

COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Winter 2015 | Vol. 33 No. 1

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Worth Hills Village fulfills part of TCU's goal to become a 100% residential campus. Marion-Clark houses sophomores on a site across the street from the admissions office, creating a great first impression for visitors. At a university already steeped in Acme modular brick, the choice for primary material was natural. Made from the earth, Acme Brick brings low maintenance, design flexibility, LEED regional sourcing, and long-term life cycle value. Students see how well brick makes their home a great place to live, eat, and learn. Acme Brick is the efficient, timely solution for timeless, enduring human spaces.

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*– Lindsay Reeds, LEED AP, Associate,
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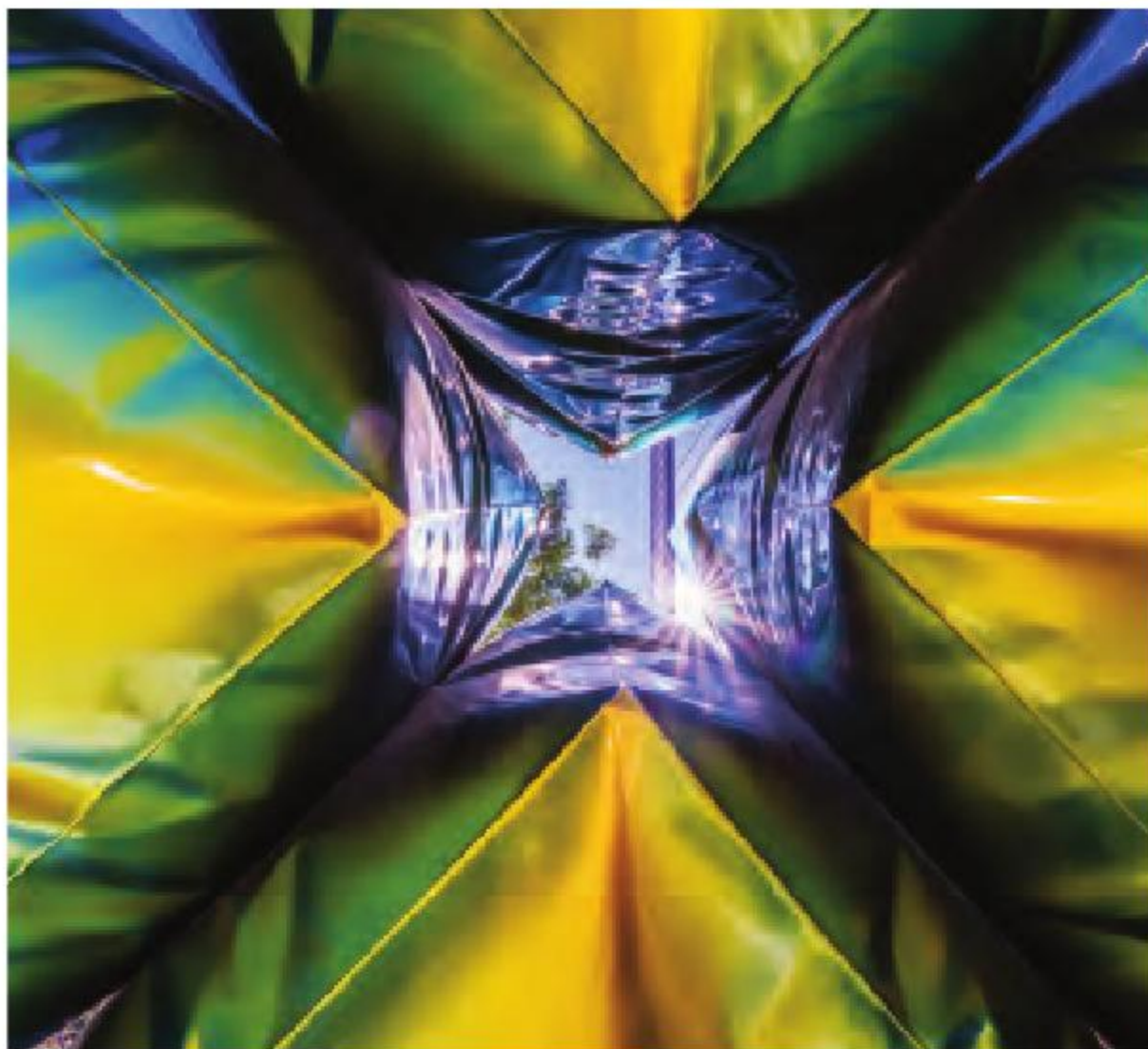


