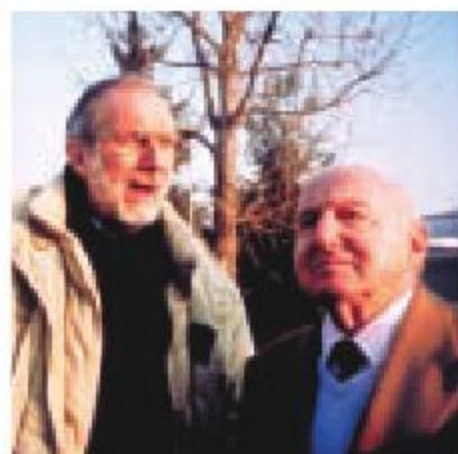
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PHOTOS BY NASHER SCULPTURE CENTER





TIM HURSLEY





NORTHPARK CENTER



“We live in perpetual anticipation of a fullness of communal life and emerging gorgeousness.”

Continued from page 12.

Meier, FAIA says: “A visit to the Rachofsky House unfolds as a kind of procession through a series of zones, taking one from the outdoors to indoors, and then back outdoors again. All of the spaces of the house, works of contemporary art, and vignettes of the surrounding landscape combine to animate the interiors of the house. Grass, trees, pond, and sky are visible from every angle of the house.”

Isn't this yet another iteration of “a sudden salience on the surface of the psyche?” It's certainly a description of the quotidian, the ordinary, being ruptured. The world is no longer a place of four cardinal points. With these new assumptions regarding poetic making, extravagance, and liminality, we are gifted with infinitely important “y” axis. There is now a kind of ascent and flight that is both possible and necessary. The Rachofsky House demands it. Richard Meier demands it. We are rendered incomplete if we fail to sense the opportunity for growth and rise to the occasion, even if our “resonance” is performed without an act of the will. In fact, these things likely occur when we are passive, when we (to paraphrase Samuel Taylor Coleridge) willingly suspend our disbelief. Oddly, this passivity is of paramount importance; in fact, in many ways it describes the most vital moments in both our individual and communal life.



NORTH PARK CENTER

In many regards, this outlines perfectly our own position with regard to *poiesis* and architecture and the “making” of extravagant things. We move perennially toward an ideal graciousness, an optimum recreation of civic consciousness. The final goal is never met and we live in perpetual anticipation of a fullness of communal life and emerging gorgeousness.

Thus, we remain grateful for the Nashers and the Rachofskys and the countless other patrons who join them in acts of generosity.

It's a thrilling time in Dallas and North Texas. And it's thrilling because there seems to be an inherent understanding of the importance of great design that underscores civility and the process of maturation on a broad scale. ■

Jill Magnuson is director of external affairs at the Nasher Sculpture Center and the former board president of the Dallas Center for Architecture.

Who are your favorite North Texas architecture patrons? Let us know! Submit your response to this article at www.aiadallas.org/columns/patrons.

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ARCHITECTS AND DEVELOPER CLIENTS

DEVELOPERS SPEAK OUT ON THEIR MOTIVATIONS, EXPECTATIONS, AND FRUSTRATIONS



NICHOLAS MCWHIRTER, AIA

Jim Lake

Jim is with Jim Lake Companies, specializing in adaptive urban redevelopment. He says: "Our company has been around since the early '60s. I really have a passion for restoring old buildings. We have something called a double bottom line at our company. Not only do we want to make a reasonable return on our investment at some point, but we also want to positively impact our neighborhood and community. You know it's about more than just real estate, particularly when you look at the Bishop Arts District and the change that it affected over a long period of time and how it's impacted that area of town. Having that experience gives us the motivation or courage to go and pioneer in other areas as well. We're all involved with our city leadership at different levels and it really is about making this city a better place to live."

Amanda Moreno-Cross

Amanda is an Oak Cliff real estate investor and DART board member. She says: "I started investing back in 1989 and it took me a long time to do it, mostly because I didn't have the money. It took one spot at a time. The building I'm most proud of right now is at 1836 W. Jefferson Blvd. You must come see it. It was a P.O.S. building I'm sorry I have to say that, but it's true. It didn't have a roof. It is 1,200 square feet and I believe it's the most beautiful building on Jefferson. You must come see it. It's already 100% leased and almost complete. It's beautiful and I love it because it was falling down. The thieves basically gutted it for me. There was no electrical at all, and seeing the new transformation has kept me bragging about it for some time. You can't miss it. It's beautiful."

David Spence

David, an attorney by training, left a 10-year career in nonprofit community development to "buy and save cool old buildings." After his initial success with partner and mentor Trey Bartosh on Bishop Terrace Apartments, he decided to invest exclusively in his adopted neighborhood, the Bishop Arts District. He says, "I pretty much want to be Jim Lake. When I was about your age [he says to Jim] and putting together a business plan, Jim Lake, Sr. very nicely gave me an hour of his time. I called him cold and he told me everything he knew about Bishop Arts. I have a business plan similar to Jim. I pretty much exclusively do things with buildings that are already there. The only new construction I've ever built is a garage, a dog house, and a den. I work exclusively in and around the Bishop Arts District. And I guess I do adaptive reuse, as you architects call it."

In late July, I sat down with key participants in the Bishop Arts District, Design District, and more recently Waxahachie, to talk about the architect/client relationship, the development climate, and alas, design. Bite your lip for this candid discussion with Jim Lake, Amanda Moreno-Cross, and David Spence.

The Bishop Arts District is a happening place today. There are lots of people all the time and the public transportation infrastructure is finally coming into place. What are the benefits of adaptive reuse, as we call it, versus new construction, economically, socially, and culturally?

Jim: It costs a lot more [to revitalize a place like Bishop Arts] but it's authentic. You can go build something in Southlake but it's just not the same.

David: We work with the scarcity as if we were all jewelers and only worked with platinum or something like that. There's lots of aluminum around, but there's only a little bit of platinum. In Dallas there is, relatively speaking, not much pre-World War II building stock left in Oak Cliff or other areas like East Dallas and South Dallas; because all development went north because of that ornery river, our buildings were kind of put into deep-freeze. We have a lot more of the original grid, a lot more of the original buildings per square foot, than you find north of downtown. I think we all got into it because we like old buildings—or lack the imagination to go north—but the economics of it, the reason it works, is because it might take more time to work with platinum than a hunk of aluminum. You come up with a more valuable product. That's what makes the numbers work, especially when you have a mass of those buildings together, which the Bishop Arts District is, and as it was when it was a trolley stop near lots of other districts like it.

Amanda: Bringing the buildings back to life is extremely important. To be able to create planned development areas: That is what's important. It takes a lot of work and what I call patient money. It takes a lot of money and a lot of commitment from the neighborhoods and the people who are actually making the investment, including the city and the city council person. It's not about just coming in, turning out a project, and walking out.

There seems to be a whole other world of responsibilities that come with owning a building, and developing or rehabilitating a building than there is in documenting something on a computer screen.

Jim: It's true. You have to surround yourself with a good team, whatever the project and a good architect certainly. First you need to have a vision, and then download that vision to the architect, and then you have contractors. Planned developments and zoning to allow us to do what we're doing is hugely important. That's what we did in the Dallas Design District when we did PD-621 back in 2003. We couldn't live down there before we had that zoning, so we did the Trinity Loft projects as the first residential project down there. Even when we go back and analyze what makes Bishop Arts a success, it's a lot of things.

David mentioned one of them; we had enough mass to make a difference and control all of it at once. [A series of zoning changes] was one thing that basically cut the parking requirement. The other thing that happened to Dallas in 2001 was a bond package that Mayor Laura Miller got pushed forward. It provided a lot of street improvements over there to get street trees, widen the sidewalks and pavers, and make it more walkable. Added lights made it feel safer. Once those things happened, we started to see a change. It took a while to get the mix we have now. ... We're very sensitive because we have separate ownership over there, but we communicate and make sure we don't have two Chan Thai [restaurants]. Not only are the buildings authentic, but the places are authentic and our leases require that the business owners be there; when you go in those restaurants, the owners are there and around the community. We've actually declined offers from the chains that wanted to come over there.



MICHAEL CAGLE, ASSOC. AIA

In a situation like yours, what is the relationship between architects and owners?

David: I'll be candid. For years, the only architect I knew was a friend of mine named Trey Bartosh who is actually trained as an architect and yet did not go through the licensure process. He's now a contractor. I thought that every architect knew how to frame a wall ... but that's really not the case. I kind of got an awakening when, for various reasons, I needed to go to someone else besides Trey and I was surprised that your typical architects, at least those in my budget, did not have a lot of practical experience—especially construction experience. When you're dealing with an old building, one needs that knowledge.

I've never gone to bed daydreaming about building new construction on vacant land. For some reason my mind doesn't work like that. I'm good at working with an existing building. There's something about "These are the constraints you have to work within" that brings out the creativity in me. Also, it's not so much an issue now, but it was when we all started ... You really



JIM LAKE



JIM LAKE

had to be careful not to put diamonds on a dog's ass, to use Ross Perot's quote. We had to do things inexpensively because we did not have the prospect of income that we would have on the other side of the river. Renovation in that context is an iterative process. The very first thing you do, which is the fun part, is to go in and do selective demolition and start tearing it out. One thing you need to know is, since many of these buildings have been renovated so many times, what's holding what up? While you're clearing it out you're also saving little things. You say, "Don't take that out because that'll be really cool."

