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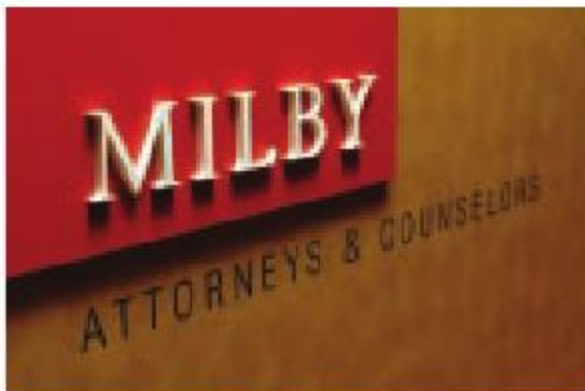
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Taking an Active Approach to Defining Dallas' Legacy

David is currently the owner of the Dallas-based urban planning firm DRW Planning Studio. His practice focuses on aiding municipalities with long-range planning initiatives and small area plans, as well as evaluating municipal policies and business practices to foster more vibrant cities. He also assists development clients to capitalize on strategic opportunities that create unique and enduring places. David holds an architecture degree from the University of Texas at Austin, and a master's in regional planning from Cornell University. David's passion throughout his career has been to facilitate developments that contribute to the urban fabric of cities.

PHOTO BY MADELINE ELLIOT



Mark Doty
Legacy Architecture: Is Historic Preservation Relevant in Dallas?

Mark is the historic preservation officer for the City of Dallas. A native of Abilene, he graduated from Texas Tech University with a bachelor's of architecture degree in 1998. Mark moved to Columbia, SC, in 1999 and began his career in historic preservation with the South Carolina Department of Archives and History and then moved to Dallas in 2003 to take a position with Marcel Quimby Architecture (now Quimby/McCoy Architecture). He joined the city as a senior planner in 2006, and works directly with the Landmark Commission to oversee and coordinate projects for appropriateness review for several historic districts throughout the city. He is the author of *Lost Dallas*, published in 2012, and the co-author of *John F. Kennedy Sites in Dallas-Fort Worth*, which was published in September 2013 to coincide with the commemoration activities of the 50th anniversary of President Kennedy's assassination in Dallas.

PHOTO BY MARK DOTY



Nicholas McWhirter, AIA
Future Uncertain

A fifth-generation Texan, born and raised in Dallas, Nick is an associate at Stocker Hoesterey Montenegro Architects (SHM). His specialties include visualization and photography. Nick is interested in early classical music, contemporary art, and bánh mì sandwiches. Additionally, he serves as associate editor of design for *Columns*. Nick lives in Lake Highlands with his wife and two sons.

PHOTO BY ANDREW ADKISON

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JESSICA YOUNG

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ANNA PROCTER

Public Arts | Manhattan on the Prairie



MICHAEL CAGLE, ASSOC. AIA

Walking into Lark on the Park, it's hard to keep your eyes off the colossal murals that adorn the walls of the restaurant. In its second year, nestled across from Klyde Warren Park, the restaurant is adorned with drawings that are changed seasonally, kept fresh by the likes of local and foreign artists imprinting their flavor on the city. Perhaps most intriguing is the chosen medium for the drawings, chalk on blackboards. It's a combination that resonates with most of us, reminiscent of scribbling equations in front of the class or of Hollywood plots with brilliant mathematicians.

Scanning over the works of art, the eye catches a bustling streetscape perhaps of New York or Chicago. The mural—titled *Manhattan on the Prairie* by



MICHAEL CAGLE, ASSOC. AIA

BELOW: Murals line the walls at the Lark on the Park restaurant and (lower) a mural titled *Manhattan on the Prairie* by Kevin Sloan, ASLA invites diners to revisit early Dallas.



ANNA PROCTER

landscape architect Kevin Sloan—actually depicts Dallas from the early 20th century. The drawing has a specific dynamism; blurred headlights insinuate a bustling city on a Saturday evening. The drawing is punctuated by the accompanying quote, "Dallas Main Street once had so many theaters ... it was called Manhattan on the Prairie." The pungent use of "once" might be the most sobering fact as the familiarity between drawing and current streetscape might only be the word "Dallas." In observation, only a handful of clues in the painting are still present in the city today.

As evidenced by the canopy of cranes around the city, Dallas is growing to meet the demands of society. This growth includes new construction sometimes

initiated by razing buildings. That's conceivably an unavoidable circumstance in some cases—but at what cost? Perhaps architects are simply prone to this solution. From early on, children are trained to build new; a LEGO® set doesn't come preassembled with intentions of adaptation or preservation. Possibly it's the exponential rate at which technology is progressing or the volatile economy causing panic to simply keep architecture fresh, sleek, and thus relevant. However, in retrospect, have we determined if there is an associated cost to the destruction of the historic fabric?

The drawing will unfortunately be replaced nearly as quickly as it was created; the antiquated skyline will be relegated to the digital realm and our

collective memory. From the sidewalk, one final glance back, I'm struck by a compelling view of two radically different skylines. Layered in the glazing, a chalky foreign Dallas from years ago and the colorful reflection of our familiar skyline: both temporary, both changing. ■

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

Appreciate the artistic work that went into *Manhattan on the Prairie* by viewing a fast-forward video of its production. www.tiny.cc/dallasmural



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In Context | What is it? Where is it?

Can you identify this North Texas building?

See page 38 for the answer.





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By Mark Doty

LEGACY ARCHITECTURE

IS HISTORIC PRESERVATION RELEVANT IN DALLAS?

BELOW: Demolition begins on buildings on Main Street, Dallas.



MARCEL QUIMBY, FAIA

The story of historic preservation in Dallas could simply be described as a roller coaster ride. Consider the highs of landmark status over owner objection for Crozier Tech-Old Dallas High School and the restoration and re-daiming of Old East Dallas into desirable neighborhoods. Then offset that with the soul-crushing losses of the Cokesbury Bookstore downtown and the Dr. Pepper headquarters on Mockingbird Lane.

Dallas has been riding a recent wave of relative success: from the adaptive re-use of St. Ann's Catholic School into a widely popular restaurant and bar to the majority of downtown's

thousands of residents living in converted historic office structures. The demolition of several properties on the National Register of Historic Places on Main and Elm streets on a sunny September afternoon last year proved to many that, while things may change, things certainly stay the same.

To say the least, historic preservation in Dallas once again finds itself at a crossroads, a watershed moment where it will be asked once again what exactly *is* historic preservation. How is it relevant today and how should it be relevant in the future?

RIGHT: One of the best new examples of adaptive re-use is St. Ann's Catholic School, 2514 Harry Hines Blvd.

BELOW: The 1993 loss of Cokesbury Bookstore, downtown Dallas, serves as a reminder of failed preservation efforts.

Dallas' Preservation Assets

Dallas' history of preservation grew from humble beginnings when, in 1973, Swiss Avenue residents began working with the brand new city planner, Weiming Lu, to create the first residential historic district. Today, the City of Dallas' preservation program boasts 145 official City of Dallas landmarks. These historic designations include both individual structures and entire neighborhoods. In total, Dallas has over 4,000 structures that now have some protection from inappropriate alterations or demolitions.

The general thinking of historic preservation continues to evolve—from the long-held opinion of little old ladies in tennis shoes protecting antebellum structures to the adaptive use of existing structures to create dynamic neighborhoods and authentic places. How should this translate to a citywide conversation? Does a more sustainable and particular model begin with a conversation about saving buildings and move into saving and/or protecting particular neighborhoods? More frequently, in Dallas and around the country and throughout the world, historic preservation is becoming more of a quality of life issue.