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Photo Credits: Craig D. Blackmon, FAIA

SENSE OF PLACE

COVER: Klyde Warren Park has become synonymous with Dallas and has gained an esteemed national reputation in just a few short years.
Photo by Michael Cagle, Assoc. AIA



MICHAEL CAGLE, ASSOC. AIA

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COLUMNS ON THE GO!

Web version: aiadallas.org/v/columns-magazine, Flipbook magazine: issuu.com/aiadallas or download an iPhone or Android app for your phone



MICHAEL CAGLE, ASSOC. AIA

Web Exclusives



CANstruction Illustrated

See who in the AEC field built the most impressive structures out of cans of food to benefit the North Texas Food Bank. Winners of the annual CANstruction are announced.

www.aiadallas.org/columns/canstruction

Park(ing) Day Revisited

Experience the event that shows how we all can get around without congesting the roads or polluting the air. View the slideshow of photos by Michael Cagle, Assoc. AIA. www.aiadallas.org/columns/parkingday2015



More from the New AIA Dallas President

For the complete interview with Zaida Basora, FAIA, including the accomplishments that bring her the most pride, her advice to women in a male-dominated industry, and her favorite green project, visit

www.aiadallas.org/columns/zaida

Learning from Dean Nan Ellin continues

The interview with Nan continues online to reveal her goals as dean, her definition of "Good Urbanism," and her unique perspective in writing five books.

www.aiadallas.org/columns/nan-ellin



High Design Meets Canine Abodes

Architects and contractors teamed up to create one dynamic dog house design! AIA Dallas and TEXO Association joined forces for the first-ever Bark + Build Doghouse Design/Build Competition to benefit the SPCA of Texas, which works to provide every animal exceptional care and a loving home. www.aiadallas.org/columns/bark



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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



Bryce Weigand, FAIA
The Room: Architecture at Its Most Basic Still Inspires

Raised on the family farm in Oklahoma, Bryce started his career in Atlanta after college. In Dallas, he served as a principal at Corgan and then as principal at Good Fulton & Farrell. After retiring, he opened Weigand Art & Architecture. Past president of AIA Dallas, the DCFA Foundation, and Texas Society of Architects, he received TxA's Medal for Lifetime Achievement in 2015.

PHOTO BY NICHOLAS MCWHIRTER, AIA



Daniel Iacofano, Ph.D., FASLA
Moving Beyond New Urbanism: Inclusive Planning and Design

Daniel, a founding principal with MIG Inc., is internationally known as an expert and innovator in urban design and planning, revitalization, and civic engagement. He has assisted countless agencies, organizations, and companies in strategies for meaningful community involvement. He is a visiting lecturer with the University of California, Berkeley and co-author of *The Inclusive City: Design Solutions for Buildings, Neighborhoods and Urban Spaces*.

PHOTO BY MIG



Susan Goltsman, FASLA
Moving Beyond New Urbanism: Inclusive Planning and Design

From programming to site design, Susan is a national expert in inclusive design and accessibility whose award-winning projects respond to community needs, operational realities, and physical, economic, and social context. A founding principal of MIG Inc., she co-authored *The Inclusive City: Design Solutions for Buildings, Neighborhoods and Urban Spaces* and is a visiting lecturer with the University of California, Berkeley.

PHOTO BY MIG



Mia Ovcina, AIA
Small Steps, Big Impact

Having spent most of her life moving across the globe, Mia found her way back to Dallas five years ago. As a project architect at DSGN, she works on a variety of projects—many that align with her passion for local, community-based architecture and planning. She also enjoys furniture design, film photography, gardening, and the outdoors.