Then, even in the design, there's a lot of value engineering. You don't know exactly how the slab is going to look or whether or not it can be a finished floor until you take a grinder to it—and you've saved a whole lot of money if you don't have to dress up that old slab. For one reason or another I don't think you guys [architects] are trained that way. I think you guys like to start with a clean sheet of paper or clean computer screen and



design out the whole thing. That has real cost implications to me. I can't afford to just design this from scratch. That might be the expeditious thing for you, but that's an unaffordable thing for me. Besides, if you're doing that, you're missing opportunities along the way to do things with existing architectural elements.

A building reveals itself as you go along and that goes not only for the interior, but also the exterior and the site plan and how people move through it, and of course there's the city codes and the permitting process.

You get a better product if you're going about it little by little, making decisions as you go. The way I am experiencing architects right now is that I've got a building of about nine storefronts built in 1922. Not coincidentally, it is the next streetcar stop west of Bishop Arts so it's the same architecture, same scale. I'm working with white boxes and letting the tenants take over. I have one woman who wants to do "French Macaroni." She wants to do cookies. Her architect has come in



MICHAEL CAGLE, ASSOC. AIA

and specified a ridiculous finish-out that includes curtains of glass. He's been to NorthPark Center one too many times. What's offensive about that to me is that he's not paying attention to his audiences and it's like, if you sat down to write an article and your language is too legalistic, simplistic, or poetic, your architect readers might ask, "Doesn't he know who he's writing for?" It didn't surprise me at all that he had never even set foot in the place before he developed a complete set of plans—at a lot of expense to this woman. She has to amortize his fee over 1,027 square feet.

What I admire about an architect is when he or she seems to understand "Okay, now I'm working in Oak Cliff, or Park Cities, or the corn fields of Frisco." You have a different audience each time, and you need to adjust your product. I love my painter because, when I need him to do a really nice job on my house, he can execute that; but when we have to get something done on a storage building, he can adjust his workers to adjust to my budget.

That raises a good point, then: Who is the client? A lot of times, when you work in an office, you have a client and you take care of them as best you can; but sometimes, especially with new construction, the end user can be far disassociated from the designer.

David: You architects are trust-busting us to then know who the end user is. There's an intermediary called our tenants, so Jim is not actually serving up a plate of food to the diners at Hattie's, but when he was redoing the building, it was his job to contemplate what kind of restaurant could go there and what kind of people would come to eat there. So obviously the client is not the diner. He's the end user. Jim's the one you should be pleasing, not your architecture professor, not the AIA, not your firm. It's the client, and I have been surprised how frequently architects come in with their agenda, and I have to think, "This is Oak Cliff; I need you to design this way." ... One of the great architectural performances that's been done in Oak Cliff recently



JIM LAKE

is Larry Good's rezoning of 342 acres of the Bishop Avenue/Davis Street corridors. It's a brilliant piece of rezoning and perhaps the most progressive zoning in Dallas until maybe when the gateways passed. But, by and large, when Larry was in control, he was adjusting things to the building stock and their end uses. Now we've got some boilerplate, new-urbanist language worked into the zoning where you can't do an office unless it's got residential above it. That's a great idea if you're doing a new project outside of Louisville, but all of these buildings are one-story. We have hamstrung a mile-long-stretch with all of these great buildings, and many of them are mid-century modern buildings, and nobody can get a C.O. because you can't use them for offices, even though they're offices now.

Amanda: Yes, and that's crazy because that committee was put together to raise money to create the planned development (PD) and then it went to the city and to the city attorney's office, and they changed the zoning. In fact, they didn't even bring it back to the committee. I don't understand that. This PD, the Oak Cliff Gateway, is 800 acres. Now, there is a huge confusion because even the Oak Cliff Chamber of Commerce had to go through the city planning office and city council for a building that was an office before ... and all because this PD took place.

David: Sometimes it is the same case as the guy who is designing the cookie shop. Whoever slipped that clause into the zoning obviously had never driven down Bishop Street. He or she is working in the comfort of an office, probably pulling out some language from some continuing education course done on the computer.

Amanda: I also think we have a passion for what we do. You have to love what you do. If you don't, then you won't do it well.

But what happens when 1986 or 2008 comes back around? The market is cyclical. How do you prepare for that situation and are those accounts lurking somewhere in the back of your mind?

Amanda: You start small with mom and pop stores. They are unique and different, so we have a unique relationship with our tenants. It's not a big box of 5,000 square feet with one tenant and if he doesn't pay, you're out. Divide that box into five different tenants at five different locations and you have a better opportunity than with fewer large properties. What works for me is having small tenants.

Jim: I'll say that 2008 was nothing compared to 1986. In 2008, you could find people to lease space. In 1986 there was nobody.

David: We were kind of an exception in 2008. In 1986, we were the epicenter.

Jim: I think that's always affected me on how I structured my deals with debt. I've never been one to go over 50 to 70% on debt. If you do have a situation where there's nobody to lease to, then you have to be very careful on your exposure on the liability side for sure. And it helps if you have it paid off! ■

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

FIND OUT MORE!

What are these three doing in Waxahachie?

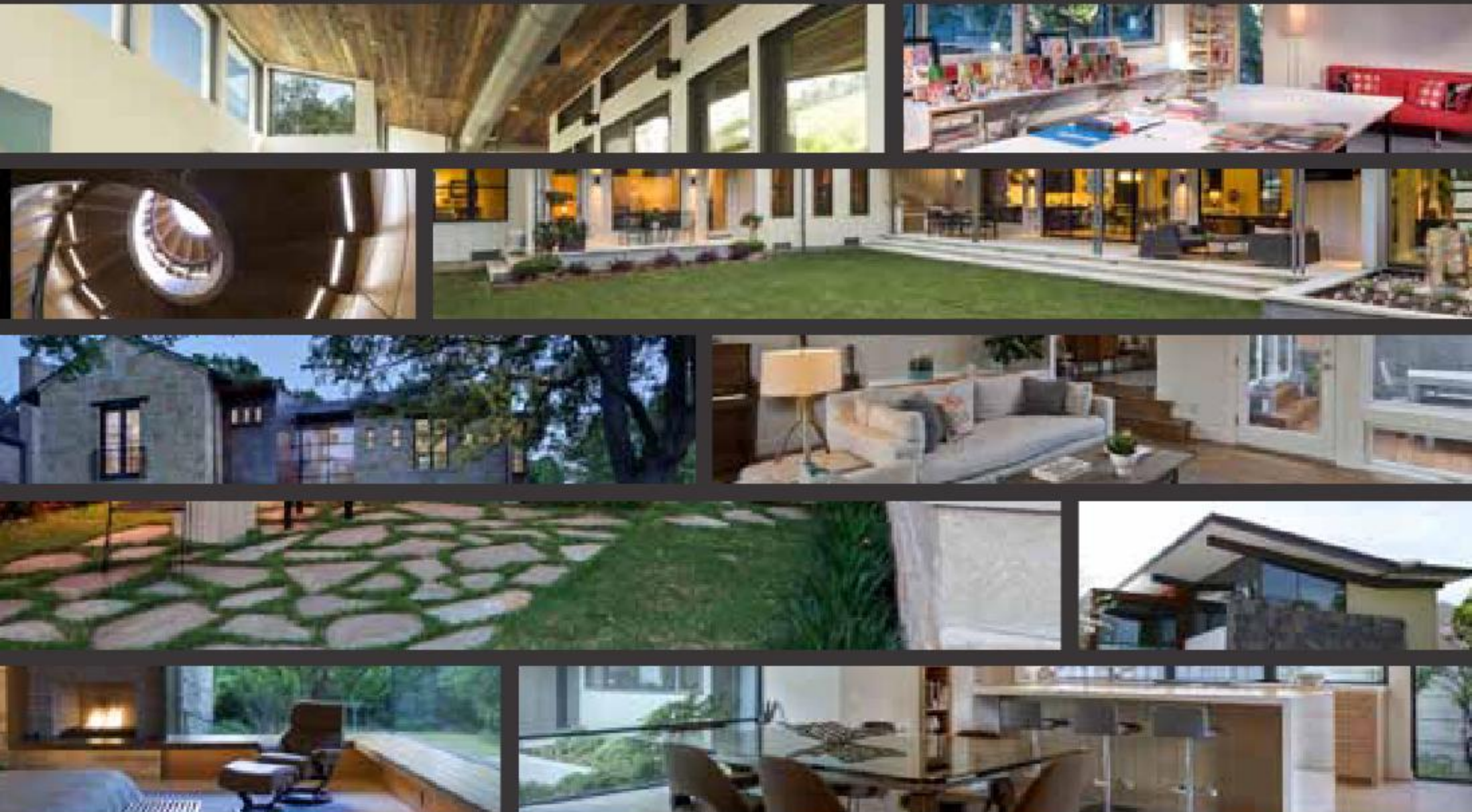
What are their work lives like?

What have they done that you don't know about?

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TOUR OF THE HOMES



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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.

8TH ANNUAL

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!