CITY OF DALLAS

Dallas' Checkered Past

Moving such a conversation into gray areas leads us to use words and phrases like *character* and *sense of place*. How does one quantify—much less legislate or govern—the funky hipster vibe of Bishop Arts, the grittiness of Deep Ellum, or the quirkiness of The Cedars? People flock to New Orleans or New York because there is a particular

ambiance and feel that cannot be replicated any place in the world. Dallas has dozens of opportunities to have that same spirit and sentiment: from Knox-Henderson down to Exposition Park and over to Wynnewood in Oak Cliff.

As inner neighborhoods become suddenly hot, the concern is that the low-rise, eclectic feel of the Dallas Design District or the single-family Latino flavor of West Dallas will be erased in favor of the West Village effect that developers prefer and that city leaders favor because it increases population and tax base. With Dallas' checkered history of allowing these types of neighborhoods to be erased in the name of progress (see Little Mexico and most of State-Thomas), that concern is valid and should not be ignored.

The Funding Conundrum

In taking a look back and assessing current situations, what are the challenges of historic preservation in Dallas? Automatically, most would identify that the current city program and its structure are in need of improvement. Historically, the preservation planning department has been seriously understaffed and underfunded. Effectiveness and ability to serve the growing list of historic districts and their active and engaged residents ebbed and flowed over the decades. Budget cuts beginning in 2008 eliminated over half the planners that handled



CITY OF DALLAS

preservation issues. Along with the usual staff attrition, the time to regain staffing levels has been agonizingly slow, especially while more and more residents expect a certain level of service while making serious investments in their properties.

While it would be certainly very easy to criticize Dallas City Hall regarding staff and funding issues (and make the claim that city leaders simply don't care about historic preservation), the reality is that city administrators are simply responding to the preservation community at large. When the funding source for the department was moved from the enterprise fund to the general fund, under direction and pressure from the preservation community, the budget was essentially capped at an amount that limited the number of staff positions. The enterprise fund relies on fees and permits generated from the building inspection department. Keeping the program in the enterprise fund may expose staff members to fluctuations based on how much income is generated from year to year. A move to the general fund puts



JUSTIN CLEMONS

the preservation program in the same funding pool as parks and recreation, libraries, street repair and maintenance, and the arts community. While this may not be an issue during periods of prosperity, preservation staff has been historically the first to be cut when the economy takes a turn for the worse. Keeping a recreation center open is deemed more important than how long a review takes place or if a building is considered historic.

Piggyback Challenges

Of course, these piggyback onto another challenge: The fact is that historic preservation is generally viewed as an after-thought in any city or private planning activity, if it is included at all. Despite the burgeoning and widely accepted trend of LEED-designed buildings and green and sustainable architecture, preservation is usually never included in such conversations at Dallas City Hall. That lack of thoughtfulness leads to another point that includes the perception of historic preservation within City Hall and the

development community at large. Viewed at times by those outside the preservation community as NIMBYism run amok, the well-worn policy of that community is to be automatically averse to any development or well-meaning policy changes. This has led to a general dismissal or avoidance of any fruitful discussions. The lack of a cohesive and vocal constituency willing to work with City Hall on boosting the profile of the program usually results in no invitation to the table on large scale development plans that directly impact historic, inner-city neighborhoods.

However, sometimes the policies and procedures set in place by the city may have unintended consequences or may not marry up with the spirit or intent of historic preservation or neighborhood stabilization. One of the tenets of the well-meaning, relatively successful GrowSouth initiative calls for the demolition of hundreds of substandard structures in the southern sector. Unfortunately, some are located in city and national historic register districts. No matter how dilapidated and damaged they may be, they are not being replaced with new construction. More often than not, their neighbors are vacant lots that grow weeds, tall grass, and heaps of trash.

Consider the case of the Tenth Street Historic District. Settled as a Freedmen's Town, the Tenth Street area in east Oak Cliff was designated a neighborhood worth preserving in 1993. However, as long-time families died off or left the area, properties have been sold off to absentee landlords or to new residents who simply don't know or care about the unique history of the neighborhood. Inappropriate alterations made to the remaining housing stock, lax code enforcement, and demolitions by the dozens (usually under the auspices of the city) resulted in a once proud neighborhood on the brink of losing landmark status. Preservation—already a hard sell in minority neighborhoods—is viewed as an abject failure, used repeatedly as the reason why redevelopment has been slow to come to these areas.

With all the challenges that preservation faces in Dallas, there are certainly several reasons to hope for future success. The creation of a task force in response to the demolition of the structures on Main and Elm streets is a perfect opportunity to engage a newer, fresher audience that may have different perspectives on what the preservation community can do and be. The review of the city's historic tax exemption program, due to sunset in December 2015, will offer a chance to refresh the program. It may offer more or better solutions for financial incentives for owners of historic properties or a bigger monetary carrot for those interested in local designation. The continued success of Bishop Arts and the spread down West Davis to Winnetka Heights only enforces the reality of preservation as both a positive planning tool and economic generator. In this case, zoning tools were used to expedite a compromise between neighborhood residents and planners. This model could be easily replicated for the West End and Deep Ellum. Both areas are undergoing transitions and are ripe for redevelopment. Both have solid, vested property owners with interests in retaining the unique architecture and spirit of the neighborhoods.

The key will be to take advantage of future opportunities and cultivate a new generation of involved citizens. They may not necessarily identify themselves as preservationists, but they may still understand that a successful city respects its past—embraces and grows on it—and doesn't erase it. ■

Mark Doty is the historic preservation officer for the City of Dallas and author of *Lost Dallas*.



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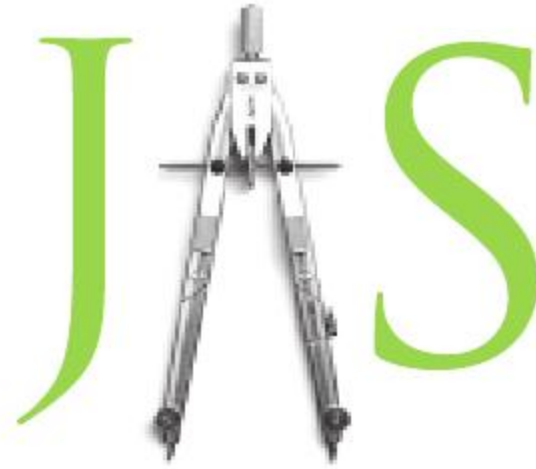
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TAKING AN ACTIVE APPROACH TO DEFINING DALLAS' LEGACY

What does today's Dallas say about our legacy? If we look at Dallas as a historical archive of sorts, then what do we see? What provides "meaning" to our city? What defines Dallas as a place?

Certainly the answers vary depending upon whom you ask. Each person brings his or her own experiences of the place and personal priorities that subsequently color the chosen elements that are felt to define our city. Common answers are generally offered when discussing the assets that make Dallas ... Dallas. Examples include Fair Park, White Rock Lake, great neighborhoods, vibrant retail and restaurant districts, an iconic skyline, a growing downtown, and more recently, Klyde Warren Park and a fully realized arts district.

It is understandable to fall back on our natural response to catalogue those buildings and places that we feel best describe our strengths as a community and our achievements as a culture. We then bestow upon them great significance and hold them up as dear symbols of who we are as a populace. Certainly noteworthy assets of the built environment need to be part of the dialogue, but an inventory of our finest built resources do not provide the total picture.

Who are we? Here are some additional considerations to answer that question:

- Part of the sprawling DFW metroplex that is equivalent to the size of the states of Connecticut and Rhode Island combined
- Infrastructure of all sorts that sustain our current way of living
- Areas of unbalanced growth and economic disparity

Juxtaposed against all of this is an ambitious suite of stated aspirations of what we want Dallas to become. All of these pieces of the puzzle contribute to the sense of who we are and serve as examples of the world we are working to create.