PHOTO BY IVAYLO GETOV



Cindy Smith, AIA
Small Steps, Big Impact

Cindy, a refugee from the newspaper industry, is three years into her second career of architecture. She had worked as a reporter, editor, and page designer before receiving her master's in architecture from the University of Texas at Arlington. Cindy, an architectural designer at Gensler, chairs the Women in Architecture Network and serves on the AIA Dallas Communications Committee.

PHOTO BY TRACY KRECK



President's Message | Sense of Place

Last fall, I traveled to Portland, OR, to attend an AIA business meeting at the Portland Center for Architecture. Having never visited that city, I had no idea what to expect. I quickly came to realize that Portland is a great walkable city with small, square blocks. While there, I learned a great deal about the historic Pearl District, a warehousing and light industrial district served by a former rail freight yard dating back to 1869.

My history lesson on the Pearl District's transformation came from—of all people—my Uber driver on the trip into town from the airport. He shared with great pride how, in the 1980s, the mayor and a developer had a vision to preserve the warehouse buildings and re-introduce the streetcar lines. He went on to say that, over a 30-year period and block by block, the district was transformed into the vibrant mixed-use district I was witnessing from the back seat of his Toyota Camry. Clearly, as I surveyed the city, I realized that it was indeed a very special place. Portland comes to mind as a great city, one rich with a "sense of place"

as discussed in this issue of *Columns*.

I left Portland with several takeaways, all applicable to Dallas—namely, the effectiveness of public-private partnerships and the tactical strategy of block-by-block catalyst projects to achieve a common vision. I also witnessed the economic power of a highly effective streetcar line and the benefits of implementing a Complete Streets strategy for mobility planning.

Move ahead to the 2015 Dallas Urban Summit, *Going Big with Small Steps*, held last fall. The summit focused on many of the same issues that Portland faced 25 years ago. Ed McMahon, senior resident fellow with the Urban Land Institute, delivered the keynote presentation and led discussions on out-of-the-box approaches to creating and connecting more liveable, walkable neighborhoods. Learn more about these discussions in this issue.

In conjunction with efforts like this, AIA Dallas has been noticed nationally for our local advocacy. Jeffery Tumlin, principal and director of strategy with Nelson\Nygaard, a Trinity Parkway "Dream Team" member, recently said,

While other regional AIA groups limit their focus to individual building design issues, AIA Dallas has stepped forcefully into this debate about the whole city. AIA Dallas recognizes that it is the responsibility of architects not just to design great buildings, but also great cities.

In closing, I welcome our incoming AIA Dallas President, Zaida Basora, FAIA, who is profiled in this issue of *Columns*. Zaida is on the front line of public sector influence in her role as assistant director of public works, where she impacts architecture and engineering in the City of Dallas. No president has ever been better equipped to lead our advocacy efforts forward. Finally, I want to thank the 2015 AIA Dallas Board of Directors and the Executive Committee for their service to the chapter throughout the year. ■

Bob Bullis, AIA
2015 AIA Dallas President

AIA Dallas: 2015 Advocacy in Action

- Co-hosted the 2015 Dallas Urban Summit with the support of our partner organizations
- Took the lead in the Trinity tollway debate
- Formalized support of a future second DART rail alignment through downtown Dallas
- Provided professional input for the Texas DOT CityMap study
- Supported the Downtown Historic Preservation Task Force findings
- Actively followed Fair Park Task Force findings, the I-345 discussions, and preservation of our historic assets through our Public Policy and Communities by Design committees



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Executive Note | *Columns* Looks to the Future

Every new year brings change.

Change is one of those uncomfortable feelings that stirs fear of loss—and yet by its very nature also offers new opportunities for renewal and continued improvement. Change happens no matter how we feel. It appears in our profession, careers, and lives ... and at times in our *Columns* editorial leadership.

Chris Grossnicklaus, Assoc. AIA has been a strong editor for *Columns* and we celebrate all that he has done to elevate our magazine. After five years, Chris has decided to move on with his professional goals and priorities. Our loss—but we wish him the very best! You may not know this fact, but the award-winning *Columns* publication is currently the only AIA chapter magazine in the nation led

primarily by volunteers. Under Chris' tenure, the magazine is close to becoming financially self-sufficient while gaining the accolades of professional and community readers. Most importantly, *Columns* has broadened its reach to address larger city issues that enhance our communities and highlight opportunities for architecture and architects to make a difference.

