COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Summer 2016 Vol. 33 No. 3

RESILIENCE

\+ RoboCop's Legacy
Designing for Tornadoes
Pei's Lost City Hall Expansion

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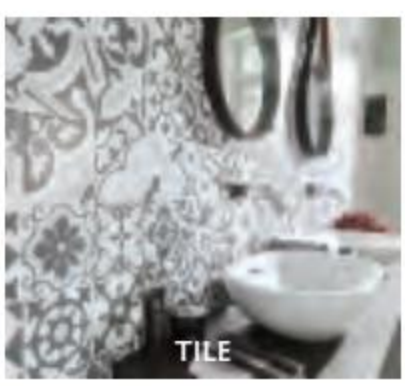

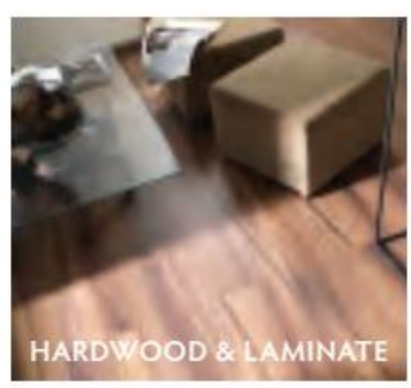

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"Limestone from Texas Quarries was the critical path on this 16-month project. School administrators signed off on early shop tickets and drawings, even before the contract was completed. Texas Quarries dedicated a sizable team of craftsmen to the project throughout construction.

"The character of the stone was important because we had no pattern to match from the existing stone, but rather a series of rules as to how the cleft units went together. We worked with the scale of openings, eave heights, and other cues from the original building, although we had to create new forms with greater volumes. We honored the spirit of the original details, including arches that are self-supporting within a steel frame structure.

"To address the large dining hall, historical precedent was instructive, allowing us to break down one space into smaller compartments with different ambiances. We were inspired by the Hall of Christ Church at Oxford for stone details and use of color in floors and ceilings, Baker College Commons at Rice University for scale and classical proportions to make a great room, and especially the Trumbull College Dining Hall at Yale for one-story side aisles that allow clerestory windows above.

"Working with Texas Quarries was fantastic. The shop drawing process is so clear that we always know design to fabrication to building will go beautifully."

– Russell Windham, principal, and Michael Driskill, project manager, Curtis & Windham Architects, Houston

New construction seamlessly complements the original 1946 building (left).

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RESILIENCE

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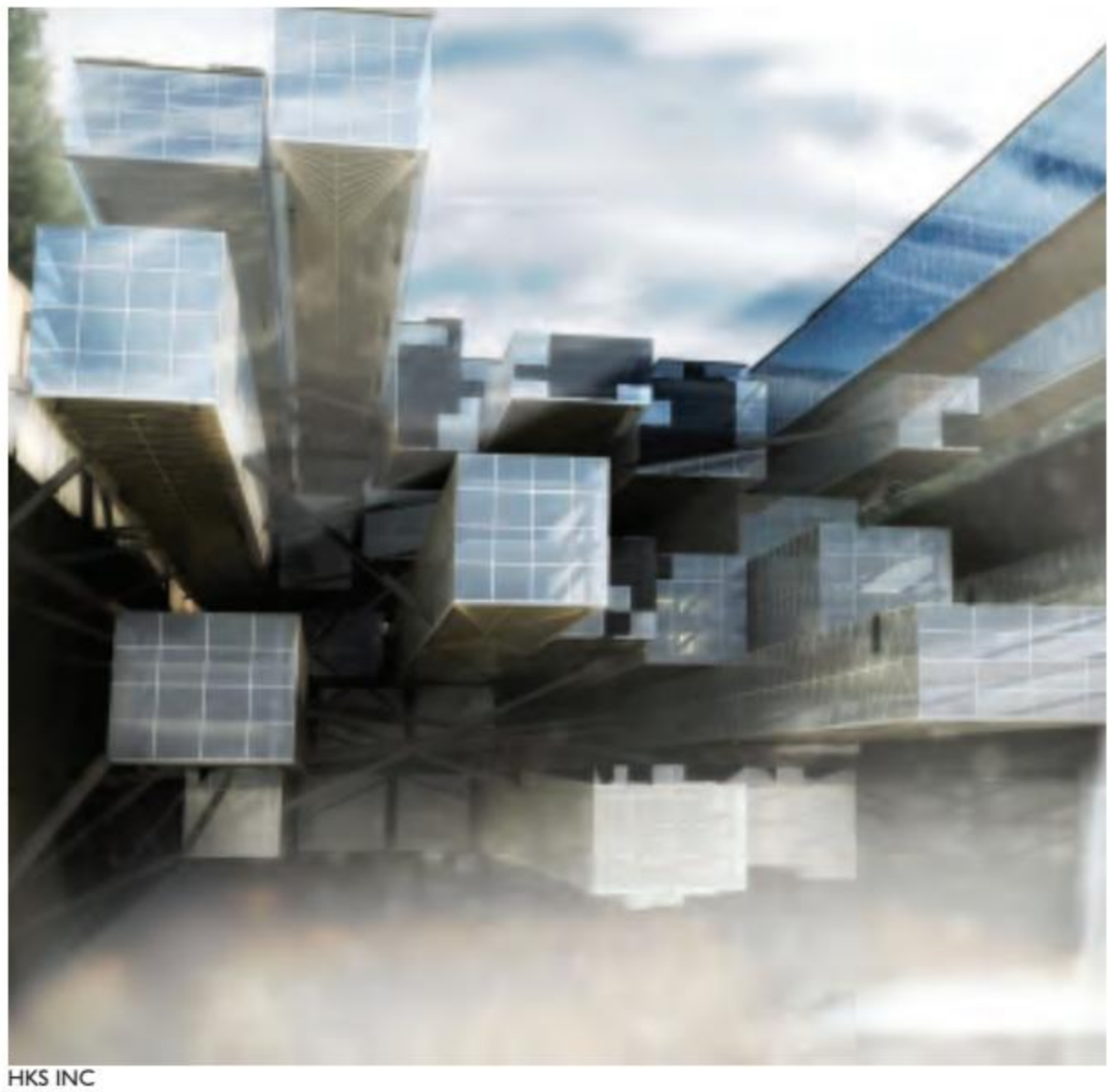
COVER: I.M. Pei's Dallas City Hall is reimagined by visual artist Rocco Gioffre as a super skyscraper in the movie *RoboCop*. This conversion of a public building turned into the grandest private tower for an imaginary future Detroit is a subtle satire of the cautionary tale embedded within the 1987 science fiction classic.
PHOTO: Orion Pictures Corporation with additional treatments by Steve Quentin and Kaley Ramirez

Features



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MICHAEL CAGLE, ASSOC. AIA

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An Education in Community Reinvention

The success of Grand Prairie's Young Women's Leadership Academy is due, in part, to the facility—a unique and resilient building designed for a special mission.
www.aiadallas.org/columns/academy

Public Arts

Experience more of the author's impressions—in words and photos—of a public arts sculpture recalling a tragedy wrought by nature, the deadly tornado that struck Fort Worth in 2000.
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George Wants His Drawings

Don't miss the full transcript of the interview with former Dallas City Manager George Schrader and view images of the important lost art that he wants back!
www.aiadallas.org/columns/schrader

Cities with *RoboCop* Resilience

The *Columns* team's exploration of Dallas and Detroit, as mythologized in the 1986 film *RoboCop*, started as a phone interview with Peter Weller, the actor in the starring role and a true Renaissance Man. Read a transcript of the entire fascinating interview.
www.aiadallas.org/columns/robocop

Home, Sweet Dome

What goes into the construction of these polyurethane-rebar-concrete structures featured in the *Columns* Last Page article? Watch a dome take shape in this fascinating video. http://goo.gl/N8bFEv

A Judge on a Mission

In an expanded online interview, Dallas County Judge Clay Jenkins discusses what part architects play in the city's vitality, how the Dallas Independent School District figures into our future, and offers interesting insights from his insider point-of-view.
www.aiadallas.org/columns/jenkins

Join the conversation! Explore architect-created blog posts, galleries, editorials, essays, and content from *Columns* on the AIA Dallas Springboard at www.aiadallas.org.

AIA Dallas

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

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

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Contributors

TRACY KRECK

Cindy Smith, AIA

Weathering the Storm

Cindy is an architect at Gensler and an associate editor of *Columns*. She works in mixed-use planning and design, pursuing her passion for creating better urban places. She came to architecture as a refugee from the newspaper industry, after receiving her master's in architecture with top honors from UTA. She previously worked as a writer, editor, and page designer at newspapers in Tampa, Fort Worth, and Dallas. She lives in Grapevine with her husband and two children.

James Adams, AIA, RIBA

RoboCop: Resilience and a Tale of Two Cities

Passionate for dense urban environments and the people and places that make them thrive, James proudly walks to work in the West End of Dallas daily from his loft in downtown. At Corgan, he has worked as an architect on a multitude of office, mixed-use, and residential projects over the past 12 years. James has a zest for traveling the world which he hopes to instill in his 7-year-old daughter, Audrey.

Kevin Sloan, Hon. AIA Dallas, ASLA

Dr. Peter Weller: The Man Behind RoboCop

Kevin is a landscape architect, writer, and professor of architecture. The work of his private practice, Kevin Sloan Studio, has been published, exhibited, and awarded nationally and internationally. He is a 2001 Harvard Loeb Fellow Finalist. He has taught architecture and urban design in Florence, Italy, and currently as a professor in practice at the University of Texas-Arlington College of Architecture, Planning, and Public Affairs. He also serves on the *Columns* Advisory Board.

NICHOLAS MCWHIRTER, AIA

Ryan Flener

George Schrader Wants His Drawings Back

Ryan received his bachelor's of architecture degree in 2010 from the University of Tennessee College of Architecture and Design, where he was heavily influenced by the historical relationships between body and building. A senior project coordinator at GFF, he resides in downtown Dallas, where he often finds himself submerged in musical endeavors with The Town Planners, and in architectural design research under The Planning Agency.

LARRY SPECK, FAIA

Betsy del Monte, FAIA

Think. Plan. Do. Resilience Requires Responsive Design

Betsy is a principal with Transform Global, providing sustainability consulting, advocacy, and education. She was previously a principal and director of sustainability at The Beck Group. She is an adjunct professor at Southern Methodist University's School of Engineering, teaching masters-level courses in sustainability and development. She has served as AIA Dallas president, a Texas Society of Architects vice-president, and served on "a whole bunch" of committees for both.

Special Contributors

Orion Pictures Corporation — Cover image and art for *RoboCop: Resilience and a Tale of Two Cities*

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Ezra Loh, Assoc. AIA — Profile: Judge Clay Jenkins
Eurico Francisco, AIA — Profile: Michael Hellinghausen
David Preziosi — Lost & Found
Katie Hitt, Assoc. AIA — Gallery and Scene
Greg Brown — Last Page

LIANE SWANSON

President's Message | Is Resilience an Option?

The oak fought the wind and was broken, the willow bent when it must and survived.

Robert Jordan, *The Fires of Heaven*

What a powerful image. When I think of resilience, this is what comes to mind—adaptation for survival. Resiliency is at the core of our existence: how we cope as individuals, families, organizations, and communities in the face of disaster, severe weather, and health and life safety threats. Or, how do we welcome change? How easily do we adapt to technological advances that are intended to ease or benefit our lives—faster communication, expedited delivery of services?

As architects, how do we design and construct buildings anticipating change? Should we advocate for better buildings, better codes?

This edition of *Columns* explores resiliency at many levels, all related to the built environment. We, as architects, have a significant role in how resilient our communities are and can become. Think about it—we are relied upon as resources, educators, and, more importantly, experts. That is a very high call—to influence and innovate to create safe and sustainable communities that are accessible to all!

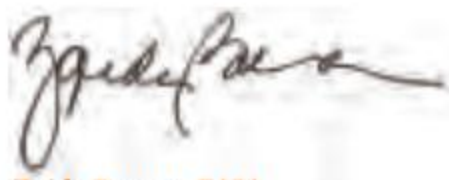
I want to encourage you to consider the following:

• Get involved with the Dallas resiliency initiative. Visit 100 Resilient Cities and the Dallas Resiliency Challenge at www.100resilientcities.org/cities/entry/dallas.

• Plan to attend and be a part of the conversation at the 2016 North Texas Sustainable Showcase on July 28, 2016, which will focus on resilience. Learn more at www.ntxsustainableshowcase.com/

• Explore the Dallas Center for Architecture's exhibition *Urban Resilience: Do Our Cities Have Staying Power?* on display this fall. Learn more at www.dallascfa.com.

Find your voice and your role—where and how YOU can make a difference in our community! ■



Zaida Basora, FAIA
AIA Dallas President

SUSAN DAYLEY

ALLISON RICHTER

Editor's Note | Resilience

Eighteen months ago, Dallas was among 35 cities around the world invited to join the Rockefeller Foundation's 100 Resilient Cities initiative (100resilientcities.org). We joined cities such as Nairobi, Bangkok, Luxor, and Jakarta in recognizing similar challenges and shifts in our built environments: issues that impact economic, environmental, and social issues. Dallas was selected as a community that has "demonstrated a commitment to building their own capacities to navigate the shocks and stresses of an increasingly complex 21st century." As a result, the City of Dallas was awarded a grant to create a new city position: Chief Resilience Officer.

The passionate contributors to this issue of *Columns* investigate how we as a community of architects, designers, and activists can be resilient to issues that affect North Texas and the present and future health of the public and our cities. Cindy Smith, AIA investigates what lessons we can learn while living with the challenges of tornado alley. Revisiting the iconic movie *RoboCop*, set in Dallas 30 years ago, James Adams, AIA and Kevin Sloan, Hon. AIA Dallas, ASLA crafted an in-depth description of resilience in the city and an engaging interview with the fascinating actor and historian Dr. Peter Weller. The Dallas City Hall is shown in one exuberant version from *RoboCop* on the cover of this issue, but Ryan Flener investigates the "lost art" of this iconic building. Rounding out the discussion on resilient design is a thought-provoking piece by Betsy del Monte, FAIA calling for us to take action within our communities.

