

# COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Spring 2016 | Vol. 33 No. 2

## YOUTHIFICATION

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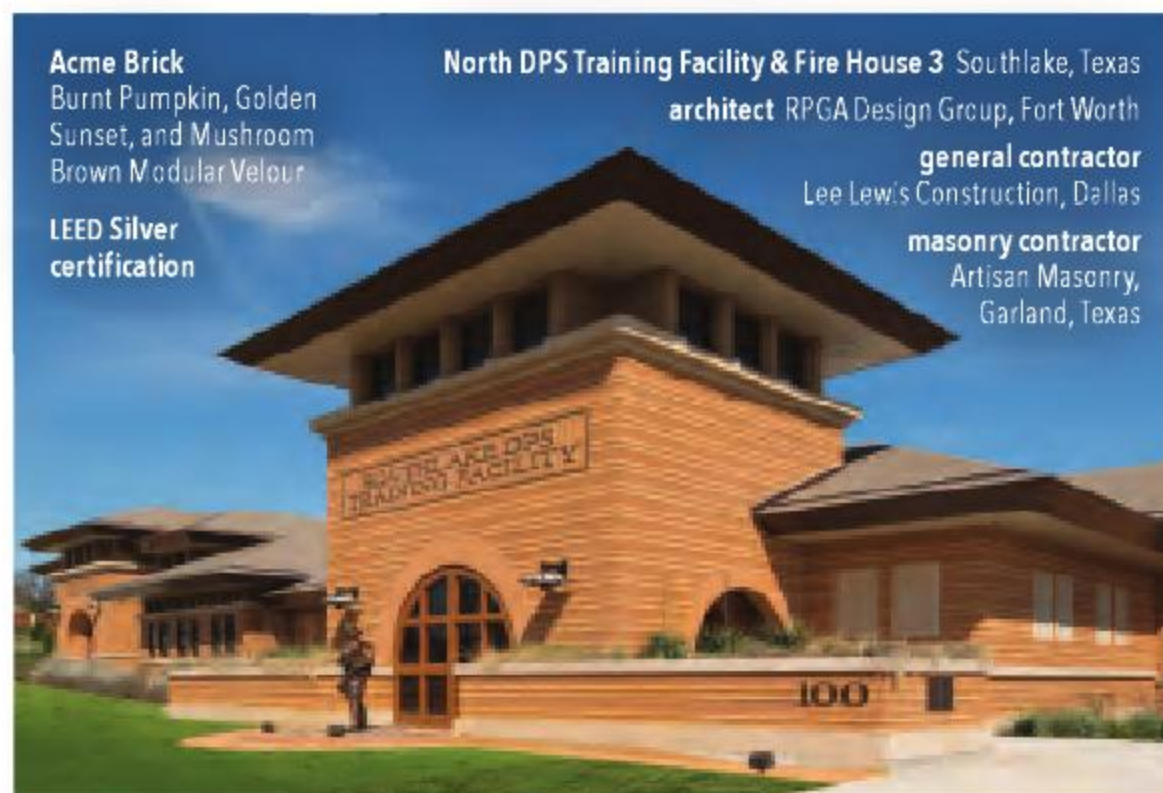


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# YOUTHIFICATION

COVER: What is youthification? What does it mean for architecture and the profession?  
Photo by Craig Blackmon, FAIA

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MICHAEL CAGLE, ASSOC. AIA



MICHAEL CAGLE, ASSOC. AIA

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## Web Exclusives



### Like Father, Like Son

The interview with Jack and John Matthews of Matthews Southwest continues online with comments about Jack's role in restoring Pegasus, the iconic symbol of Dallas, and both of their views on future opportunities for Dallas.

[www.aiadallas.org/columns/fatherandson](http://www.aiadallas.org/columns/fatherandson)



### New Age for an Old Favorite

More inside and out photos of the mid-century gem at 211 North Ervay St. that's been repurposed for a new generation of workers. Intriguing photos by Michael Cagle, Assoc. AIA are available online as a continuation of the Lost & Found feature.

[www.aiadallas.org/columns/211n.ervay](http://www.aiadallas.org/columns/211n.ervay)



### Laurel Stone and Millennial Motivations

Read more of *Columns'* interview with 5G Studio Collaborative's young principal Laurel Stone, AIA—including her perspective on young professionals' impact, approach to work, and interest in Dallas.

[www.aiadallas.org/columns/laurelstone](http://www.aiadallas.org/columns/laurelstone)



### 'Ideas' Continue

*Columns'* coverage of the Dallas Festival of Ideas expands with the article "Making Fair Park Work." Also view more interesting photos from the event.

[www.aiadallas.org/columns/more-ideas](http://www.aiadallas.org/columns/more-ideas)



### Tats by Design

As a continuation of the "inked" individuals featured on *Columns'* last few pages, meet more tattooed folks who take creativity personal—yes, even "skin deep."

[www.aiadallas.org/columns/tattoos](http://www.aiadallas.org/columns/tattoos)



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

### About *Columns*

*Columns* is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects with the Dallas Center for Architecture. The publication offers educated and thought-provoking opinions to stimulate new ideas and advance architecture. It also provides commentary on architecture and design within the communities in the greater North Texas region. Send editorial inquiries to [columns@aiadallas.org](mailto:columns@aiadallas.org).

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## Lindsay Wilson, RID

*Youthification of the Workplace*

Lindsay works closely with clients at Corgan to understand their office environment goals and challenges to deliver designs of highly effective and beautiful workplace designs. She has helped design over 7 million square feet of interior projects during her career. Lindsay holds a bachelor's degree in interior design from the University of Arkansas. She is a recipient of *The Dallas Business Journal's* Women in Business Award.

Photo by Kurt Griesbach

---



## Mark Gunderson, AIA

*Youth and the City: The Place of Availabilities*

Mark is a past president of the Dallas Architectural Foundation and AIA Fort Worth and serves on the Advisory Board of the Dallas Architecture Forum as well as the Heritage Plaza Steering Committee.

Photo by Anne Chan

---



## Mia Ovcina, AIA

*ArchiChat: Youthification*

Having spent most of her life moving across countries and continents, Mia found her way back to Dallas five years ago and has managed to stay put. As a project architect at DSGN, she has had the opportunity to work on a variety of projects that align with her passion for local, community-based architecture and planning. When she's not designing, Mia can be found dabbling in furniture design and film photography, obsessing over her ill-fated garden, or otherwise spending time outdoors. She also serves on the *Columns* committee.

Photo by Ivaylo Getov

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## Nate Eudaly, Hon. AIA Dallas

*The Dallas Festival of Ideas—The United City*

Nate is the executive director of the Dallas Architecture Forum, which presents lectures, panels, symposia, publications, and travel focused on architecture, design, and urban issues. The Forum is a founding member of the Association of Architecture Organizations, and Nate serves on its executive committee. He was named an honorary member of AIA Dallas in 2010. He also serves on the *Columns* committee.

Photo by Daniel Eudaly

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Jeremy Hughes — Illustrations for *ArchiChat: Youthification*

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Lisa Lamkin, AIA — Critique

David Preziosi — In Context and Lost & Found Dallas

Jenny Thomason, AIA — Profile: Laurel Stone



## President's Message | Youthful Strides

*What is certain is youthification will continue to shape our behavior as consumers, parents, and leaders. And it brings new meaning to ... forever young.*

Ryan Jenkins, host of Next Generation Catalyblog

**As a public architect** and a parent to five millennials, it seems fitting that my first presidential message for *Columns* explores the topic of youthification. As you read through the feature articles, you will recognize that this phenomenon has many facets. Youthification is, like most other processes, at once personal and collective, refreshing and challenging, emotional and tangible. It engages us all in diverse ways with youth and a promise of increased appeal as a common goal.

In its physical sense, neighborhood youthification is happening all around Dallas' urban core. It gives me great satisfaction and excitement to drive around the city and see a booming West Dallas, the resurging Deep Ellum and Bishop Arts, and a developing Trinity Corridor. In these spaces, I see people, young and old, engaging in similar activities and exhibiting similar behaviors. To top it off, it is finally spring and the economy continues to provide us with hope that all the changes and projects ahead of us will eventually come to fruition.

Dallas is full of positive energy. We are being intentional in our youthification

process ... but can we stay forever young? As the city continues to attract new residents, how do we grow sustainably to create quality, vibrant neighborhoods and a popular and desirable, yet denser, urban core? City leaders continue to reinforce and assure us that *our voice* and expertise are essential to shaping this flourishing development. Our voice—AIA Dallas. This is especially significant for you, our members.

I want to personally invite you to participate in this process. AIA Dallas is your voice and your source to make a difference as an architect. Whether you are a young professional or have been a long-standing member of the community, AIA Dallas is here to provide you with the tools, resources, and opportunities to be at the core of emerging and relevant issues. Visit us today at [aiadallas.org](http://aiadallas.org). The time to be active is now! ■

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## Editor's Note | Youthification

more and more elusive and divisive.

So we set out to explore the term and see if it applies to our community in North Texas. We also wondered what changes it may be having on the profession of architecture. One thing that became clear is that it sparked a lot of conversation and varying opinions as to its meaning and impact. We started by tracking down the origins of the term first coined by Markus Moos in 2014 as more of an urban planning term. To focus the term on our local community and profession, Mia Ovcina, AIA moderated a dialogue between two architectural leaders and asked them to discuss youthification and its impact. Lindsay Wilson, RID brought the conversation surrounding youthification to the office by questioning workplace transformations

and generational labels. And expanding the study, Mark Gunderson, AIA contributed a thought-provoking feature on "Youth and the City."

There are no precise or correct answers to the original questions we posed about youthification. But with this investigation into the term and with all of the differing opinions and strong reactions we received, one thing remained consistent and clear: Youthification, however one defines it, is an attitude and a mindset. Express your personality, let your passions show, and be provocative.

Harry Mark, FAIA  
Editor

**What does youthification** really refer to? Is it yet another recurring archetype with a different trendy name? Does youthification refer to the labels of Generation X (those born in the mid '60s to late '70s), millennials (the hipster creative class born between the early '80's and the late '90s), or Generation Z (the digital natives born in the late '90s)? Is it an urban movement, a style, a real estate term, or a cultural shift? The questions kept coming the more we dove into the investigation of this term; and, frankly, the answers became



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

Can you identify this North Texas structure?  
*See page 53 for the answer.*

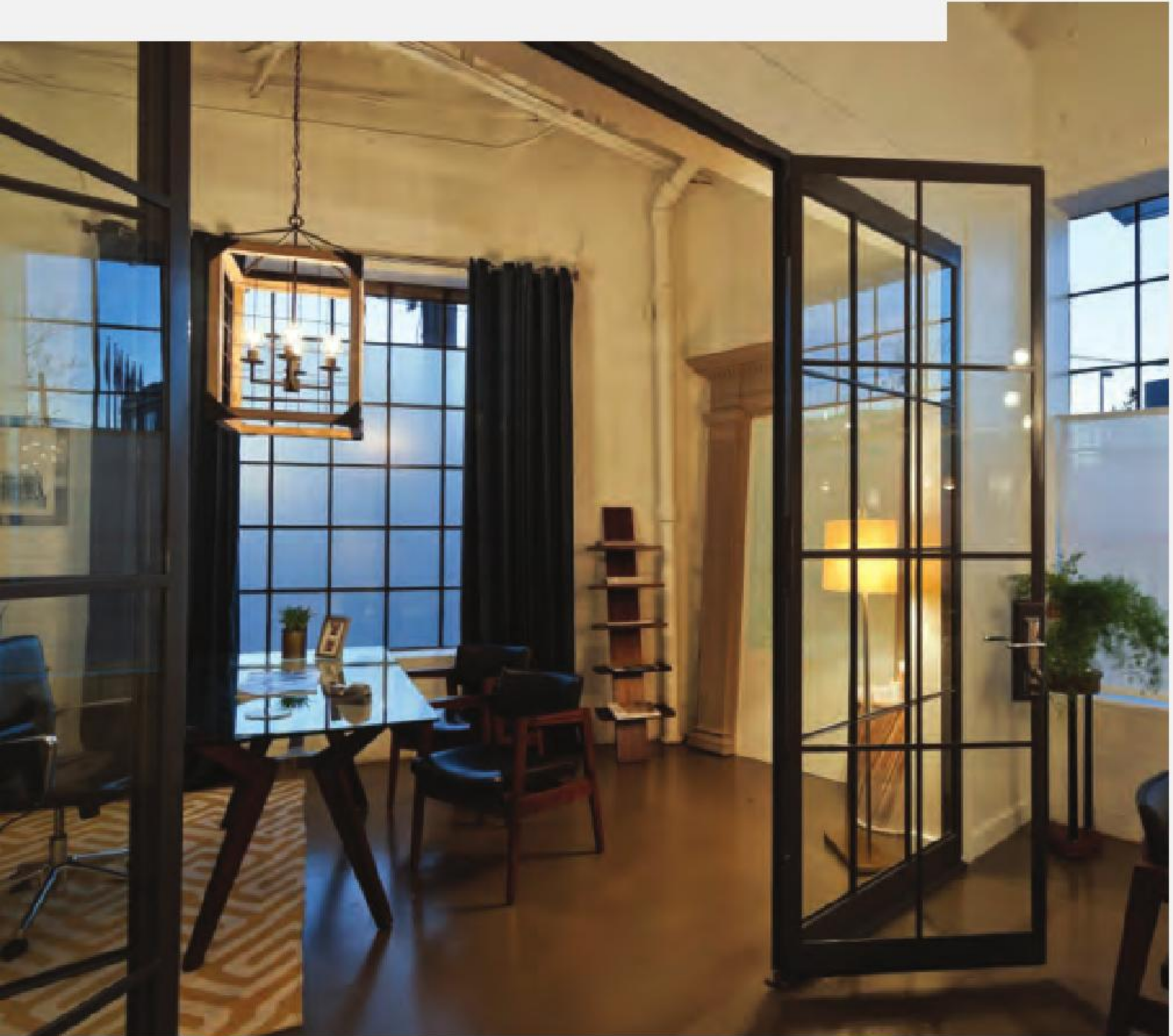
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# YOUTHIFICATION OF THE WORKPLACE

## DOES IT REALLY MATTER WHAT ONE GENERATION WANTS?

By Lindsay Wilson, RID

**Youthification** is officially one of those terms that I had never heard—and then it was everywhere. The asleep-to-awake system of my brain was hard at work on this one as it consciously rose to the surface in many of my conversations and studies.