Now, we say hello to the future of opportunities!

I am excited to introduce you to our new editor, Harry Mark, FAIA. He is co-founder, publisher, and editor-in-chief of *Architype Review*, a bi-monthly online publication with a global audience of over 44,000 active subscribers. For the past 21 years, he has been the senior architect for

the Aphrodisias archaeological excavations in Turkey through the New York University's Institute of Fine Arts with Oxford University. He is a published author in multiple international architectural journals, as well as regional and national publications.

Harry, recently elevated to an AIA Fellow, has been engaged in our local architecture community for many years, serving on the AIA Dallas Executive Committee, Design Awards, and state convention committees.

Harry is a principal in RSM Design, a world-recognized leader in environmental/experiential design with offices in Dallas and San Clemente, CA.

His multi-disciplinary expertise in architecture, archaeology, design, and communications offers a unique perspective to grow our magazine. As a collaborative designer in the field of architectural graphic design and wayfinding systems, his strong graphics sense will help the magazine continually improve its presence and impact.

I am very excited to see this change enrich the future of our esteemed magazine. Please join me in welcoming Harry and feel free to drop him a note at harry@rsmdesign.com. ■

Jan Blackmon, FAIA
Executive Director
AIA Dallas/ Dallas Center for Architecture

Editor's Note

In Ed McMahon's keynote address during last fall's 2015 Urban Summit, he spoke of the details of the city that create the "places of the heart." It is with these building blocks of the built environment that we explore what it means to create Dallas' "sense of place."

In this issue we explore these building blocks at a number of different scales and continue the dialogue to explore and acknowledge the significance of place. From the basic element of the single room that defines a place to the exploration of neighborhoods that create a reinvigorated urban environment in Dallas and an investigation of principles that will move communities beyond New Urbanism, we focus on these elemental factors to create healthy and vibrant communities.

Initially some might focus only on the bigness of Dallas. But dig a little deeper and you'll find the fundamental social, community, and cultural building blocks that are creating an incredible transformation in our community, and that truly define our unique "sense of place."

Harry Mark, FAIA
Editor

Public Arts | Hall Texas Sculpture Walk

By Steve Freeman

BELOW TOP: *Cubed*, 2015, a steel and paint sculpture by William Cannings

BELOW BOTTOM: *Spirit Inner Totems*, 2015, an Academy Black granite sculpture by Jesús Moroles

OPPOSITE PAGE: *Stairway to Heaven*, 2002, by James Surls (Foreground) and *Tatlin's Sentinel*, 2001, by John Henry (Background)



PHOTOS BY MICHAEL CAGLE, ASSOC. AIA

One sure-fire way to create that “sense of place” is to integrate—truly integrate—that place with art. Developer Craig Hall is a champion of that philosophy, beginning with installations at his Frisco development, Hall Office Park.

More recently, he developed the Hall Texas Sculpture Walk in the Dallas Arts District as part of a larger mixed-use development called Hall Arts and designed by HKS.

The first phase of the project includes KPMG Plaza, an 18-story office building with restaurant space. The second phase is now underway.

The Hall Texas Sculpture Walk is a half-acre landscaped walkway adjacent to KPMG Plaza that spans Ross Avenue to Flora Street and serves to connect the Dallas business district with the Dallas Arts District. Dallasites and visitors can view contemporary sculpture and art there while walking through or while resting on outdoor seating.

The pieces are from the world-class Hall Collection. Some of the finest artists from Texas are showcased there. They include James Surls, Mac Whitney, and



the late Jesús Moroles.