Two handwritten signatures in black ink. The signature on the left is 'Jennifer Workman' and the signature on the right is 'Daniel Day'.

Jennifer Workman, AIA, LEED AP BD+C and Daniel Day, AIA, LEED AP BD+C
Committee Chairs, 2014 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 fosters 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.
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- The staff of AIA Dallas for their hard work and dedication.

We are truly grateful for their efforts.

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MAJOR CHAPTER EVENTS INCLUDE

AIA Dallas

WINTER 2014

Holiday Party

SPRING 2015

Acme Brick | AIA Dallas Golf Tournament

Architecture 360

Celebrate Architecture

Design Awards, Unbuilt

RETROSPECT

FALL 2015

Tour of Homes

Design Awards, Built

Ken Roberts Memorial Delineation Competition

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

EVENTS

Ongoing Exhibitions

Monthly Architectural Film Series

Walking Tours Every Saturday

Form Follows Fitness 5K

ROCKITECTURE

TOUR INFORMATION



HOURS

Saturday, November 1

Sunday, November 2

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.

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6. Currin | Domiteaux + Baggett Architects
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8. Daytonia | Susan Appleton Architect
9. Peavy Road | M. Gooden Design

PREMIERE PARTY HOUSE

Braewood Place | Oglesby Greene



Download the AIA Dallas Tour of Homes iPhone App for mapping, home preview, and interactive features.



DISTINCTIVE ROOFING HOSPITALITY STOP

ARCHITECT | Todd Hamilton Architect

PROJECT DESIGN TEAM | Marcia Zimmermann,
Todd Hamilton, AIA, Ed Nelson, Carol
Hermanovski, Bryan Weber

COMPLETED | 2012

SQUARE FOOTAGE | 6,000

PHOTOGRAPHY | Craig Kuhner

FEATURED SERVICES + PRODUCTS | Distinctive
Roofing, TKO Associates, Todd Hamilton
Architect

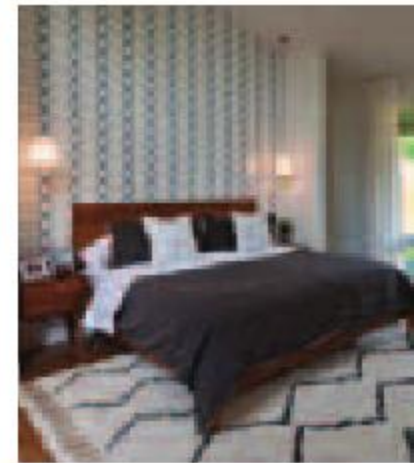
Download the 2014 Tour of Homes App for an
interactive experience of the home's features.

VALLEY RIDGE ROAD

In a neighborhood surrounded by historic, natural landscape, this residence on Valley Ridge Road was designed to preserve the mature trees on the site. Its footprint reflects this strategy, creating a series of courtyards or outdoor rooms that are paired with indoor living spaces.

A multitude of energy-saving features were incorporated, including 11 geothermal wells, photovoltaic/solar panels on the upper roof, and two vegetative roofs above the street-facing facade. A major stone demising wall separates the parents' suite from the more open family spaces. Three children's bedrooms and a playroom/den occupy the second floor. A 20-foot-wide sliding pocket door allows the pool area to blend with the living and dining rooms.

Exterior materials are rough stone, fossil cut stone, stucco, and cypress siding. Many of the masonry materials are similar in color and tone, contrasting with the darker wood. Pitched roofs are standing seam metal, the low slope roof with photovoltaic/solar panels is reflective, and the remaining roofs are planted. Interior materials include a broad palette of marble and granite, rich in color and visual texture.



LOMITA LANE

This 1950 midcentury ranch-style home in Midway Hollow was renovated and expanded in 2013 to add a family room, master suite, and porch to the rear of the home. A recently completely kitchen renovation at the center/rear of the home posed a challenge as to how to achieve the desired square footage without losing natural light or damaging new work.

The solution was to create a u-shaped addition around a central courtyard. This space became a frequently used outdoor room that brings ample light and fresh air into the home. The design of the addition pays homage to the feel of the existing structure while creating light and airy rooms with vaulted ceilings and natural light in an open plan.

ARCHITECT | Maestri, LLC

PROJECT DESIGN TEAM | Eddie Maestri, AIA

COMPLETED | 2013

SQUARE FOOTAGE | 2,332 original + 857 addition

PHOTOGRAPHY | Michael Cagle, Assoc. AIA



ROSA ROAD

Just minutes west of the perfectly manicured streets of Preston Hollow you find “rural” Dallas—where large pecan and oak trees reside and cover the curb-less streets. This house on Rosa Road is a modern farmhouse reminiscent of a Napa Valley Estate. The simple board and batten gabled structures are mixed with highly textured elements in the landscape to create a harmonious visual balance.

This residence was designed as a series of small pavilions connected by glass links; the structures weave their way through the existing trees and site amenities. The design incorporates a south-facing courtyard and porch that utilize the Texas climate and a north-facing evening court to enjoy the rural streetscape and converse with neighbors. The interior is filled with natural light and views and is appointed with the owner’s collection of local artisan paintings and sculptures.

ARCHITECT | Olsen Studios

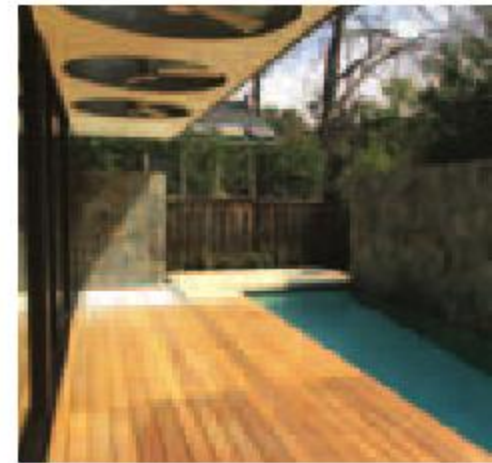
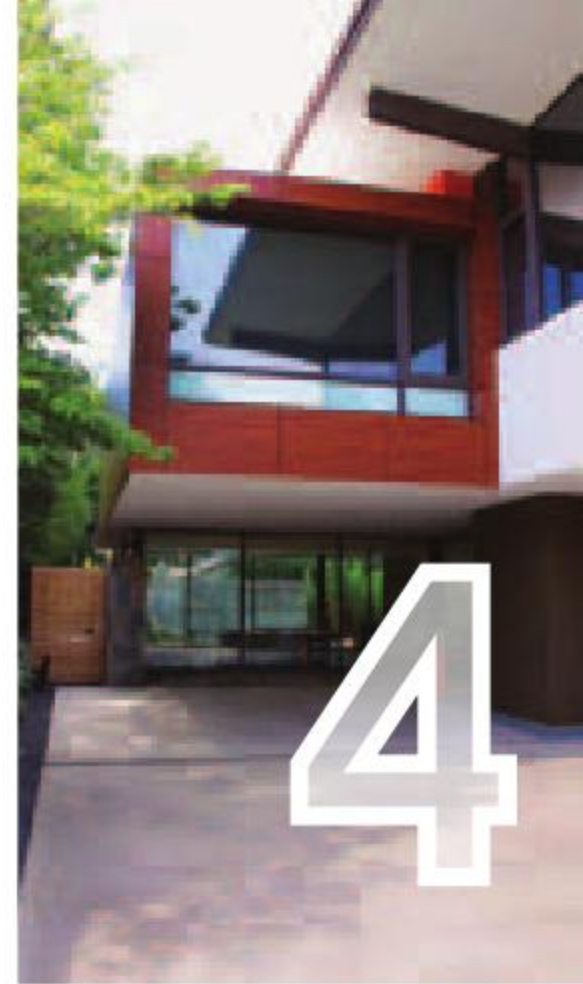
PROJECT DESIGN TEAM | Jamie Olsen Ali, AIA

COMPLETED | 2013

SQUARE FOOTAGE | 3,260

PHOTOGRAPHY | Sean Gallagher

FEATURED SERVICES + PRODUCTS | il granito,
PORCELANOSA, Belinda’s Style Interior Design,
S&H Design Development



ARCADY AVENUE

Located in a traditional 1930s neighborhood, this two-story modern residence includes active and passive forms of sustainable living and is designed to be the first LEED Platinum residence in Highland Park (certification pending).

A stone, stucco, and glass facade faces the street and shields large expanses of glass open to the entry court. Beyond the facade, the open living and dining room creates a sense of continuity between the entry and backyard. The warm tiger wood floors and Hackett fieldstone plane extend through the space, contrasting the metal of the exposed structure and glass. The second story contains the media room, bedrooms, and office. The street-facing master bedroom windows extend from waist height, for privacy, to the butterfly roof. This provides ample east light and views to the surrounding neighborhood.

ARCHITECT | Welch Architecture

PROJECT DESIGN TEAM | Cliff Welch, AIA, Paul Vetter, AIA, Dean Bowman, Will Erickson

COMPLETED | 2014

SQUARE FOOTAGE | 3,587

PHOTOGRAPHY | Cliff Welch, AIA

FEATURED SERVICES + PRODUCTS | il granito, Scott+Cooner, TKO Associates, Grand Openings, StazOn Roof, Green Electric Solutions, Redenta's Garden, Wolf|Sub-Zero



COLGATE AVENUE

The Colgate Residence was a collaboration between the design team and the client to create a casual house that is comfortable for a young active family, while still reflecting the modern aesthetic preferred by the owner.