For the outside observer, what does this collection of ingredients really say about Dallas? What story does it tell casual observers about our cultural values? Do they see a disconnect between the type of place that we desire to be and what the actual character of the place says about who we are? Undoubtedly, at times there is a seemingly incongruent relationship between our stated values, chosen representative emblems of our culture and the reality of the built form of places found throughout our region. One manner of reconciling this conflict would be to have an understanding that the place that we are today reflects a multi-faceted challenge:

- The difficulty of balancing our ambitions within the constraints of other market forces
- The dynamic struggle caused by constant change
- The evolution of a community through incremental adjustments and interventions



PHOTO BY DAVID TRIBBLE
GRAPHIC BY NICHOLAS MCWHIRTER, AIA



BELOW: [*Panoramic View of Dallas*], Photography, ca. 1905; (<http://texashistory.unt.edu/ark:/67531/metapth34870/>; accessed March 06, 2015), University of North Texas Libraries, The Portal to Texas History, <http://texashistory.unt.edu>; crediting Dallas Heritage Village, Dallas, Texas.



With this in mind, how will the decisions we make today and the work that we do shift and reshape Dallas as a place in the future? And how much of the built form of our city that we are currently creating is proactively crafted through deliberate design decisions? Alternatively, how much is the result of a series of unintended consequences? Taken together, how do all of these factors combine to create a legacy offered to future generations? These are challenging questions for each of us to answer and will likely result in a provocative conversation about honesty in our identity and the need to match actions with aspirations.

In fact, this is a conversation that our community is primed to have. According to Todd Howard, AIA, president of th+a, "In the area of arts and culture, the leadership of our city's philanthropists has placed Dallas into the prestige of a world-class city. We need to now apply a similar leadership to the areas of physical growth, transportation, and education. We appear to be on the cusp of establishing a legacy in these areas. Our decisions regarding the Trinity, the growth of our southern sector, our transportation thoroughfares, and the provision of adequate facilities to educate our youth will determine the answer to this question. What a great opportunity for our city!"

Carrying out this line of discussion requires a shift in focus away from simply identifying a set of specific physical assets as our defining characteristics. It also introduces the approach to city building itself as having significant weight in the conversation. An overarching theme among many planning processes today is to essentially "crowdsource" Dallas' future. Dallas is increasingly becoming a more socially diverse region and we have an opportunity to let this manifest itself through a richer urban environment. As a community we have begun to adopt a more egalitarian relationship with constructing the built environment such that planning priorities are geared toward discerning and expressing community priorities.

This ever-growing net that we cast to bring people into the conversation is resulting in a Dallas that is more appreciative of public space, more mindful of the public good, and more aspiring toward common objectives. In fact, an attitude toward the importance of place has been burgeoning in Dallas over the past

decade and has grown beyond involving a select group of professionals and civic advocates by filtering its way into the mainstream. The current conversations surrounding transportation infrastructure and historic preservation are timely examples.

An open dialogue relies on the understanding that we all have a role to play as city builders. There is a diverse cast of contributors that actually participate in placemaking (developers, designers, planners, politicians, consumers, lenders, lawyers, etc.). We must appreciate the role that everyone plays in the dialogue and develop an understanding of the impact that each and every one of us can have on the city. This is not simply a design discussion. It is not only a conversation about the decisions we make collectively regarding what buildings we preserve or tear down (or which natural resources we conserve or pave over) that defines the cultural legacy of Dallas.

There are countless ancillary decisions involving such things as economic policy, market response, and regulatory concerns that are shaping the place that we are leaving behind. Some participants know that they are actively engaged in shaping our city and they take the responsibility very seriously. Some, however, given the indirect nature of their involvement with the built environment, do not readily understand their impact on their surroundings. Consequently the metrics for their decision-making do not consider quality of place as part of the outcome. This puts a greater burden on the dialogue in which we engage to shape the places around us. It requires that we seek out root causes behind potential disconnects between what Dallas aspires to be and what is evolving around us.

So what is the legacy being created by the current practice of urban development in Dallas? It is a nice question to muse upon, but ultimately it is a question that we do not get to answer for ourselves. Our best shot at influencing how future Dallasites think of the place we gave them is to be thoughtful and deliberate in the actions we choose to take toward building out our region. ■

David Whitley, Assoc. AIA is the former associate director of the City of Dallas' CityDesign Studio and now owns DRW Planning Studio in Dallas.

How does the world around us illustrate legacy?

As professionals dealing in the built environment, it is natural to consider our individual legacies as the physical record of work that we have contributed to the urban landscape—buildings, open spaces, or transportation projects. After all, it was an integral part of our academic training to develop a design sensibility and create an appreciation of space. We catalogue and examine the work of noted practitioners to track the evolution of their professional practice and to document the endurance of their work in a changing world.

This understanding creates a barometer for the success of their ideas, as well as their contribution to (and advancement of) their chosen field. It is this line of study that helps us translate ideas into a physical form that reflects the desires and priorities of each client and expresses a set of professional values. When we reflect back on our own practices, in many cases it is through this same lens, viewing our work in isolation in order to draft a narrative that tells our individual stories.

It is only when considering the context that each of our individual contributions becomes woven together into a larger portfolio of work for our community. Context in this instance goes beyond just looking at the block on which a project sits, its built and un-built surroundings, or the natural climate that influenced our design decisions. It also includes other driving factors such as economic and market forces, aspects of the political arena, and social priorities that may have shaped certain facets of decision-making.

Consequently, there is a wide array of contributors to the story, from traditional disciplines like architects, planners, engineers, and developers to those less frequently considered as part of the equation. These include professionals in real estate, finance, law, and economics, as well as the ultimate consumers. As Dolores Hayden describes in her work, *The Power of Place: Urban Landscapes as Public History*, we are all engaged in the "production of space on an urban scale."

Dallas is a collection of artifacts that together build a living record of our cultural legacy. For better or worse, each mark we place upon the earth—whether a building, a road, or a plaza—becomes a documented part of our cultural history. Whether intentional or not, this collective body of work becomes a manifestation of our societal values, economic priorities, and political will. As a result, the built environment becomes the ultimate statement of who we are as a society. This idea has been the subject of scholarly study which articulates the link between the places we build and the forces that built them.

By this measure then, everything that we build, repurpose, replace, or preserve is part of an unfolding story about us. The built environment, especially in Dallas some would argue, is ever changing. As such, through its continued evolution, the world outside our window serves as a dynamic repository of societal thought and expression. This constantly fluctuating environment adds a layer of complexity to the exercise of answering the question of

what legacy we are leaving for future generations. After all, we are not studying a dormant product from an ancient civilization. We are chasing a moving target, one influenced by a constant tension between design intention and inhabitation by the end user.

Said another way, we not only imbue places with meaning through the act of their creation, but we further create meaning through their use over time. On the supply side of the equation, we design, craft, and shape places to express a number of values and ideals. On the demand side, the take away of a project might be entirely different than its intent.

Looking back at the historical construction of our city provides one perspective. We evaluate the work product of our predecessors in the context of our contemporary understanding of the place and the modern consequences of their decisions. From this understanding, we can build a narrative of how their work resulted in present-day Dallas.

Projecting the effects of our work into the future, however, is an entirely different and more complex exercise. ■

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Profile | Gregory Ibañez, FAIA



NICHOLAS MCWHIRTER, AIA

Gregory Ibañez, FAIA is the 2015 President of AIA Fort Worth (AIAFW). After practicing in Dallas for nearly two decades, he opened his current Fort Worth firm, Ibañez Architecture, in 1997. Greg has been actively engaged in civic affairs through service on the Fort Worth Historic and Cultural Landmarks Commission and the Fort Worth Public Art Commission, and as a board member of The Modern Art Museum of Fort Worth. The recipient of 22 design awards, Greg was elevated to the AIA College of Fellows in 2012.