AIA DALLAS

The scientific definition of resilience is the ability of an object to spring back into shape after suffering a trauma. This innate quality of adaptability will continue to be tested in our buildings, landscapes, communities, and regions in response to natural and manmade vulnerabilities. We—regional leaders and the profession as built environment experts—need to be prepared with foresight and anticipation.

And speaking of foresight and anticipation … many thanks to the *Columns* Committee and the *Columns* Advisory Board for investing a recent Saturday to create the groundwork for updating the look and feel of *Columns*. You see their smiling faces in the photo here. We appreciate their wise insights and invite yours as well.

Harry Mark, FAIA
Editor
harry@rsmdesign.com

RIGHT: A recent day-long design workshop to improve *Columns* brought together many of the 40 people serving AIA Dallas to produce the quarterly magazine. *Columns* is one of the few AIA chapter publications produced primarily by volunteers.


CHRIS MORRIS

WEATHERING THE STORM

IN TORNADO ALLEY, A TORNADO-RESISTANT BUILDING CODE IS AN IDEA WHOSE TIME HAS COME

By Cindy Smith, AIA

Every spring, when the wind howls and tornado sirens wail, we remember that a wolf prowls our region, looking for the next house to blow down.

We've all heard the story of *The Three Little Pigs*, but did we learn the lesson? Conventional wisdom says we can't afford to build homes to withstand tornadoes, the worst of which can bring devastating wind speeds over 200 miles per hour. Instead, we buy insurance and hope the wolf passes us by.

"That's the fallacy," said Kevin Simmons, Ph.D., an Austin College economics professor who has studied the issue for years. "You're not going to be able to build a house that can withstand 200-mile-per-hour winds or 250-mile-per-hour winds—that's true. At that point, you're worried about life safety, you're not worried about saving the home; but the fact is that about 90 percent of the area affected by that tornado get winds that you could design for, and that's what I think people aren't considering."

Only those in the direct path of the strongest tornadoes experience wind speeds anywhere near 200 miles per hour. Most homes are damaged by much lesser winds at the perimeter of large tornadoes or by more frequent, smaller twisters.

The Oklahoma City suburb of Moore learned its lesson after a third deadly visit from the wolf in 15 years. An EF5 (the highest rating on the Enhanced Fujita tornado damage scale) nearly leveled the city in 2013, killing 24 and causing $2 billion in damage. An EF4 killed two people in 2010 and another catastrophic F5[1] killed 36 in 1999. In response, Moore became the first city to develop and adopt a tornado-resistant residential building code.

Moore wasn't the first jurisdiction to face natural hazards. If California can build homes to ride out earthquakes, and Florida can build homes to resist hurricanes, why do areas in "Tornado Alley" still ignore the reality of tornado risk?

The argument is usually economics, but the enhanced code in Moore doesn't require big, expensive changes. Builders have estimated the additional cost at $1.50 to $2.20 per square foot—or about $3,000 or $4,000 for a 2,000-square-foot home.

"It still boils down to less than the cost of the granite countertops in the kitchen," said Chris Ramseyer, Ph.D., an associate professor of engineering at the University of Oklahoma who helped develop the Moore code. "If you're able to save lives at a reasonable cost, why not do it?"

Moore's new building code requires that homes be built to withstand winds up to 135 miles per hour, up from the previously accepted standard of 90 miles per hour. Most of the difference comes down to stronger connections: Tie the roof better to the walls and the walls better to the foundation.

The enhanced code mandates special nailing patterns with longer nails, closer spacing of rafters, "hurricane straps" to tie the rafters to the walls, and anchor bolts to connect the base plates to the concrete foundation. The code also requires rigid oriented strand board (OSB) sheathing on all the walls and a fortified garage door rated for 135-mile-per-hour winds.

RACHEL WOOLF/THE DALLAS MORNING NEWS

"As you tie a house together better, you're buying some time," said Tim Reinhold, Ph.D., chief engineer for the Institute for Business and Home Safety. "For most of the tornadoes, you give (the home) a fighting chance."

It also gives the residents more time to get to a safer area of the house, whether that's a storm shelter or the most interior room on the ground floor. Wind doesn't destroy a home in an instant, so a little extra time could mean the difference between life and death.

"A tornado doesn't actually huff and puff and blow the building down like the big, bad wolf," Ramseyer said. "It finds a weak corner and slowly pulls it apart piece by piece."

The weakest links are commonly the roof system and the garage door, which is why both issues are critical. The garage door is often the first piece to fail, allowing the swirling winds to enter the home. Internal pressures then build, and the walls blow out from the inside. If the garage door withstands the winds, the entire house can be saved.

Similarly, roof connections typically lack strength in tension, leaving them vulnerable to suction forces during a tornado. Once a hole forms in the roof, the winds again can enter and tear the house apart from the inside.

Simmons analyzed the Moore code and its economic impacts in a paper published last year in the journal *Weather, Climate, and Society*. He found that Oklahoma could save $11 billion in future damages if it were to adopt a tornado-resistant code statewide, almost four times the amount it would spend on the enhanced construction. That would seem to be a worthwhile investment.

Ramseyer advocates for stricter building codes across the nation. "It's not just a Texas or an Oklahoma problem," he said. In an average year, the United States records 1,200 tornadoes over roughly two-thirds of the country. Most occur between the Rocky Mountains and the East Coast.

Texas sees the most twisters of any state with an annual average of 132. Last year was a particularly bad year for the

PREVIOUS PAGE: A tornado tore the roof off a home last December in Copeville, TX. The roof is often a weak link in resisting tornado winds. **BELOW:** An aerial photograph shows damaged Rowlett homes still needing repairs two months after tornadoes killed 13 people in the metroplex on December 26, 2015.

RIGHT: A tornado looms over Lancaster on April 3, 2012. Multiple twisters tore through North Texas that day, ripping apart 1,100 homes and causing $700 million in damage. Fortunately, no one was killed.

PARRISH RUIZ DE VELASCO

G.J. MCCARTHY/THE DALLAS MORNING NEWS

Lone Star State, with 258 tornadoes causing $116.7 million in damage. Seventeen people died—most of them from an EF4 tornado that ripped through Rowlett and Garland on December 26. Simmons' cousin—one of the fatalities—was thrown from an overpass at I-30 and the George Bush Turnpike.

The tornado wreckage revealed widespread faulty construction on many of the damaged homes, as reported in *The Dallas Morning News*, as well as "horrific" construction at a Glenn Heights elementary school. Examinations found that the steel base plates at the school were simply nailed to the concrete, providing no meaningful connection to the foundation. Walls fell away at winds well below the current design criteria.

"As an economist, I'm a little puzzled by that because anchor bolts are pretty cheap," Simmons said. "You go to Home Depot and they're about 75 cents apiece. So it's baffling to me that it's an issue."

Ramseyer said the reported lapses in the metroplex fell far short of even our current building code. "Some of the construction in Dallas is among the shoddiest I've seen," he said. "This type of builder is not doing your city or state a good service."

He believes Texas should follow Oklahoma's lead and strengthen standards as well as improve code enforcement. If Texas were to adopt a code like Moore's, he said, "You're going to save property. You're going to save lives."

Simmons said Moore seemed to find the "sweet spot."

"By building for that 135-mile-an-hour standard, they are basically saying they can handle just about anything that will happen outside of these massive, very rare events," he said. "And even when those rare events happen, they're still designing for a sizable chunk of the homes that are being affected by that event."

It's a level admittedly short of being tornado-proof. The enhanced code won't save a home directly in the path of an EF5, but it should hold homes together at far more common wind levels of EF3 and below.

If that's still not good enough, a safe room might be the answer. A shelter is the improvement most likely to keep residents alive if they're unfortunate enough to be at the center of a catastrophic tornado. Shelter kits can cost about $5,000 and can be easily retrofitted into an existing home.

Still, most jurisdictions have not supported mandates for storm shelters because the cost-benefit analysis does not show them to be the best place to spend money at a society level. Tornadoes kill about 70 people a year on average, and many of those people weren't at home and wouldn't have been able to reach a shelter even if they had one. The chances of a shelter saving your life is still quite small.

In tornado-ravaged Moore, many residents chose to add a shelter anyway for peace of mind. Forty percent of the homes in Moore now have shelters.

"If you ever experience one of these things, you can become a believer really quick," Simmons said. "But people get lulled into the idea that it can't happen to me." ■

Cindy Smith, AIA is an architect with Gensler.

[1] The scale for measuring tornadoes changed from an F scale to the current EF scale in 2007. That's why it's an F5 in 1999 and EF5 in 2013.

ROBOCOP
RESILIENCE AND A TALE OF TWO CITIES

By James Adams, AIA, RIBA

BOOM. The explosion of the gas station at the corner of Ross Avenue and North Central Expressway shook the street. A brilliant orange and black mushroom cloud immediately rose up, enveloping the gritty block and burning everything in its path. After a brief moment, a metallic-clad humanoid robot emerged, glowing from the wreckage of the flames: *RoboCop*. This was the making of the iconic science fiction satire, the largest movie production to be filmed primarily in Big D at the time.

My mentor and fellow architect, Matt Mooney, recalled his vivid memory of the creation of this explosive movie scene: "I was driving home from the office, heading east through downtown as I did most nights. The traffic approaching Ross Avenue was positively gridlocked. I had just crossed over Routh Street when a gargantuan explosion erupted from behind what is now the Dallas Black Dance Theatre. It happened right on Ross Avenue and it was spectacular! The sound and noise and shock and suddenness of that thing scared the bejesus out of me!"

In order to research for this article properly, the editorial board felt it was critical we interview *RoboCop* himself—a proposition that I was happy to undertake. Peter Weller, the

ROBOCOP, ORION PICTURES CORPORATION

actor in the suit, has a long history in film, both in front of and behind the camera. Today, he holds a doctorate in Italian Renaissance art history and Roman history from UCLA and is well-versed in the history and health of some the oldest cities in civilization. Weller, a riveting conversationalist, has keen insight on the message of *RoboCop*, which is instrumental in drawing a parallel between two iconic American cities.

Filmed in the late hot summer of 1986, *RoboCop* offers a story of what could and did happen to many American cities. Using the Dallas skyline as a stand-in for Detroit, this satirical film of a dystopian future created by greedy capitalism came to Dallas with a literal roar. Thirty years after filming, Dallas and Detroit have taken very different paths. Comparing them provides insight into what makes an urban environment resilient in the face of change.

Today, Dallas appears to be prevailing, its substance rooted in the combination of a diverse economy, the success of regionalism, business-friendly perks and policies, and a relatively low cost of living. Detroit is on the rebound, but only after an economic collapse and a declared bankruptcy. It saw its

PREVIOUS: The movie's fictional "Delta City" is shown superimposed over the Dallas skyline. **BELOW:** A scene in the film shows an explosion in Deep Ellum. **RIGHT:** The effect of highways on Detroit's urban development.

ROBOCOP, ORION PICTURES CORPORATION

population shed by over 60%—from the fourth largest city in the U.S. in 1940 to the 18th largest city after the Great Recession, according to the U.S. Census Bureau. In that time, Dallas has doubled its population and the greater metropolitan area has increased by over 400%.

The Resilience of the City

In order for a city to exist successfully, it requires an economic purpose and a community that supports its growth through urbanization. However, these artificial environments are intrinsically never in equilibrium and always at risk of collapse. The development of socio-economic inequality through political imbalance and poor city management, a failure to invest in infrastructure, and the inability to control crime are all internal obstacles. A good governance is essential to the health of a city. It requires a foundation that is structured to respond to its citizens through transparency and the ability to innovate fluidly in response to dynamic changes in growth.

Additionally, the locale and geography of a city, which may contribute to its economic strength, could be at risk. Flooding, tornadoes, hurricanes, and earthquakes have crippled many cities throughout human history. These natural disasters are compounded when inadequate enforcement of prevailing development codes lead to a culture of vulnerability in marginalized, low-income housing areas. The devastation wrought by Hurricane Katrina to New Orleans' Lower Ninth Ward in 2005 and the Haitian earthquake near Port-au-Prince in 2010 are two relevant examples

The city must be positioned for maturation within the region beyond its urban edges. As the country evolves, so must the city in regards to its economy. Diversity of industries ensures the ability to weather a collapse when specific markets decline. This proximate variety also encourages innovation by fostering collaboration and channeling new ideas when diverse markets interact.

Last, a city must be able to attract and retain a vibrant working class. This begins with investing in its infrastructure and constantly revitalizing city centers. Provisions for education, transportation, security, and entertainment are all vital elements. Its neighborhoods require thoughtful planning, and its architecture must be inspiring and successful at connecting communities.

Resilient cities are forged not built. Their success is earned through diversified growth over long periods of time. An eclectic assembly of architecture within an urban core is a tell-tale sign of its maturation. Delta City, the massive urban renewal project envisioned in *RoboCop*, imagines a new city center for future Detroit. Privatized in its development, the concept offers a satirical look at the failures of similar real world constructs. Detroit learned these lessons with disastrous effects.

The Collapse of Motor City

The golden age of Detroit is a case study for the advancement of culture and society due to urbanization; its collapse is a cautionary tale of poor governance. "Detroit rose and fell with the automobile industry," said Thomas Sugrue in *From Motor City to Motor Metropolis: How the Automobile Industry Reshaped Urban America*. Situated in the heart of the Rust Belt, Detroit catapulted to the status of a top-tier American urban city with the advent of the mass-produced automobile. The automotive brands that comprise the Ford Motor Company, General Motors Company, and Chrysler dominated the world market after World War II. Innovation was a key element in the

Dr. Peter Weller: The Man Behind *RoboCop*

By Kevin Sloan, Hon. AIA Dallas, ASLA

PETER WELLER

Detroit built a mythology from the halcyon days of the American auto industry and the Motown vibe. However, the political and social problems that descended when the automakers collapsed transformed the city into a textbook metaphor for a burned-out and crime-ridden dystopia.