Nestled within a neighborhood of predominately traditional architecture, the Colgate Residence balances traditional vernacular forms with a play of natural modern materials. The client's love of the outdoors is expressed in the open, transparent, and laid-back living spaces that connect directly to the outdoor living environments.

Large expanses of northern-facing glass allow for an abundance of light and minimize the exposure to the strong summer sun. Native grasses and extensive ground cover accent a landscape that reduces water use and minimizes maintenance.

ARCHITECT | STOCKER HOESTEREY
MONTENEGRO ARCHITECTS

PROJECT DESIGN TEAM | Mark Hoesterey AIA,
Enrique Montenegro AIA, Judith Winchester,
Minas Halkias

COMPLETED | 2013

SQUARE FOOTAGE | 5,200

PHOTOGRAPHY | Charles Smith, AIA

FEATURED SERVICES + PRODUCTS | Scott+Cooner



CURRIN AVENUE

This project was originally designed in 1957 by Howard Raymond Meyer, FAIA. Prior to this addition, there had been some minor renovations, but overall it has remained relatively intact as he originally designed it. The architect and homeowner aimed to respect Meyer's work as much as possible and the original wood cabinetry and paneling were kept where possible in the main living area. The additions to the home are minimal, maintaining scale with the original house. The original breezeway was enclosed, providing a living area, an office, and laundry room. The kitchen was opened up to the dining room, providing clear views to the backyard. The original concept of views inside to outside have been maintained, allowing natural light to flow through the space.

ARCHITECT | Domiteaux + Baggett Architects

PROJECT DESIGN TEAM | Laura Baggett, AIA, Mark Domiteaux, AIA

COMPLETED | 2012

SQUARE FOOTAGE | 2,600

PHOTOGRAPHY | Charles Smith, AIA

FEATURED SERVICES + PRODUCTS | LIGHTS
FANTASTIC, PORCELANOSA, Concept Surfaces,
Joanie Wyll & Associates, Robert Hopson, LLC,
Thermal Windows | J&M Glass, Walker Zanger,
Working Nature

7



SAN LEANDRO DRIVE

The original home in Forest Hills was designed and built by architect Stark West in 1965 as a modern interpretation of a traditional “Four Square” floor plan. The current homeowners have collaborated with Shipley Architects on a series of renovations and additions over the last 15 years.

The significant additions include the carport/studio and master bedroom built in the backyard, a two-story “tower,” and a pool built in the side yard. The new work is not intended as a restoration of the midcentury style, nor do materials and massing of the additions replicate the original materials or forms, but they forge a strong relationship with the original house by means of scale, harmonious materials, and shared exterior space.

ARCHITECT | shipleysARCHITECTS

PROJECT DESIGN TEAM | Dan Shipley, FAIA

COMPLETED | 2009

SQUARE FOOTAGE | 3,500

PHOTOGRAPHY | Charles Smith, AIA

FEATURED SERVICES + PRODUCTS | Scott+Cooner, TKO Associates, Bonick Landscaping, StazOn Roof, Wolf | Sub-Zero



DAYTONIA AVENUE

This new home is oriented along the north-south axis with the public portion of the home offset slightly from the private half, providing separate garden spaces for public and private use. The public garden on the south provides a “view” through a covered porch from the living space, while the private garden on the north provides “outdoor rooms” for the bedrooms. The hand-built steel doors and windows further add to the refined level of detail.

Design of this home was driven by the desire to create a building that was one wide room so public spaces would have natural light from three sides. This strategy resulted in plenty of wall space for art and long interior vistas—which make a relatively small square footage feel spacious.

ARCHITECT | Susan Appleton Architect

PROJECT DESIGN TEAM | Susan Appleton, AIA

COMPLETED | 2014

SQUARE FOOTAGE | 1,600

PHOTOGRAPHY | Ira Montgomery

FEATURED SERVICES + PRODUCTS | LIGHTS
FANTASTIC, TKO Associates

9



PEAVY ROAD

Located directly across from White Rock Park, this residence is at one of the highest elevations in the city of Dallas. The primary goals were to design and build a modern residence that has a unique character, that responds to its specific location, and that employs the unique construction technologies not often used in current residential construction.

With an elevated site and its long axis aligned directly with the city street grid to the southwest, the house was positioned to take advantage of the outstanding views across the lake, over the trees, and to downtown Dallas. Primary living areas are elevated to separate them from the street traffic activity below. Extensive use of overhangs and porches shields windows from direct sunlight while still utilizing natural light and not obstructing the beautiful views. The roof deck serves as a solar screen to the insulated single-ply membrane roof below, reducing energy costs and extending the life of the roof itself. The house is intended to express honesty from which it is built, with concrete floors, exposed steel structure, pre-manufactured steel modules, masonry and glass as primary elements.

ARCHITECT | M. Gooden Design

PROJECT DESIGN TEAM | Michael Gooden, Assoc. AIA

COMPLETED | 2014

SQUARE FOOTAGE | 3,700

PHOTOGRAPHY | Kurt Griesbach

FEATURED SERVICES + PRODUCTS | Architectural Lighting Associates (ALA), Schlage Hardware | Allegion, Acme Brick, Davis-Hawn Lumber & Architectural Millworks, Merit Roofing Systems



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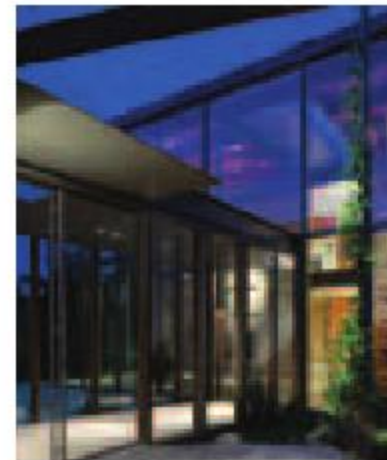
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PREMIERE PARTY HOUSE



BRAEWOOD PLACE

A family desired a residence involved with the environment and contemporary in nature. A compound of stone buildings with slate roofs facing the street is a design response chosen to meet the subdivision's requirement for "traditional" architecture.

Vine-covered arbors and stone pathways mark the entrances. A glass foyer bridges a stream which flows through the house and across the property to the creek. Internal circulation is oriented along the solar axis, permitting the north facade to be clear glass with expansive views. Sensors control external shading screens on east-west glass facades, allowing a further connection with nature.

PLEASE NOTE | This home is the site of the Premiere Party only and will not be featured on the tour.

ARCHITECT | Oglesby Greene

PROJECT DESIGN TEAM | Graham Greene, AIA, Fred Meyer, AIA, Kraig Post, AIA

COMPLETED | 2008

SQUARE FOOTAGE | 10,400

PHOTOGRAPHY | Charles Smith, AIA, Douglas Newby (Bottom left)

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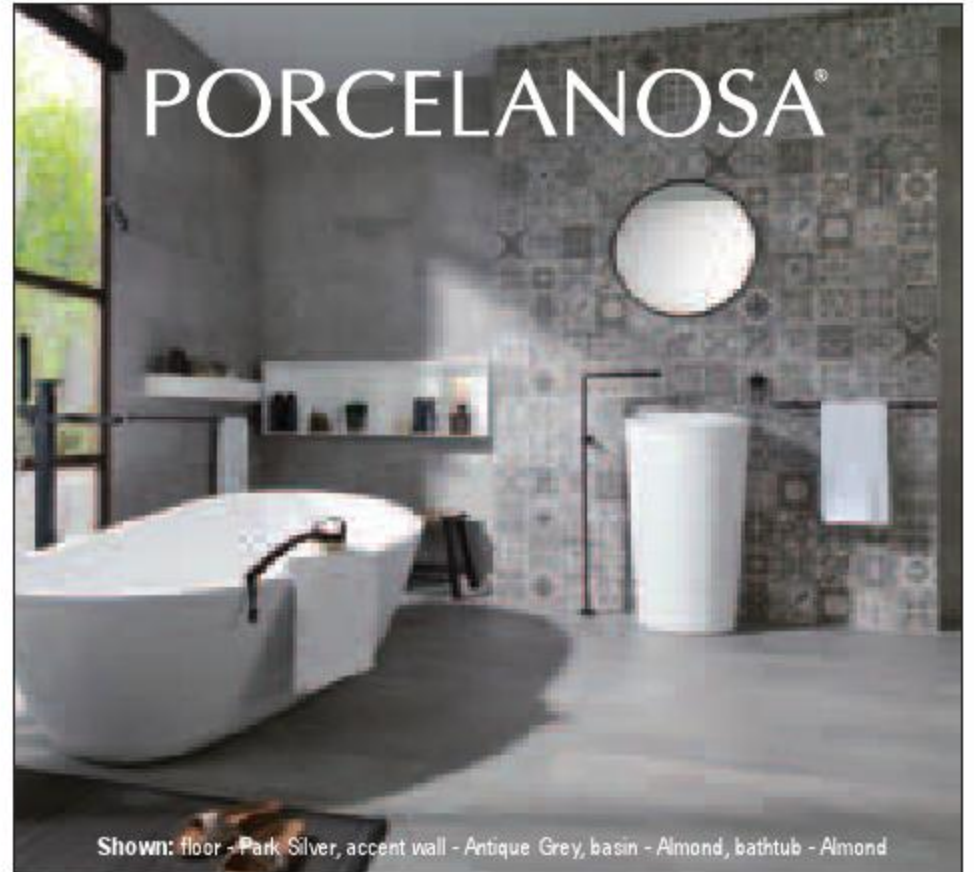
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ATA Dallas

Profile | David Braden, FAIA



With typical modesty, David Braden sums up his achievements with the quip "I was just born lucky." A former president of AIA Dallas and the Texas Society of Architects, Braden first joined the chapter as an associate member in 1950 after a decorated career as a pilot in the Pacific theater in World War II. After working for Dallas legends George Dahl and Howard Meyer, he started his own Oak Cliff-based firm, Braden and Jones, with Harold Jones in 1953. Twenty years later, they took over George Dahl's firm in

1973, renaming it Dahl, Braden, Chapman & Jones.