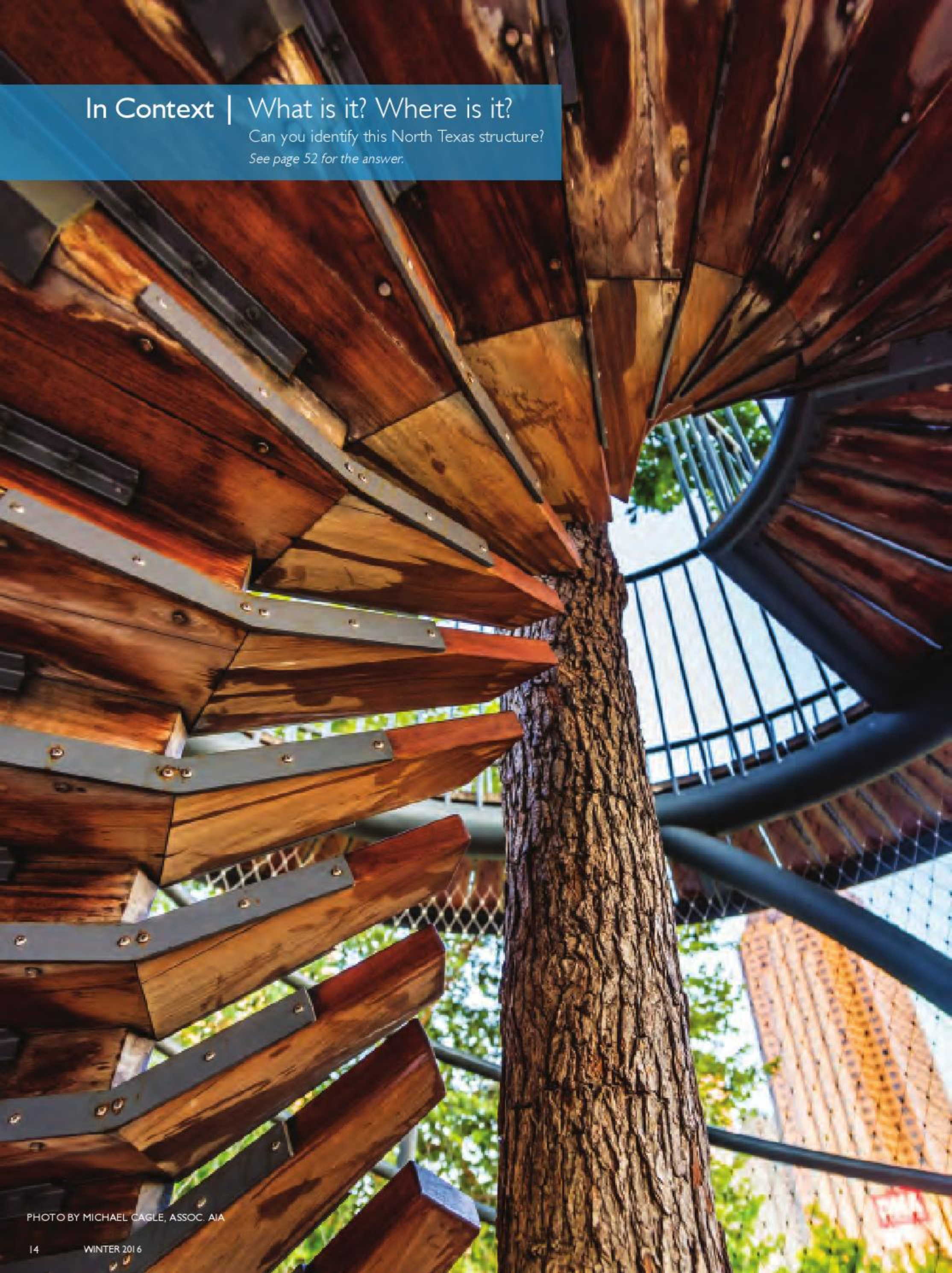
Craig Hall's real estate projects show his dedication to deliver unique business environments that foster and nurture creativity and productivity, which make for

a good mix with the business environment. His developments showcase a collection of owned and newly commissioned contemporary sculpture and art from all over the world. ■



In Context | What is it? Where is it?