Thirty years ago, a production crew began making a movie that would re-cast downtown Dallas as Detroit, albeit to appropriate the skyline of Reunion Tower, Fountain Place, and two postmodern towers by SOM as a more futuristic backdrop which the Motor City lacked. In focusing on the graphic violence of the film, many critics overlooked that it was actually written as a commentary on the perils of privatizing society, all told through a story about a company that manufactured cyborgs to replace the police. *RoboCop* was the prototype and a young actor who had spent his youth in Texas—Peter Weller—starred in the role.

Born on June 24, 1947, Weller's early years were shaped by the lives of his parents. His father, Frederick Weller, was an Army helicopter pilot who fought in Korea and Vietnam and later became

success of these companies and the city that housed them. Early successes of unionization supplied higher pay and the security of pensions for employees and their families. This structure also diminished wealth inequality and allowed the citizens to flourish as the automotive market continued to grow. This was particularly evident through the advent of the black middle class by the 1960s.

Motown Records, founded in 1959 by Berry Gordy in Detroit, is often characterized as giving America music the way the automotive industry produced cars: an assembly line of hits that had a distinct impact on American culture. The surging minority population was given another voice by the success of Motown music. Detroit's prejudice was constantly challenged to progress with the ongoing Civil Rights Movement goal of racial desegregation.

The city that lived by the car died by the car. Streetcars were eliminated and the infrastructure for mass transit was never developed.

A prevailing American idea to take hold during this time frame was large-scale urban renewal as enacted by the Housing Act of 1949. In his 1977 book *The Language of Post-Modern Architecture*, architectural historian Charles Jencks famously defined the demolition of the mass housing development Pruitt-Igoe in St. Louis as the "day Modernism died." However, it was more than a failure of architecture. It was a failure of governance and planning, willfully turning a blind eye to the hazards of segregating low-income housing and displacing minority low-income neighborhoods. Ironically, the site of the now successfully integrated and enduring Lafayette Park, an urban renewal project planned by architect Ludwig Mies van der Rohe contributed to the displacement of low-income neighborhoods in the 1960s.

The Civil Rights Movement was a strong presence in Detroit, a leader in race relations. This unfortunately culminated in the

President Lyndon Johnson's personal helicopter pilot from 1965 to 1968. After that, Frederick retired from the military to go to law school at the University of Texas-Austin. In the legal career that followed, he served as a district judge in Palo Pinto County and a federal administrative law judge in Fort Worth during the 1980s.

Peter attended Alamo Heights High School in San Antonio. His mother was a jazz pianist, who instilled an early appreciation for the progressive music of the late 1950s and early '60s when musicians such as Miles Davis, John Coltrane, and the Cool Jazz movement were in ascendancy. Later, when his acting career was established, Weller became a close personal friend of Miles. "I was at Miles's last gig (in 1992)," Weller said. "My mother turned me on to Miles when I was nine, and if there is any artist in any field that influenced me more than anyone, it is Miles. Each of his albums parallels an emotional transition in my life. Miles is my timepiece. The guy and his music are in my blood."

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PHOTOS BY WAYNE STATE UNIVERSITY

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1967 Detroit riot, the third and bloodiest race riot in the city since the start of the Civil War. Its epicenter was at Twelfth Street (renamed Rosa Parks Boulevard in 1975) on the northwest side of the city.

At its conclusion, President Lyndon Johnson said in an address to the nation: "In America, we seek more than the uneasy calm of martial law. … Not even the sternest police action, nor the most effective federal troops, can ever create lasting peace in our cities." Nonetheless, the riot had been subdued with militarization of its police force with over 13,000 National Guardsmen and U.S. Army paratroopers. The tale of *RoboCop's* militarized police force with a fleet of hulking drone-like ED-209 "Enforcement Droid" killer machines loses its satirical humor imagined in the wake of these tragic riots.

The complex, compounding events that contributed to the battleground included "White Flight" due to desegregation of schools through the Civil Rights Act of 1964 and the deindustrialization of the core as the automotive companies decentralized production and relocated to the suburbs (partially at the encouragement of the U.S. government due to fear of nuclear missiles during the Cold War).

The passage of the Federal Aid Highway Act in 1956, ironically due to the success of the automobile, divided the city further upon the construction of the Chrysler Freeway: Interstate 75/375 in 1964. This contributed to the reduction of the urban fabric and the increase in urban sprawl. The city that lived by the car died by the car. Streetcars were eliminated and the infrastructure for mass transit was never developed.

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Weller attended the University of North Texas where he gained exposure to UNT's highly regarded music program and drama school. He graduated with a bachelor of arts in theater and soon thereafter moved to New York to enroll at The American Academy of Dramatic Arts—the first acting school in America and one that many consider the finest.

Weller's acting accomplishments from 1972 to the present are impressive and include appearances in over 50 movies and television series. Notable motion picture works include the part of Jerry Bender in Woody Allen's *Mighty Aphrodite*; the lead part of Peter Witner in Oliver Stone's production of *The New Age*, as well as the lead in David Cronenberg's movie based on William Burroughs' novel *Naked Lunch*. Weller's musical talent was showcased during a scene for *The Adventures of Buckaroo Banzai across the 8th Dimension*, which has become a cult classic.

Acting awards and distinctions include the 1988 Saturn Award for Best Actor (for *RoboCop*), a 1992 Genie award for Best Performance by an Actor in a Leading Role (*Naked Lunch*), a 1993 Academy Award nomination for Best Live Action Short Film (*Partner*), and a 2002 Independent Spirit Award for Best Supporting Male (*Ivans XTC*).

Weller's work as a stage actor should interest architects and designers. In 2006, he starred as Frank Lloyd Wright in a play at Chicago's Goodman Theatre. Many prior roles prepared him to portray the egomaniacal and narcissistic genius of Wright: an authoritative ship captain, a *Star Trek* admiral, an invincible cyborg policeman, as well as voice acting for cartoon superheroes.

When asked why there has never been a movie about Frank Lloyd Wright, Weller said, "Should there be a movie about him? I saw Mike Wallace interview him when he was about 88. He was impenetrable. Wallace tried to get his goat, but he never could. A movie about Wright would be a one-way ego trip. Maybe a modern opera would be better."

As his acting career matured, Weller's intellectual interests also advanced into scholarship and academia. He earned a

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LEFT: A hostage scene develops at Old Dallas City Hall in the film.
BELOW: Dallas City Hall imagined as the base of a super skyscraper

The population drop that began in the 1950s dramatically increased in the 1970s with the rising cost of energy and globalization of the automotive industry. The result? Manufacturing moved to other countries where the cost of business was significantly cheaper.

The Japanese automotive industry accelerated in the 1960s and overtook the U.S. automotive industry in production worldwide by 1980. Toyota established a California-based U.S. headquarters in 1957: Toyota Motor Sales, USA, Inc. Honda began building its Accord model in Marysville, OH, in 1982. Meanwhile, Motown Records had relocated to Los Angeles in 1972 in an effort to collaborate with Hollywood. The decline of Detroit was undeniable.

Engineering the 'World-Class City'

While Dallas was incorporated just 50 years after Detroit, its actual initial settlement is more than 100 years younger, dated to the founding of the Republic of Texas. The Dallas population swelled for 30 years after the Civil War, and the urban core began to take form by the beginning of the 20th century.

It wouldn't be until *RoboCop* spawned a sequel 90 years later that Detroit and Dallas had populations of equal size—one declining and one still growing. However, Detroit literally paved the way and built a model for new American cities in the 1950s and '60s. Dallas' growth slowed as it gave rise to urban sprawl. The 1957 Thoroughfare Plan of Dallas produced highways that divided the geography of the city's urban core.

Concerned business and civic leaders struggled to revitalize the downtown area in fear of losing the tax base to the suburbs. The Greater Dallas Planning Council and the Dallas Citizens Council, a conglomeration of business leaders that have historically had a heavy influence on the shape of the city, invested in stymying this migration. Urban renewal, driven by the federal Housing Act, was the perceived perfect solution as it began to sweep American cities.

In *For the City as a Whole: Planning, Politics and the Public Interest in Dallas, Texas 1900-1965*, Robert Fairbanks notes, "[Urban renewal advocates] formed a rehabilitation committee in 1953 to enforce housing codes and upgrade deteriorating neighborhoods. Led by developer Trammell Crow, the group selected a 28-block area just northeast of the downtown business district to fight blight and slum conditions and to develop ways of eliminating or correcting those conditions." This was "Little Mexico," and is now the site of the American Airlines Center, the fledgling Victory development, and portions of the Harwood District, a neighborhood of sleek glass towers.

In regards to politics and racism, Dallas avoided any significant race riots. However, the displacement of low-income housing in the 1930s and 1940s encouraged civic unrest. Fairbanks documented a *Dallas Express* editorial from August 1941: "Dallas changed from a comparatively peaceful city, with race relations normal and cordial, to a city that is a veritable powder mine, requiring just one small spark to set off a race war." The parallels to Detroit are eerie.

Economically, what had begun as a trading post evolved into a mercantile hub for cotton, an oil town, and then a technology center spurred by Texas Instruments and the invention of the

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LEFT: *RoboCop* brought Peter Weller back to the Lone Star State for filming. Weller's Texas roots run deep, having attended high school in San Antonio and later studying music and theater at the University of North Texas.

LEFT: RoboCop walks in front of the Gold Ring parking structure in Dallas. **RIGHT:** The parking garage was demolished to create Main Street Garden in 2007. **OPPOSITE PAGE:** Boardroom of the future (inside Renaissance Tower)

integrated circuit by Jack Kilby in 1958. This diversity and momentum drove Dallas into a real estate bubble, becoming the fastest growing metropolitan area in the nation. Defined by late modern and postmodern architecture of glass and concrete, large-scale development of towers and open plazas reflected the ideas of urban renewal.

In 1988, David Dillon and Doug Tomlinson unveiled their book *Dallas Architecture, 1936-1986*. In it, Dillon, the late architectural critic of *The Dallas Morning News,* focused on the mid-1980s Cityplace development designed by New York architects Cossutta and Associates. The authors surmise that "there is nothing modest or self-effacing about this design. With a vast site that allowed them numerous low- and medium-rise design opportunities, architect and client chose to stack the offices vertically in a bold but conventional assertion of corporate power."

Dallas City Hall, designed by I.M. Pei and Partners in the late 1960s and constructed in 1978 embodied this new urban architecture as the trend for Dallas. Dillion and Tomlinson noted, "As a feat of structural engineering, it is remarkable. The space is grander than most city streets. Yet the thing that makes City Hall so dramatic also makes it hostile. The base of the building is a 15-foot-high blank wall that could intimidate the most seasoned bureaucrat and makes the entire structure seem like a hunkering monolith to the poor citizen who comes to pay his water bill."

The dramatic reimaging of the City of Dallas was to come to a screeching halt by the time Hollywood arrived in 1986 to film *RoboCop*. The savings and loan industry, which had funded the momentum of development, collapsed and crippled the economy of the region for a decade and the urban core for nearly two.

Dallas 1986; Detroit 2030

Perspective from the passage of time eases the effort to compare Dallas to Detroit in many regards. But in 1986 the two cities appeared strikingly different in their urban developments as the prevalent architectural styles of Postmodernism had taken root in the younger city.

Speaking on scouting locations for *RoboCop*, Executive Producer Jon Davison stated, "[Director] Paul Verhoeven and I looked at a number of cities. Detroit … we really didn't like because it didn't look enough like the Detroit of *RoboCop*. It had the seedy underbelly, but it didn't have the futuristic skyline. We looked at Los Angeles, but Paul was not enamored with that, and we also looked at Dallas and Houston."

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KURT GRIESBACH

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master of arts degree in Roman and Renaissance art history in 2004 from Syracuse University. Syracuse was uniquely suited for his historical interests, with their renowned study-abroad program in Florence Italy, a venue that afforded him contact with celebrated scholars such as Robert (Rab) Hatfield, world renown for his scholarship on Michelangelo and Leonardo da Vinci. "Rab was my Michelangelo professor," Weller said. "He was a curmudgeon, but students love him. I love him. He was an inspiration."

Weller's summary lecture at Syracuse in Florence was "legendary." According to Randall Korman, an architectural professor in Florence, "Peter lectured on the crucifixion and the different ways that Renaissance art represented it in painting. The lecture began with a dramatic and graphic description of a crucifixion that went on for several minutes. You could have heard a pin drop when it ended. Peter never disappointed."

Weller was awarded a Ph.D in Renaissance art history from UCLA in 2014 after filing his dissertation, "Alberti Before Florence: Early Sources Informing Leon Battista Alberti's 'De Pictura.'" In a moment that brought together acting and his scholarship, Weller revealed at a Star Trek Convention in Las Vegas—he had played Admiral Alexander Marcus in J.J. Abrams' *Star Trek Into Darkness* in 2013—that he had just been conferred his doctorate.

A comment on the "Rate Your Professor" website demonstrates that Dr. Peter Weller inspires respect and admiration from his students. "Having RoboCop for a professor was awesome," noted the commentator. "One day after attending his class, I went back to my room to watch *24*—the best show ever, btw—and boom, there he was … the history professor himself, blowing up Jack Bauer. HE IS THE MAN." ■

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ROBOCOP, ORION PICTURES CORPORATION

Dr. Weller confirmed Verhoeven's sentiment: "[Dallas] was astounding. It was postmodern and futuristic. I thought it was a genius thing to do. Every other downtown was a 'plain old' skyscraper downtown. You could shoot Dallas from the airport or from the south or the west and it just rose up like a phoenix. Those strange compelling buildings. It was quite an effect to see. You didn't think it was the '80s, driving into Dallas."

By the time the movie was released, any new Dallas growth had abruptly stopped. The city was on the path to resembling the futuristic Detroit it satirically portrayed. The city core had reached a pinnacle of single-use developments: office and underutilized civic structures. Said Weller, "When I was doing *RoboCop*, I didn't like walking around Dallas. There was nothing going on after six o'clock."