Digging a little deeper, I found that the term “youthification” was coined by Dr. Markus Moos at the University of Waterloo in his study of the “influx of young adults into higher density” cities and neighborhoods. Essentially, he defines youthification as the creation of some neighborhoods that are “forever young.” In effect, younger people age out of their neighborhoods as they increase their income, partner up or marry, and then start families. They move out and a new group of young, typically single people replace them, beginning the cycle again in that neighborhood.

In these revitalized neighborhoods, condominium units are designed and targeted for the younger generation who require less living space than a household with children. Trendy boutiques, live music venues, movie theaters, and restaurants appeal to millennials and GenZ, but not so much to the older generations. Moos’ research shows age groups (44-54 and 55-64 years old) move to lower-density suburbs.

So, each generation migrates to an environment

For further explanation of demographic terms mentioned here—millennials, Generation Xs, Ys, and Zs, etc.—see the Editor’s Note, page 11.



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suitable to their current lifestyle—at least as far as home life is concerned. But what’s happening in the workplace? According to a new Pew Research Center analysis of current U.S. Census Bureau data, more than one-in-three American workers are millennials (adults between the ages of 18 to 34), and in 2015 they became the largest part of the American workforce—surpassing Generation Xers.

It should be no surprise then that the discussion of millennials in the workplace has evolved from one of mild interest to one that is central to the discussion of workplace transformation and employee retention. What do millennials want?

Unfortunately, the conversation is often spurred by sensational images of Silicon Valley offices, or very stereotypical ideas that millennials are only interested in the “anti-office” office. Images of



in-house baristas, corkscrew slides, nap pods, bicydes, and themed conference rooms would lead many to a superficial conclusion that “cool” will satisfy the millennials that all organizations desire to recruit. While fun and interesting amenities are important to corporate environments to be effective today, they must be authentic to the culture of that organization.

This development begs this question: As architects and designers, are we at risk of a similar youthification issue? Are we creating workplaces and environments so geared to the preferences of a youthful generation that workers will essentially age out of them? Or worse yet, will the mature workers who are critical for knowledge sharing and mentorship feel uncomfortable and less productive in these spaces?

One major factor dividing millennials from GenXers and

baby boomers is the open office environment. A growing body of research shows workers in open office settings experience more uncontrolled disruptions, higher amounts of stress, and lower levels of concentration and motivation than those in standard enclosed offices. Couple that with the fact that older workers were raised on the theory that private and larger work space were earned through tenure or through contributions and achievements. The opportunity to get larger offices was a motivating factor in their job performances.

While some senior workers struggle with the change to an open environment later in their careers, millennials often thrive in a group-oriented environment where they can socialize and feel connected to their co-workers. Although, let’s face it—distractions from heads-down work aren’t age-specific.



KURT GRIESBACH

How do architects and designers address these disparate preferences and challenges? Should the type of work and desired results drive the workplace more than the physical age of the inhabitants? Isn't technology changing the nature of work too fast to rely on generational preferences? Perhaps it's actually much more of a combination of organizational culture and the individual's work style that make up your generation than it is your actual birth year. Maybe this writer is just a frustrated millennial trapped in a GenX body.

This dilemma is a real one. "I have a current client with two decision-makers exactly the same age with completely different wants from their work environments," said Allison Arnone, principal workplace strategist with HDR. "It's our job as designers to provide data and evidence about how people work now and project their needs for the future."

Good design needs to be rooted in supporting the work, business objectives, and culture of an organization. How can designers best provide the spaces and tools needed to allow employees to do their work effectively and efficiently? Despite this age of the pop-up shop—and as "fun" as it is to make a 1950s Airstream trailer into a conference room (and it *is* fun)—the designs of our offices, schools, health care facilities, and institutions need to extend beyond the millennials and GenZers. Clients are asking for designs not only for the multiple generations currently in the space, but for the three or four generations that will follow. The goal is to create spaces about the work—not about the age of the people using the space.

Designers and architects must focus on the needs of the individual organizations, and the basic preferences of all workers should be tightly married to the policies and cultures of each company and institution. The relationship between real estate and human resources should be knitted together much more tightly in order to support the organization and reflect the culture more accurately. What do workers *really* want? Work-life balance, the ability to have flexible hours, the opportunity to advance, and an environment that promotes and supports collaboration are at the top of the list.<sup>1</sup>

Brad Blankenship, executive managing director, Cushman Wakefield, said, "I am a boomer but I hope to plan our next office in a way that doesn't match my age. We have hard-walled offices both interior and exterior. The only time I can spontaneously interact with my team is if we walk in front of each other's offices. In our next space, I need visual and audible contact to manage the rapid-fire pace of our business. Give me a millennial workspace without the skateboards or dog park, please."

As these individuals prove, neither generation is putting playful amenities at the top of their list of requirements for a satisfying work space. While those extras may be fun to have and

## Markus Moos: The Trend-Maker Who Popularized Youthification

It was a surprise to Markus Moos (pronounced "Mohs") when the term "youthification" caught on. The Ph.D./geographer/planner/teacher only used the word for the first time in 2014.

It was at the American Collegiate Schools of Planning conference in Philadelphia where he first presented his research on youthification. Moos later tweeted about this work when he launched his Generational City research project in early 2015. Richard Florida picked it up and posted information about the term in an article on *CityLab*, and the word quickly entered the planning lexicon.

"It all happened because of social media," Moos says. "That's really how it caught on."

Youthification was born after Moos' difficult days of grad school. He was studying housing market changes and carried that work on into his current research. His graduate work dealt with "condofication," where he explored trends in new high-rise housing from the supply side. He also looked at gentrification and how resultant neighborhood upgrades influenced housing and social class.

So, it was a logical next step to find a term to describe the circumstance of

neighborhoods becoming younger over time and staying younger over time—a word to express the influx of and maintenance of a large share of young adults in neighborhoods. It doesn't describe an area just at one moment in time; it describes spaces that remain young, while adapting over time.

The term youthification is used to describe the influx of young adults, ages 25-34, who continue to gravitate toward urban lifestyles in high-density cities, but it is not purely an urban movement. Moos says that it occurs in downtowns and in secondary downtowns, meaning places of high density. These include transit-oriented



KURT GRIESBACH

light up a recruiter's eyes, if the culture doesn't embrace it, the team ends up with a slide collecting dust, an empty game room, or a nap pod full of banker's boxes. None of these will attract a millennial worker, a GenZ worker or GenXer to the workplace.

Allowing employees to work in a way that is comfortable for them and allows them to be productive, whether working individually or collaborating, is of utmost importance. Flexible hours

aren't solely the prerogative of millennials. More senior staffers find a little more freedom goes a long way toward increasing their satisfaction on the job and even delayed retirement.

In fact, my own father, Jack Case, a 60-something working for a global technology company that has embraced flexible hours and remote work, fits this bill. He said, "Having a virtual work environment makes it easier to be connected across

developments, walkable communities, and areas where condos and apartments create informal regional villages.

There is commonality in the composition of youthified areas, according to Moos. "It's a whole neighborhood discussion," he says. "There are great similarities in the kinds of neighborhood amenities: non-traditional work spaces, medium-rise buildings, small shops, a walkable environment. It fits the coffee shop and restaurant patio cliché. It also speaks to the shared community movement, popularized by Uber, Zip Car, Airbnb, and others."

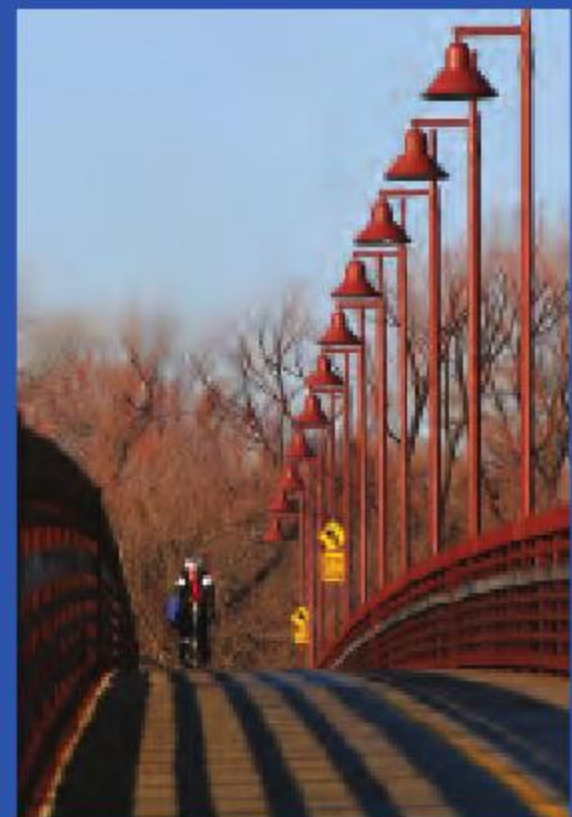
Moos says that big cities in Texas show some signs of youthification, though not in large concentrations like

neighborhoods in Seattle, Portland, and San Francisco.

Moos does not see a clear pattern emerging in Dallas or Houston, but sees a distinct demand for transit-oriented, walkable communities in both cities. The future will show whether youthification is a trend or a long-term change in how populations disperse by ages and interests. ■

Contributed by Linda Mastaglio, managing editor of *Columns* magazine and owner of TWI-PR.

**RIGHT:** Signs of the youthification of Dallas could include the increase of people engaged in outdoor activities like those around White Rock Lake. Moos describes youthification as the influx of younger adults living urban lifestyles in high-density cities.



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KURT GRIESBACH

*As architects and designers, are we at risk of a similar youthification issue? Are we creating workplaces and environments so geared to the preferences of a youthful generation that workers will essentially age out of them? Or worse yet, will the mature workers who are critical for knowledge sharing and mentorship feel uncomfortable and less productive in these spaces?*

various time zones from the comfort of my home office and encourages me to continue working beyond normal retirement expectations, with the added benefit of sharing knowledge and experience with younger associates."

Preferences and evolutions in work due to technology are supremely important today as well. The nature of work is changing. Variety and choice within the workplace has proven successful in addressing the diverse needs of work and work styles. Having the technology to support a "work anywhere" mentality is foundational. But having a management culture that supports each employee's ability to truly work anywhere without casting doubt on her or his work ethic? That's what makes it successful.

The practice of detailed or enhanced programming has never been more important to the project process. There is often a rush to put pen to paper or mouse to screen as it were. Project schedules are tighter than ever before, but if designers want to provide solutions that address the complex and rapidly changing needs of the organizations and institutions that they are designing for, they must help their clients understand that generational labels and research are important factors, but they do not replace a deep understanding of the culture, mission, values, and business goals of their organizations.

Form still follows function, and the highly sought-after millennial employee doesn't follow the ping pong table. ■

**Lindsay Wilson, RID is is an executive managing principal at Corgan.**

<sup>1</sup> Survey Methodology: This survey was conducted online by Harris Poll on behalf of Ernst & Young, within the United States between November 20, 2014, and January 14, 2015, among 9,699 adults aged 18–67 who are full-time employed across a variety of companies in the U.S., U.K., India, Japan, China, Germany, Mexico, and Brazil. Roughly 1,200 each were surveyed in the U.S. (n=1,208), UK (n=1,202), Germany (n=1,209), India (n=1,219), Brazil (n=1,208), Mexico (n=1,206), Japan (n=1,228), and China (n=1,219). For each country, the respondents included: 400 from GenY (ages 18-33); 400 from GenX (34-49); and 400 from baby boomers (50-68). This includes 100 parents/non-managers, 100 parents/managers, 100 non-parents/non-managers, and 100 non-parents/managers.



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# YOUTH AND THE CITY— THE PLACE OF AVAILABILITIES

By Mark Gunderson, AIA

The **understanding** of the recent movement of youth into urban situations to both live and work is obviously tied to a much deeper cultural phenomenon and not simply politics, real estate, and market trend analysis. The history of cities and, in fact, human existence informs this recent behavior in many clear ways.

A large part of this migration is tied to the history of commerce and to the creation of the Internet. One might argue that the data simply reflects the ancient lure of the city as a repository of choice and excitement for youth from a less dense situation—the *bright lights, big city syndrome*.

## On Youth and Beauty

Our existence is given to a cycle—a *life cycle*—which moves from birth to youth to maturity to death and decay and back to birth. The seasons of our perceived *year* correspond to the same cycle, reflected by spring, summer, fall, and winter, progressing again into spring. The death of one thing is followed by the birth of another. All *living* entities follow this cycle.

Nature has no idea of waste and so decay becomes the rich nutrients required for a new birth. Our need for *re-cycling* is due to our lack of regard for the cycle in the first place. All phases of this cycle are equal in value and importance, however, that of *youth* takes our attention much of the time.

Our cultural obsession with youth is profound, although other

civilizations have been driven by the accrual of wisdom and experience or other manifestations of beauty in our existence, arguably more refined. Subtleties and quiet understatement have been held in higher regard as have been the effects of aging on both materials and the human body itself. The Inca held surface or cosmetic beauty as secondary in every way to that of the underlying essence of a thing. The Japanese have designed for millennia with an exponentially larger timeframe as reference. That is, weathering and the marks of time—especially great lengths of time—were considered to be a true beauty and was not to be confused with the momentary flourish of virgin *newness*.

“New and improved” are the marketing strategies our culture knows so well. The requirements of a capitalistic and product-driven economy vest this idea of *refinement* and *progress* in every aspect of our *either/or* mental framework. *New is better. Best is stripped* of all meaning. Much is lost in this anemic conception of things, this over-emphasis on the young; yet it seems human nature.