HOW DID YOU DECIDE TO BECOME AN ARCHITECT AND WHERE DID YOU STUDY?

My uncles were architects in Guadalajara, Mexico. As a child, I remember visiting their office and being enthralled by the atmosphere. I attended the University of Cincinnati for two years in a pre-architecture program and completed my studies at IIT in Chicago.

TELL US ABOUT SOME OF YOUR PAST PROJECTS THAT YOU FOUND MOST INTERESTING OR REWARDING.

The lake house that I designed for a

friend's family was meaningful both in an architectural sense and also personally. Two commercial projects that stand out are the Valeo facility at Alliance Airport and AUI Contractors office building [both in Fort Worth]. Valeo's views on workplace design are progressive and in marked contrast to the typical developer approach. AUI wanted a building that demonstrated craftsmanship. The cast-in-place concrete walls were created using an innovative concrete technology and they are simply magnificent.

TELL US ABOUT YOUR CURRENT FIRM, FOCUS, AND PROJECTS.

My firm—Ibañez Architecture—is a small design studio. On residential and less complex projects we do everything, which is very important to me. I enjoy construction drawings and especially going on site. On larger or more complex projects we associate with larger firms, with them as architect of record. I have always been a generalist and our workload reflects that approach. About half of our projects are residential; the rest is a mix of commercial and hospitality.

WHAT SPARKS YOUR CREATIVITY?

Reading, film, theatre, museums, but especially travel. Travel forces me to look deeply at different urban environments or landscapes, and upon my return I always feel as though I see home in a new way.

HOW DO THE ARCHITECTURAL COMMUNITIES IN FORT WORTH AND DALLAS COLLABORATE? HOW COULD THAT COLLABORATION BE IMPROVED?

Having one foot in each—I've spent 17 years in each city—I don't feel the rivalry that may have previously existed. And through Texas Society of Architects, all of the architects in the state work together, our chapters included. The Dallas Architecture Forum provides sustenance for us all, although frequent travel to Dallas to attend can be challenging. I believe Don Gatzke FAIA, former dean of the UT-Arlington School of Architecture, made great strides in making the school the common forum for North Texas architectural and planning discussions. The composition and size of our chapters are very different. Dallas has many large national or international firms, while Fort Worth's largest firms are at best mid-sized. We are predominately small practices, so we are doing our best to align AIAFW with our architectural community.

WHAT ARE SOME OF THE KEY CHALLENGES FACING FORT WORTH IN THE FUTURE? WHAT ARE KEY CHALLENGES FOR THE DALLAS/FORT WORTH METROPOLITAN AREA?

Fort Worth has many of the same challenges that Dallas and every city in the area has grappled with for decades: mobility, a lack of regional planning, and managing explosive growth. I am often surprised at the lack of knowledge that some of our city's leaders have for the planning lessons learned, good and bad, from Dallas. Fort Worth has a great many virtues, including a compact urban core, vibrant in-town neighborhoods, and some wonderful historic buildings. Leveraging the inherent authenticity (i.e. Cowtown) while creating a more diverse city is the challenging task.

LEFT: Craftsmanship defines the AUI Contractors office, Fort Worth.

RIGHT AND BOTTOM: The architect's sketch of a possible design for a Nashville, TN, restaurant, and artwork created in the artsy town of Marfa, TX.

YOU RECENTLY CHAIRED THE FORT WORTH PUBLIC ART COMMISSION. WHAT ROLE SHOULD PUBLIC ART PLAY IN URBAN LIFE AND HOW CAN NORTH TEXAS CITIES IMPROVE IN THIS RESPECT?

I think public art should be a part of every government building project. The General Services Administration's Excellence in Architecture program has produced some incredible public art along with the outstanding architecture.

YOU ARE VERY INVOLVED WITH DOCOMOMO NORTH TEXAS. PLEASE OVERVIEW ITS MISSION. WHAT ARE SOME OF ITS GOALS?

DoCoMoMo stands for the documentation and conservation of the Modern Movement, which is the mission. Bob Meckfessel, FAIA spearheaded the formation of our chapter and since then most Texas cities have founded chapters as well. Locally, we're focused on awareness of our significant Modern heritage and we provide advocacy for its value.



PAUL HESTER

WHAT ARE YOUR TASTES IN MUSIC AND MOVIES?

I have very eclectic musical tastes, but if I had to pick, I would list jazz as my favorite. As for film, I'll watch anything by Stanley Kubrick, Hitchcock, Woody Allen, or Terrence Malick.

WHAT ADVICE WOULD YOU GIVE A YOUNG PERSON CONSIDERING A CAREER IN ARCHITECTURE?

I believe that it can be an incredibly rewarding profession, but ultimately you have to have the passion for it—or for anything you do for that matter). One must be an optimist ... and having a tremendous capacity for patience really helps. In even my most difficult moments, I've never dreaded walking into the office. ■

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



GREGORY IBANEZ, FAIA



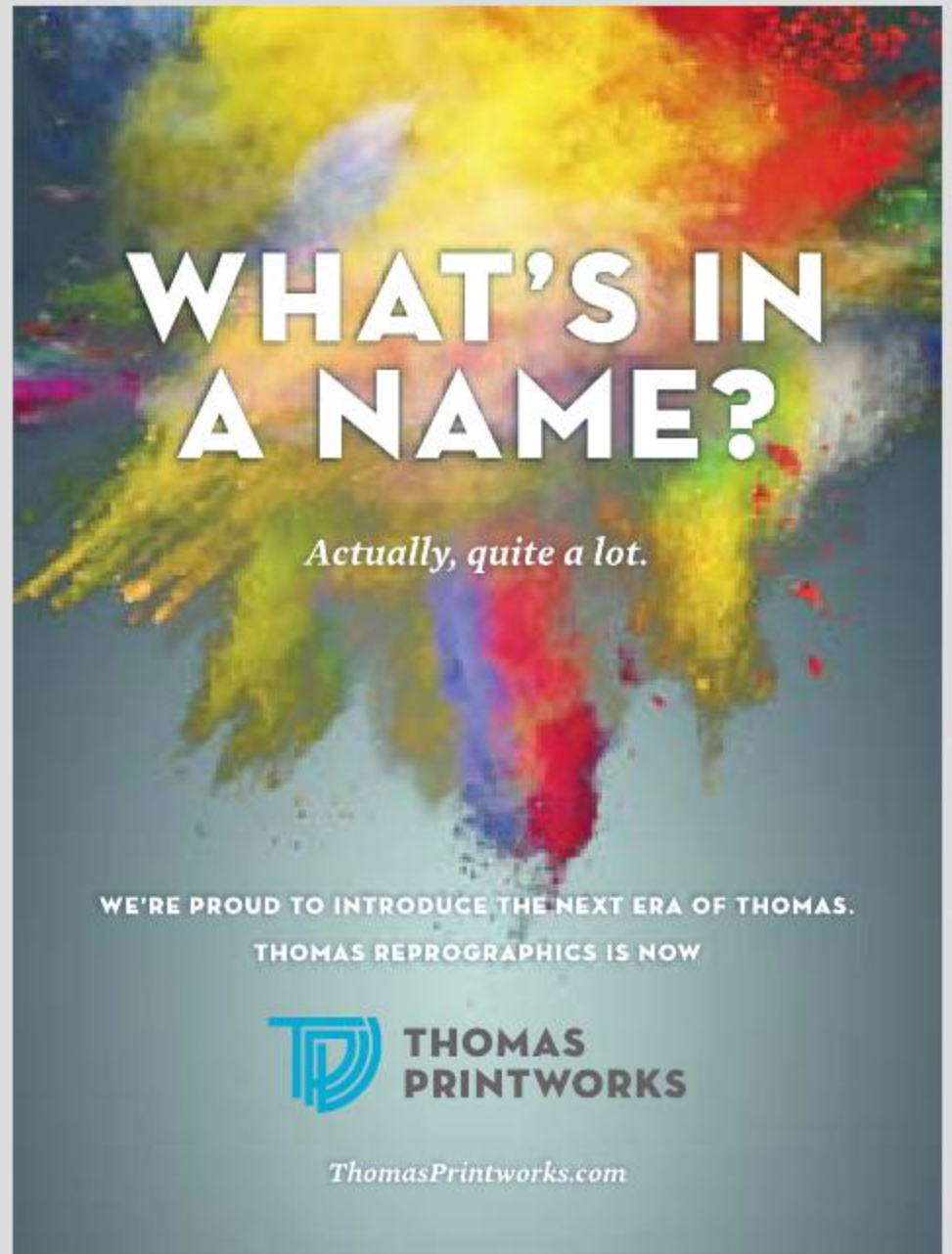
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By Nicholas McWhirter, AIA