Delta City, the imaginary mega urban renewal project to privatize and reinvent future Detroit, had arguably taken root in the real Dallas metroplex. The concept of Developer Ben Carpenter's Las Colinas (complete with its own monorail) matched the blueprint for the large architectural models of Delta City depicted on film within Renaissance Tower in the futuristic boardroom of Omni Consumer Products. The movie's tallest building was a matte painted ultra-high rise that reached 100 stories and extruded out above Pei's Dallas City Hall.

A growing trend in America, beginning in the 1970s, was adopting the concept of deregulation. It was welcomed by cities plagued with growth of government and overburdened with entitlements. The implementation of deregulation began with energy, transportation and finance. Notably, the Depository Institutions Deregulation and Monetary Control Act was signed into law in 1980. This law expanded lending power without providing appropriate federal oversight. In Dallas, this contributed to the savings and loan crisis that ended the development boom.

Said Weller, "You look back at *RoboCop* and you go, 'My God, they are talking about the deregulation of commerce here. They are talking about the privatization of a city—run entirely from the private sector with no particular enforced sanction on anything.' … I am amazed that *RoboCop* was so far ahead of its time when I take myself and my performance out of the equation and look just to be entertained. What the film says about the dangers of privatization, the privatization of urban growth, the privatization of the police force, the privatization of building, the privatization of the individual—it all trickles down into the privatization of crime and greed and power. There are so many ideas in *RoboCop* of which I was not aware when I was shooting it. I had no clue what it was saying about the tendency of urban development to corrupt, should a city become unwieldy."

Renaissance of Urbanism

Today, Dallas has shown promise in fulfilling the traits of resilience. Growth rates within its suburbs are not rivaled, yet the urban core has more than doubled in population in the past 15 years and is projected to double again over the next 15, according to the North Central Texas Council of Governments' (NCTCOG) Regional Data Center. Its growth is driven by a changing workforce and somewhat through identification with the concept of youthification.

This fledgling walkable, densified city core has taken root through mixed-use neighborhoods and developments and a resurgence of green space. In *RoboCop*, the disgruntled mayor of Detroit holds council members hostage at City Hall in a faint nod to the tragic assassination of San Francisco Mayor George Moscone and Supervisor Harvey Milk by Supervisor Dan White in 1978. In the scene, RoboCop saves the day, intervening in the negotiations. Filmed at old Dallas City Hall, *RoboCop* is shown standing across the street. A huge parking structure behind him flashes with glowing signage glaring, "PARK."

Today that same signage denotes Main Street Garden, one of several urban infill parks in the downtown core. Said Weller, "I still like what they are doing in the interior of Dallas to give

BELOW: Aerial rendering of Toyota North American Headquarters in Plano.

CORGAN

Dallas parks and places to walk; to have the middle class gentrify the periphery of Dallas. I like walking around Dallas."

Low-income housing failures still plague Dallas as a result of poor policy and a lack of fortitude in enforcement by our governance. A concurrent challenge rests within the educational system which faces a continued struggle to improve by experimenting with chartered schools and a collaborative effort of private and public institutions. These issues must be resolved if Dallas is to compete with the suburban living environments of other large urban cores.

Detroit also appears to be on the cusp of rising from its ashes after the declaration of bankruptcy in 2010. Indeed, it is a rebirth and not a recovery, as the economic engines that drove the city to dominance in the 1940s do not exist today. Said Weller, "Detroit is making major progress. When I opened *RoboCop* in Detroit, you couldn't be downtown after six o'clock. It was an unsafe zone. You have to remember the National Guard was called out in Detroit in the 1980s. Now I go to Detroit because they are building a *RoboCop* statue, and I love Detroit. Detroit speaks to me."

In *Suburban Nation: The Rise of Sprawl and the Decline of the American Dream*, new urbanists Andres Duany, Elizabeth Plater-Zyberk, and Jeff Speck make a case for the complexity of the failures of our cities: "But the hapless developer deserves only part of the blame … Perhaps even more culpable in this scenario are those surprisingly powerful advisers to the development industry, the market experts, who have been unrelentingly spreading the same message for over 30 years: Build sprawl or lose your shirt. Specifically: Do not mix uses; do not mix incomes; build walls and security gates; put the garages up front; and assume that nobody will walk. Thanks to the market experts, most developers are still trying to sell the equivalent of a 1972 Chevy in a world that is anxiously awaiting the next Toyota Camry."

Over the past two years, a large cadre of architects and interior designers at my architectural firm, Corgan, have been busy designing and assisting in the construction administration for Toyota's new U.S. headquarters. Construction of this massive sustainable campus signals a defining juxtaposition of the two cities. However the changing of the guard is bittersweet. Lured to the Dallas metroplex significantly by an economy defined by a low cost of living and a pro-business environment, the largest manufacturer of automobiles in the world will be located nearly 20 miles from the city center—further enhancing the urban sprawl of the region.

As said by Detroit's robotic hero: "There is a subtext in *RoboCop* about the financial corruption should a city go crazy. Whether it's overbuilding, over commercializing … I think that Dallas is possibly overbuilt. I don't know why it is that way. I don't know the mechanics of urban planning in Dallas, but when you are driving in from the south or north of Dallas, it is just a mishmash now. Like you said, the city used to look futuristic—like there was something rising out of a volcano—and now it looks like a hundred thousand buildings that are all the same." ■

James Adams, AIA, RIBA is a senior associate at Corgan.

INTERVIEW NOTES
In preparation for this article, Kevin Sloan, Hon. AIA Dallas and James Adams, AIA interviewed Peter Weller, the lead character in the movie *RoboCop*. Read the full transcript: www.aiadallas.org/columns/robocop

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Public Arts | Fort Worth's Tornado Sculpture

JULIEN MEYRAT, AIA

Driving toward Fort Worth's famous museum district, a row of silver steel wide-flange beams suddenly rise and bend from a small, triangular grassy lawn. Situated at the busy intersection of West 7th Street, University Drive, and Camp Bowie Boulevard, the soaring profile of the beams creates an ornamental urban gateway to the Cultural District. The twisted steel also serves to heighten our sense of vulnerability against nature while memorializing the tornado that ripped through the west side of Fort Worth 16 years ago.

The transformation of these four bent steel girders was not the result of human effort, but rather Mother Nature. On March 28, 2000, a powerful tornado damaged large swaths of downtown Fort Worth and devastated neighborhoods next to the Cultural District. Before the tornado, these steel beams supported a nearby billboard advertising Al's Trim Shop. The winds bent the supports to the shape they are today.

The triangular lot has since been redeveloped into a post office, which opened in 2009 and provides a complementary backdrop to the row of girders. The post office's rear wall features a photo mural of a brooding sky bearing heavily on a rural Texas landscape. Near the bottom of the wall is an inscription of the postal service's unofficial motto: "Neither snow, nor rain, nor heat, nor gloom of night stays these couriers from the swift completion of their appointed rounds." The juxtaposition of the image, text, and bent girders effectively commemorate that terrifying day. ■

Julien Meyrat, AIA is a senior designer at Gensler.

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PLANNING FOR THE FUTURE
GEORGE SCHRADER WANTS HIS DRAWINGS BACK

By Ryan Flener

George Schrader won't be going back to Dallas City Hall ever again. It's not the leadership, its speculated populism, or ineffective long-range planning. Nope.

"I went down there some time ago and testified for a case, but I went in through the basement so I didn't have to see how they butchered the interior," he says. "I want to remember it in its grandeur." As a key player in the selection of both the building's site and the design by architect I.M. Pei, Schrader was the designated official who oversaw its construction—and one who believes great architecture is a civic duty for future generations.

Schrader now owns Schrader Investment Company and is a partner at Schrader & Cline LLC, an economic development firm. Raised in Topeka, KS, he attended Baker University and received his master's degree in public administration from the University of Kansas. Before the age of 33, Schrader had built a formidable reputation as city manager in Ennis and Mesquite before becoming assistant manager in Dallas in 1966. In 1972, Schrader was on a hunting trip in West Texas when he received a call from his boss, W.S. McDonald.

McDonald: "Are you going to be able to get back to the city council meeting?"
Schrader: "I don't know; I was going to hunt until I got my fare."
McDonald: "Well, I'm going to tell the council I'm retiring, and I think it would be a good idea if you got back here."
Schrader: "I'll be there."

PEI COBB FREED & PARTNERS FOR THE CITY OF DALLAS

The council appointed Schrader to the position when McDonald announced his resignation.

As city manager from 1973 to 1981, Schrader found himself tasked with projects involving the Dallas/Fort Worth International Airport, Dallas water supply and treatment, the Dallas Public Library, Reunion Arena, Dallas Arboretum and Botanical Gardens, and the Dallas Convention Center. Such projects not only served as civic and cultural milestones for post-war Dallas, but to this day they undergird the growth and development of the city.

DALLAS MUNICIPAL ARCHIVES

ABOVE: A City of Dallas photo from 1978 shows City Manager George Schrader (left) appearing with Mayor Robert Folsom.

His most unique venture however, was Dallas City Hall.

In 1976, Schrader was instructed to take a four-week short course at MIT at a time when the Boston City Hall was held as the gold standard for government building design.

"We had a person in the Boston city government in our class and he had made the comment that the Boston City Hall was already too small and they needed more space," Schrader says. "They needed to lease space around city hall to accommodate the personnel that they were hiring, and so I went over there and walked around it. When Stanford Anderson (dean of the MIT School of Architecture) walked in, I said, 'How do you expand this building? You're out of space.' He replied, 'Oh, you don't expand it; this is intended to be great architecture. You can't have great architecture if it is incomplete.'"

Schrader continues: "When I got back, I called Pei and said 'Pei, we've got a building here and were almost certain we need to expand it, and I want to protect the quality and integrity of your architecture. I think there's a good chance that the architecture of this building will come to be recognized as a fine piece and don't want someone to come along later and damage the quality of the architecture. Do you believe we can have great architecture and provide for expansion?'"

Pei's response—"Absolutely!"—said enough.

Within a few months during the early stages of construction, Pei and his team devised a plan to locate knockout panels where bridges would span a courtyard and connect a simple extension to the overall form of the building. The scheme utilizes the spacing between the future block and the existing structure, providing daylight for employees at each floor above grade, and a courtyard at the ground level.

Because of budgetary restrictions, the plan was never realized

and Schrader retired just a few years later (1981). By the end of the 1980s, it became apparent that Dallas City Hall was in desperate need of more space. Word spread that the city was interested in acquiring space in adjacent structures like 500 S. Ervay St. Schrader contacted the city, noting that a set of plans—near the level of design development—had been reviewed and catalogued with the City of Dallas. But no drawings were found. He then had a second set produced, and took them to City Hall for future reference. A few years later, he inquired on the location of the documents. They, too, had been lost.

The third time he called George Miller at Pei Cobb Freed and asked for a copy of the drawings, and with fewer pages in each archived duplicate, Schrader was losing trust in any safekeeping. Mary Suhm, during her time as city manager, asked to borrow the drawings for a few months, but by her resignation in 2013, the drawings had been misplaced. All Suhm could muster was, "An architect might have them?"

Last year, Schrader called his dear friends in New York City for a final request. Three sets had seemingly disappeared without a trace. They sent what they had—a series of studies and drawings that suggested a far more schematic level of progress. Hurricane Sandy, which had blasted the New England coast in 2012, did damage to the lower east side of Manhattan—and to the firm's basement. And just like that, the Dallas City Hall expansion drawings were as mythical as they were referential.

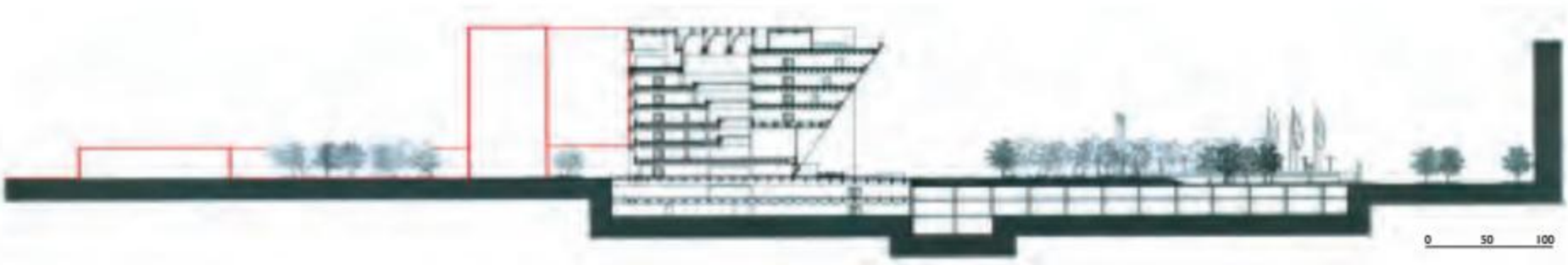
"The fact of the matter is that these plans are property of the city," says Schrader, "and they are intended to preserve the architectural integrity of the building, and they are very valuable. Not that there can't be multiple sets of them also, but I want one … I don't want to leave this world without having future people having something to consult."

If anyone happens to know of the whereabouts of these historic, yet relevant, documents, please return them. George Schrader wants his drawings back. He has spent a lifetime fulfilling the administrative duties of public service in the shadows, always considering the future of Dallas first, without recognition, glory, or fame. Alongside mayors Erik Jonsson, Wes Wise, Adlene Harrison, and Bob Folsom, Schrader has left a legacy of his own, and arguably more impressive than any single mayor during his tenure as city manager.