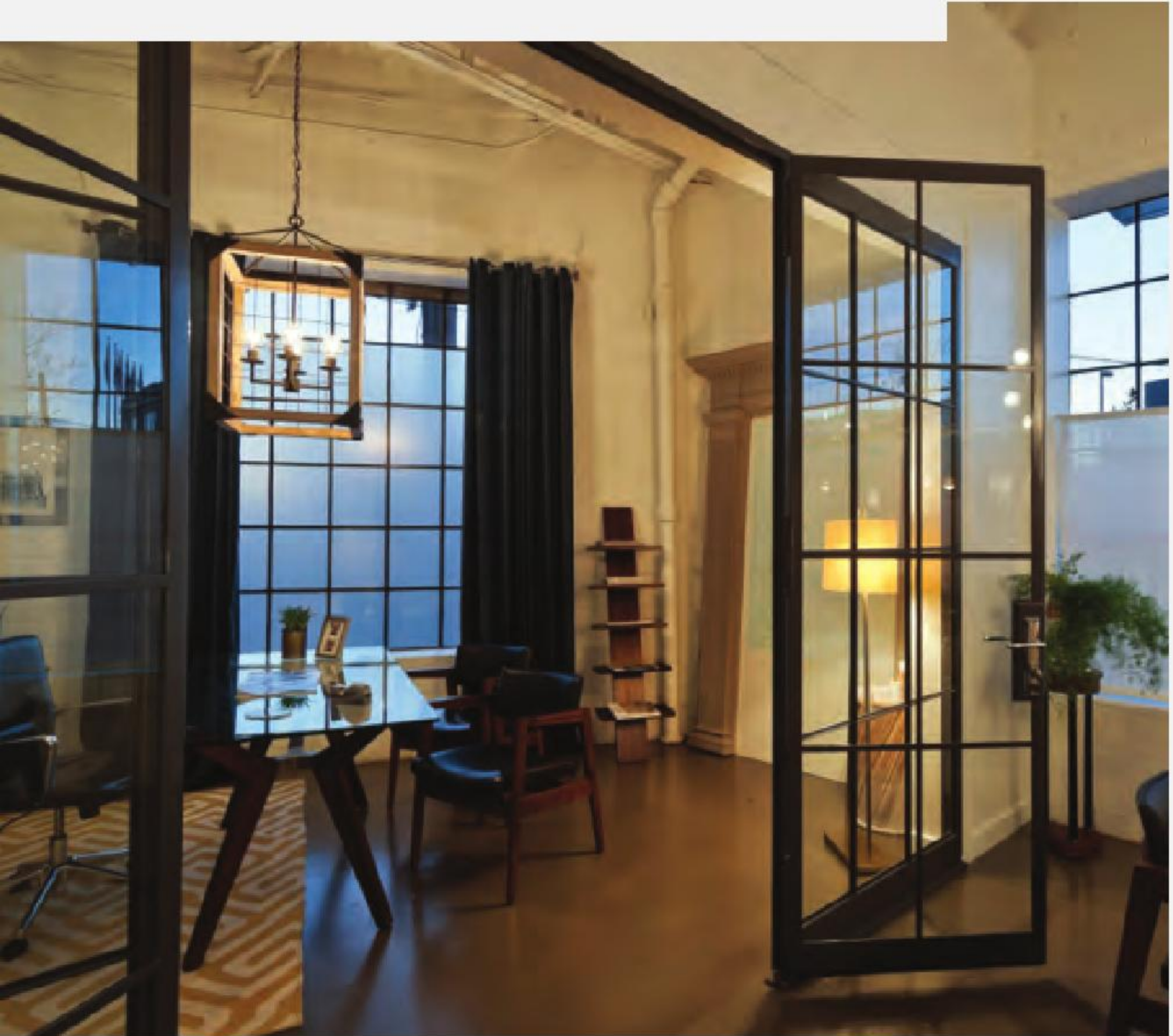
Can you identify this North Texas structure?
See page 52 for the answer.



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MOVING BEYOND NEW URBANISM INCLUSIVE PLANNING AND DESIGN

By Daniel Iacofano, FASLA and Susan Goltsman, FASLA

Daniel Iacofano (co-author of this article) and MIG worked with the City of Dallas and Downtown Dallas Inc. (DDI) on a collaborative process to develop a visionary, comprehensive and strategic action plan for downtown. Built from the community's vision, the Downtown Dallas 360 Plan addresses specific policies, programs, and projects to guide private and public investments and create a dynamic city center.