FUTURE UNCERTAIN

That the vision of the future is affected by our perceived past seems obvious to us, but that the reverse is also true is more surprising. The perception of the present is strongly affected by both past and future and in turn influences what is remembered or foreseen.

Kevin Lynch, *What Time Is This Place?*

Our favorite historic buildings represent a rich history unique to Dallas. They have stood the test of time and are a tangible connection to the past and how we treat them says a great deal about who we are and what we value.

So, all our favorite old Dallas buildings are protected, right? Maybe not. It may be surprising to learn just how many historic buildings and neighborhoods in Dallas have an uncertain future.

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PHOTOS BY NICHOLAS MCWHIRTER, AIA

MAPLE TERRACE APARTMENTS

(Above Left)

Designed by architect Sir Alfred Bossom of Magnolia Building fame, the seven-story apartment house was completed in 1925 in the Mission Revival style. It is one of the few remaining historic apartment buildings in Dallas of that age and size, but does not have historic recognition. Intense development around the building has led to numerous rumors of its demolition.

EAGLE FORD SCHOOL (Above Right)

This one-story school was completed in 1916 using cement from the nearby quarries to build its thick walls and roof. Its best known student was Bonnie Parker. The school closed in the 1950s and its windows have since been filled in with concrete blocks. Nearby development suggests the building itself could be in jeopardy.

FOREST THEATER ON MARTIN LUTHER KING JR. BLVD. (Previous Page)

Despite being used sporadically for special events since closing in 1965, the Forest Theater, built in 1949, is a fixture of Dallas' African-American community. It faces an uncertain future due to its depressed neighborhood and the owner's indifference.

LAKEWOOD THEATER

This 1938 theater, designed by Pettigrew and Worley, is an important example of Art Deco style, even rarer because of its distinctive neon tower. It was part of the Interstate Circuit Inc. theater chain's ambitious suburban expansion scheme in the 1930s. Today, the theater is an iconic and much-loved symbol of Lakewood, despite its vacancy.

WILSON BUILDING (Top Left)

Modeled architecturally after Chicago landmarks, the elegant and recognizable 1904 Wilson Building is a downtown fixture that has no local landmark designation.

BRANIFF HOSTESS COLLEGE (Top Right)

This now-vacant training center for Braniff Airways hostesses was designed by Pierce, Lacey and Associates, and completed in 1968. A sunken common area with a round "floating" fireplace was known as the "Passion Pit" since the women could mingle with male guests there. This architectural nod to the swinging '60s might be lost soon since it is near Dallas North Tollway and new apartment development.

DEEP ELLUM

Current favorable redevelopment plans focus on maintaining the historic context and local business atmosphere. However, the final results are uncertain since other potential development nearby—including the proposed demolition of Interstate 345—will have an impact.

SOUTH DALLAS HISTORIC DISTRICTS
(Below Left)

A decline continues in South Dallas districts despite their local and national historic designations. The issues are related to socioeconomic shifts, chronic code violations, absentee landowners, and even demolitions. The greatest threat is to the Colonial Hill National Register district.

HISTORIC SCHOOL BUILDINGS

Closure of several historic Dallas school

campuses—including Phyllis Wheatley Elementary (Below Right) and James Bonham Elementary (Bottom Left)—invites vandalism and neglect to the shuttered structures, facing uncertain futures.

MID-CENTURY PUBLIC LIBRARY BUILDINGS

Built in the height of the Dallas suburban boom, these closed and abandoned structures in such neighborhoods as Lancaster-Kiest and Casa View are susceptible to vandalism and arson.

CITY OF DALLAS HISTORIC PRESERVATION PROGRAM

Current staff levels and budgeting have not yet fully recovered from draconian cuts administered in 2008, even though interest in and expectation of services and programs have increased exponentially

with the improving economy and desire for inner-city reinvestment.

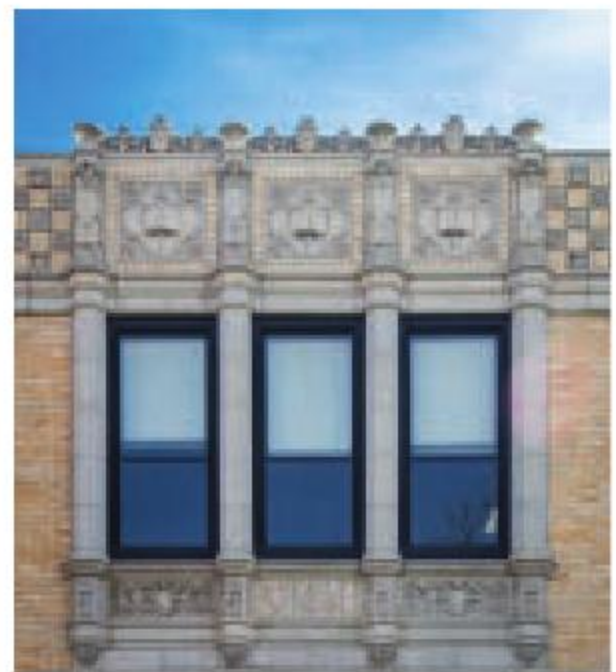
HISTORIC PUMP STATIONS
(Bottom Right)

While usually not architecturally significant, several historic pump stations in Dallas are. The 1920s Spanish Revival-styled Greenville Pump Station has wonderful detailing and an original clay tile roof. The Cadiz station is another example. Due to modernization, the city's water utilities department is mothballing the buildings; their future use is uncertain due to location and uncustomary purpose. ■

Nicholas McWhirter, AIA is an architect with Stocker Hoesterey Montenegro. Mark Doty of the City of Dallas and David Preziosi of Preservation Dallas also contributed to this article.



PHOTOS BY NICHOLAS MCWHIRTER, AIA



Profile | James Clutts, FAIA



NICHOLAS MCWHIRTER, AIA

The recipient of the AIA Dallas 2014 Lifetime Achievement Award, James Clutts, FAIA, is an architect with a vast and impressive career. Jim's contributions to the built environment include a notable range of civic, educational, and cultural projects both in Dallas and across Texas. He is also a former president for both the Texas Society of Architects and AIA Dallas; his leadership in the profession has left a significant mark. Prior to celebrating his 90th birthday this year, Jim discussed with *Columns* some highlights of his distinguished career on a visit to one of his favorite projects, Saint Michael and All Angels Episcopal Church, Dallas.

HOW DID YOU GET YOUR START HERE IN DALLAS?

I started with a firm called Smith and Mills. Smith Mills eventually broke up, and Smith asked me to go with him. So I did and he started his own company: Harwood K. Smith [present-day HKS]. I worked for him for several years. We did quite a few buildings together, including Saint Michael and All Angels Episcopal Church and a good number of other churches before I resigned to go

into business for myself as Clutts and Parker. And I continued to build churches and some schools. We eventually became HKCP, Harper Kemp Clutts Parker, and did many civic, cultural, and educational buildings here in Dallas.