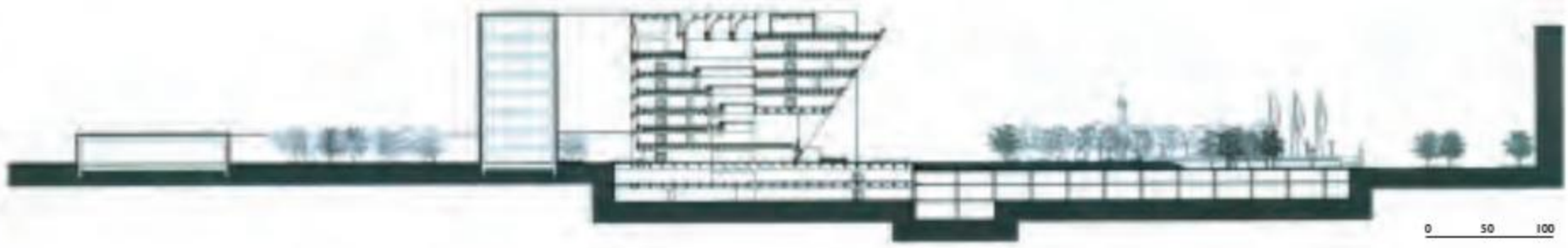
George Schrader won't be going back to Dallas City Hall. Perhaps it's because, over time, the building itself has been misunderstood—not by the changing faces and policies within, but by the changing culture that grew out of that Golden Era of Dallas history. Conceived by Pei as a contemporary symbol of the people of Dallas, Dallas City Hall has been irreverently reduced to a vague symbol of a progressive past—a place where city employees work. What was once a spectacular backdrop for an activated public plaza now reads more oppressive as it opens onto a cold, vacant lot. ■

Ryan Flener is with GFF.

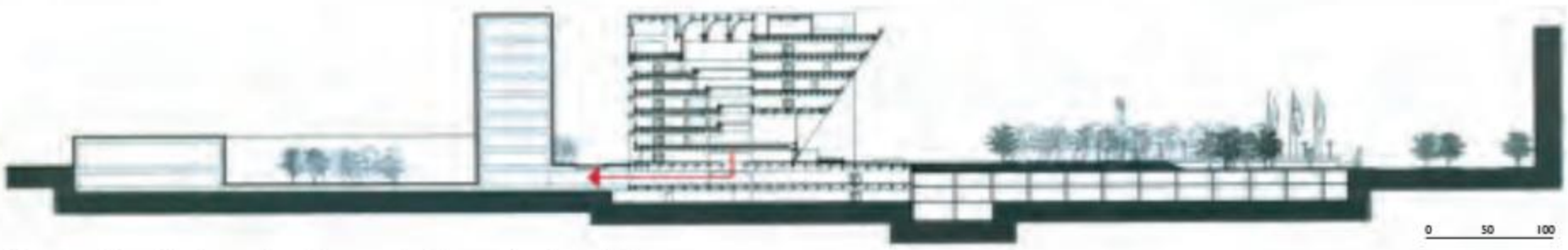
MORE FROM GEORGE
Don't miss the full transcript of the interview with former Dallas City Manager George Schrader. And view images of the important "lost art" that he wants back! www.aiadallas.org/columns/schrader



Expansion



Cross section with Expansion - Connection through bridge



Cross section with Expansion Alternate 1 - Connection through basement

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Profile | Judge Clay Jenkins

Dallas County Judge Clay Jenkins began his first term in office January 1, 2011. A native to the DFW area, he and his office have been involved in issues including Dallas public health, transportation, education reform, and security. Responsible for county disaster recovery and emergency preparedness, Jenkins has had to lead the charge against several key events that Dallas County has faced in recent years. These efforts have affected Dallas County on both a local and international scale—from extreme weather destruction to national health-related viruses like Ebola and West Nile. An advocate for public health, Jenkins was awarded the Millard J. and Robert L. Heath Award for his commitment, leadership, and service to the community. *Columns* met Judge Jenkins at the County Judge offices in the West End to discuss the ways he has dealt with issues impacting the growth and resilience of Dallas.

MICHAEL CAGLE, ASSOC. AIA

The tornadoes that damaged many parts of North Texas in December 2015 left hundreds without homes and claimed several lives. In what ways did the surrounding communities respond to the devastation? What steps were taken to assist with the immediate response to the event?

We had a large number of community groups and volunteers assist in the aftermath cleanup of the tornadoes. Volunteer organizations like Red Cross and VOAD (Voluntary Organizations Active in Disaster) came together to provide temporary shelter and assist with immediate repairs like tarping roofs and mitigating debris. It is similar to the dynamics of a family. When a member of your family is hurt or injured unexpectedly, it brings the rest of the family together. No matter what the event may be, it is important to establish trust and communication within the community so that in times of devastation people will look to you to provide leadership and guidance. You have to work together collaboratively through these sorts of things and treat everyone like you would want to be treated if you were in the same situation. There was the "resiliency of the people" that involved the response from people in our immediate area, but also those from both East and West Texas who came in and wanted to help. We had volunteer groups like the Baptist Men from as far away as Georgia and South Carolina provide assistance and expertise and supplies and feed people with giant trucks of food.

As head of the county, what are some of the responsibilities you and your team are tasked with?

When it comes to both public health and mental health responsibilities, Dallas, like most cities here in the United States, has ceded that role to the county. Therefore, mosquito-borne illnesses like Zika and West Nile, or even Ebola fall under the responsibility of the county. From a governmental body standpoint, there is a heavy county focus on public health, but that rarely stands alone. There are mental health issues that must be looked at as well. Take "Tent City" for example. Those who live outside of the city limits might say the homeless individuals are the City of Dallas' responsibility. However a lot of those individuals suffer from mental illness as well and that's where the county steps in. There is no money in the City of Dallas' budget to assist those with mental illness; it's the responsibility of the county.

The Ebola virus presented a public health scare for over six weeks here in Dallas. How did you and the team you assembled deal with the issues at hand? How did you deal with the public at large?

We have to be prepared for the unexpected. We reached out to our friends at the Centers for Disease Control (CDC) who we had worked with closely during the West Nile virus epidemic in Dallas back in 2012. I was asked by CDC Director Tom Frieden to take charge of the crisis here in Dallas. That night, we literally had to create the incident command structure for Ebola on a whiteboard because at the time there was not one in the United States. The problem with emergencies is the next emergency you face is not the same as the previous one. There was a fear amongst people. As a leader in charge, you have to remain calm because people are scared and in fear and the most important thing you can do is to communicate.

As Dallas continues its progress to becoming a world-class city, what other vital issues are we focused on improving?

I think it gets down to one thing and that is what kind of city do you want to be? When compared to other cities across the globe, we have shown our resilience as a city. Geographically, Dallas is not situated next to an ocean or the plain between mountains. It is here because people built it. They chose to build in North Texas and because of that we now attract talent from all over the world. We have a diverse economy within an urban context that is unique to this region of Texas. There is a huge need for urban planning ideas and initiatives as we tackle these issues. We have a TXDOT-led initiative called the Dallas CityMAP that is looking at the urban core and the role the surrounding highway system should play in quality of life and economic development, not just connecting people and places along these roadway corridors. Their engineers are looking at the cost analysis of additional deck parks across downtown freeways like I-30 and the impacts of taking down highways like I-345. These studies will improve regional mobility and safety, improve neighborhood quality of life, and enhance economic development. ■

Interview by Ezra Loh, Assoc. AIA with Corgan.

BELOW: A sampling of Judge Jenkins' Twitter feeds (@JudgeClayJ) illustrates the diversity of his job some days.

Tweets

1. 13 Nov 2015 - Look who I ran into @WhiteHouse Fmr Sec of State Madeleine Albright who our daughter is named after ☺
2. 23 Sep 2015
3. Feb 25, 2015- Let's get ready to rumble @MSNBC @ChrisJansin
4. TCU Advising Corps @TCU_CAC – Apr 5 Dallas County Judge Clay Jenkins @JudgeClayJ declared it Recognition Day for National Service in Dallas County!
5. 31 Dec 2015 - A resident's kayak business and rental properties were in the tornado's path @RowlettTexas @femaregion6 @TDEM
6. 30 Dec 2015 - Glass blown out of this work van parked in front of a flattened house in @garlandtxgov @fema @tdem

WANT MORE?

In an expanded online interview, Dallas County Judge Clay Jenkins describes what part architects play in the city's vitality, and how the Dallas Independent School District figures into our future, and offers interesting insights from his insider point-of-view. www.aiadallas.org/columns/jenkins

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ABOVE: The location and purpose of the Sea Scouts Base in Galveston illustrates what resilience can mean for all buildings.

THINK. PLAN. DO. RESILIENCE REQUIRES RESPONSIVE DESIGN

By Betsy del Monte, FAIA

Resilience. It's the ability to adapt to changing conditions and to maintain or regain functionality in the face of stress or disturbance. In short, it is the capacity to bounce back.

In August 2003, I was in Manhattan with some associates on a business trip. I insisted that we stay in The Hudson, my favorite hotel (winning out over their suggestion of a tall glass tower in Times Square). The Hudson is a renovated former SRO (single room occupancy, aka flophouse) built in 1928. It has tiny rooms, but authentic materials and, being one of the first of Philippe Starck's hotel designs, it is full of up-to-the-minute trendy details.

It turned out that our trip coincided with the Northeast Blackout of 2003, the biggest blackout the country had experienced. We were walking in SoHo, on our way to an appointment, when we realized the power was out in that building … no, in the whole block … actually all of Manhattan. We heard people saying the power was out all the way to Canada. Not knowing what to do, and with no choice really, we walked from SoHo back to our hotel, about four miles.

By the time we got back, it was dark. We were allowed into our rooms and told to open the windows for ventilation. There were candles on the landing to light the way. We ate dinner from our minibars since no restaurants were open.

We didn't know what had happened, but we knew it was a major disaster. The next day, we walked to Penn Station to catch a train to Philadelphia so we could fly home from there. It took nearly a week for power to be fully restored.

I tell this story because I later learned how fortunate we were. The operable windows in our old brick hotel allowed us to be able to occupy the building on that hot August night. The folks that stayed in the shiny glass towers ended up sleeping on the sidewalks. The modern buildings, with no functioning elevators and no operable windows, left hotel guests literally sleeping on the streets. As we consider the issue of designing for resilience, this becomes an issue of major importance.

Our Decisions. Our Environment.

As our cities have grown and evolved, they have grown to suit the needs and desires of those who inhabit them in large and small ways. As a culture, we make decisions that shape our environment—one block, one building, at a time.

We generally only consider designing to address climate concerns or other environmental shocks—but only after something has happened to impact us directly. The issues of sea-level rise don't seem to have any impact in Dallas. We're not (yet) categorized in an earthquake zone in spite of increasing nearby tremors. The power is pretty reliably here to run our HVAC and lighting systems. So why

TOP: Prairie Creek Branch Library.
BOTTOM: St. Philips School and Community Center.

should we worry? We continue to design code-compliant buildings, not focusing on the fact that just meeting code makes them the worst possible buildings that one can legally build.

Our environment faces two kinds of threats: acute, or sudden traumatic shocks, and chronic, gradual changes in our living conditions that affect us dramatically, but the impact happens gradually enough that there isn't a given moment when we recognize it as a problem. The sudden shocks—tornadoes, floods, power outages—demand attention because they are such immediate threats. Response to them is often quite literally "do or die." We do what we must, then after the fact we try to prepare for the next one, building a little taller wall or levy, strengthening the structure, or installing back-up generators.

Resilience Begins at Home

The resilient component of that response is that we learn from those events and become better able to respond to a similar occurrence in the future. But that's not all of it. Resilience is more than disaster recovery. It's not just getting back into your home as quickly as possible after the incident. It's making sure that next time you don't have to leave your community, but can stay in it safety. This is where designing for resilience begins.

Thinking about designing for resilience has to start with consideration of the other kind of threats: the chronic ones that sneak up on us. We have noticed that severe storms seem to come with greater and greater frequency. It has been widely reported that 2015 had the highest increase in temperature on record, making it the hottest year ever. It's clear that 2016 is already breaking those records.

The record heat leads to fears of another drought, which will lead to further arguments about water supply. We have seen an ever-diminishing inventory of open green spaces, leading to habitat reduction and increased heat islands. We also now have greater threats of earthquakes, a previously unheard of issue for our area.

None of these trends, though, cause us to suddenly take dramatic steps to change our buildings or our behavior. These are the chronic conditions that gradually make us change our response over time. Designing for resilience needs to begin with understanding the impact of these trends. For architects, the more interesting problem is learning from these events and incorporating new thinking into the concept of building performance.

- What level of survivability can be assured if the electricity goes out?
- How can a building contribute to community stability in times of crisis?
- What will the water supply be after several days without power?

These questions might fundamentally change our approach to shaping the built environment.

Responsive Design

A lot of the design responses to the need for resilience are the same as design responses to the need for sustainability: passive ventilation that doesn't require power, plentiful daylighting, siting structures away from fragile wetlands and coastal areas, and allowing the elements to enter and leave the building without damaging it.

An excellent example of this last premise is the Sea Scouts Base in Galveston, designed by Shipley Architects. To capture the

CRAIG BLACKMON, FAIA

SHANDS PHOTOGRAPHICS

nautical experience for its youthful occupants, the building emulates a ship in its layout and materials. Being right on the coast, it will undoubtedly be subjected to storms; all materials are therefore weather-resistant. The exterior corridors offer a connection to the sea views as well as providing a shading device for the rooms. The ability of the ground floor to receive high water and to maintain functionality is the essence of resilient design.

Another aspect of resilience is not directly attributed to the building, but can be enhanced by a project's design. It has been shown that a community's resilience is surprisingly correlated to its social connectivity. Buildings that are designed for the community, and especially with community involvement, are those most prized by those who live, work, and play in the neighborhood.

We continue to design code-compliant buildings, not focusing on the fact that just meeting code makes them the worst possible buildings that one can legally build.

Buildings well-known in the community can serve multiple purposes in times of emergencies. First off, with emergency generators either built in or brought in for the task, buildings can provide power for the all-important cell phone chargers. They can also offer community bulletin boards for public information. It's important, too, that first responders have a well-known location to establish a presence. These sorts of emergency services can pop up at a school, recreation center, church, or library—any building well-known in the area.

One such project is the Prairie Creek Branch Library by DSGN Associates. The new building replaced a much-loved and much-used library in Pleasant Grove. By involving the community early in the design process, the design team created a sense of ownership in the replacement facility. The main reading room provides expansive views to a re-created prairie, and can also be easily day-lit in a power outage. Because the community was so involved with its design, the library is an easy-to-remember access point for emergency gatherings.