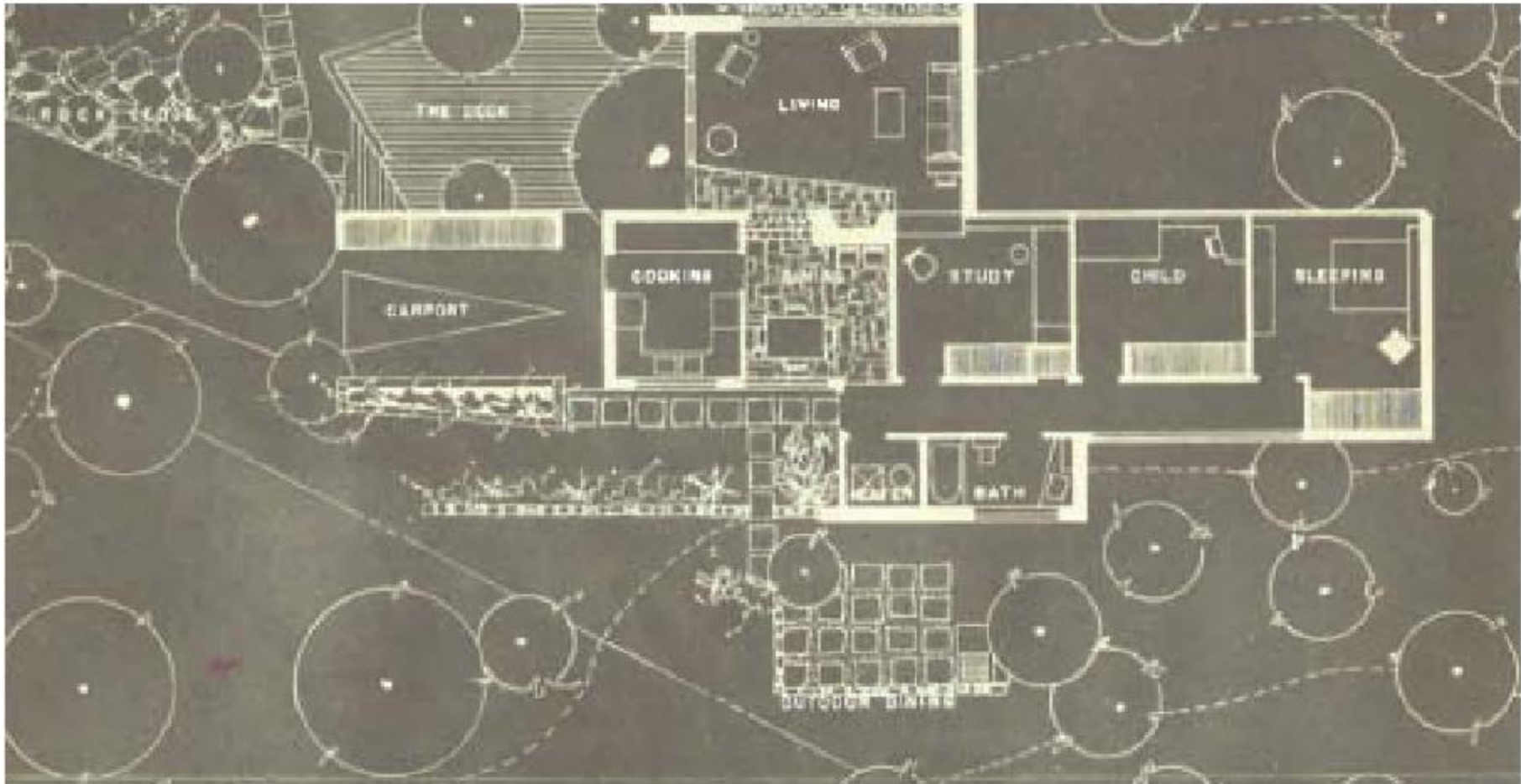
Braden retired from architecture in 1991 and became chairman of the board of the Dallas/Fort Worth International Airport. He retired again and became a professional arbitrator. Through all of these careers, he was also a successful public speaker, a humorist who entertained presidents, bankers, and architects across the country. Now truly retired as of 2013, Braden offered the following thoughts for young architects

creating their own paths today. These remarks were adapted from an interview now on file in the Oral History of Texas Architecture Project at the David Dillon Center for Texas Architecture, University of Texas at Arlington.

Is there a design that helped get your career going?

I designed a house for my family in 1951 on Cedar Hill Avenue in Oak Cliff. [It was] a very small house—1,000 square feet on two levels. It was dug into the hill





ABOVE: Braden designed a residence that won an AIA Dallas Design Award and is also published in the AIA Guide to Dallas Architecture.

on the top level and the roof deck dropped down to the living room and put a glass front on it and it looked out onto the deck. I had been thinking about building a wall there and filling it in and when the house got underway, I said, "I can't do that. That is going to kill those trees." So it was what I think was the first flying deck that appeared on a house in Dallas, TX.

I entered the house in AIA's annual competition and it won first place. I was still working as a draftsman for George Dahl at that time. Everybody said, "Who is this guy that beat all of us professional architects out?" I began to meet the architects!

You are always very involved in politics, from Oak Cliff community issues to the major Goals for Dallas project initiated by Mayor Erik Jonsson in 1964. How did that affect your career as an architect?

Having a public and political life was what gave me a practice really. That's all I can say about it. I went from a guy who worked on a drawing board to being a "rain-maker" and I was a good firm manager.

Thanks to the Goals for Dallas program, Dallas got its pride back after the Kennedy assassination and found ways to explore some avenues of how to solve problems, but we also got to meet each other. I mean, if you look at the goals for different



categories [government, education, city design, and many others], we got to meet each other: different people in different categories that had expertise.

My goals for Goals for Dallas were in planning and I participated with Pat Spillman and James Pratt and some of the other architects. We didn't have a very good planning program at all in Dallas. Dallas didn't even really know what it was. We had a city planner, but he had limited capabilities, so that is what we focused on.

You were very involved in AIA Dallas and TSA. What was the importance of those organizations for you?

Everything. I am luckier than most people, and people know me, so I have many friends. There was a time when I felt like I knew every architect in the state of Texas because I was president of TSA and one of the things that the president does is visit every chapter. You know I would always do some version of what I would call "my thing" with them, and I had many friends. ■

Interviewed by Kate Holliday, director of the David Dillon Center for Texas Architecture in the School of Architecture at the University of Texas Arlington.