## Hardware and Software

The city as an artifact allows for many such marriages of the physical and the conceptual, of fabric and idea, hardware and software. The apparent influx of youth to the urban realm can be understood in one way as a movement towards a place of visual and experiential intensity, towards rich involvement and saturation.



REUTERS/INA FASSBENDER

It is no small irony that the same saturation is achievable in the open landscape if one's sensibilities were attuned to the nuances of such a field, though this is apparently not the tuning of the majority of our culture. Open any issue of a current art magazine to see that complication and saturation are infused in the landscape of ideas at this moment in time.

### History, Histories, and a World View

Over the course of human existence, the invention of language and writing is actually a fairly recent activity. The transmission of information from one civilization to another for millennia relied upon word-of-mouth and parable, many times in the form of song. Homer's "Iliad," for example, was originally a form of poem/song as epic narrative dated currently by language analysis to 750 B.C. The story it tells occurred 400 years earlier in the Late Bronze Age. The accrual of such stories—therefore ideas and knowledge—took place slowly over time and much was lost in translation or transposition of detail.

Our concept of *history* is predicated upon this accretion and the resultant *record*. The physical form of such records—cut bone, ancient Chinese markings on turtle shells and wood strips to clay tablets to papyrus to books to the digital file—have traced the story of our existence and allowed for the growth and proliferation of our species. Problems solved in one century may relate to problems in another, at very least by analogy. Teaching and pedagogy derive from this need to learn and pass on to others our cumulative knowledge and wisdom.

The developments of the past century have greatly enhanced this ability to record and *hold* information. The invention of photography, first thought to be in competition in some way with painting, has given new *voice* to the visual aspects of time and place. Individual

moments can be captured now and held over time. Like any artifact, the passage of time causes the context to erode in ways that render part or all of the initial



meaning of a photograph or painting to be lost.

Nonetheless, the capture of time in this way and the ability to hold it and compare with another time is significant and affective. A work such as Nicholas Nixon's ongoing annual black and white photograph of his wife and her sisters for the past 40 years shows clearly just how much can be felt in the juxtaposition of such images. Film, as a series of such moments given form in time, has become a new vehicle for the transmission, but perhaps more importantly the distillation, interpretation, and understanding of our existence.

All of this has been put in the last few decades into the hands of the public by the continued (and exponentially accelerating) creation of the tools which binary thought and the computer have made available. For the first time in our history, individuals can access staggering quantities of such data and knowledge and begin to assimilate it for infinite purposes. The exposure to such a wealth of information is both compelling and addicting. Entire centuries can be juxtaposed against each other for understanding, and almost 200 years of photographs now lend their record to the human *archive*. Information informs form.

**BELOW:** The first photograph. "View from the Window at Le Gras," 1826. Joseph Nicéphore Niépce. A view from Niépce's studio window in Saint-Loup-de-Varennes, France. Public domain. On loan to Harry Ransom Center at the University of Texas in Austin, Gernsheim Collection. 6.5x8 inches on pewter plate. **BELOW LEFT:** The first flight. Kitty Hawk, North Carolina. December 17, 1903. Library of Congress. **OPPOSITE PAGE:** A journalist looks at the artwork "99 Cent" by Andreas Gursky during a media preview of an exhibition at the Museum Kunstpalast in Duesseldorf September 20, 2012. The "Andreas Gursky" exhibition featured some 60 works by the German photographer before closing in 2013.

### The City

In a March 1971 interview with cultural journalist Howard Smith<sup>1</sup>, Buckminster Fuller referred with respect to the city as an artifact where "there are always a whole lot of angles of evolution going on." He lamented the oversimplification and ramifications of zoning as the categorical separation of life from work, of living place from

workplace, of work from life. Believing that the city as a human construct was "pretty much obsolete," Fuller limned quickly the history of labor and products within Western civilization, noting the migration of physical goods first into the city from farms and countryside for distribution and then the reversal—with ideas as *product* taking the place in the empty fabric intended originally for manufacturing and storage (think artists in Soho warehouse loft space).



At almost 50 years later, one might posit that this vesting of thought has been not only the evolution of capitalism and the market, but also as a move towards a kind of *friction of exposure* to ideas, towards an even greater intensity of experience. When Louis Kahn spoke of the city as "the place of availabilities" and "... a place where a small boy, as he walks through it, may see something that will tell him what he wants to do his whole life,"<sup>2</sup> this is what he was describing.

In this same five decades the personal computer and the Internet as network have in effect become the world's *market*—think of eBay as the world's flea market or Amazon as the *dry goods store*—and the virtually immediate access to these goods. Search engines, algorithms, and metadata allow unprecedented collapse of the time previously required to *find* a particular product. The physical location of such material or the desired goods is almost made irrelevant as a person in even a remote area can acquire an item from almost any location in the world and have it delivered to them in a few days, conflating the idea of *acquisition* in a way that was inconceivable only a few years ago.

All of this—the enticements of youth, beauty, and saturation of experience, coupled with the realignment of built fabric with a new purpose—come together to define the situation in which the immediacy of the ephemeral is grounded in the obdurate and renews our attention to the authentic and *real*. Both are timeless, as are youth in search of engagement with life in some way. ■

Mark Gunderson, AIA is a Fort Worth architect.

<sup>1</sup> *The Smith Tapes – Lost Interviews with Rock Stars and Icons 1969-1972*, Ezra Bookstein, editor. Princeton Architectural Press, New York, 2015. pp 312-328.

<sup>2</sup> Louis I. Kahn, quoted in John Lobell, *Between Silence and Light: Spirit in the Architecture of Louis I. Kahn*. Shambhala Publications, Boston, 1985, p 44.

# YOUTH, MOBILITY, & THE GROWTH IN NORTH TEXAS

**For once,** just stop. Look around. Count the cranes towering above the mid-rises. Look at the cars, the traffic, and distracting construction everywhere. If you've been in North Texas for even just a decade, you've noticed the transformation taking place, and you're probably wondering "Where did all these people come from?"

The answer is complex and independent from our urban philosophies. All those statistics that show more people moving to the city, all those millennials dumping their backyards and cars for walkability, they don't correlate here, at least not in Dallas anyway. In fact, if anything, the hard numbers from the North Texas mobility research shows that the majority of our growth has come from the derivative exurbs like Plano, Addison, and especially Denton. It's proof that education and diversity account for much more than the idea of urban living.

The images here provide a graphic representation of how many people are moving in and out of the core four counties in North Texas, their population growth in 2014, and a general overlay of demographics for that growth. If nothing else, they show us that now is a good time to move to North Texas, have some children, and ride out the storm. ■

*Columns* would like to thank the Dallas Chamber of Commerce for data and graphic support.



ILLUSTRATION BY RYAN FLENER, ASSOC. AIA

# ROOTS & MOVEMENT IN NORTH TEXAS

BASED ON LATEST (2014) DATA

NET HOMEOWNER  
GAIN/LOSS

TOTAL INCOMING  
209,126


TOTAL GROWTH  
83,990

TRANSITIONAL POP - 9.1%  
HOUSED POPULATION - 90.9%

TOTAL OUTGOING  
224,805

- ETHNIC ENCLAVES - 24.7%
- AFFLUENT ESTATES - 17.8%
- FAMILY LANDSCAPES - 12.5%
- MIDTOWN SINGLES - 8.3%
- GEN-X URBAN - 6.1%
- NEXT WAVE - 5.6%
- MIDDLE GROUND - 5.5%
- RUSTIC OUTPOST - 4.2%
- COZY COUNTRY LIVING - 4%
- HOMETOWN HEROES - 3.5%
- UPTOWN INDIVIDUAL - 2.9%
- UPSCALE AVENUES - 2.7%
- SENIOR STYLES - 1.4%
- SCHOLARS & PATRIOTS - 1%





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# ARCHICAT

## YOUTHIFICATION

Moderated by Mia Ovcina, AIA

**ABOVE:** Two design leaders talk about the new age of an old Dallas. Meet Ron Stelmarski, AIA, Perkins+Will, and Bang Dang, Far+Bang and a visiting lecturer at the University of Texas-Arlington.

**Dallas is a dynamic** and evolving city, whose recent growth has been strongly impacted by youthification. We asked two leaders of our profession to explore what they feel the term has meant for our city, and where it might lead architects in the future.

Ron Stelmarski, AIA is the design director for Perkins+Will's Texas practice, while Bang Dang is a founding partner of Far+Bang and a visiting lecturer at the UTA College of Architecture, Planning, and Public Affairs. Here is their dialogue:

08:00 **\_RonStelmarski**

I would define youthification as a shift in values.

RS

08:01 **\_BangDang**

In terms of planning/geography, it is the still very early trend of urban areas in cities being more populated by the younger generation. That is very general, but I think Ron is right, in its more complex form, it has to do with values. It also has to do with economics.

BD

RS 8:02

The major values I see are CONNECTIONS. Proximity is important. A healthy lifestyle is a major component as well. Easy access to hike/bike trails, public transportation ... Economics has a major impact and I've heard differing opinions about how it is playing out. For example, in many cities young people are flocking to the urban core.

BD 08:03

The young comprise quite a bit more of the market/consumption and have a bigger influence on how services/products are tailored ... The interesting thing about youthification is that it is still quite relatively new. How long will this migration pattern last and will it sustain itself past the next recession?

RS 08:05

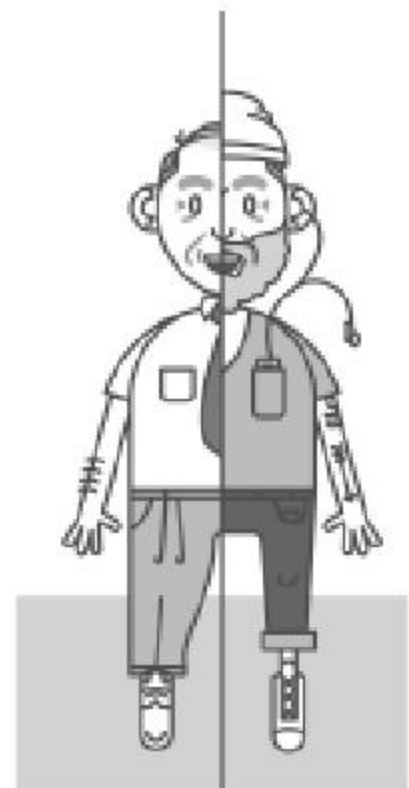
I agree the term is new, but is the phenomenon completely new or just making a comeback?

BD 08:06

The other interesting definition of youthification is the idea or desire to make things appear young, which I think also has its relationship to architecture and planning.

RS 08:07

That is interesting. How does something look young?



**BD 08:08** Sort of like the architectural facelift, but in larger terms.

**RS 08:08** We have two very different "young" districts in Dallas—West Village and Deep Ellum. I consider these both to be "youthified." Is that correct? The interesting part is how different each is. ... The authentic nature of DE [Deep Ellum] is very appealing in a way that is different from West Village.

**BD 08:10** The question of whether the young will stay or move on is especially interesting in Dallas because the school system is so poorly run.

**RS 08:10** Bingo! That's a primary issue—real or perceived—with all of the major corporations moving to town. They all claim poor schools as a reason to stay outside of the CBD [Central Business District].

**BD 08:12** Sometimes one feels in Dallas, it starts with the infrastructure of transportation (public), walkable (or not) streets, and public schools.

**RS 08:12** What I like about that point, Bang, is that the next generation... the "youthers" ... may be brave enough to tackle this issue. ... We design for K-12 students, higher education students, and workplaces for the graduates ... the seeds are being planted very early on.

**BD 08:13** Or we may continue to just have "pockets" of semi-urban places but the "connection" you brought up will not get developed.

**RS 08:13** The youthified areas act as a sort of glue for the city. Is that a density issue? Seems we just need more people in the city.

**BD 08:14** It would be a great study to analyze the "spaces" between these pockets. Who owns them? What developers are looking at them? What does the city plans for them?

**RS 08:14** I like that the areas of the city where the young are clustering behave more like university campuses. If we accept mobility as a given, then you can live/work anywhere. In that case, just like moving from class to class or to the fitness center or student center, the city has to adapt to this mobility ... and hopefully it's not just coffee shops ... Co-working spaces are gaining a lot of momentum.

**BD 08:17** That is another good point, Ron. More folks working from home AND more entrepreneurs.

**RS 08:17** But there is still a distinction between good spaces and less good spaces ... which is where DESIGN comes in!

**BD 08:18** The younger workforce is shifting the idea of what it means to work and what a day at the office means.

**RS 08:18** I believe so—largely because I would question the definition of "work." ... There continues to be a wave of adjustments to the city fabric. I've lived in Dallas for five years and have seen major additions to the downtown area that allow more connectivity.

**BD 08:21** I still think downtown, in terms of creating density for residence, is still far behind and it seems to take so long to get going. It appears they start to get going at the tail end of an economic expansion.

**RS 08:21** Absolutely, youthification has played a major role. ... Many of the people I work with (new hires) and the people we design for are living downtown. It's not even a question for them—it's the standard. ... What is interesting about youthification is that they seem to move in before the infrastructure does. ... With gentrification it seems like a few steps are taken: temporary events begin to take place; "galleries" and other arts move in; residents come; then restaurants ... then amenities.

**08:24**

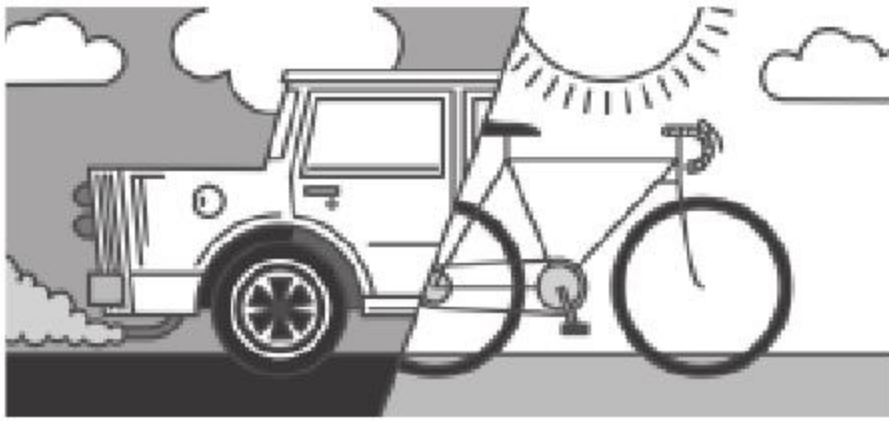
The one thing we have talked around, but not directly, is the love of the automobile in this city. ... That "drives" a lot of decision, unfortunately.