Another project that acts as a community center providing multiple services is the St. Philips School and Community Center with a recent addition by TH+A. The organization provides a safe alternative recreational opportunity for children in its urban Dallas neighborhood, strengthening the school's ties to the local area, from which many of its students are drawn. Because the outreach programs that give the community a familiarity with the center, students will be comfortable convening there for support.

The issues of designing for resilient communities are complex. The process combines many of the skills that architects and engineers use to create excellent buildings that are responsive to the site, address environmental concerns, and contribute to the community. Understanding the many ways buildings help people cope with dramatic events will make architecture an important tool in facing these changes.

Designing for resilience means doing what we do best. ■

Betsy del Monte, FAIA is a principal with Transform Global and an adjunct professor in SMU's Lyle School of Engineering.

Profile | Michael Hellinghausen, AIA

Michael Hellinghausen, AIA is a principal and the COO/CFO of OMNIPLAN, a 60-year-old multi-disciplinary Dallas practice. Mike has been a speaker in TxA conventions for several years, leading seminars and workshops on the management of design firms. He also writes about the business side of design on his "From Blueprints to Greenbacks" blog. Mike is currently the treasurer for the Texas Society of Architects and he recently spoke to *Columns* about his career choice, his role at OMNIPLAN, and the Dallas business and design landscape.

KURT GRIESBACH

OMNIPLAN has proven to be resilient over different economic cycles, architectural trends, and through generations of partners. Not only has the firm been resilient, but it has received recognition from peers in the profession, demonstrated by several awards, including two Firm of the Year awards from the TxA and AIA Dallas, five 25-Year Awards, and dozens of design awards. As COO/CFO, how do you enable the firm to keep its sharp design focus while keeping it on sound financial ground?

It can certainly be a tug-of-war, but my point of view is that sound financial management frees us to focus on the quality of our work. When a firm cannot maintain consistent or robust profitability, the negative consequences can snowball and distract the firm's leaders from the work at hand. Our management model may be a bit different than other firms—I oversee virtually all the firm's operations and finance, which frees up my partners to focus on projects and business development. Granted, that implies a high level of trust and communication at the leadership level, which I believe we have. That said, it's also cultural. We are fortunate to have a 60-year history of relentless focus on design, so in some way, it's in our DNA. During that time, we've seen many economic cycles and many leadership transitions. I think we've learned how to manage both.

How does resiliency relate to a firm's leadership and how does OMNIPLAN train its future leaders?

That's always evolving, but we try to identify leaders early, coaching and grooming them for leadership, giving them time to make mistakes before it's for keeps, and then getting out of their way. There's another quote that I like by a CEO of a large corporation—"I hire the best people, and then I leave them alone." It doesn't always work. Sometimes they never catch fire and sometimes they leave for greener pastures; but most people will respond to being acknowledged as leaders—and they appreciate gaining more control of their own fate. One huge mistake that firms make is waiting until senior leaders are ready to retire before identifying their replacements. At that point, it's too late.

I suspect that there must be a good story behind the OMNIPLAN name … Am I right?

There is a good story! Part of it had to do with becoming a corporation in the early 1970s and part of it was a recognition that the firm was evolving beyond the first generation founders, but the best part is that the name was meant to convey a firm that offered all disciplines in the A/E

industry. That never really got much traction, but the name stuck. It's kind of a funny name but it has proved very resilient. I think it's because it isn't tied to any particular individual—it's "our" firm rather than "my" firm. If you watch, you'll see companies of all sizes who are named for dead people and eventually have to deal with it by changing their name to an acronym or taking another name altogether. We dodged that bullet early.

It is fair to say that Dallas has become a "hub" of architecture in the last two or three decades, with seven of the 10 largest U.S. firms with offices in the DFW area. How has this change affected OMNIPLAN's operational model?

Well, with the arrival of so many buildings by Pritzker Prize winners over the last several years, and now with an improved economy, it certainly feels like our local architectural engine is firing on all cylinders. It has brought Dallas a lot more attention, I think; and with so much consolidation going on in our profession, the competitive landscape has changed quite a bit. For a mid-sized firm like ours, it requires us to be yet more nimble, more innovative, and to do more long-range thinking about markets. It also demands a better, stronger firm culture. Doing what we've always done will get us eaten alive.

We've got to stop making the automobile the number one design priority. Mass transit, bicycles, and pedestrians are more important to the quality of life; and, they make for a more resilient city.

Tell us a bit about yourself. Why did you choose architecture as a career?

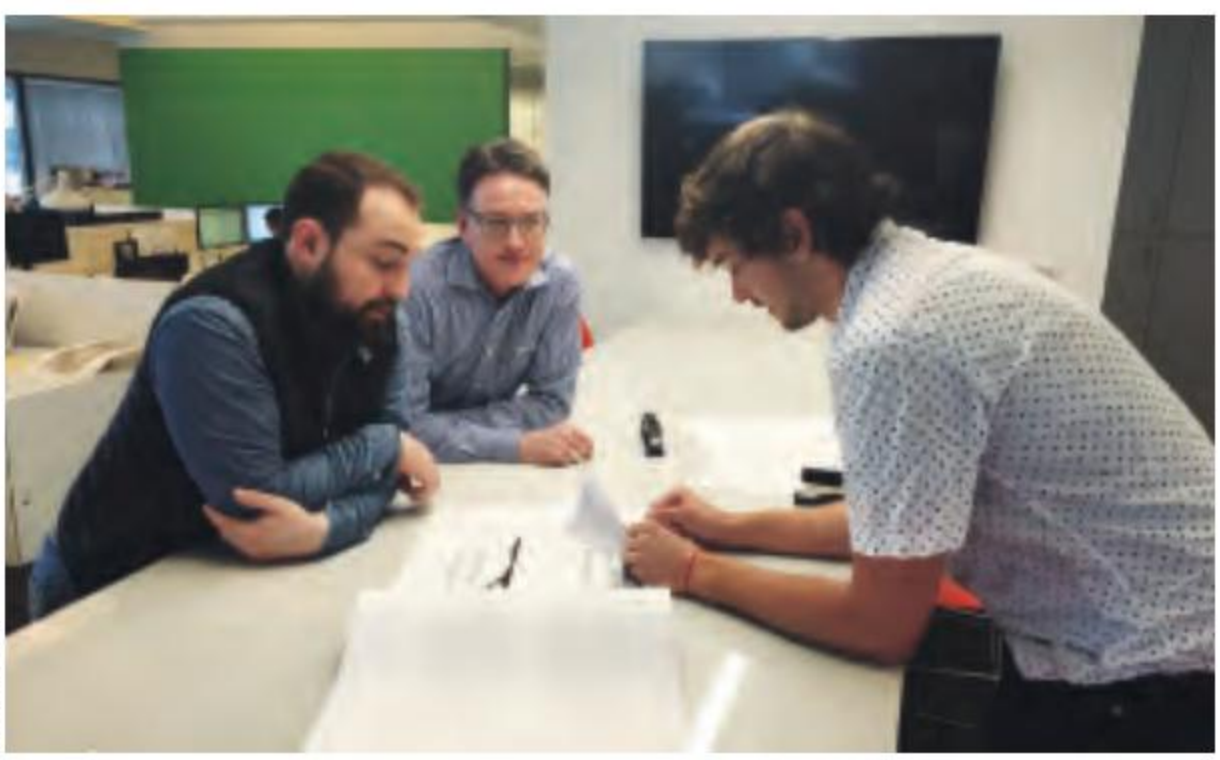
I love that question! Art and drawing came naturally to me, and I was always drawing floor plans of every house we lived in, even before I really understood what a floor plan was. I'm embarrassed to admit that my father suggested architecture when I was in high school, but like a normal teenager, I blew him off. I couldn't admit that I didn't really know what an architect did. Fortunately, there was some divine intervention, because as soon as I landed at Notre Dame, I encountered a number of "arch-ies" even my RA was a fifth year architecture student. When I saw these guys drawing and coloring their projects, I was incredulous that this was an actual degree program. By the middle of my first semester, I had switched to architecture, and have never regretted the decision. It is the most amazing thing that we are able to imagine, and then create, buildings and places that never existed before.

Notre Dame is a long way from Texas. Why did you decide to attend Notre Dame? And how did you trace your path back to Texas?

I'm a third generation Domer and my son

BELOW: Mike Hellinghausen (center) discusses a project with OMNIPLAN's Martin Medina (left) and John Charbonneau, Assoc. AIA.

will be the fourth. My wife and I are also the third generation Notre Dame-St. Mary's College married couple in my family (St Mary's is just across the road from Notre Dame). I grew up listening to Notre Dame football games on the radio in West Texas—it was really the only college I ever wanted to attend. I'm one of eight kids, so there wasn't a lot of money for travel, much less tuition. My father somehow found a way to finance college tuition for all of his children, provided we were willing to pick up the loan payments after we graduated. But, I'm a native Texan, and after grad school and a stint at Centerbrook Architects in Connecticut, the pull back to Texas became too strong to resist.

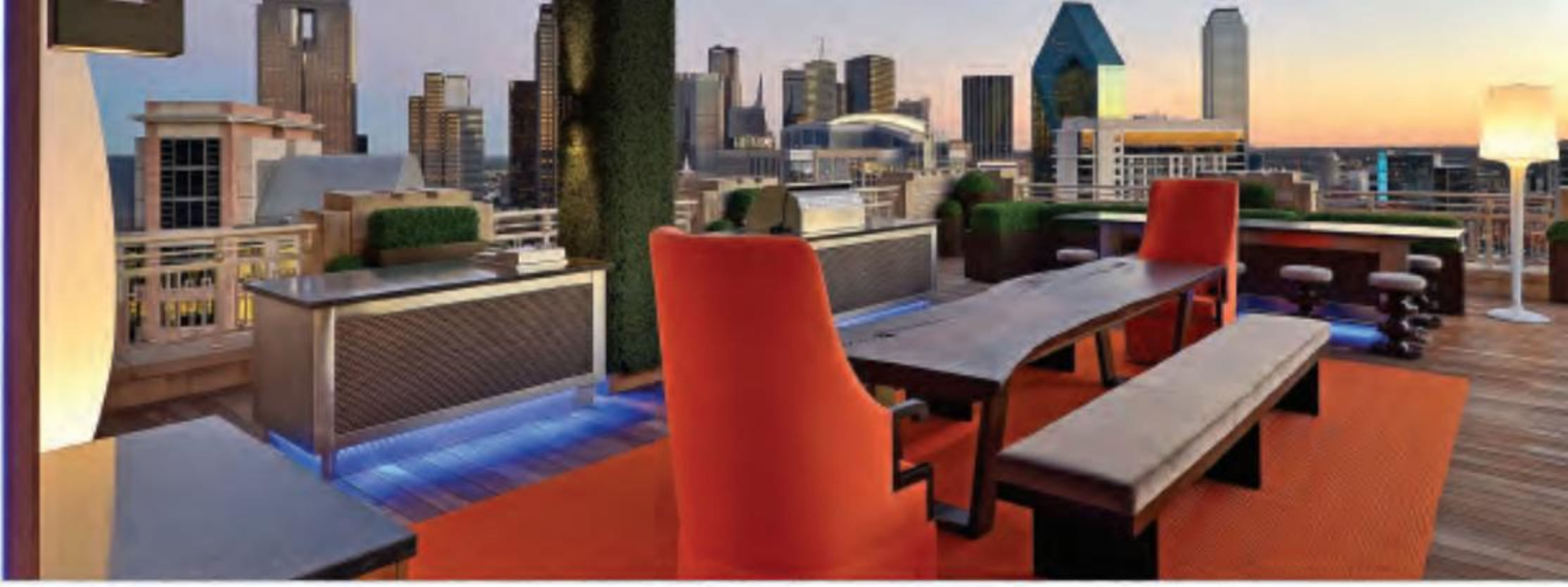


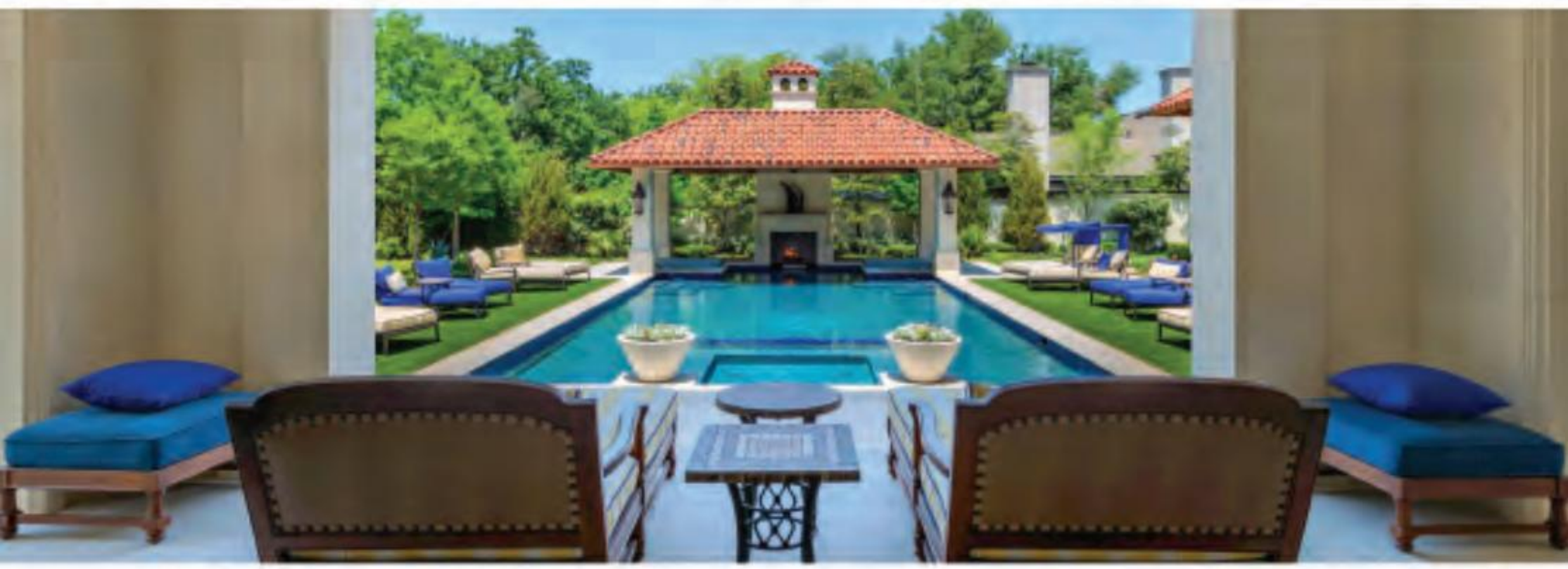
OMNIPLAN

Dallas is again one of the fastest growing cities in the country, attracting young talent from everywhere. What would you say to the young architects in town? How would you like them to shape the future Dallas?