More photos of the colorful David Braden at www.aiadallas.org/columns/braden

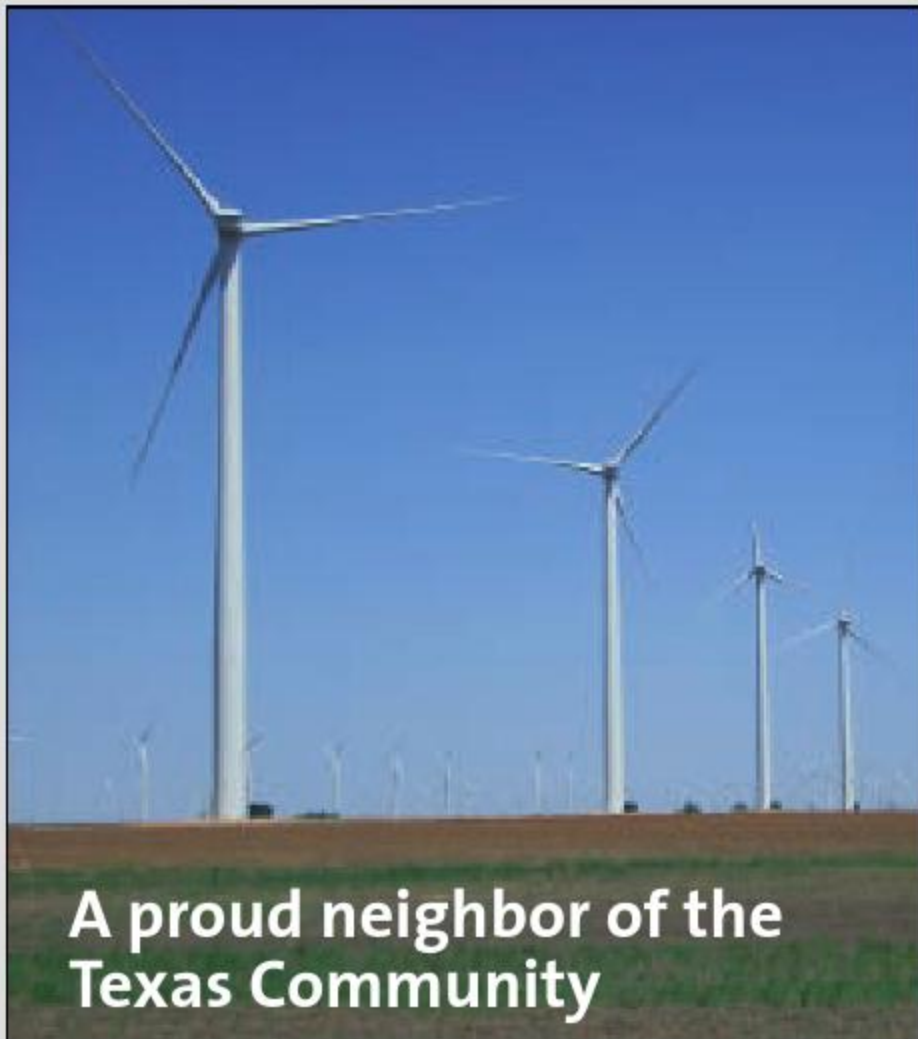


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Found Dallas | Maple Terrace Apartments



PHOTOS BY NICHOLAS MCWHIRTER, AIA



It is hard to imagine today that the Maple Terrace Apartments, on the corner of Maple Avenue and Wolf Street, was once considered to be located in North Dallas and far removed from the hustle and bustle of downtown. Now that commercial development has pushed the urban core north that area is considered Uptown. At the time of its completion in 1925, the seven-story Maple Terrace Apartment House, as it was known then,

was the tallest apartment building in the city and was only eclipsed as the tallest building outside of downtown by its neighbor across Wolf Street, the 11-story Stoneleigh Hotel, completed in 1922.

Interestingly, Maple Terrace had a connection with the tallest building in Dallas at the time—the 29-story Magnolia building, completed in 1922. That building is now more famous for its neon Pegasus, added in 1934, rather than its height,

which has been eclipsed by many other taller buildings. Even though the two buildings have strikingly different designs, they share the same architect: Sir Alfred Bossom. He was an English architect based in New York who was locally associated with the firm of Thomson & Swaine. Bossom also designed an addition to the Adolphus Hotel (now unrecognizable due to a facade renovation) and several houses in Dallas.



Maple Terrace was built on an eight-acre site which was home to the 1898 Dilley Mansion. The mansion was demolished to make way for the apartment building, although a small portion of the original foundation still survives in the basement of Maple Terrace. Using the Spanish missions in Texas as inspiration, Bossom chose the Mission Revival style for the large U-shaped apartment building. The impressive stucco exterior of the building features stone detailing, clay tile roofs, and two “watch towers” which, according to an early promotional brochure, are “reminiscent of the days when sentries paced the narrow confines of simple observation posts to watch over the safety of those within the building.” It further states that the towers “serve a less warlike purpose now permitting one to overlook the entire peaceful city of Dallas and the surrounding country.”

The reinforced concrete structure with clay structural tile walls was not designed like a typical apartment building or apartment hotel of the time. Instead of a common corridor layout to access the apartments, the building was divided into four separate sections, or “towers” as residents call them today. Each section was designed with its own elevator and stairwell opening onto a small lobby shared by only three apartments to make them feel more like individual homes. Originally, the units ranged from studios to two bedrooms, with the exception of the penthouse unit. They were ingeniously designed so that the units could be combined together through the use of connecting doors to form different sizes when required by tenants. Another



feature of the building was that the units, other than the studios, took up the width of the building. This allowed cross ventilation through the large windows and views to downtown and to the landscaped grounds designed by Hare & Hare, who later landscaped Dealey Plaza.

Over the years, tenants have modified the apartments so the interiors have changed from the original 1925 appearance. However, the lobbies on each floor are untouched with their original herringbone tile floors, elevators with cage doors, and glass call buttons which still light up. Purportedly, many famous people stayed in the building, including Judy Garland, Dean Martin, Elvis Presley, Zsa Zsa Gabor, Liza Minnelli, and Todd Oldham. The building has long been a haven for artists, designers, and professionals who enjoy the unique features and quirks of this historic gem.

Amazingly, Maple Terrace is not a City

of Dallas landmark or on the National Register of Historic Places (unlike its neighbor, the Stoneleigh), even though it potentially qualifies for both. Over the years, rumors have persisted of developers wanting to purchase the building to demolish it for a new residential tower, along with proposals to build an additional residential tower on the site. Currently, preservationists and others are pushing for a landmarked designation in an effort to provide some protection from demolition or changes that would destroy this important Uptown building. Those watch towers may be needed after all to keep a watchful eye on encroaching development and to keep at bay developers wanting to demolish this venerable historic structure. ■

David Preziosi is the executive director of Preservation Dallas.



Profile | Graham Greene, AIA



IAN COLE

Graham Greene, AIA, is one of four partners at Oglesby Greene Architects, an award-winning boutique design firm with offices located on the edge of the Dallas arts district. Greene began his architectural career in Chicago with Lohan Associates, formerly The Office of Mies van der Rohe. In 1989, he opened his own practice in Dallas, with an eye toward urban vitalization and sustainability. Six years later, his firm merged with The Oglesby Group, forming Oglesby Greene. The firm's portfolio spans many project types, including civic buildings, urban live-work and mixed-use redevelopments, affordable housing, and luxury residences.

At times, Greene works as both architect and client in the development process. He seeks out investment opportunities in underserved populations and situations, striving to find viable and sustainable solutions. His latest venture—Flora Lofts—aims to make it affordable for artists to live and work in the Dallas arts district. The site, which Greene purchased 17 years ago, is adjacent to the Nasher Sculpture Center, Museum Tower, and the Meyerson Symphony Center. The Lofts are targeted for completion in December 2015.

How did the 1995 merger of your office with the Oglesby Group come about?

Coming out of one of the last economic recessions, I was looking for talented people to join our growing practice. I made a list of the best architectural firms in the city, thinking that's where talent was to be found. The Oglesby Group was at the very top of the list. When I contacted them, we immediately saw a strong alignment of architectural principles and values, and then decided to merge the studios.

Is there a driving philosophy behind the type of projects you choose to pursue?

We are patient modernists and like to do any type of project that is complex, significant, and meaningful to both our clients and us. So what we've been doing exceedingly well is combining views toward the future with of-our-time thinking to achieve timeless results. This challenge of putting it all together while achieving architectural excellence is the thing that makes us most excited about our work.



IAN COLE

Tell me about the idea behind Flora Lofts. Why did you take up the cause for artist housing?

It's a simple idea: having artists actually live in the Dallas arts district. Then the complexity begins in aligning multitudes of divergent values, social and cultural values, economic values, property values ... it's a very complicated endeavor which needs to happen to fulfill one of the prime intentions in the original vision for the district. Over the last 25 years, I've invested my time and money in the production of over 300 units of affordable, supportive housing because there are very real unfulfilled needs. A need for affordable artist housing is just like the need for creating housing for the homeless, for students, seniors, the disabled, and workers who can't make a living wage. Being architects, we have the skills to dramatically improve this situation, and I see it as my unique way of contributing to the betterment of our urban culture.

What attracted you to the development side of architecture?

The attraction has come more from a social investment mentality. I see opportunities that get overlooked by local developers, many of whom are potential clients, and see situations where there isn't much interest, but there is a real need. I've placed some money at risk—

where both my mouth and heart are when seeing these possibilities. It was started with a small investment and it has been parlayed into larger ones from the successes of the previous endeavors.

What advice would you give to another architect who wanted to be his or her own client?

First thing, as client and architect, invest your time or money only in what you believe in 100%, no matter how difficult. Second, don't let yourself get into situations where you must move forward or you will sacrifice your vision. And last, don't squander your time or money on frivolous indulgences and vain pursuits. Do things that fill a real need and provide both you and society with a return on your investment.

How do you see the Dallas arts district evolving in the next five years?

The Dallas citizenry have so far achieved a vital cultural foundation for the greater vision of the founding stakeholders. Coming soon is a critical mix of other uses, one that includes more residents, retailers, gardens, street life, transportation choices, and connections to adjacent neighborhoods and downtown. The sense is that we have used up most of the available development sites, but I see expanding the development potential of city-owned

properties—such as the symphony and Dallas Museum of Art—in ways that public-private partnerships are able to further develop a mix of uses, creating a vital urban neighborhood and funding the arts programming at the same time. In Dallas arts district v. 2—a new development guideline that will supersede the Sasaki Plan—issues of inclusivity need to be addressed before it evolves any further into becoming an exclusive elitist endeavor.