**BD**

**08:24**

Can that love of auto go away when the city meets the needs/values of the younger residents ... or will it always be there?

**RS**

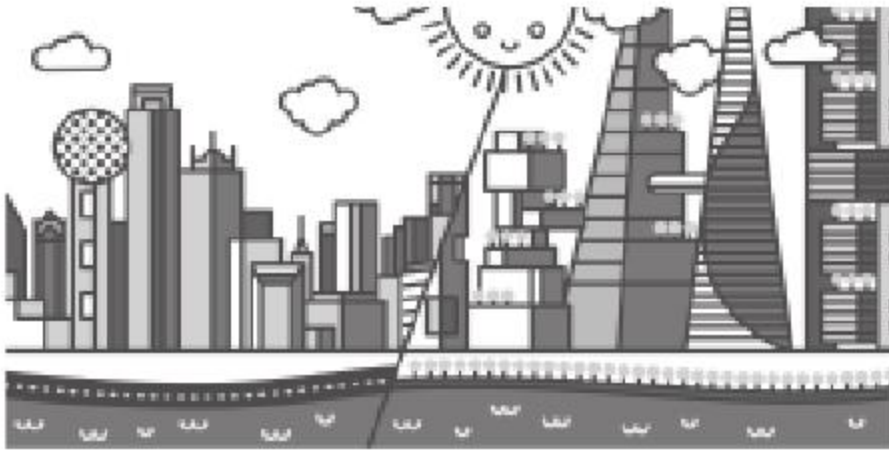


- BD 08:25** So what is the consequence of all this on our work and our field?
- RS 08:25** There has to be a convenient option. We need to work early in the process to create places people crave to be in.
- BD 08:27** We also need to create good spaces and places that are flexible and adaptable because different waves of young folks who move in and out may have different dreams and desires.
- RS 08:27** Yep. We need a process of design that understands and integrates the users ... But that should be nothing new.
- BD 08:28** For example, what will a person between 24-34 want in a dwelling in 2050? ... How to create a community that perhaps could be a prototype for cores outside of the city to emulate. Could there be a similar idea for young families? We do quite a bit of work for developers and they are definitely pushing for smaller units. Smaller units by far sell much faster. And smaller units with intelligent design and flexible spaces definitely sell faster.
- RS 08:31** Agree with the "resi" comment: smaller units ... becoming more like hotels because the young are becoming more like "travelers" and less like "residents." ... Back to other market types, we are seeing schools, businesses, even hospitals ask for spaces that will incite creativity and innovation. And as trendy as those words might be, the essence of creating spaces that can support and inspire invention is hugely interesting to me. ... The major shift in client attitude has come in trying to capture the magic of Google ... whatever that might be.
- BD 08:33** What do you see is the magic of Google? I am very curious.
- RS 08:33** I'm not sure there is magic, but what I do see is that Google offers a lifestyle. For better or worse—the results are not in—there is a blurring of work-live-leisure. I think it is a good PARTIAL definition of youthification.

- BD 08:35** Interesting, so did Wright, Corb, and Mies, but in different ways? I think that is key. How does architecture create a better place for work, play, and rest?
- RS 08:35** I'm not sure of the cultural infrastructure Google offers. Cedric Price style...
- BD 08:35** For Google, maybe a lifestyle where everything is within reach, almost instantly? Access to everything.
- RS 08:36** Yes, but physical access as well as virtual—which is why the young cluster.
- BD 08:37** That is what I meant actually. So one could work, shop, eat, sleep, play, etc. all in a cluster.



- RS 08:38** Yes. Google behaves like a small city ... or a university campus. Nothing new, just getting back to mentally and physically healthy habits. Toyota is an interesting question: That is a more campus-based idea, but not necessarily youthified. Alternatively, the Richards Group is fundamentally about youth ... and I wonder if the fact that one is in downtown and one is not is indicative of this demographic base.
- BD 08:41** I also wonder as the cost of living near the center continues to increase, will that put a dent in this youthification trend?
- RS 08:42** Like Moos shows in his diagrams, many of the youth districts in Canada occur along rail lines.
- BD 08:44** DART is quite key to all this continuing.
- RS 08:44** Dallas actually has a chance to be more unique. There is room for people to move into downtown, unlike cities like NY or SF that are cost-prohibitive. ... The youth need a sustainable strategy that defends against the economics.



**BD 08:46** This whole conversation also brings into a general question of who are the urban planners of our city. Developers, city officials, architects, civil engineers, etc.? Who really gets things moving? Who sets the bar?

**RS 08:46** Right. Usually architects work within a fixed set of (site and economic) parameters. Yet, the youth don't look at what, why, how—they just do it.

**BD 08:47** What group of people are the master planners in that case?

**RS 08:47** It appears that wheel is still spinning. Not a unified front, which could be good, but also causes paralysis ... Bang, do you suggest architects get more involved with urban planning and public policy?

**BD 08:49** Absolutely, Ron. Dallas is very unique in this case. I think NYC and SF also have a lot of new money. Dallas is still mostly old money. And I am not interested in whether this is good or bad. I am more interested in how this affects the supply and demand side of this youthification trend.

**RS 08:50** Agreed.

**BD 08:50** But carefully and intelligently and not act like we know everything. But we should definitely be in the mix.

**RS 08:50** Yes, and still design beautiful places. Not about aesthetics, but about experiences. Too easy for the qualities of space to be at the bottom of the list.

08:52

Does youthification have the same adverse effects as gentrification?

BD

08:53

Right. Which is why design will always matter; design/quality still gives "competitive advantage." I'd say it's only adverse if it was exclusive ... Are they letting older generations in?

RS

**BD 08:54** Or pushing the old out? It is a tricky road, I think.

**RS 08:55** It's always tricky, but that's the beauty of a city.

**BD 08:58** Philosophically for me, the growth of a city is always both organic and planned. It is never one or the other. What we can do as designers is make sure we offer our services and participate in the discourse. We also must make ourselves seen again as an important component of the team, as part of the table of strategists.

**RS 08:58** I think the value of youthification is that it is a start-point, not an end-point (like gentrification). It is fundamentally about engagement and participation. I see it as unlocking the opportunities of the city, of placemaking. It brings vitality and invention to the city core and that's what helps make cities great places to be.

**BD 08:59** It is both an engagement of the present, such as youthification, but also an acknowledgement of history. Can we learn from this AND the past?

**RS 09:01** Yes, learn from the past and hopefully avoid some of the pitfalls. The great thing about Dallas is that it can be anything it wants to be ... not NY or Chicago or LA. ■

Mia Ovcina, AIA is an architect with DSGN Associates.

Illustrations by Jeremy Hughes.



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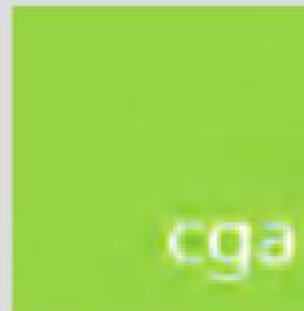


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# WORD

**SAY**



PHOTOS BY LIANE SWANSON

## THE DALLAS FESTIVAL OF IDEAS THE UNITED CITY

By Nate Eudaly, Hon. AIA Dallas

**“What we really** need is the ‘united city,’” said T.D. Jakes.

Those words from the closing speaker of the 2015 Dallas Festival of Ideas were the clarion call for this year’s festival, held in February and organized under the theme “The United City.”

That year’s closing speaker—Bishop Jakes, author, filmmaker and minister—set the tone by adding, “We need a city that is united and galvanized around ideas that we can build to make a change and make things different, and I really think that can be done.”

For the 2016 festival, held at the Music Hall at Fair Park, the organizers set a goal to shape the future of the city by igniting, uniting, and energizing the people of Dallas through the power of ideas. It focused on the city’s next century, incorporating thought-provoking programs, interactive discussions, live music, visual art, and stage performances.

These panels invited participants to discuss and further develop the ideas presented by the keynote speakers; from those sessions, action plans will be developed to implement key concepts from each of the five “cities” identified as discussion tracks.

### History of the Festival

The Dallas Festival of Ideas team refers to the event as “an annual harvesting of big, bold ideas with an eye toward action to

help to shape the city of the future.” It began when Larry Allums, Ph.D., director of the Dallas Institute for Humanities and Culture, observed that other cities held meaningful festivals related to their cities, including the Chicago Humanities Festival, *The New Yorker* Festival, and the Aspen Ideas Festival.

Allums wanted the Institute to organize a similar program that would bring thought leaders across various disciplines to Dallas to discuss concepts that could help improve the future of this city. He organized the inaugural Dallas Festival of Ideas in 2008 and a second festival in 2011.

After collaborating in 2013 on a symposium commemorating the 50th anniversary of the assassination of President John F. Kennedy, *The Dallas Morning News* agreed to partner with the institute to present the 2015 festival. Despite an ice storm, all five keynote speakers arrived safely in Dallas, so an abbreviated one-day festival was held at the Dallas City Performance Hall and the Winspear Opera House. Organizers were very encouraged that, even with the weather challenges, more than 800 people attended the sessions.

### ‘Cities’ Discussion Tracks

The Dallas Festival of Ideas, again presented by the Dallas Institute of Humanities and Culture and *The Dallas Morning*

News, worked with planning groups consisting of over 60 Dallas leaders to create an integrated program format. Coordinated by Festival Director Emily Hargrove, speakers and guests took the ideas generated by the keynote speakers to discuss them in increasing depth in the panel discussions to bring these new perspectives to Dallas in an implementable manner.

Discussion tracks focused on five "cities": The Physical City, The Entrepreneurial City, The Educated City, The Healthy City, and The Literary City.

**The Physical City** team kept its focus "the future of work" in Dallas. What is the future of work in the 21st century city? Are downtown and the suburbs in competition for workplace growth, or should they cooperate to find the right balance? What will the workplace of the future look like?

As Texas continues to grow as a leading business center (Toyota being one of the most recent major corporations to relocate its United States headquarters here), the topic of how and where work occurs becomes of even greater importance. Other major innovative new headquarters—including Apple, Google, and Facebook—offer glimpses of how work will occur in the future.

The session examined how design thinking shapes the way that people work and how that impacts the way they live. It was presented in collaboration with the David Dillon Center at the University of Texas-Arlington's College of Architecture, Planning and Public Affairs. Keynote speaker was Nikil Saval, an editor of *n+1*. Panelists were Kate Canales, Peer Chacko, Inga Saffron, and Ron Stelmarski, AIA.

Saval's first book is *Cubed: A Secret History of the Workplace*. His innovative research and thoughtful examination of this topic provided the foundation for an illuminating discussion—important

*Office buildings must be connected to the rest of the city. Innovations in developing co-working spaces and low-rise structures that integrate workplaces into urban life must be a priority.*

Nikil Saval, editor, *n+1*



**BELOW LEFT:** Nikil Saval, editor of *n+1*, retraces history to explain The Physical City. **BELOW RIGHT:** For the Entrepreneurial City opening keynote, the ideas came from Russell Simmons, chairman and CEO of Rush communications, in discussion with Clyde Valentin, director of the Ignite Arts Dallas initiative at the Meadows school, SMU. **OPPOSITE PAGE:** Spoken word artist So-So Topic challenged and inspired festival attendees about the power of their words.

not only to architects but to all North Texas residents.

Saval pointed out that as office buildings have evolved, those who work in them have become less connected to the fabric of the community. Tracing development from the Industrial Revolution, Saval explained how the development of skyscrapers and then suburban office parks isolated workers from the cities in which they were located.

He and the other panelists called for innovation in co-working and flexibility in office design so that workers can engage with each other and the city to enhance creativity and productivity.

**The Entrepreneurial City** discussion was headlined by

*Teach young people the skills necessary to create good entrepreneurship—including faith, creativity, vision, and perseverance—in schools. This should be a part of the education of every student in Dallas.*

Russell Simmons, CEO, Rush Communications

hip-hop magnate and Rush Communications CEO Russell Simmons, who co-founded the Def Jam Record label and has since launched a series of successful ventures in TV, fashion, publishing, and finance. He was joined on the panel by some of the Dallas' most successful entrepreneurs, including Nina Vaca, Gail Warrior, Trey Bowles, and Salah Boukadoum. They said the Dallas-Fort Worth area is already an entrepreneurial hub, but people just don't know it yet.

Bowles, who co-founded the Dallas Entrepreneur Center, said that approximately 19,000 new businesses are quietly started each year in the city of Dallas alone. "We're becoming the i-city," he said. "We're the idea city. We're the impact city. We're the innovation city. And we can just keep going and going."

The group had plenty of advice for the start-up entrepreneurs in the audience:

- First, focus on the work and not the money. If you do that, they say, financial success will follow.
- Second, don't listen to the "negative noise"—that doubting voice either inside yourself or the outsiders who tell you it can't be done.
- Lastly, don't be afraid to fail. Consider it an education.

"I just think things evolve more than they fail," Simmons said. "You can't fail until you quit."

The theme for the session was resilience and faith. Most everyone on the panel had experienced times when their faith was tested or their businesses were near failure. But in the end, their perseverance paid off. They learned from their mistakes



**BELOW:** Sarah Pevette, founder and CEO of Future Design School, advocated the power of learning at the festival. **OPPOSITE PAGE:** Jennifer Gardy, senior scientist with the British Columbia Centre for Disease Control, explores the images of health care



and built their businesses back up.

"With each struggle, accept it as your teacher," Simmons said, adding that it's crucial to keep a positive mindset and count one's blessings. "The world cannot give you a payment for your work that's meaningful," he said. "It's all inside. So operate from abundance."