Beginning in June 2015, DDI and the City of Dallas launched the process of evolving Downtown Dallas 360 into strategies relevant to today through 2020. The first work phase focused on a neighborhood needs analysis and community conversations about priorities and assets, as well as vision, and physical and social connectivity. MIG, Downtown Dallas Inc., City of Dallas, and CityDesign Studio worked with each neighborhood in Downtown Dallas 360's 15 districts to plan workshops, forums, and other outreach initiatives specifically designed for that area. For more information, visit www.downtowndallas360.com/.

Urban planning—as with fashion, architecture, and dieting—has its fads, fashions, and styles. There is no doubt that we are now riding the wave of New Urbanism. Terms like form-based zoning, walkability, and transit-oriented development are on the lips of experts in planning departments and redevelopment agencies across the nation.

We applaud this trend. When New Urbanism burst onto the scene in the late 1980s, it was a breakthrough in reintegrating the social and physical aspects of planning. It brought with it a sense of the European city, a touch of the classic American Main Street, and an acceptance of the density and “messiness” that make cities vibrant and healthy places to live.

Over the past decade, however, many environments built under the rubric of New Urbanism have lost much of that original vitality. We are seeing more formulaic “instant” neighborhoods with no, or very little, sense of place. Downtown redevelopments often look like they've been stamped out of the same mold, drawn according to the same template: housing over retail, office over retail, etc.

While they may look inviting, these instant neighborhoods are not meeting the needs of all residents of the city. Take a closer look beyond the facades and the traffic-calmed streets. You'll notice that housing is expensive and the shops even more so. The people who live there don't work there and the people who work there can't afford to live there. Many so-called lifestyle centers have all the requisite features of New Urbanism, including nicely designed residential-over-retail buildings. The result does not work as a neighborhood, however. Instead of looking like a simulacrum of Main Street, it more closely resembles a large mall



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with the roof removed. Where are the kids, the parks, the neighborhood-serving stores? Chic boutiques on the corners don't make a socially, economically, and culturally inclusive community.

The problem is that urban planners once again are becoming too reliant on the physical design approach to infill and urban redevelopment. This is understandable. Trends in planning, after all, do swing as dramatically as fads in fashion. New Urbanism was, in a very real sense, a reaction to the overemphasis cities had been placing on providing social services, health care, and jobs. In the wake of urban riots in the '60s and the grim specter of abandoned downtowns during the '70s, social services were a crucial and necessary focus. But in the process we almost completely neglected classical city and building design elements. New Urbanism aimed to reintegrate them.



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LEFT: Hemisfair Park in San Antonio is envisioned as a series of urban parks surrounded by a walkable, mixed-use community. **BELOW LEFT:** Children play in the interactive water fountains at Yanaguana Garden. **BELOW RIGHT:** Mosaic benches provide colorful seating around playgrounds at Yanaguana Garden, the first phase of Hemisfair Park to be developed in San Antonio.

Now we feel the pendulum swinging back to overemphasis on physical design. It is time to stop the wild swing of planning styles we have all witnessed over the past half century and bring the pendulum back to a point where physical design and the needs of all residents in our cities are equally addressed.

How do we get there? The solution is a focus on inclusive planning and design based on economic, social, environmental, and culturally sensitive policies that allow everyone to improve economically as the physical area improves. Cities need planning that recognizes that all individuals have the right to full and equal participation in the built environment—and that through their direct involvement they can shape their own environment to meet their own needs.

To support a conversation about inclusive design for planners, elected officials, and community members, we have proposed a broad, inclusive policy framework to help guide urban area decision-making. Elements include:

Economic Development: Land use and public policy decisions that create opportunities for everyone to have access to a variety of quality jobs and to fully participate in the economy of the city.

Housing and Neighborhoods: Codes, zoning, and incentives that generate safe, healthy neighborhoods with a range of housing types and price levels to accommodate diverse socio-economic backgrounds and lifestyle choices.

Education: Full access to quality education choices for all residents, with shared use between schools, parks, and community facilities.

Access and Mobility: Viable, multimodal, and interconnected public transit systems with seamless spaces that are friendly and inclusive of everyone: those with disabilities, young children, seniors, and parents pushing baby carriages.

Habitat Protection and a Safe Public Realm: Connected, safe, healthy, functional, and green connections with pedestrian- and bike-friendly streets that reactivate the public realm and lead to environmental stewardship.