At the turn of the century, I sold my firm to the two leading architects working for me at the time. They still own it to this day and have changed it to Jennings and Hackler: Grady Jennings and Bob Hackler—both really good architects.

YOU HAVE A VERY INVOLVED HISTORY WITHIN TSA AND AIA DALLAS. WHAT WERE SOME HIGHLIGHTS?

Yeah, I pretty much held every position you could hold, I guess. I was the president of the Dallas chapter of AIA and president of Texas Society of Architects. I also served on the AIA Board of Directors where I served a three-year term representing Texas at the national AIA level. I always enjoyed the relationships I had with other architects by virtue of

being part of the AIA. There was always the great company of being with other great architects. A few of my close friends—Dave Braden, FAIA and Pat Spillman, FAIA—were also a part of AIA back then. It was an enjoyable time.

YOU MENTIONED THIS CHURCH [SAINT MICHAEL AND ALL ANGELS] AS AN IMPORTANT ONE IN YOUR CAREER. WHAT ASPECTS OF THE CHURCH ARE YOU MOST FOND OF?

Well, it was during my time with Harwood K. Smith as principal designer. We were selected as the Architect of Record and had a large role to play in the design of the church. The bas relief reredos sculpture was commissioned to my friend Charles Umlaf, whom I met while teaching at the University of Texas-Austin. He personally selected the marble that was shipped from Carrara, Italy. The stained glass used in the windows and the large *Creation Window* was commissioned from a small company in San Antonio. I have always really liked the way it looks here in the main sanctuary.

THERE ARE MANY CIVIC, EDUCATIONAL, CULTURAL, AND RELIGIOUS BUILDINGS THAT YOU DESIGNED. SEVERAL ARE ON COLLEGE CAMPUSES ACROSS TEXAS. CORRECT?

Yeah, as far as educational buildings, I did several buildings on the campus of the University of North Texas like the music building's Recital Hall and the UNT Coliseum. They have a very strong School

of Music there at UNT. They were good buildings. Also here in Dallas, The Hockaday School and School for the Talented and Gifted at Townview Center, which I really admire. It is a very large school with multiple levels. But there is good natural light throughout the campus: a good distribution of sunlight even in the lowest levels of the school. I also had great relationships with the University of Texas system and Texas A&M and built several other buildings across multiple campuses. They were big and very expensive buildings.

YOUR PORTFOLIO INCLUDES AN EXTENSIVE AMOUNT OF CHURCH DESIGN. IS THERE SOMETHING ABOUT THIS PARTICULAR BUILDING TYPE YOU ENJOYED EXPLORING?

Yeah, there are many things I enjoyed about designing churches. I really enjoyed working with the committees for these church projects. One church in particular in Bonham, TX, was a good example. In the beginning, I met with members of the church [Trinity Episcopal Church] and said I would like to meet with your worship committee to determine certain aspects of the project. So we set a date for the meeting and when I showed up, the same people from the first meeting showed up again! Turns out there was only about 10 to 12 families in the whole church and they showed up to every meeting! ... All of them! I always thought that was pretty neat. It was that kind of "one-on-one"

BELOW: Clutts as a young man (Left), and Saint Michael and All Angels Episcopal Church, Dallas, (Right) one of his favorite projects.

personal relationship I enjoyed with these types of clients.

WHAT DID YOU LEARN FROM THESE RELATIONSHIPS?

These relationships often led to great projects like the Trinity Episcopal. I wanted to have an altar that was special. So I called down to Austin from Bonham and talked to some people I knew down there who ran a quarry and did stonework, and told them I would like to have one cut of stone 8 feet long and 36 inches deep and wide that was smooth on top and smooth on bottom, and then rough around the edges like it had just come out of the quarry. It ended up being Austin limestone and we had it shipped to Bonham and set down on two piers that were set in place in the ground. They built the small church around that altar and I thought it turned out very successful. It's still there to this day. ■

Interviewed by Ezra Loh, Assoc. AIA, intern with Corgan.

Take a tour of some more of the civic, cultural, religious, and educational buildings built in North Texas over the span of the career of Jim Clutts, FAIA, recipient of the 2014 Lifetime Achievement Award from AIA Dallas. www.aiadallas.org/columns/clutts



JAMES CLUTTS, FAIA



NICHOLAS MCWHIRTER, AIA

2014 HONOR AWARDS

PRESENTED BY THE AIA DALLAS COMMUNITY HONORS COMMITTEE

Every year the AIA Dallas Community Honors Committee nominates chapter members, companies, and programs for various Honor Awards bestowed by the AIA Dallas Chapter, Texas Society of Architects, and AIA National. We are proud to present the results of the 2014/2015 Community Honors Committee.

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James Clutts, FAIA (Featured on Page 28)

▶ HONORARY AIA DALLAS MEMBERSHIP

Honorary memberships are granted to esteemed individuals who have rendered extraordinary and valuable service within the Dallas area and have conspicuously upheld the AIA's aims, but who are not eligible for membership in the Institute or the Chapter.

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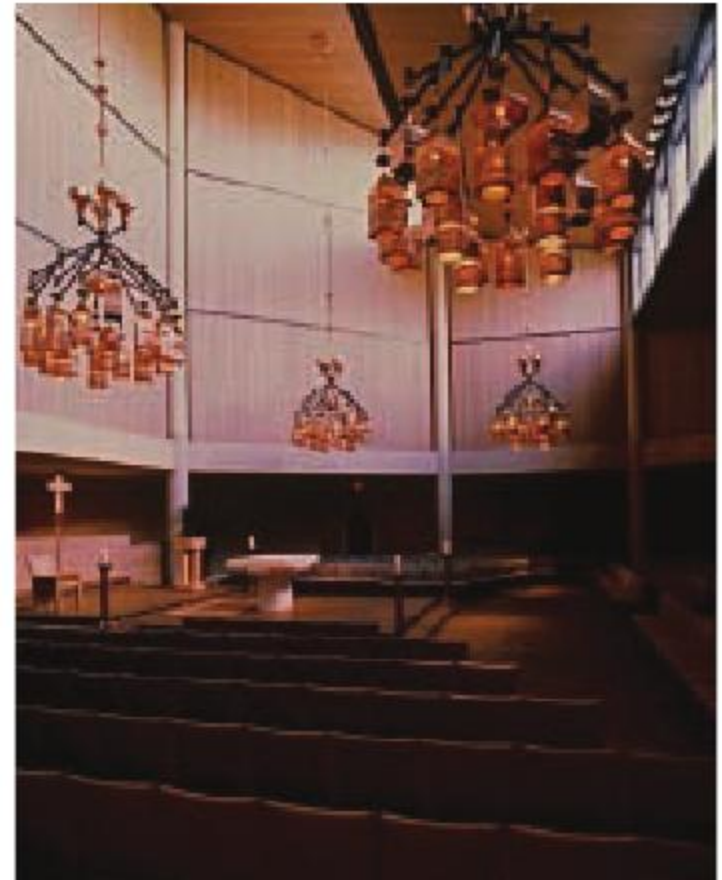


CRAIG BLACKMON, FAIA

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Residential: The Powerhouse (private residence), 3321 Armstrong Ave. Dallas, TX, 1988 adaptive reuse, Cunningham Architects (originally Dallas Power and Light Company, 1923)

Non-Residential: University of Dallas Church (originally Chapel) of the Incarnation, 1845 East Northgate Drive (Maher Lane), University of Dallas, Irving, TX, 1985, Landry & Landry



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Photo Credits: Craig D. Blackmon, FAIA

Lost & Found Dallas | Revisiting the 'Endangered' List

Sometimes you win, sometimes you lose. In 2004, Preservation Dallas announced its first Endangered Places list in an effort to stem the loss of historic buildings and places to demolition, neglect, or abandonment. Historic resources are irreplaceable community assets that tell the story of the city's development. Though this program, which ran for several years, many places were saved, some were lost, and others still await redevelopment. Here are just a few on previous Endangered Places lists and their current status.