The panel also stressed the importance of arts and humanities in our schools, saying that the next generation of leaders needs to be encouraged to think innovatively. Simmons put it bluntly: "Schools are like prisons if you don't think creatively."

**The Educated City** panel was headlined by Sarah Pevette, founder of the Future Design School in Canada which focuses on entrepreneurial thinking. She was joined on the panel by Dallas cultural leaders and educators Nakia Douglas, John Mead, Vicki Meek, Jeremy Strick, and Clyde Valentin.

The group lamented the testing culture prevalent in today's public schools and blamed it for a lack of resourcefulness and confidence in children. "I've never met a child that wasn't naturally engaged," said Pevette. "We just beat it out of them."

***We must empower teachers and help students to pursue their deepest interests in an environment where students can fail without being viewed as failures, but instead use those experiences as stepping stones to success.***

**Sarah Pevette, Future Design School**

The panelists said that changing the current system will take an enormous amount of collaboration. The Dallas area has plenty of resources to effect change, said Meek, the manager of the South Dallas Cultural Center. But they aren't talking to each other. The panel said real change will take local governments, schools, parents, and private enterprises working together.

"We can no longer afford the notions of silos," said Meek, manager, South Dallas Cultural Center. "There's a much bigger world out there."

The biggest challenge, they agreed, was getting adults engaged in the process. Meek cited low voter turnout for school board elections as evidence of an electorate that doesn't seem to care.

"A culturally literate city is a civically engaged city," added Valentin, the director of Ignite Arts Dallas at Southern Methodist University (SMU).

The panel challenged the audience to start with themselves. "I do feel very hopeful," Meek said. "But we all have to be engaged. We can't wait around for the next person to do it."

**The Healthy City** track tackled the question of what a healthy city looks like. This topic was headlined by Dr. Jennifer Gardy of the British Columbia Centre for Disease Control. She was joined by Dallas area experts in public health: Dr. Eric Bing, Dr. Seema Yasmin, Regina Montoya, and John Siburt. Gardy opened the discussion with the idea that Dallas could transform into a healthy city using data to identify areas of communities that would benefit from positive changes. Major themes of the morning were education and outreach improvements.

Gardy cited the Ebola and Zika outbreaks as examples of what can go wrong when data is not easily accessible by the public. Bing echoed her comments and proposed "using data to help make the decisions we want to make."

***Dallas must truly become a walkable city. Community leaders must also be given the tools they need to spread public health information that impacts the citizens of Dallas.***

**Dr. Jennifer Gardy, British Columbia  
Centre for Disease Control**

Bing, professor of Global Health and director of SMU's Institute for Leadership Impact, put forth specific ways to "be preventative rather than reactive" by using the leaders in our communities and households as ambassadors of health. He also stressed that Dallas' best data comes from the police department and could help us map and understand behavioral health more completely.

Yasmin, staff writer for *The Dallas Morning News* and professor of public health at the University of Texas-Dallas, pointed out that just looking at an individual's ZIP code is a good indicator of a person's health and what kinds of diseases a community is facing. Yasmin went on to stress that Dallas is "a divided city in terms of health" and that privacy concerns could be a major hurdle to overcome in achieving greater access to large public health data sets.

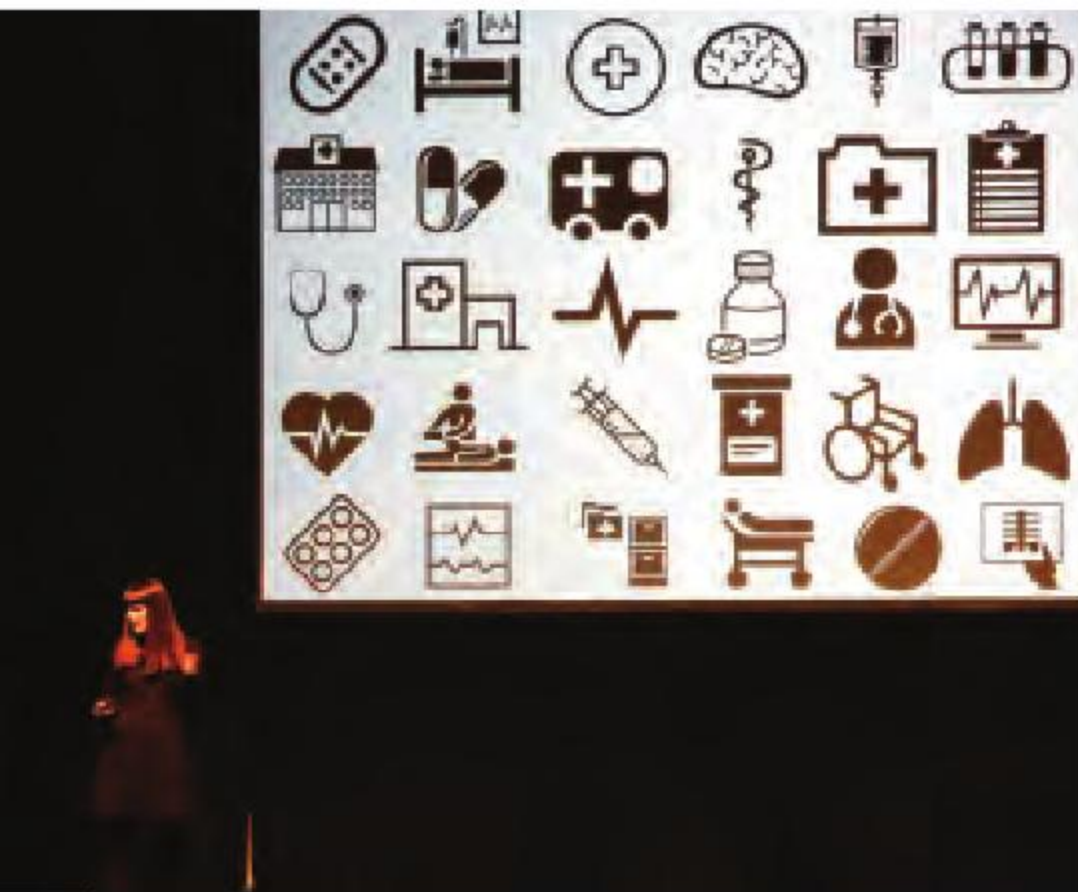
Gardy offered a plan towards community behavioral change. According to her, the first step is awareness, then an inspiration to action and the acquisition of the necessary tools, and ultimately the conclusion that the action plan is sustainable and manageable. She placed key importance on developing a community assessment process to "find the needle of where people need the most help making change."

Montoya and Siburt highlighted the health challenges Dallas faces due to its large concentric rings of urban poor. Siburt, president and COO of CitySquare, spoke about phenomena of "broken sidewalks and stray dogs," corresponding to "no access to grocery stores." He continued: "Dallas does not have a platform where public health officials have the authority to be part of the conversation." Bing and Yasmin agreed that that is

their biggest obstacle in addressing public policy improvements.

Montoya, chair of Mayor Mike Rawlings' Task Force on Poverty, placed importance on continuing "the idea of a narrative" that Gardy spoke about in that there is a story specific to Dallas so that we begin to move beyond data and statistics towards actually improving people's lives. The panelists presented several nimble approaches which could be implemented in communities across DFW.

**The Literary City** panel expanded on ideas about literacy and exploring the richness of our city to ignite book culture. Keynote speaker and noted Hispanic author Alma Guillermoprieto spoke about libraries in Central America highlighting Medellin and Bogota as two examples in which public access to literature has proven to be transformative in their respective communities. "Libraries should be a magnet, almost a glamorous center," she said. Guillermoprieto was joined by Will Evans, Dr. Darryl Dickson Carr, Lisa Hembry, and Merritt Tierce.



Guillermoprieto spoke about the potential of sending Dallas youth into communities to interview residents and how that would help us learn about things happening in our own backyard. Carr, SMU professor and chair of English, expanded on this idea and encouraged the city to "start collecting an oral history of Dallas" and "expose Dallas' richness to the rest of the world through stories." Hembry also supported this idea of generating a local narrative. "Collaboration is a transformative experience for everyone, just to get to know others as human beings," said Hembry, president and CEO of Literacy Instruction for Texas.

Tierce, a professional writer, said she "loves the idea of a literary city being a walking city" and talked about improving our walkability. Tierce placed importance on our sidewalks and put it bluntly: "Dallas can't have haphazard or missing sidewalks." Evans, publisher and executive director of Deep Vellum Publishing, expanded on Tierce's themes and talked about small

business literary culture and the necessity of local publishers, as well as bringing live readings into neighborhoods.

Guillermoprieto energized the panel once again saying, "Books are where the fun is, books are where the glamour is" and how "the word is the way to understanding." She put forth a call to action—for Dallas to invest in its libraries.

*Journalists and other nonfiction writers should be teamed with high school students in communities that challenge their perceptions of the city. Architecturally compelling libraries should also be built in underserved areas of the city that become centers of cultural activity for Dallas.*

*Alma Guillermoprieto, author*

#### **Festival Closing and Action Steps**

As in 2015, the 2016 Festival of Ideas closed with remarks by Bishop T.D. Jakes. Jakes challenged Dallas' citizens to unify our city by following these guidelines:

- **Collective Creativity**—we can achieve more working together than apart.
- **Courage**—the deeper our personal commitment, the more we achieve.
- **Comfort**—we must abandon our personal comfort to achieve unified goals.
- **Changed Culture**—break down the unspoken rules that divide us.

Attendees and any other Dallas residents who want to improve North Texas were encouraged to become involved in the post-festival action phase. Social Venture Partners (SVP) Dallas, a network of social entrepreneurs, will collect the ideas from each panel and organize interested volunteers into action committees. SVP will work with the committees to guide them into turning the ideas into projects.

"Ordinary citizens don't have access to organized money, organized people and organized ideas unless we allow them opportunities," said Tony Fleo, Social Venture Partners' CEO. "So if we want to have systematic change, we have to give ideas a place to flourish."

*Columns* readers who want to be involved in this process can contact Donovan Ervin at SVP Dallas ([dervin@svpdallas.org](mailto:dervin@svpdallas.org)) and indicate which of the five cities' action teams they want to join. ■

**Nate Eudaly, Hon. AIA Dallas is the executive director of the Dallas Architecture Forum.**

**Monica Friday contributed the Healthy and Literary Cities recaps, and Cindy Smith, AIA covered the Entrepreneurial and Educated Cities discussions.**

View more photos from the Festival of Ideas and read "Making Fair Park Work," another discussion of interest related to the Festival of Ideas. [www.aiadallas.org/columns/more-ideas](http://www.aiadallas.org/columns/more-ideas)

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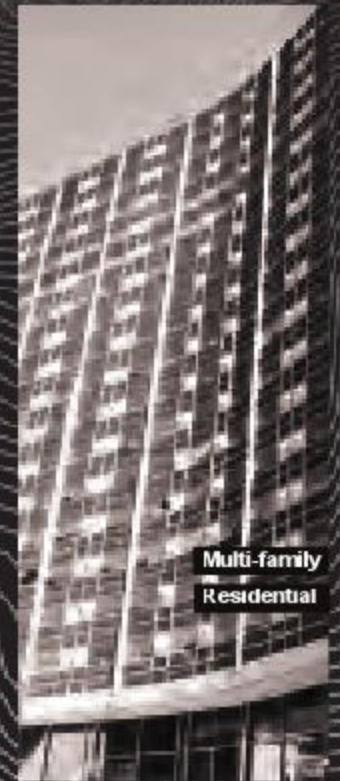
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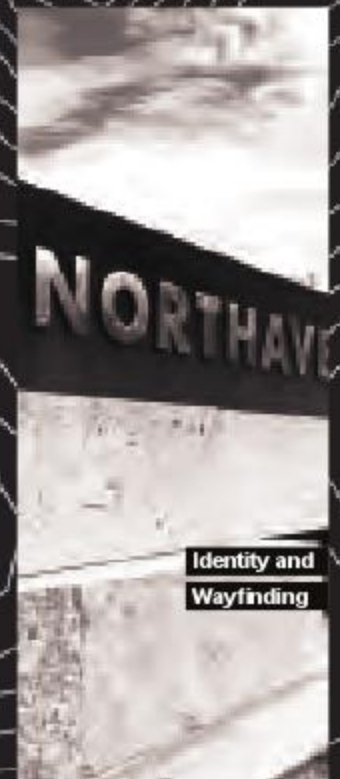
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### AIA DALLAS HONOR AWARDS 2015



JOE CRUZ

#### ◀ FIRM AWARD

The Firm Award is given to a firm that has demonstrated outstanding commitment to design, practice, community, and professional services.

Page

#### ▼ SUSTAINABILITY SPECIAL COMMENDATION

This award is given to public officials, community groups, business owners, and design professionals for taking chances on behalf of the environment and the design community.