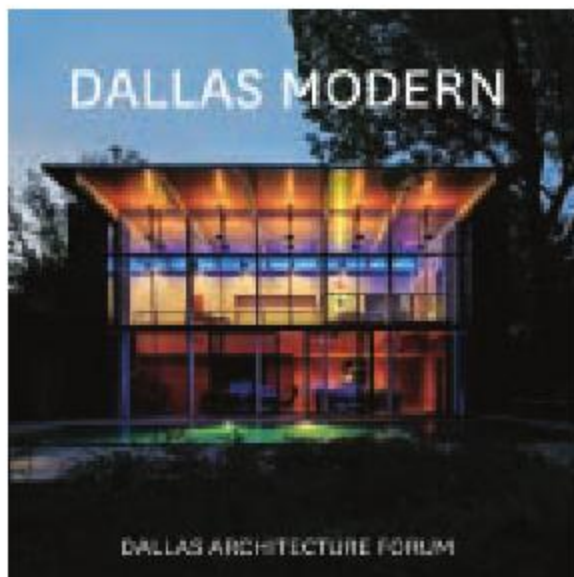
If you could change one thing about Dallas, what would it be?

I'd somehow diminish the pervasive infatuation in the idea that everything BIG is inherently better, as in "too big to fail," and reverse the undercurrent that it instills that smaller enterprises are somehow less worthy.

What do you like to do when you're not working in the studio?

I absolutely love to go sailing. It is the most incredible feeling being propelled along by an invisible force, the wind, knowing that with the right knowledge and actions you can get to the destination you desire. It's an incredible amount of work, too, but the sensations give you immediate gratification and keep your focus completely in the moment. ■

Interviewed by Cynthia Smith, Assoc. AIA, DSGN Associates in Dallas.



Dallas Modern

Over the last couple of decades, the Dallas Architecture Forum has given Dallas architecture lovers a chance to visit significant modernist architecture throughout North Texas through its receptions and programs. With the publication of *Dallas Modern*, the Forum takes things a grand step further. We experience area architectural icons through pages and pages of stunning photography that captures both exteriors and interiors. Brief but detailed entries on each of the homes bring them to life by describing inspiration, client, and subsequent updates. Thankfully, floor plans are included to help us on our all-access “tours.”

The work of well-known architects such as Edward Larrabee Barnes, FAIA, Philip Johnson, FAIA, Richard Meier, FAIA and Edward Durrell Stone, FAIA are included, of

course. But even more important to this volume are the Dallas masters who left a legacy of Dallas-specific residential architecture: Howard Meyer, FAIA, Bud Oglesby, FAIA and Frank Welch, FAIA and the contemporaries carrying on the great Dallas modern tradition. Excellent introductory essays by architect and historian Mark Gunderson, the Dallas Museum of Arts' Max Anderson, and Jeremy Strick of the Nasher Sculpture Center anchor the book and provide context.

At an impressive 216 pages, this hardback tome fits perfectly the bill of “coffee table book,” but it is much more—a reference and inspiration that captures the heart of what it means to live “modern” in Dallas. *Dallas Modern* is available at the Dallas Center for Architecture at a special rate of \$55. ■

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

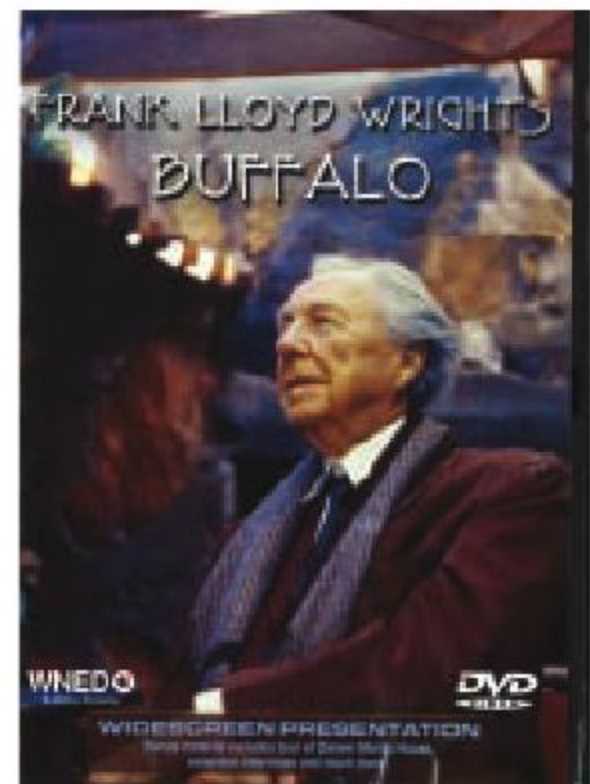
Frank Lloyd Wright's Buffalo

Buffalo, NY, and patron Darwin Martin were key drivers of Frank Lloyd Wright's illustrious career. As explored in this PBS DVD, both Martin and Wright came from dysfunctional families and desired to build “perfect houses” to hopefully create “happy families.” Martin engaged a relatively unknown Wright to build the administration building for his Larkin Company in Buffalo. This was Wright's first large-scale project, and was considered one of his most important buildings, though it was demolished during the city's decline in the 1950s.

Wright also designed the Martin House complex for his patron. It was a series of five residential buildings that Wright referred to as his “opus.” Despite the fact that the budget went from

\$35,000 to a final cost of \$175,000, Martin remained loyal to Wright throughout the architect's personal travails and scandals, and he provided most of the funding for constructing Taliesin. The Great Depression destroyed Martin's wealth and his widow abandoned the residential complex. Preservation advocates are restoring the Martin House complex to its original glory. *Frank Lloyd Wright's Buffalo* is an interesting and well-produced documentary. I recommend it for those wanting to learn more about Wright and this important chapter of his life story. The documentary was written, produced and directed by Paul Lamont. ■

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



Winning Architecture

●●● **Every architect** longs to enter a building that he or she has labored over: It is the culmination of what that architect conceived, created, crafted, developed, documented, and realized. It is what we, as architects, gauge our value upon. We enjoy seeing a client and the public engaging in our built environment. We appreciate seeing a building reinforce, support, and enhance the purpose of the human engagement for which it is specifically designed. From this, we find great personal satisfaction.

However, long before you have the privilege to design, create, develop and realize a project, someone has to be responsible for finding a client that is considering a project; someone must find a way to meet that client, gain their trust and confidence – and of all the great architects in the world – convince the client and his team that your firm is *the* one. It is only then that you can have the privilege to exercise and showcase your craft and talent.... only after you have won the project.

Winning work is hard. Being good at winning work is even harder.

Without winning there is no work... no project... no staff... no fee.

I have had the privilege of traveling the world in pursuit of work. The one truth that is common whether you are in Beijing, New Delhi, Fiji, Dubai, Morocco, Egypt, London, São Paulo, or Dallas, Texas is that you are dealing with people. We are in the business of "people serving people." Clients want service. They want someone they can rely on and trust. They need someone who is looking out for their best interest. They want a relationship built on total confidence and commitment.

I have enjoyed great success in winning work over my 31 years as an architect. How I pursued work 25 years ago was based on the same principals I use today. Sure, technology has impacted how we work and presentations are more elaborate. However, let me assure you that the Power Point visually represents our craft, but clients and projects are won after all the lights come back on and once all the PowerPoints are over – that is when you win. It is when you and a client connect on a human level – a personal level.

Here are "10 Winning Principles" that have worked for me throughout my career and can help you win, too.

1

KNOW YOURSELF

Know what you stand for and be comfortable in your own skin. A client wants an architect who is confident, knowledgeable, smart, and purposeful. Be comfortable knowing what you are really good at. Equally important, you must know what you may not be suited to do. Don't try to be all things to all people. Never find yourself projecting to know about a building type, systems, or technologies that are foreign to you. That is a recipe for disaster and will ultimately lose work for you. Be a mature leader by expressing the depth of your knowledge – your greatest asset and strength. Be true to who you are, what you know, and what you are passionate about.

2

BE A SEEKER

You will not win work if you don't know how to find an opportunity. Finding opportunities means creating a web of relationships between architects, consultants, contractors, brokers, and others to keep you aware of active projects and clients. It takes commitment and discipline to be an effective seeker. Begin by making a list of 50 of your most loyal and knowledgeable relationships and build a solid network. The first 15 minutes of each working day should be committed to making two calls within your network. By the end of the month you should have called all 50. Add to this network and build a group of connectors that help you stay informed. Remember that a high level of trust and being discreet with shared information within these groups is paramount.

3

KEEP YOUR EYE ON THE BALL

Stay focused. Once you have identified a client with a project that is right for you and that you are passionate about, stay focused. This should become your single and most important target. Learn all you can about the parameters and program of the upcoming project: size, amenities, challenges, schedule, budget, development history, etc. Dig deep about the site and location, local zoning, utilities, anything that can make you smarter. Get to know your client and start developing a relationship. Ask about their background, college, family, interests and hobbies, cars, etc. Remember, this business is about people serving people, and making a personal connection.

Be determined about becoming knowledgeable and relevant. Be specific. Be focused so when the opportunity is afforded to you, you will be ready to engage in a meaningful and direct manner.

5

DIFFERENTIATE YOURSELF

You are unique in the world of architects. Each of us has enjoyed a plethora of experiences, projects, clients, and memories that bring a direct orientation or perspective to a project. Talk about why other projects fail as much as why certain projects succeed. Talk about location and completion in the area. Be relevant to the location related to construction cost, contractors, materials, sustainability, and culture. This establishes you as a valued partner.