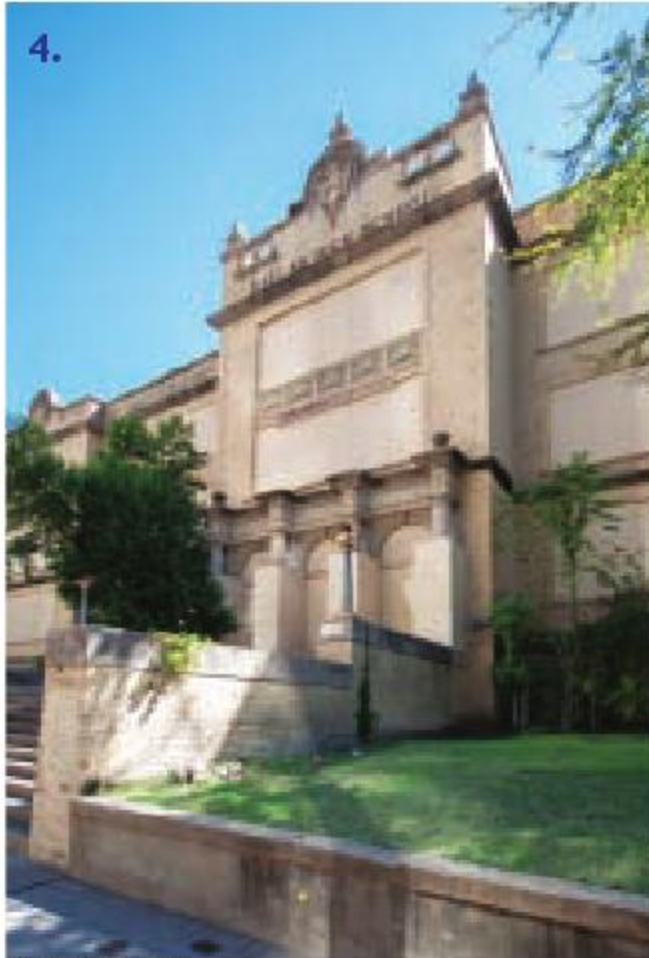


PHOTOS BY PRESERVATION DALLAS



STEVE CLICQUE





4. WADE GRIFFITH



5. PRESERVATION DALLAS

1. KNIGHTS OF PYTHIAS - DEEP ELLUM

Deep Ellum's most significant historic building is the Knights of Pythias Temple, also known as the Union Bankers Building. Designed in 1916 by William Sidney Pittman, Dallas' first African-American architect, the Knights of Pythias was an important social and commercial center for the African American community in Dallas. It was converted to an office building by the Union Bankers Insurance Company in 1959 and became a City of Dallas Landmark in 1989. Even though it has landmark status, the building has been vacant for many years. This architecturally and culturally significant landmark for Dallas is in need of someone to put it back into use.

2. 6015 BRYAN PARKWAY - SWISS AVENUE HISTORIC DISTRICT

The circa 1915 house on Bryan Parkway is an unusual Craftsman design that completes a virtually intact block face in the Swiss Avenue Historic District. The house was approved for demolition in 2004 by the City Plan Commission after it overturned the Dallas Landmark Commission, which denied the demolition request. Preservation Dallas obtained an injunction to stop the demolition. Eventually it was sold to Preservation Dallas which then restored and sold the house to a new owner. Thankfully, the first requested demolition of a principal building

in the Swiss Avenue Historic District, the city's oldest district, was avoided.

3. STATLER HILTON HOTEL – DOWNTOWN

Designed by William Tabler of New York, the Statler Hilton Hotel opened in 1956 and received national attention for its construction and Y-shaped plan. The 1,001-room hotel featured many hotel firsts including elevator music, custom 21-inch televisions in every room, and room controlled heating and cooling. The cantilevered design featured a curtain wall of porcelain-coated metal panels, glass, and exposed piping for the HVAC system. In the planning phase for Main Street Garden the building was targeted for demolition due to needed land and the hotel's vacancy. Preservation Texas and the National Trust for Historic Preservation helped to call attention to the importance of the building and the city eventually backed off from demolition. After sitting vacant for a number of years, the building is now being rehabilitated for apartments, hotel, and retail uses.

4. OLD DALLAS HIGH/NORMAN CROZIER TECHNOLOGICAL HIGH SCHOOL - DOWNTOWN

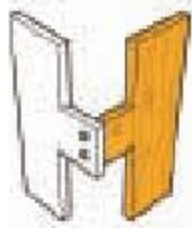
The 1907 and 1911 Dallas High School buildings, designed by the architectural firm of Lang & Witchell, are the earliest

remaining 20th century school buildings in Dallas. Facing demolition, Preservation Dallas, high school alumni, and other supporters went to work to advocate for City of Dallas Landmark status. Designation was granted in 2000 and demolition was prevented: however, the owner contested the designation all the way to the Texas Supreme Court. They denied hearing the appeal, thus upholding the city's designation authority. While the building is legally protected from the wrecking ball, it sits vacant and languishing.

5. KIP'S BIG BOY RESTAURANT - HILLCREST AND NORTHWEST HIGHWAY

Later operating under the name EZ's, the 1964 Kip's Big Boy was demolished in 2005 despite pleas to the owners to consider alternatives. Armet & Davis Architects of Southern California designed the building in the "Googie" style for an early Dallas restaurateur, Fred Bell. The popular restaurant maintained its vintage interior and classic architecture from the post-war years that characterized new businesses in Dallas. Whether from the recent past or the common roadside, buildings like Kip's Big Boy are part of our cultural heritage and should live to tell that story for future generations.■

David Preziosi is the executive director of Preservation Dallas.