I'm very excited by the crop of young architects we've got here now. They are so talented, hard-working, and collaborative. I think it bodes well for the future. I would encourage them to build on the progress we've made over the past 25 years, turning Dallas into a world-class city. We've got to stop making the automobile the number one design priority. Mass transit, bicycles, and pedestrians are more important to the quality of life. And they make for a more resilient city. ■

Interview by Eurico Francisco, AIA, design principal at HDR.





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Lost & Found | South Boulevard/Park Row

By David Preziosi

Neighborhoods across the city tend to grow and change over time. Some decline, some improve, some are erased for new development, and some struggle to keep their unique identity intact. The South Boulevard/Park Row neighborhood is one of change and resilience, holding on to its architectural significance for over 100 years, a rarity in Dallas. Its architectural and cultural significance was recognized in 1976 when it became the city's third local historic district after Swiss Avenue and the West End. It was also listed on the National Register of Historic Places in 1979.

The South Boulevard/Park Row neighborhood was originally part of the larger exclusive Edgewood Addition, established in South Dallas near Fair Park in 1910. At the time, the neighborhood rivaled Munger Place and Highland Park in architecture and affluent residents.

Fine homes were constructed along South Boulevard and Park Row and were developed at the same time as Swiss Avenue using many of the same architects: Lang and Witchell, George Dahl, Roscoe DeWitt, Hal Thomson, Clifford Hutsell, Peterman, Overbeck, and Hubbell and Greene. Grand homes were designed for the broad tree-lined streets and set far back on the lots to provide generous front lawns for socializing. House styles ranged from Craftsman, Georgian Revival, Mission, and Prairie, and were heavily influenced by the Chicago motif.

The neighborhood was settled by many prominent Jewish families who moved from the Cedars neighborhood to larger and more substantial homes. In 1917, Temple Emanu-El relocated to the corner of South Boulevard and Harwood Street. The congregation built a large Classical-styled temple designed by Hubbell and Greene to replace their temple near downtown, which it had outgrown. The relocation encouraged even more Jewish families to move to the area to be closer to the temple, their place of worship.

Some of the more prominent Jewish families who built houses in the neighborhood included Herbert Marcus, co-founder of Neiman Marcus; Abraham

LEFT: South Boulevard street scene. **BELOW TOP:** Residence of Max J. Rosenfield, designed by Woerner & Cole Architects. The house was completed in 1914 for Rosenfield and was one of the earliest houses in the neighborhood. At the time, he was the credit manager for Sanger Brothers Department Store. **BELOW:** This house was designed by H.A. Overbeck and completed in 1916 for Marcus Levi who owned a construction company which built 15 homes in the neighborhood.

PHOTOS BY MICHAEL CAGLE, ASSOC. AIA

Kahn, a member of the family which owned the oldest continuously operated department store at the time; Ascher Kahn, a member of the Linz family, one of the leading jewelers in the southwest; and even the family of Henry S. Miller Sr., who developed the highly successful real estate company bearing his name.

After World War II, many of the Jewish families began to relocate to the newer suburbs in North Dallas. The homes they left were purchased by many of the prominent African-Americans in Dallas including doctors, lawyers, and businessmen. In 1957, Temple Emanu-El moved once again, this time to North Dallas, to a new larger complex designed by Howard Meyer.

As the area around South Boulevard/Park Row began to decline in the 1970s and Forest Avenue (now Martin Luther King Jr. Boulevard) became more commercially focused, the prominent families along the two streets of South Boulevard and Park Row supported the creation of a local historic district to protect the neighborhood from unwelcome changes and alterations to the numerous architecturally significant houses. This was a bold step for the time and the neighborhood became the first African-American historic district in the city, as well as one of the few such districts in the country. That designation has helped the neighborhood maintain its popularity and character.

Today the South Boulevard/Park Row neighborhood maintains much of the same character it did from its early development thanks to the hard work and dedication of its residents. The grand homes have been well cared for and several of those that were in rough shape in the past few years are now undergoing rehabilitation. This neighborhood is an excellent example of one that has gone through changes and resolved that it wanted to protect its assets for the future. In doing so, it is one of the most unique cultural and architectural neighborhoods in Dallas. ■

David Preziosi is the executive director of Preservation Dallas.

Gallery | 2016 AIA Dallas Unbuilt Design Awards

Of 40 submissions from 14 firms, AIA Dallas recently selected four designs to receive its 2016 AIA Dallas Unbuilt Design Awards, the highest recognition of works that exemplify excellence in unbuilt projects by Dallas architects. An additional design earned an honorable mention.

This year's recipients were selected by a jury composed of world-renowned architects, including Jacob Brillhart, founder of Brillhart Architecture; Mary-Ann Ray, a principal of Studio Works Architects, and co-founder and co-director of the experimental laboratory for urban and rural research and design at BASE Beijing; and Adam Marcus, AIA, director for Variable Projects and partner in Futures North.

"The awards reflect upon the experimental and conceptual designs that provoke and inspire us," said Michael Friebele, Assoc. AIA, CallisonRTKL and AIA Dallas Design Awards Committee Chair. "We are proud to share the work with the public and recognize the accomplishments of the many talented Dallas-based architects for their work all over the world."

The Unbuilt Design Awards aim to provoke a discussion about the future of design among the community and architects. Unbuilt Design Award entries may include any building design (conceptual or theory-based design study), interior architecture, restoration, or urban design/planning project for which the documentation has been complete since 2011. ■

1. Jiefangbei Tower
Chongqing, China
CallisonRTKL
Set within the dense city of Chongqing, the project creates a city within a city, rendering the tower as a contributing part of the urban fabric both in plan and volume. Spaces cascade throughout the project to form volumetric interaction with connection to the city at every level. The jurors commended the project's ability to weave public space into a project type primarily reserved for only a few.

2. Hillen Residence
Flower Mound, TX
NIMMO
The Hillen Residence connects the family to their natural surroundings by weaving into the landscape and graciously opening toward expansive views of native Texan flora. The form, both in plan and volume, is driven by natural connections stitching together with the facets of the family's daily life. The jurors commended the project's ability to manifest a complex plan and idea into a simple gesture that allows the homeowner to experience the architecture and natural surrounding from every vantage point.

3. Oak Cliff Brewing
Dallas, TX
Munn Harris Architects
With a reclaimed industrial warehouse and minimal budget as a result of high equipment cost, the proposal for Oak Cliff Brewing aims to create a welcoming place for the public through minimal design expense. Using a large pecan tree on site as inspiration, reclaimed wood elements act as a unifying palette and define the character of both indoor and outdoor spaces. The jurors commended the modest proposal and its ability to prove that you can accomplish a lot through a little.

4. Dallas Arboretum
Dallas, TX
Perkins+Will
The Garden Education Center at the Dallas Arboretum and Botanical Gardens acts as a gateway through which all visitors will pass, an experience that is equal parts display, science, and education/outreach. Inspired by the idea of "cycles," the concept is a figure-eight loop form. The concept balances visibility with veneration to the site as it burrows into the ground and mounds into the air with the loop offering 360-degree views of the garden. The jurors praised how the project created an experiential procession into the park.

Juror Citation:
5. Fed Scraper
Washington, DC
HKS Inc.
The project proposes a physical constraint to the U.S. government's ever-expanding spatial capacity. The proposal sinks the federal government into a subgrade metropolis where the terrain creates a physical limitation on growth. In turn, the ground is activated for public program, thus giving back large swaths of Washington, DC, to the people. The jurors praised the project's utopian ambition and visionary scale, as well as the use of humor and irony as a means of stepping the outcome outside of a comfort zone.

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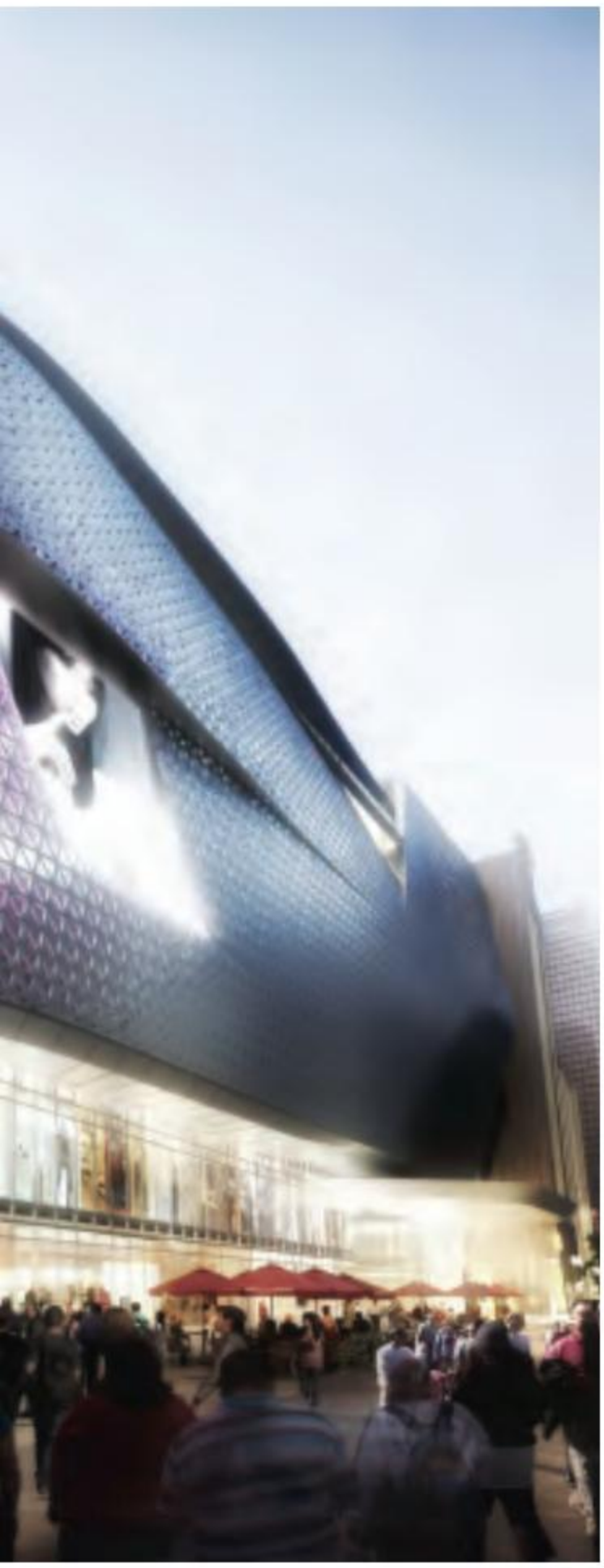

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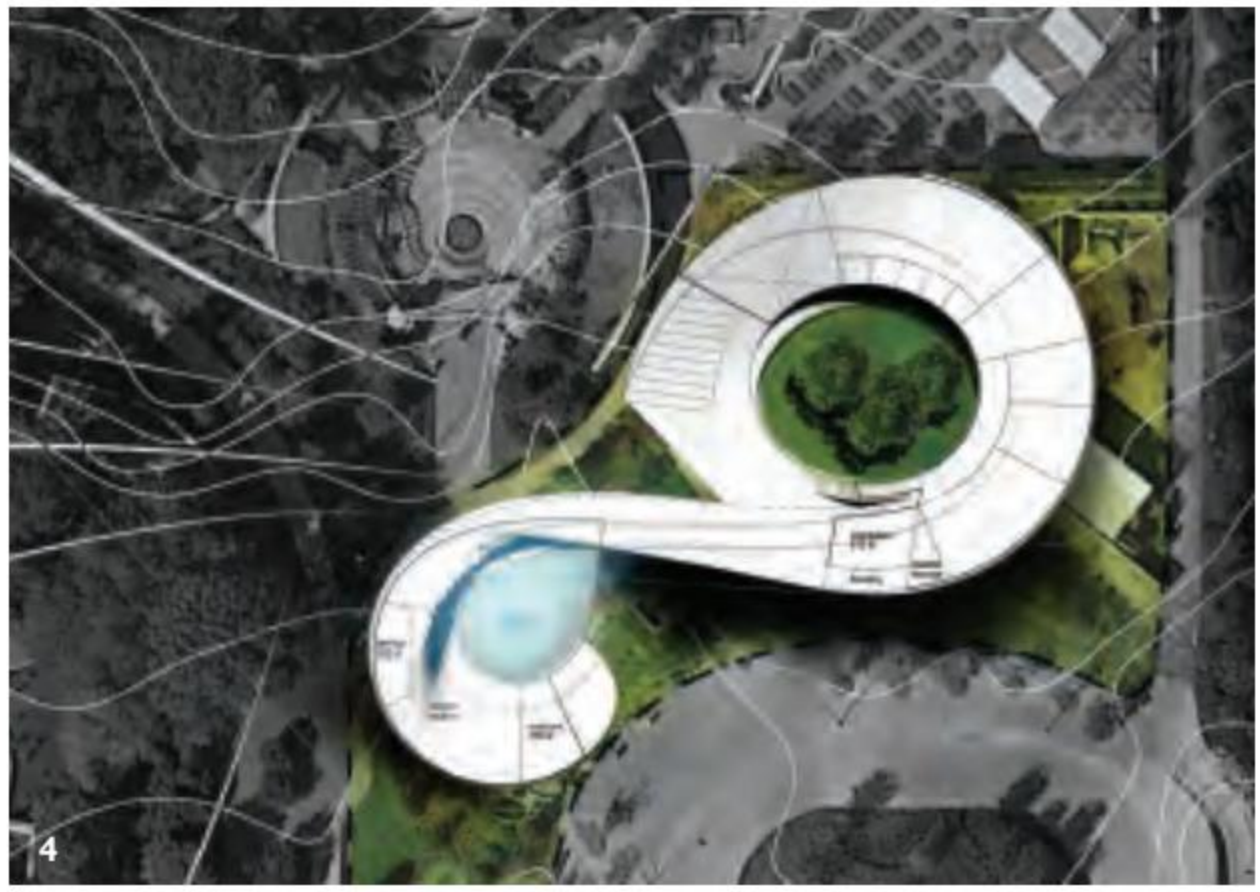

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The 40 entries included various building typologies from hotels and high-rises, to residential and retail centers. View the complete gallery of 2016 entries and recipients, including the People's Choice Award and Critics' Choice Awards. www.aiadallasdesignawards.com

Scene

AIA Dallas

CELEBRATE ARCHITECTURE 2016 PRESENTED BY BLACKSON BRICK

AIA Dallas hosted the fifth annual Celebrate Architecture in style in the Design District on March 23. Over 250 guests raised their glasses to honor the 43 architects, firms, community champions, and distinguished works set to receive local, state, and national awards. The evening's keynote speaker was Jason Roberts of the Better Block Foundation, whose inspirational remarks were centered on reigniting our shared spaces through community design. Dallas Park and Recreation director Willis Winters, FAIA received the AIA Dallas Lifetime Achievement Award and looked back on his early involvement in AIA and the impact the connections and experiences had on his career. Musical guest Michael Hix and the Holla had guests dancing with a mix of favorite tunes. AIA Dallas would like to thank our Presenting Sponsor, Blackson Brick, as well as the many sponsors who made this event possible.