HILLMAN JACKSON

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#### ▼ ARTIST / CRAFTSMAN AWARD

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SMU Facilities/ Philip Jabour, AIA

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FRANK WELCH, FAIA

Residential: Sowell Residence, Frank D. Welch, FAIA, 1969



JOHN ROGERS

Non-Residential: McDermott Library, University of Texas at Dallas, The Oglesby Group, 1975

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NICHOLAS MCWHIRTER, AIA

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NICHOLAS MCWHIRTER, AIA

R. Lawrence Good, FAIA

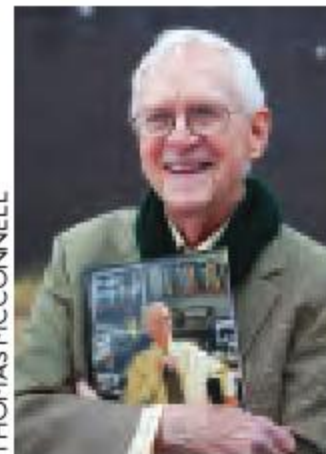
▼ **AWARD FOR EXCELLENCE IN THE PROMOTION OF ARCHITECTURE THROUGH THE MEDIA IN HONOR OF JOHN G. FLOWERS, HON. AIA**



BOB BORSON, AIA

Bob Borson, AIA

▼ **MEDAL FOR DESIGN ACHIEVEMENT IN HONOR OF O'NEIL FORD, FAIA**



THOMAS MCCONNELL

Frank D. Welch, FAIA

▼ **CORNERSTONE AWARD**



JERRY MCCLURE

Mary McDermott Cook, Hon. AIA Dallas

▼ **25-YEAR AWARD**



DENNIS BRACK

Dallas City Hall, I.M. Pei & Partners with Harper & Kemp, 1977

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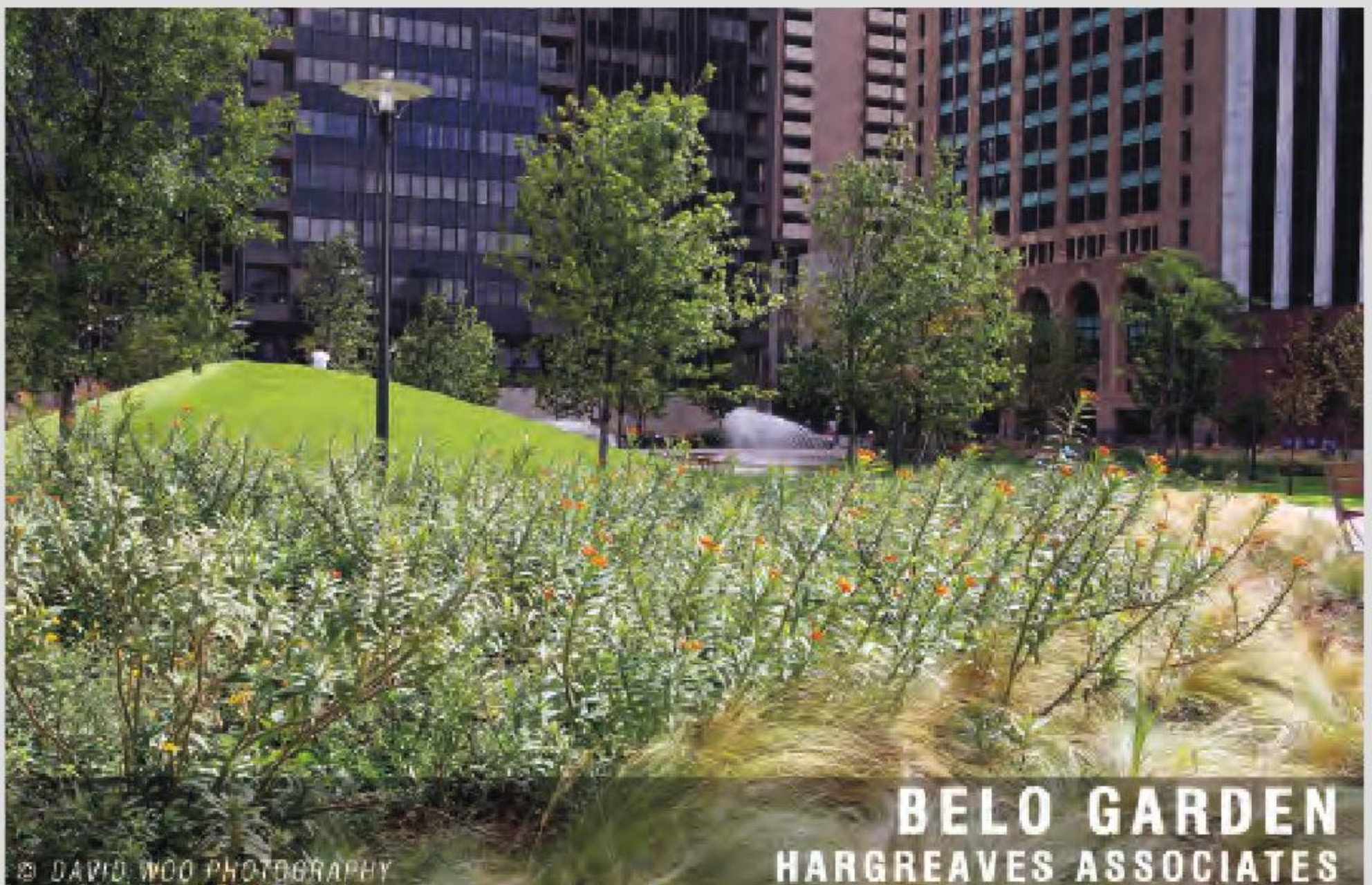
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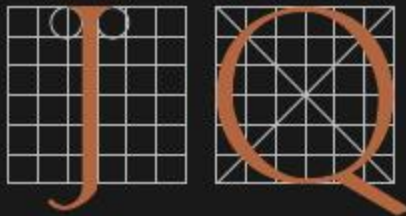
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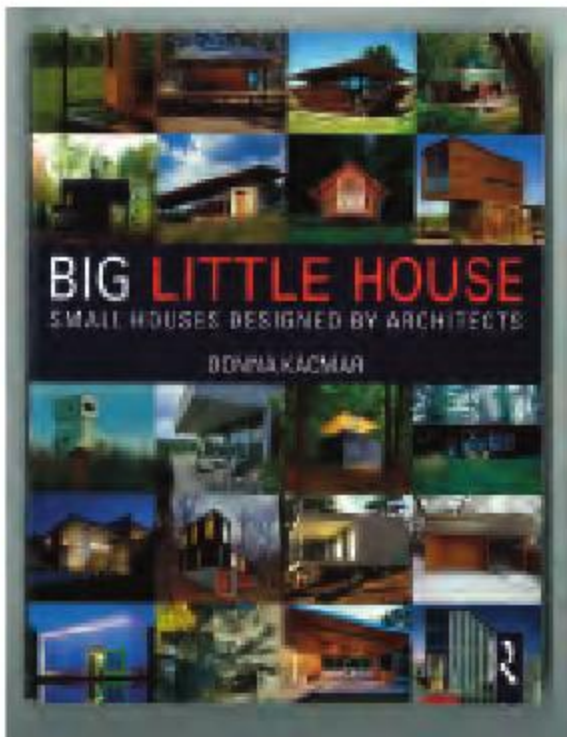
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### BIG Little House: Small Houses Designed by Architects

Donna Kacmar's carefully constructed volume—*BIG Little House*—is richly packed with 20 universes where "ideas of dwelling and sense of shelter ... are focused and intensified." In his forward, for instance, Carlos Jimenez describes his visit to Corbusier's Le Lac: "The house and grounds exerted the spell of its carefully constructed universe."

The introduction sets the stage with historic perspective, personal insights, and philosophical discussion establishing solid groundwork for the BIG idea of little houses. As we are reminded, "small focused investigations, due to their scale, allow us time to slow down and absorb a quiet architecture ... yet each have very big ideas about how materials and light

work together to accommodate and enclose the inhabitants."

These ideas are beautifully tangible through photography, scaled floor plans, and descriptive text based on interviews with the architects. The houses are poetically organized into three families of variant: porous—used for a limited time or limited activities; focused—often on a particular view; and protected—often full-time dwellings.

A journey through this volume (published by Routledge) will inspire, challenge, and inform your pursuit of dwelling well.

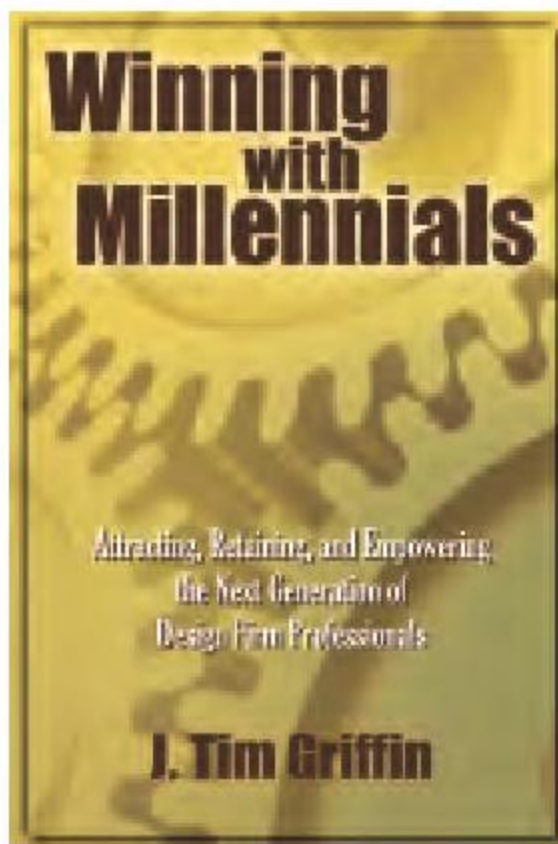
Review in Haiku:

*BIG idea dwell*

*Porous Focused Protected*

*little house complete* ■

Reviewed by Lisa Lamkin, AIA, a principal with BRW Architects.



### Winning with Millennials

At The Beck Group, our firm has a higher percentage of younger staff than ever before. That can be a scary proposition. It was for me until I met Tim Griffin and read his book, *Winning with Millennials*.

Griffin is a mechanical engineer who leads a firm in the Research Triangle of North Carolina. His book does a wonderful job of defining the characteristics of millennials and how to attract them and keep them in your firm.

Millennials—a demographical grouping for those generally born between 1980 and 2000—are the largest generation since the baby boomers and the first generation to grow up immersed in technology. They share many of the

traits of their boomer parents—the desire to give back, peer orientation, optimism, and confidence. The biggest difference, however, is impatience and the need for instant gratification.

According to Griffin, to keep millennials in your firm, give them assignments with real responsibility. They are, perhaps, too confident for such a young age, but don't let this keep you from giving them the chance.

He says that if you want "to build a legacy, you have to win with people." Bring these young leaders along with you and "take advantage of a tremendous generation coming out of today's colleges and universities."

The book is published by Design Leadership Press. ■

Reviewed by John Paul DeFrank, AIA, a managing principal with The Beck Group.

## Detail Matters | Cesar Pelli in Uptown



PELLI CLARKE PELLI ARCHITECTS

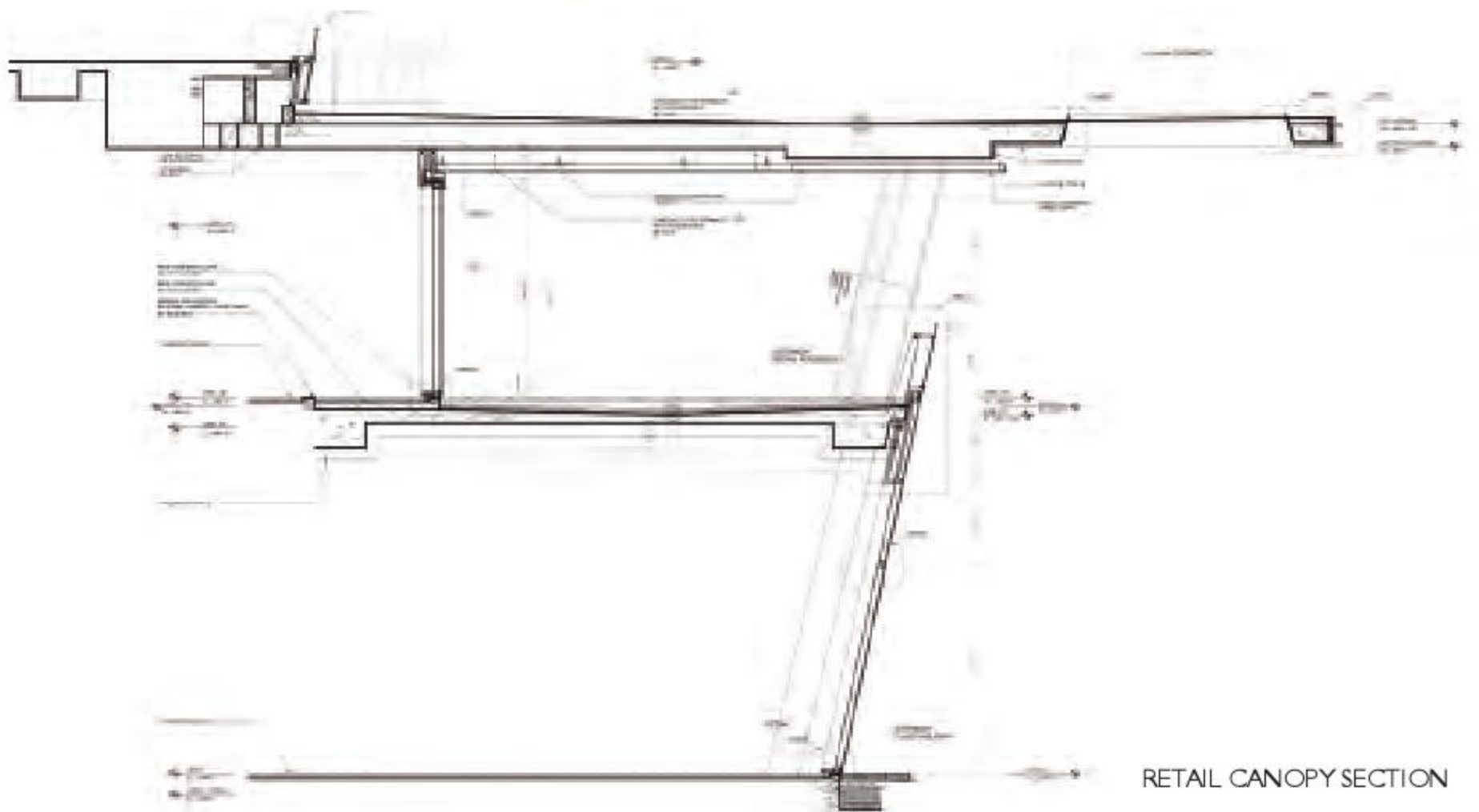
**Designed by Pelli Clarke Pelli Architects** in collaboration with Kendall/Heaton Associates, the McKinney and Olive project twists a concrete structure over a 45-foot cantilever 20 stories into the sky.