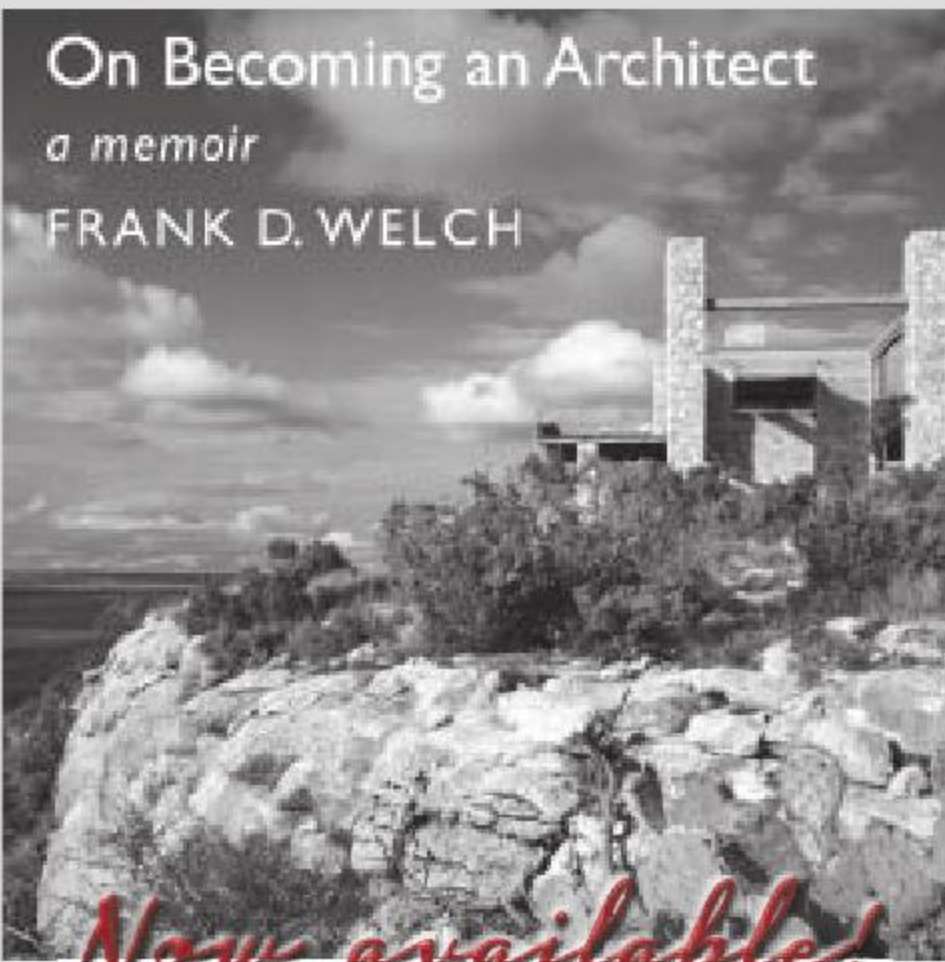
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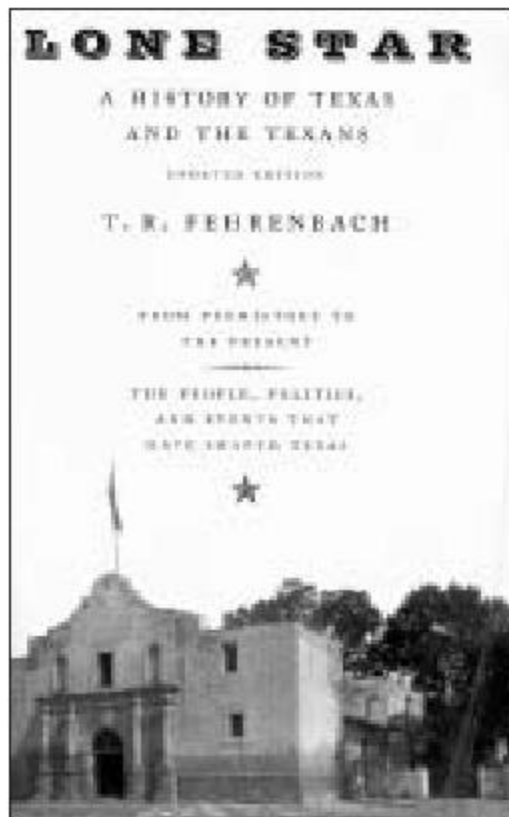
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Critique | Professionals Share Perceptions of Publications



Lone Star, A History of Texas and the Texans

Since the 1970s, architectural thought and pedagogy have evolved, the search for truth through form and technology having been challenged by a search for stories: site giving way to community. In an effort to better understand our place and its stories, we should turn to the late T. R. Fehrenbach's *Lone Star, A History of Texas and the Texans* (Da Capo Press).

Pages usually don't matter, unless there are a lot of them, and 725 rates this sweeping tome as a long hike on anyone's literary journey. In examining the stature of *Lone Star* among historians, it is clear that contemporaries rate the work as iconic yet flawed—dated by its stylistic approach and compromised by embellishments acknowledged by the author. Mr. Fehrenbach wrote *Lone Star* as if he were there all along the way, from the arrival of primeval Amerinds to his 2000 supplement to the original 1968 text. His writing is exquisitely dramatic and feels as though history could have been inspired by the arc of his writing, not the other way around.

And that is where the critique begins. In mining the facts and illustrating the myth, the author incorporates a lexicon that is generally, but not always, ethnically prejudiced. "Generally, but not always" might have been acceptable in 1968, but now seems to be just simply prejudiced. The author seems self-aware, but powers through it anyway. This view may have

been more broadly palatable back then, but the overall effect now is one of anachronism.

That being said, the rendering of people, events, movements, and place have afforded us a greater understanding and appreciation of our difficult land and why we are so fortunate to live in Texas and shape its built environment. Growing up in Louisiana, my education emphasized the exploits of the French and their exiles - I now have a much deeper understanding of the rich and ill-fated influence of the Spanish and Mexican cultures on "Tejas" and the foundations of today's increasingly homogenized relationship with our neighbor. I now have a more perfect appreciation of the powerful symbolism of the lone tree on the hill in the Texas State Cemetery (Lake | Flato 1996), one that will inspire my vision.

In Fehrenbach's "Forward to the 2000 Edition", he laments that "...Texas, through the last half of the twentieth century, has suffered little history." He surmises that "this economic infrastructure may endure or crumble, but it will not spawn the trials, myths, and legends that explain the Creation."

There is a state of mind that surrounds "being Texan" and just being in Texas that is supported by an extraordinary and compelling history. *Lone Star* is a rich compliment to any architect's collection of stories. ■

Reviewed by Jeff Potter, FAIA, vice president of Potter Architects.

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In Context | 508 Park Ave.

Continued from page 9



MICHAEL CAGLE, ASSOC. AIA

Across the street from The Stewpot homeless shelter lies an unassuming icon of music history. The three-story, 23,000-square-foot building in the Harwood Historic District is one of Dallas' finest examples of Zigzag Moderne, a form of Art Deco characterized by striking geometric ornamentation on the façade. It was designed by the New Orleans firm of Weiss, Dreyfous, and Seiferth in 1929 to serve as an office and film warehouse for Warner Brothers Pictures.

Many early 20th century movie stars passed through the doors of 508 Park Ave., heading to the studios' VIP club on the first floor. But it was a small recording studio on the third floor that gave the building its lasting significance as an epicenter for Texas music in the 1930s. Brunswick Radio Corp. had a studio in the building, bringing musicians Gene Autry, Bob Wills, Robert Johnson, and The Light Crust Doughboys to Dallas, among others. Wills recorded his first songs with the Texas Playboys at 508 Park Ave., and Johnson recorded the last 13 songs of his career there. Musical pilgrims still visit the building just to touch the place where Johnson made blues history. Eric Clapton recorded songs for a Johnson tribute album at 508 Park in 2004—the last time music was made in the historic building.

The Brunswick label as well as the Dallas building itself changed hands in later decades; 508 Park Ave. serving primarily as a distribution center and storage warehouse through the mid-20th century. It sat vacant and vandalized for more than 20 years before its owner sought permission to demolish the building in 2009, saying its homeless neighbors made it unsuitable for redevelopment. The city denied the request.

Where its previous owner saw hopelessness, First Presbyterian Church saw an opportunity. The church purchased the building and is currently developing the entire block as an expansion of The Stewpot's outreach. The church intends to restore both the building and its purpose as the centerpiece of Encore Park, a campus ministry that already includes a community garden and amphitheater flanking 508 Park Ave. The cast-stone building is being carefully renovated and its interiors reconstructed to house the Museum of Street Culture, The Open Art Studio and Gallery, STREETZine newspaper, a roof deck and garden, and a re-created recording studio in the same place as the original. The studio is intended to be open to anyone—professional, student, or homeless—who wants to make music. ■

Contributed by Cindy Smith, Assoc. AIA, with Gensler.

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A Lifetime of Design

Take a tour of some more of the civic, cultural, religious, and educational buildings built in North Texas over the span of the career of Jim Clutts, FAIA, featured in a *Columns* profile as recipient of the 2014 Lifetime Achievement Award from AIA Dallas. www.aiadallas.org/columns/clutts



Early Dallas Reappears

Appreciate the artistic work that goes into the chalkboard-drawn image of early Dallas titled *Manhattan on the Prairie*—subject of the Public Arts feature—by viewing a fast-forward video of its production. www.tiny.cc/dallasmural



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