TOP LEFT: Keynote speaker Jason Roberts
TOP RIGHT: Maria Gomez, AIA and Zaida Basora, FAIA
BELOW LEFT: Willis Winters, FAIA, Marc Blackson, and Craig Blackmon, FAIA
BELOW CENTER: Tara Green and Ed Fjordbak
BELOW RIGHT: Samantha Mehall, Kate Aoki, Assoc. AIA, Emily Stribling, Assoc. AIA, Kelsey Vusich, and Miranda Morgan, AIA

PHOTOS BY WJN PHOTO

RETROSPECT 2016 PIRCH PARTY

The RETROSPECT 2016 PIRCH Party celebrated the members of AIA Dallas and drew more than 150 partygoers to the PIRCH showroom on April 12. Guests were treated to music and tastings while perusing interactive three-dimensional displays expressing the 26th annual RETROSPECT's exhibition theme: "re:arrange." The exhibition drew more than 20,000 visitors to view the displays over its run at NorthPark Center. Thank you to all of our sponsors, exhibitors, committee members, partygoers, and exhibition visitors for your support.

TOP LEFT: Belva Lowry, Jan Blackmon, FAIA, and Carole Steadham, Hon. AIA
TOP RIGHT: Mark Hoesterey, AIA, Jacob Quick, and David Stocker, AIA
BELOW LEFT: Diego Barrera, AIA and Al Hernandez, AIA
BELOW CENTER: Sabrina Bala, AIA, Connor Pierce, Assoc. AIA, and Eddie Fortuna
BELOW RIGHT: Kelsey Flynn and Emily Green

PHOTOS BY WJN PHOTO

Dallas Center for Architecture (DCFA)

DONOR CELEBRATION 2016

The Dallas Center for Architecture Foundation Board of Directors gathered at Conduit Gallery recently to celebrate the many donors, sponsors, and volunteers who make DCFA educational programming possible.

TOP LEFT: Celebration
TOP RIGHT: Clemente Jaquez, AIA, Eddie Castaneda, Assoc. AIA, and Kelly Maltese
BELOW LEFT: Thom Powell, AIA, Jeff Forbes, and Kevin Curley
BELOW LEFT CENTER: Tip Housewright, FAIA and Elizabeth Housewright
BELOW RIGHT CENTER: Mark Wolf, AIA and Lynda Calkin Wolf
BELOW RIGHT: Veletta Forsythe-Lill, Hon. AIA, Nancy Whitenack, and Nancy Rome

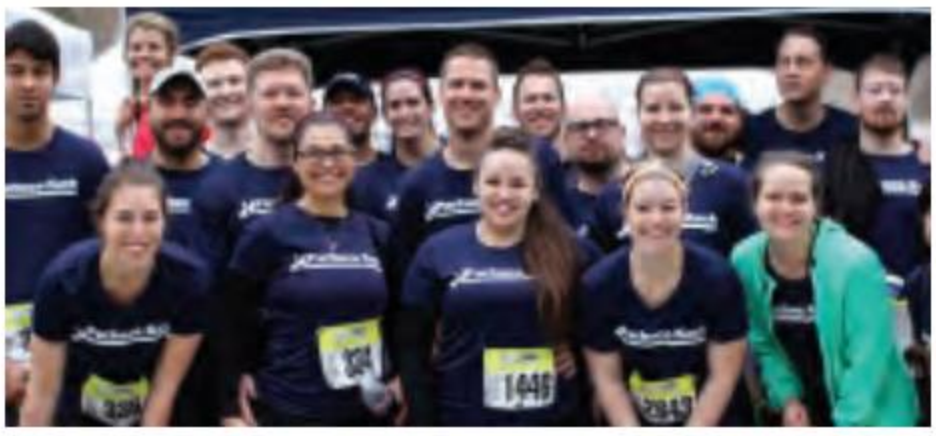
PHOTOS BY BRUNO

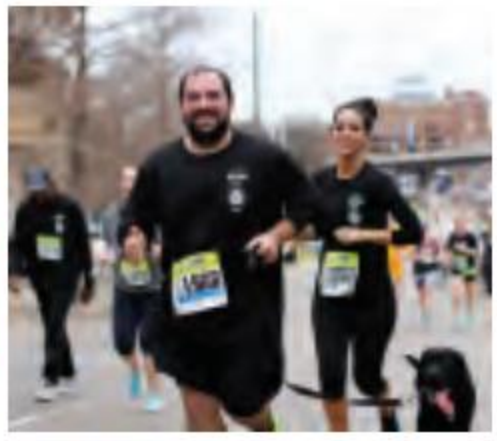
FORM FOLLOWS FITNESS 5K PRESENTED BY BLACKSON BRICK

On February 21, the Dallas Center for Architecture hit the starting line with the fifth running of the Form Follows Fitness 5K Presented by Blackson Brick. Breaking all event records, the race featured more than 2,600 participants. Fifty-seven generous sponsors helped to raise just over $103,000 for DCFA's educational programming. Those funds will go a long way in supporting the public programs DCFA presents to encourage the conversation about why architecture matters to YOU—walking tours, scholarships, youth programs, films, exhibitions, and much, much more.

Mark your calendars now for the 2017 Form Follows Fitness Presented by Blackson Brick on February 18! We'll see you at the starting line!

PHOTOS BY JONATHAN GILBERT





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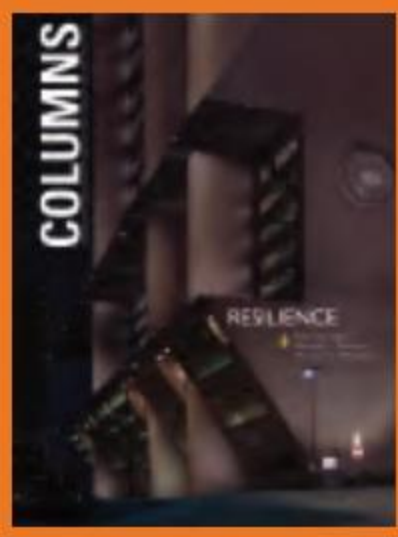

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Last Page | Monolithic Domes

By Greg Brown

PHOTOS BY MONOLITHIC DOME INSTITUTE

ABOVE: Bruco, the "Texas Italian Caterpillar," houses the world headquarters of the Monolithic Dome Institute. Bruco's seven 60-foot interconnected domes host computers, cutting tables, and machines for the design and manufacture of dome structures. **BELOW:** Completed in 2005, this eye-catching monolithic dome, named "Starship Pegasus," is on the corner of I-35 and Highway 34 in Italy, TX. It was recently sold to McDonald's. Share your memories of the starship at https://goo.gl/1CvEYf.

Driving south on I-35E from Dallas, just before the exit for Italy on the left-hand side of the highway, drivers get a glimpse of a cheerful caterpillar made out of a series of 76-foot interconnected domes. Its glow-in-the-dark cowboy boots and smile conceal a more serious purpose. The 14,000-square-foot factory space marks the edge of the headquarters of Monolithic, a family of companies and organizations dedicated to the introduction and construction of the monolithic dome, a structure utilized around the world as an energy-efficient and disaster-proof building solution.

David South, current president of Monolithic, and his brother Barry were granted a patent for the monolithic dome in 1979. Their design includes layers of insulating polyurethane foam, structural rebar, and a special spray concrete mix. The domes meet FEMA standards for providing "near-absolute protection" and have a documented history of withstanding tornadoes, hurricanes, earthquakes, and wildfires.

The domes lend themselves to a wide variety of uses by being employed as homes (luxury included), churches, schools, sports venues, and cultural facilities. Tupelo, MS, has ordered two domes to be used as safe rooms for their community—each holding 1,000 citizens in case of crisis and used as community centers at other times. The dome in Catoosa, OK, is a school cafeteria that can become a safe shelter for students and residents during tornadoes.

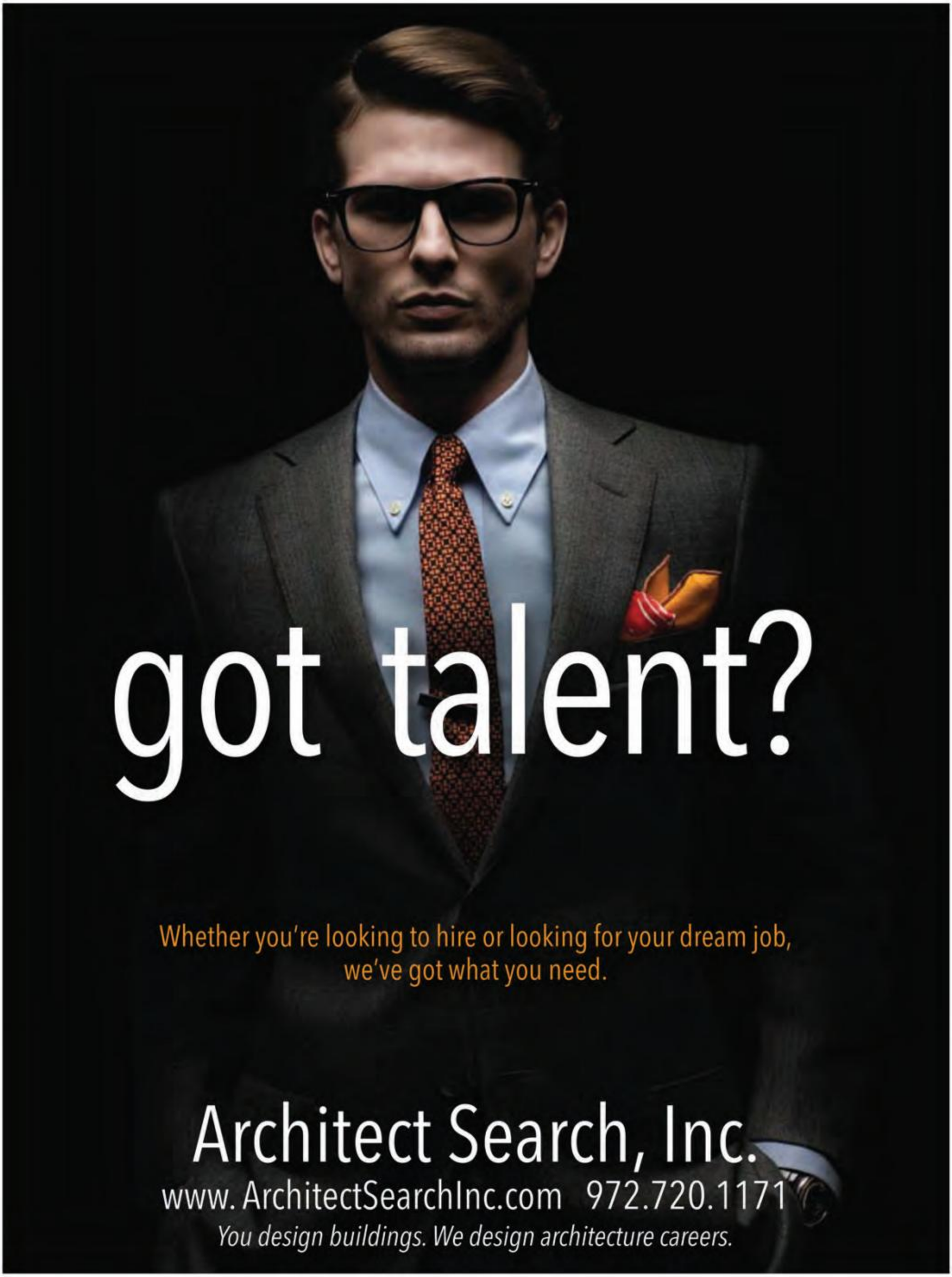
Their use extends far beyond the United States; several non-profit organizations have been created to encourage the construction of these resilient buildings in impoverished communities. Domes of the World, also based in Italy, TX, has supported the construction of monolithic domes in Belize, Nairobi, Haiti, and Indonesia.

One domed facility in Alabama survived an F4 tornado, a half-mile wide, which hit all six domes. The insurance company valued the entire property at $51 million. The damage was only around $250,000 and entirely cosmetic.

So the next time you drive by Bruco the Italian Caterpillar, remember the quirky little "insect's" role in resilience. ■

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

What goes into the construction of a dome? Watch and see: http://goo.gl/N8bFEv.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