The glass sail-like form marries a multi-story above-grade parking structure that grounds itself upon a lush green open space, wrapping around a large portion of the site designed by landscape architect The Office of James Burnett.

Two stories of ground floor retail that flow around the northern portions of the site along Olive Street are articulated with tilted glass storefronts and a cantilevered roof structure, dotted playfully with oculi.

"This is the premier site in all of Uptown, and this building is going to change the definition of an urban office tower," said Gregg Jones, AIA, principal at Pelli Clarke Pelli. ■

**James Adams, AIA, RIBA** is a senior associate with Corgan.



RETAIL CANOPY SECTION



PHOTO BY KURT GRIESBACH



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## Profile | Jack and John Matthews

**Matthews Southwest (MSW)** has transformed the south side of downtown Dallas. Its positive impact on our urban fabric is most evident on Lamar Street south of I-30, where nearly every building on the 45 acres has been built, re-developed, or made possible by Jack Matthews and his team, which now includes his son, John Matthews. MSW also developed the Omni Dallas Convention Center Hotel and The Tribute, a 1,500-acre mixed-use community on Lake Lewisville in The Colony. The firm's largest project is The Bow, a 2-million-square-foot headquarters designed by Foster + Partners for Encana Corporation in Calgary, Alberta, Canada. Nate Eudaly, Hon. AIA Dallas visited with Jack and John to learn more about how these two visionary leaders from two generations have shaped Dallas—and what they hope to achieve going forward.

### WHERE DID YOU GROW UP? WHAT ACTIVITIES DID YOU ENJOY? HOW DID YOU START IN THE REAL ESTATE DEVELOPMENT BUSINESS?

**JACK:** I was born and grew up in London, Ontario, Canada. I played football and hockey, ran cross-country and wrestled. At 16, I began working for my father's construction company, and then attended the University of Western Ontario, where I earned an undergrad degree in economics and an MBA. I joined my family's construction company while finishing my degree and I became president of the firm at age 27. In 1988, I founded Matthews Southwest to provide an American presence in the development business.

**JOHN:** I grew up in Dallas, played hockey, and attended SMU. I had an aptitude for math, and taught algebra in Mississippi for several years. I then worked on staff with Teach for America. About four years ago, I joined Matthews Southwest.



KURT GRIESBACH

**BELOW LEFT:** One well-known MSW project in Dallas is South Side On Lamar. **BELOW RIGHT:** Jack Matthews was instrumental in returning the beloved and iconic Pegasus to public view outside Omni Dallas Hotel.



MSW



OMNI DALLAS HOTEL

**WHEN STARTING MSW, WHY DID YOU SELECT DALLAS INSTEAD OF HOUSTON OR ANOTHER U.S. CITY?**

**JACK:** I was given the task of finding a place to invest about half of the company's assets. I was asked to find a market that spoke the same language, had pretty much the same business ethics, and was a direct flight away. I looked at a number of cities, but Dallas seemed to have the best prospects for growth and its economy was more diversified than Houston's, so I chose Dallas.

[South Side on Lamar was one of MSW's initial hallmark projects. To Jack, the opportunity to buy the historic Sears building on Lamar Street was compelling from the start, as it helped transform the area. MSW recently announced that it has also bought the Dallas High School building at Pearl and Bryan streets. The property—also known as Crozier Tech—has been vacant since the 1990s. The plan is to convert the 6-acre property on the eastern edge of downtown Dallas into a mixed-use project starting with office and retail space.]

**WHY DID YOU BUY CROZIER TECH AND WHAT ARE YOUR OBJECTIVES FOR THE SITE?**

**JACK:** The history of the place and all the connections to people—it was interesting to me. From a business point of view, it is 5.4 acres of land in downtown Dallas, which is a rare opportunity. I hope to bring the high school back to its former

glory with some great office space and to also create a public space where people can gather in restaurants and attractive retail. The site offers some good opportunities for additional buildings, but those designs will be respectful of the original design of the high school.

**HOW CAN THE GREATER DALLAS AREA CREATE A MORE LIVABLE URBAN ENVIRONMENT? [Sustainable urban design is important to MSW. The NYLO Dallas South Side was redesigned so that the 102 year old building received LEED Gold certification—the first historic hotel in Dallas to receive this rating. Matthews Southwest and architects 5G Studio Collaborative worked together to renovate the structure in order to attain the designation. The Omni Convention Center Hotel also received LEED Gold certification. Matthews Southwest makes it a priority to create projects that enhance their neighborhoods and respect the surrounding environments.]**

**JACK:** We need to continue to fill in the gaps. When I moved here, we had pockets of urban life such as Deep Ellum, but they were not connected to the rest of the city. We need to continue to bring them all together to maximize the city's potential.

**JOHN:** We are doing a lot of the right things. Some examples are Better Blocks, developing the urban core, and the work here on South Side. We need to increase

density throughout Dallas. The CityDesign Studio and the Urban Design Peer Review Panel are key elements to achieve this, and I think this is a priority for the younger generation of Dallas residents.

**WHAT WAS YOUR MAIN MOTIVATION IN HELPING TO FUND THE PEGASUS RENOVATION?**

[Pegasus has been an iconic Dallas symbol since the flying red horse was installed atop the Magnolia Building in 1934, two years before the Texas Centennial. Today the Pegasus atop the Magnolia is a replica, installed in 2000. Jeff West, former director of the Sixth Floor Museum, worked with MSW before his passing in 2012. He suggested that MSW should help restore the original Pegasus. Jack agreed and provided key funding for the project, which now sits on an oil derrick near the entrance to the Omni.]

**JACK:** It was the right thing to do. I did it as a tribute to Jeff and to give the city a present that is such an integral part of its history. ■

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

Find out more about this father and son's work together, including what future opportunities await Dallas and what advice they both give to the next generation. More photos of some of their projects are there, too. [www.aiadallas.org/columns/fatherandson](http://www.aiadallas.org/columns/fatherandson)

# Scene

## AIA Dallas

### 2015 TOUR OF HOMES PREMIERE PARTY

Guests at the Premiere Party for the 2015 AIA Dallas Tour of Homes mingled alongside the homeowners and architects featured on the 9th annual tour. The party offered an exclusive look into an elegant, modern home designed by Smitharc Architects. We would like to thank our 2015 presenting sponsor, ProBuild, as well as all of the attendees, volunteers, committee, sponsors, homeowners, and architects who made the tour possible. Save the date for the 2016 AIA Dallas Tour of Homes October 29–30.



**TOP LEFT:** Laudan Khotanzad, Alireza Khotanzad, and Sogand Khotanzad

**TOP RIGHT:** Laura Eder, AIA, Bob Bullis, AIA, and Jennifer Workman, AIA

**BELOW FAR LEFT:** Jason Smith, AIA, and Signe Smith, AIA

**BELOW LEFT CENTER:** Kathleen Hamilton and Todd Hamilton, AIA

**BELOW RIGHT CENTER:** Dan Finnell, AIA, and Daniel Day, AIA

**BELOW:** Mark Hoesterey, AIA, and Jennifer Hoesterey

PHOTOS BY WJN PHOTO



### 2015 HOLIDAY PARTY & CHAPTER AWARDS

Individuals who made outstanding contributions to AIA Dallas in 2015 were recognized at the AIA Dallas Holiday Party. 2015 President Bob Bullis, AIA recognized Chapter Awards recipients including President's Medal recipients Betsy del Monte, FAIA, Rick del Monte, FAIA, and Michael Malone, AIA. AIA Dallas would like to thank our Holiday Party presenting sponsor, McLaughlin Brunson Insurance Agency, and event host, CallisonRTKL. Many thanks to all of our sponsors, leadership, members, and volunteers – we couldn't do it without you!

**TOP LEFT:** Zaida Basora, FAIA, Jan Blackmon, FAIA, and Bob Bullis, AIA

**TOP RIGHT:** Bud Melton, Bob Bullis, AIA, Clifton Miller, Robert Prejean, and Mike Grace

**BELOW FAR LEFT:** Al Hernandez, AIA, and Katherine Myers

**BELOW LEFT CENTER:** Brian Hader and Lenora Hamilton, AIA

**BELOW RIGHT CENTER:** Rick del Monte, FAIA, and Betsy del Monte, FAIA

**BELOW:** President's Medal

PHOTOS BY WJN PHOTO



# Lost & Found Dallas | 211 North Ervay

By David Preziosi



**Azure and aquamarine** are colors you don't often see on office buildings today. However, in the 1950s, color panel buildings were all the rage and downtown Dallas had its fair share of them, including the 18-story office building at 211 North Ervay St., completed in 1958.

At only 50 by 200 feet, the lot size did

not give developer Leo Corrigan much room in which to work for creating his fourth downtown office tower. Thomas Stanley of Hedrick & Stanley designed a sleek and slender building to fit on the small lot fronting North Ervay Street and spanning the block from Elm Street to Pacific Avenue. The highly visible location

and its distinctive blue panels made the building stand out—then, and still today—among its granite and glass neighbors.

The office building retains its original porcelain enamel steel panels between ribbon windows. The slightly different shades of blue form a checkerboard pattern on the facade. That pattern is

mimicked above the storefront in small, one-inch square mosaic tiles in the original belt course. The blue panels were manufactured locally by the Texlite sign company. The firm created many of the neon theater signs in the 1930s and 1940s, the Pegasus on top of the Magnolia Building, and panels for other 1950s buildings, including the Statler.

Over the years the building was home to law firms, insurance companies, and travel-related offices. By 1995, the building was vacant, rundown, and not many people appreciated its colorful façade. In 2004, Mayor Laura Miller called it an eyesore and the Dallas Downtown Parks Master Plan that year called for its demolition and replacement with a park. In response,

Preservation Dallas put the building on its endangered list. Mayor Tom Leppert, four years later, claimed it to be a threat to health and safety. Thankfully, it survived the calls for demolition and hung on until the current owners, Alterra International, purchased the building in 2012.

When Alterra acquired the building, it was a mess, according to Nile Tuzun, creative director of design and branding for Alterra. Brown shag carpet, 4-foot-wide hallways, and small individual offices made the building dark and depressing. However, they saw the great possibilities for this mid-century gem. Alterra's team visualized it as a modern work environment geared to the "community office," vastly different from the offices of the 1950s. Alterra got to

work cleaning out the building and opening up the floor plates into what Tuzun called "a blank canvas where colorful, playful, whimsical, and social spaces could be created for the tenants."

The idea of the social work space is a growing trend and 211 was adapted specifically for that purpose. Many of the new tenants are young entrepreneurs and risk-takers wanting to work in a collaborative environment without traditional walls and offices. Each floor is specifically designed with the tenant in mind and everything is customized for their needs. Included in the building are engaging colors and furniture, large breakrooms which function as public gathering spaces with bars and televisions, shuffle board and hop scotch courts, and a tire swing. Even though there are many new features in the building, touches of the original remain, including the glass mail chutes on each floor, ceramic water fountains in the elevator lobbies, door hardware, marble walls in the lobby, and the elevator panels.

Today, 211 North Ervay is a great example of how to repurpose an historic building for a new modern use while still keeping its charm and uniqueness. More and more young people entering the work force are shunning bland and boring office spaces. They want to work in an environment that is different with loads of character that helps inspire creativity. 211 fits that bill. After all, how many people can say they work in a blue office tower with a tire swing? ■

David Preziosi is the executive director of Preservation Dallas.



PHOTOS BY MICHAEL CAGLE, ASSOC. AIA



TEXAS/DALLAS HISTORY AND ARCHIVES DIVISION COLLECTIONS, DALLAS PUBLIC LIBRARY



More photos of this mid-century gem that's been repurposed for a new generation of workers are available online. [www.aiadallas.org/columns/211n.ervay](http://www.aiadallas.org/columns/211n.ervay)

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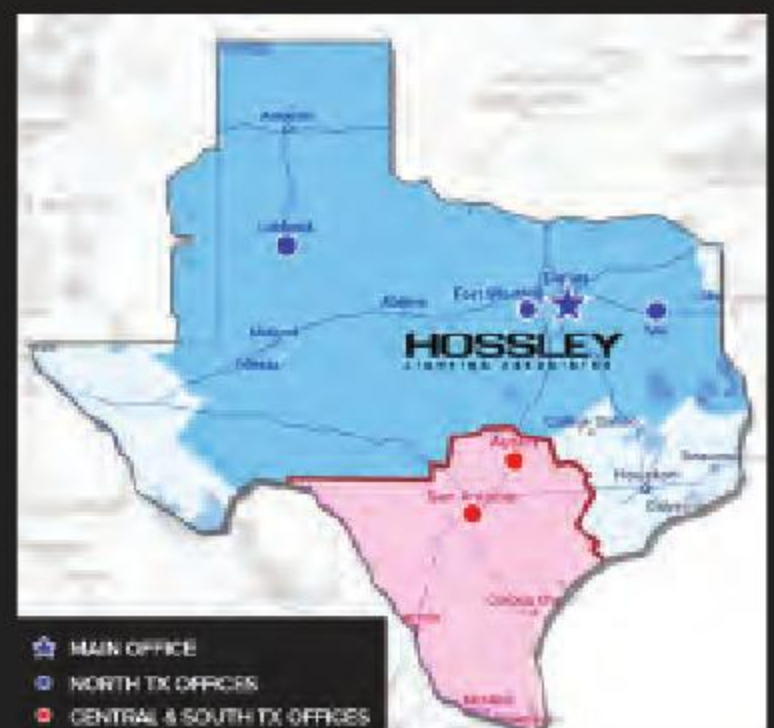


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## Profile | Laurel Stone, AIA



**Laurel Stone, AIA** has been working at 5G Studio Collaborative for the last 10 years and was promoted to principal a year ago. She has emerged as one of the leaders in a growing firm by being herself: hardworking, diligent, and determined. Her experiences and risks early in her career have led her down a path to be one of the young leaders in Dallas.