Clients want to hire architects who can create a project that is well-conceived, relevant, and beautiful. I have found that drawing in front of clients is a key to winning. This is one way I differentiate myself. By allowing a client to be a part of the process and offering the opportunity to see architecture come to life before his or her eyes is a powerful and meaningful way to make a difference. Don't be timid – this is your time.

4

LISTEN AND ENGAGE

When you do meet the client don't speak about architecture or his/her project. If it is a casual meeting, don't conduct any business. WAIT. WAIT. WAIT. Wait for the client to ask what you do or if he is aware of what you do – wait for him/her to open up the discussion about the project. Relax and focus on interesting and engaging conversation. Because you have already done your homework, you will be prepared to have a meaningful conversation about things that interest your potential client.

When you have the opportunity to interact with a potential owner or client, let the client speak about their project. Do all you can to keep him/her talking. Soak up all you can about the personality of the project by knowing its visionary. Ask questions, be agreeable, laugh and engage. Lead the client to discuss aspects of the project that you may already know about. This helps you better understand nuances and critical issues that are meaningful to this owner.

6

DON'T SELL

It is more powerful not to sell. Clients want to be captivated – not sold. Be honest. Be clear and be genuine.

Ultimately, it will be important to showcase your work, your design prowess, your staff, your technological excellence, your process, your range, and most importantly your passion. However, try not to sell – just connect. We all have experienced someone who is trying to sell you. Often it is not done well, or it is threatening and not genuine. It is often distasteful and a turn-off for a client who has something that he/she cherishes and wants to protect. Be subtle and genuine. Find a way to ease into a discussion regarding the project. Ask questions that lead the conversation to the project. Show interest, but don't sell. Enjoy the conversation. At some moment during the discussion there will be an opportunity to reveal that you are an architect. By then, the client has likely become comfortable with you and will appreciate your discretion. This is a very powerful approach.

7

EXPERIENCE

We all know potential clients are interested in the variety of projects and building types that you or your firm has been involved with. However, give the client just a small taste of your broader portfolio, but concentrate your time together on relevant, similar projects or locations. Clients want to be comfortable selecting an architect with a focused collection of well-designed and delivered projects. This gives a client comfort. Don't get lost. Stay on point and don't wander.

Architecture is a team sport. Introduce your proposed team who, if selected, will work on the project. Identify the roles and responsibilities, and individual experience. Showcase your team as a collection of uniquely talented professionals who together provide depth, experience, and talent. Take the time to bring your team up to speed so each of them can seem laser-focused and relevant to the client. This is a requirement.

And don't forget to showcase your BEST work, design awards, or other clients' recognition. This shows value and value is always in demand.

9

TELL A STORY

There is nothing like a good story that settles a group and makes you approachable, real, and likeable.

So often, the client who is interviewing you is more uncomfortable than you are. I like slowing the pace of an interview by reflecting on a past situation that is a direct experience, one which the client can relate to and is relevant or anecdotal. A story can be a success story or a failure story. I like reflecting on situations that start with a failure to show that architects are vulnerable and human. Then I switch the focus of the story to the manner in which we resolved, fixed, or adapted the issues to make things right and which ultimately created a success story for all. A client likes someone who is committed, truthful, and doesn't mind saying that there will be mistakes or moments that fall short. However, the storytelling method allows you to represent how you or your firm commits to, refocuses, and resolves a problem or challenge...*this is strong*. This communicates that *you* are there when times get tough! This shows honesty and integrity. Storytelling allows you to break down barriers that separate you from a client and it connects you... ultimately connecting is what winning is all about.

NOW, JUST ASK FOR IT!

There comes a time when it is important to let the client know directly that you want his/her project. By this point, you have represented why you are an outstanding candidate to serve the client. You have demonstrated a character that is fair, honest, and compelling. You have presented your experience, references, awards, team, and past projects. Now is the time. Go ahead and do it. Ask for the project. Simply stand up and say, "We want your project. We will not let you down. Give us the privilege to serve and work with you. We will succeed together."

The client needs to know that you want his/her work and that this project is important to you and your firm. Make sure to deliver this

8

REALITY AND MANAGING EXPECTATIONS

Be prepared to discuss potential pitfalls and challenges of the project or the location. Discuss the schedule and budget. Be comfortable offering your thoughts on both. If the client suggests a schedule that is unrealistic then say so! However, offer different ways to meet his schedule. Work with the client but do not accept unrealistic goals. Also, let the owner know that he/she must be able to provide clear, decisive, and timely decisions so you can meet established goals. Discuss budget and the realities of building in the location, or in a specific genre. Set the goals and expectations for both the owner and you. Remember ... a commission is like a marriage. Talk over common interests, and in the long run both sides win. Respect is gained early in discussions and will be an important step toward a healthy relationship between you and the owner.

10

MAKE IT PERSONAL AND ASK-DESIRE

It is okay to let the client know that you are personally committed to the success of the project. All clients want someone on their team, and especially the architect, to be committed to excellence, delivery, service, and be a trusted partner that has their best interest in mind. Clearly communicate that this is an important project to your company and more importantly to you personally, and that you will ensure that it is a success.

message genuinely and professionally. *It makes a difference*. Never, never, ever leave an interview or decision-based meeting without letting the owner know just how important the project is to you and your company and that you want to be their architect.

So, if you consider these 10 principles you will see great results. Each and every person is different and unique. Take these principles and craft them to suit your personality and your authentic self. At the end of the day I believe clients hire people, not firms. You are important and you can make a difference. ■

Nunzio DeSantis, FAIA is an executive vice president with HKS.

In Context

Continued from page 9



KURT GRIESBACH

The Lone Star Gas Building is one of four buildings that make up the former Atmos Complex. Bound by Harwood, St. Paul, and Jackson streets in downtown Dallas, the entire 2.6-acre city block is known as the Harwood Historic District. In recent years, developers have begun the adaptive reuse process of transforming these four historic buildings. The Lone Star Gas building on the east corner of the complex has been repurposed from its original commercial and office use into residential units with intent to facilitate downtown's revitalization efforts and serve as a connector to the Farmers Market area of Dallas.

A prominent example of Art Deco structures by Dallas architect Lang & Witchell, the building is rich in marble, stone, and terra cotta finishes. The chiseled stonework on the façade crowns the granite base of the building and is lined with iron-welded chandeliers that at one time lit the pedestrian walkways of Harwood and Jackson streets. The terra cotta artwork on the exterior is one of the signature details unique to the Lone Star Gas Building. The human figures depicted on the terra cotta façade are inset in relief textured compositions that recall the themes and font common to the Art Deco era.

The main lobby once serving as a place of bill payment and authorization of gas services by the company still showcases double-height columns of cream-colored marble, terrazzo floors, and detailing of wood native to Texas in the original millwork. However, the building sat vacant and unoccupied for several years and overtime fell into a dilapidated state. Thieves and vandals did much to ruin the original charm and architectural detailing such as the decorative metal work and bronze balustrades of the grand stair.

When the conversion is complete, the building will offer roughly 120 new rental units as well as parking accommodations on site. It is expected to bring in an additional 9,000 square foot of retail space to downtown Dallas. ■

Ezra Loh, Assoc. AIA is an intern with Corgan.

Web Exclusives



Tracking Paul Rudolph

Check out a critique of the book *The Architecture of Paul Rudolph*, as well as a one-on-one interview with the author, Tim Rohan. Find out about Rohan's work on Rudolph's archival material for the Library of Congress and his impression of the enigmatic influencer of postwar modern architecture whose work includes five projects in DFW.

www.aiadallas.org/columns/rohan



Architects and Clients Revisited

Get the full discussion with three developers about their approach to working with architects—a continuation of the *Columns* article—and what projects they have led in the North Texas area. Learn of their motivations, expectations, and frustrations.

www.aiadallas.org/columns/clientrelationships



Life According to Braden

What more can be said about this retired architect whose career included stints as president of both AIA Dallas and Texas Society of Architects, as well as serving as a professional arbitrator, chairman of the board of DFW Airport, and public speaker and humorist appearing before presidents, bankers and architects across the country? ... So we give you more photos of this colorful and interesting man named David Braden instead.

www.aiadallas.org/columns/braden

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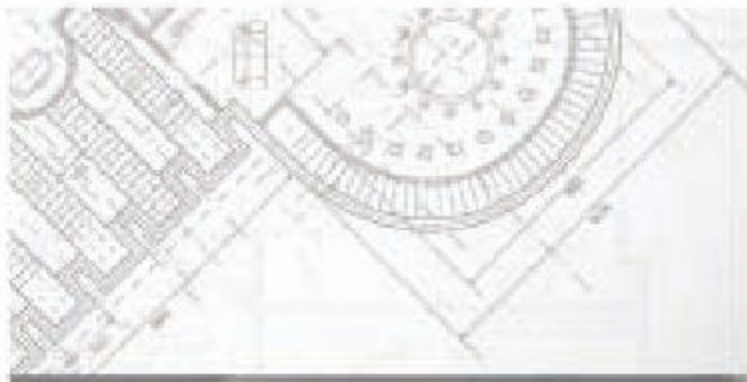


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Illustrations by Lindsay Brink, Project Coordinator at Good Falsa and Farrell & Elyse Brink, Senior Art Director at Mossylvan.



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