### **WHEN YOU GRADUATED FROM SCHOOL, WHY DID YOU CHOOSE TO MOVE TO DALLAS?**

My main motivation after college was to live close to my family. I had always planned for Dallas to be a starting point where I would gain experience before moving to another city. It turned out that the opportunities and life I built here have, quite happily, kept me here.

### **IS IT DIFFICULT TO RECRUIT TALENTED YOUNG PEOPLE TO DALLAS? AND IF SO, WHY?**

It depends on where the talent is being recruited from, but for the most part, yes. Most of the new graduates we recruit move to Dallas for the same family reasons I did. I felt in school that we were taught to seek out firms in big cities like

New York, Chicago, LA, or abroad. In reality, I think there are a lot more opportunities in rapidly growing cities like Dallas where it's also possible to live on an intern's income. I feel like the potential in Dallas is more apparent to young talent after a few years elsewhere.

**YOUR CAREER HAS ALLOWED YOU TO WORK AT BOTH AN ESTABLISHED LARGE FIRM, CORGAN, AND A NEW SMALL FIRM, 5G STUDIO WHEN IT WAS ONLY A YEAR OLD. HOW WERE THOSE FIRST YEARS AT 5G DIFFERENT FROM YOUR EXPERIENCE AT CORGAN?**

Corgan was my first full-time job out of school and I loved working there. Even to this day I fall back on training I received in my time there. Corgan was very structured in the responsibilities and the tasks I was given. For me, it was a great learning environment for someone with little experience since there is a lot of guidance and mentorship along the way.

5G was a start-up and they had projects that needed people to manage them. I got the opportunity to really dive in and be involved in all aspects of those projects with minimal experience. It was a little more “fly by the seat of your pants,” but I saw it as a challenge and really enjoyed that. I’ll admit that I didn’t always know what I was doing, but it forced me to figure things out quickly and learn from my mistakes.

**WHY DID YOU DECIDE TO TAKE A JOB AT 5G WHEN IT WAS STILL CONSIDERED A START-UP?**

I found out about the job through an architecture school classmate and didn’t really think it through, to be perfectly honest. I took the interview on a whim. I liked the casual environment and I liked the people. I felt like it was where I belonged. I was also drawn to the idea of working on smaller projects from start to finish. I was working on large projects at Corgan that take years to see through and have large teams working on them. I wanted to be an integral part of the entire design process, which was easier to do at a small firm. A lot of people told me it was silly decision. That it wasn’t a stable option and that I’d be out of a job during the recession. A lot of people questioned it, but I really didn’t. I followed my gut. And it worked out.

**YOU HAVE HAD A LOT OF SUCCESS BY A VERY YOUNG AGE IN YOUR CAREER. WHAT ARE SOME OF THE KEY FACTORS IN YOUR SUCCESS?**

One key is that I did the five-year degree,

so I started working very young. I was also very aggressive in getting licensed as soon as I was eligible. My mindset has always been that if you’re not learning, you’re not growing, so anytime I started to feel stagnant in what I was doing, I’d vocalize that to the partners and they’d always respond with new challenges or responsibilities. Those are rare occasions though; I typically have more than enough on my plate.



**SINCE BEING PROMOTED TO PRINCIPAL, WHAT NEW PERSPECTIVE DO YOU BRING TO THE TABLE IN THE LEADERSHIP OF THE FIRM?**

In the 10 years I’ve worked there, 5G has quadrupled in size. As a result, with the partners out of the office more often, I tend to be the day-to-day presence for help in the office and the liaison with the younger employees.

**THERE IS ALWAYS A LOT OF TALK ABOUT THE SHIFTING DYNAMICS EACH GENERATION BRINGS TO THE WORKPLACE, AND MILLENNIALS ARE DEFINITELY CAUSING SOME DISCUSSION ON THIS TOPIC. TECHNICALLY, YOU FALL IN THE CUSP OF THE MILLENNIAL GENERATION, DO YOU IDENTIFY AS A MILLENNIAL?**

I think the mindset of our parents’

generation was that work was just that—work—and that you don’t get paid to love what you do, it’s just a bonus if it works out that way. The millennial generation wants to love what they do and feel fulfilled by their jobs. I think I’m somewhere in between. There are plenty of days in which I don’t love what I do and I think about changing paths, but in the end I always know I’m going to stick with it. I’m pretty conservative in my decision-making and don’t consider myself much of a risk-taker. I also wouldn’t say that I’ve kept up with millennials on the technology and social media front, but I’m getting better at it.

**WHAT DO YOU LIKE TO DO IN YOUR FREE TIME TO TRY TO MAINTAIN A WORK-LIFE BALANCE?**

I’ve gotten much better this year about leaving work at work and not answering emails from home or on weekends. I swim with the Dallas Aquatic Masters team several times a week, and try to get out of the city on weekends as often as I can with my husband.

**LASTLY, WHAT PROJECT HAS BROUGHT YOU THE MOST PRIDE AND WHY?**

The Omni Hotel because it consumed three years of my life. It’s the most involved I’ve ever been on a large project from the very start to the very end and was a great learning experience all around. We’ve also got a great view of it from our office. ■

Interview by Jenny Thomason, AIA, with 5G Studio Collaborative.

For more on Laurel Stone’s perspective on young professionals’ impact, approach to work, and interest in Dallas, see the continuation of this interview. [www.aiadallas.org/columns/laurelstone](http://www.aiadallas.org/columns/laurelstone).



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## In Context | Belmont Hotel

Continued from page 12



MICHAEL CAGLE, ASSOC. AIA

The **Belmont Motor Hotel** opened in June 1947 on Fort Worth Avenue, a bustling thoroughfare from Dallas to Fort Worth before Interstate 30 opened. Fort Worth Avenue was filled with tourist motels of various shapes, sizes, and themes with the majority featuring "motor courts" for the automobile traveler. One of the most prominent of the motor hotels was the Belmont perched on a bluff with commanding views of downtown Dallas.

The Belmont was designed by Charles Dilbeck, one of Dallas' most prolific and talented architects, in the "California" style as he described it. The 5-acre site featured a two-story hotel, one-story cottages grouped in a triangular pattern on three levels, and a separate restaurant. The cottages featured the ubiquitous attached garage for the ultimate convenience of the automobile traveler.

In true Dilbeck fashion, the design was unique with many wonderful details and whimsical features throughout the site. The "California" design had a mix of streamlined Moderne with its numerous horizontal lines, and Spanish eclectic with its rounded corners, arches, and stucco facades.

Many of the motels and hotels along Fort Worth Avenue, including The Belmont, entered a state of decline when the highways were completed and newer options became available. By the 1990s, many were run down. However, developer Monte Anderson saw potential in the decaying Belmont (then called the Travel Inn), and in 2004 he began a \$3-million renovation in an effort to return the hotel to its former glory.

The rooms were carefully renovated, preserving original Dilbeck details such as original bathroom tile in a range of fun colors. The driveway to the cottages was converted into a landscaped garden and the garages become covered porches for the guests. The hotel reopened in 2006 and reclaimed its original name.

Much of the quirkiness of the Dilbeck design remains and is a favorite for the young traveler looking for a fun and unique place to stay. The outdoor covered bar is also a perfect place to enjoy a cocktail while taking in the view of downtown Dallas as it lights up at night. ■

Contributed by David Preziosi, executive director of Preservation Dallas.

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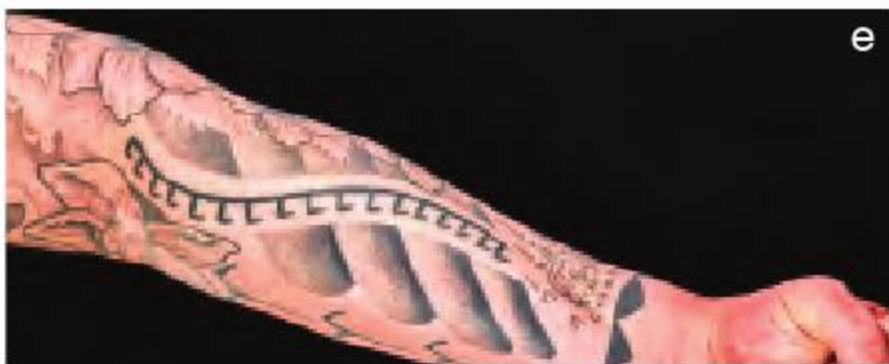
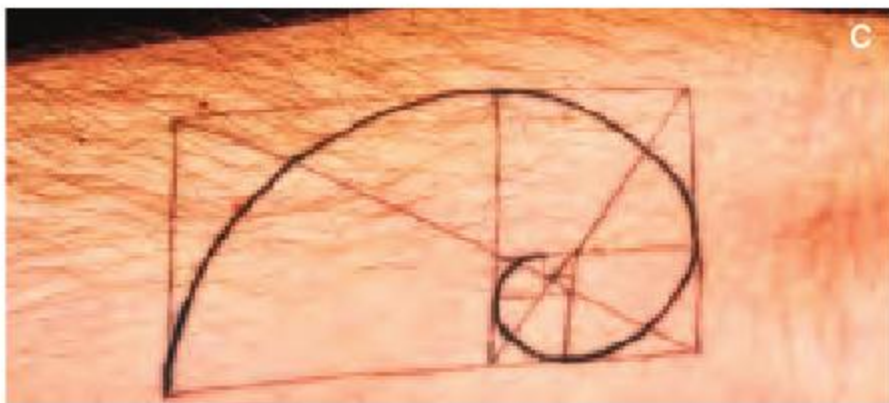
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# Last Page | A Game of Art, Architecture, and Individuality

Can you match the tattoo with the person?  
See Page 56 for the answers.



**While considering** the profession of architecture and where it is leading us next, we incorporate lessons from past generations, the knowledge of our own generations, and generations to come. Through these images we explore the idea of permanence in design and flesh through tattoos of architecture and architects with tattoos. ■

All photography by Craig Blackmon, FAIA



# Last Page | A Game of Art, Architecture, and Individuality

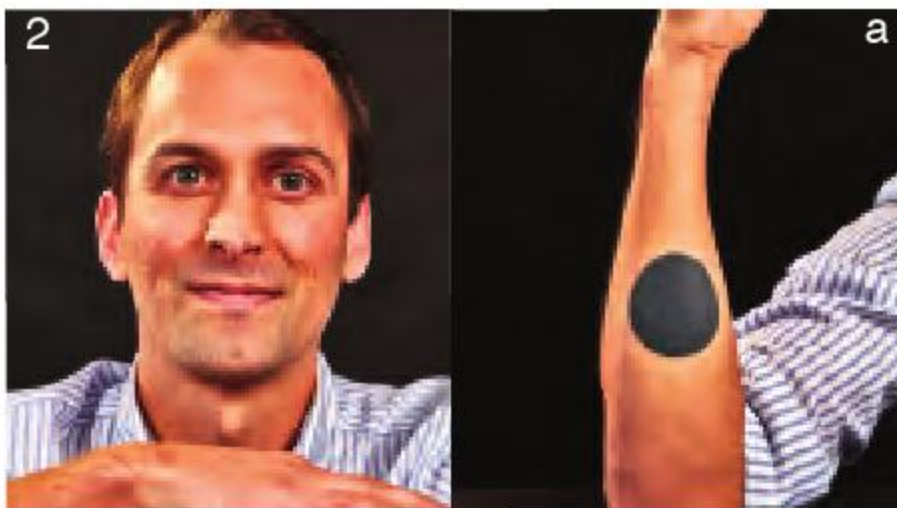
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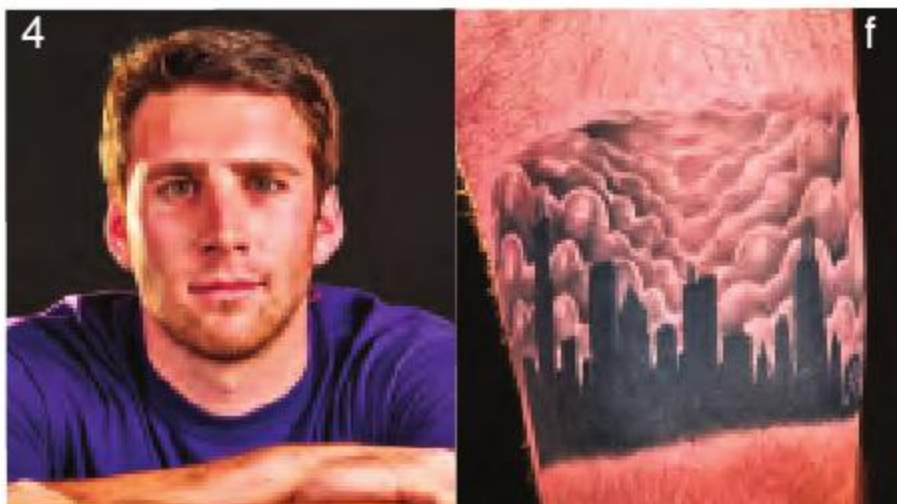
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All photography by Craig Blackmon, FAIA

A man with short brown hair, wearing black-rimmed glasses, a light blue dress shirt, a patterned tie, and a grey suit jacket. He has a red and orange pocket square in his jacket. The background is dark.

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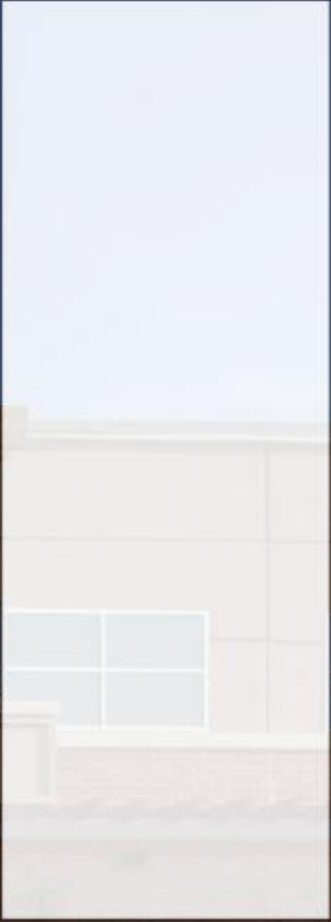
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