Community Facilities and Gathering Spaces: Well-maintained and usable open spaces that can be built, landscaped, and maintained with funds from selling development rights.



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Cultural Meaning: Spaces and places to express cultural rituals and display social and cultural symbols that have meaning for all residents, ensuring that projects—especially large-scale redevelopments—retain a distinctive sense of place and neighborhood.

It is time to stop the wild swing of planning styles we have all witnessed over the past half century and bring the pendulum back to a point where physical design and the needs of all residents in our cities are equally addressed.

These policy guidelines are far from theoretical. Over the past decade there have been many projects that exemplify this approach and fulfill many of the policy considerations.

The Fruitvale Transit Village in Oakland, CA, was the result of the community coming together and insisting that a new development centered on transit also include affordable and senior housing, offices, neighborhood-serving retail, a childcare facility, a library, a senior center, a health clinic, and a public plaza.

In Seattle, WA, downtown property owners have partnered with low-income housing providers. The city changed the development code to increase the housing height limit. Builders buy the extra height and that money goes toward affordable housing.

In Washington, DC, where disenfranchised areas like the low-income Anacostia Waterfront have borne the brunt of political wrangling for years, an innovative new comprehensive plan is adding jobs, education, arts, and cultural elements.

San Antonio's Hemisfair Park—which includes Yanaguana Gardens and Complete Streets environments—is transforming the 1967 World's Fair site into one of the great attractions of the city, making downtown living more appealing for families while also attracting regional visitors.

In West Sacramento, CA, West Capitol Avenue has become the heart of the community with a true sense of place. The city is seeing investment by a hotelier, a bank, and small businesses, and the street has welcomed a college, community center, an updated library, and remodeled transit centers.

Addressing impacts of expanding its campus in an economically disadvantaged area south of the city, the University of California in San Francisco is offering economic mitigations, including reserving eight acres for usable public open space, and creating high school and college programs for local residents to train for well-paid staff positions.

In Pittsburgh, PA, Market Square is a redesigned public space with new, compatible surrounding land uses that are now appealing, inviting, and safe for all users.

In Ocala, FL, community members worked with the city on a downtown master plan with development standards and guidelines that restored a dynamic, active environment in the heart of the city.



PHOTOS BY BILLY HUSTACE



BILLY HUSTACE

OPPOSITE PAGE TOP: MIG's design for West Capitol Avenue in West Sacramento, CA. **OPPOSITE PAGE BOTTOM:** New West Sacramento, CA, bus stops give the city some brand identity. **ABOVE:** Generous 20-foot sidewalks in West Sacramento, CA.

These inclusive projects share two important elements that are crucial to creating successful projects. The first is an emphasis on robust public participation. We strongly believe that each project has to fulfill the community's vision. All too often public participation is done entirely *pro forma* with no real input. The inclusive approach ensures that everyone who is eventually going to live in the area—or be affected by it—needs to be involved in a meaningful way. And community members have to know their ideas and comments will be incorporated into the design. That's the kind of involvement that builds the community and makes a project truly inclusive.

The second common element is equitable sharing: The local community that is impacted needs to get a proportionate share of the benefits. In far too many cases involving redevelopment, prices rise and the original inhabitants are forced out, destroying neighborhoods and historic communities whose roots can go back more than a century. In each case where redevelopment results in an uptick in property values, the increase in tax revenue generated thanks to the revitalization should go directly back to the area that generated them in terms of improvements that bring real benefits.

This approach is already being supported by community members in San Francisco through "Community Benefit Zoning." The right to develop a certain square footage is given in return for explicitly measurable benefits in that same neighborhood. Those benefits are measured in terms of parks, community facilities, ongoing costs of maintenance and operations, sidewalks, schools, transit—all the things that communities need to be healthy.

We need more policies like this. Despite the advances we have made in our urban centers over the past two decades, those with low incomes or who are disadvantaged in some way continue to live in the areas with the worst pollution and the heaviest traffic. Their parks, schools, hospitals, and other community facilities are deteriorating.

It is time to take everything we've learned from New Urbanism about the physical design of cities and, using a more inclusive approach, develop projects that go beyond just bricks and mortar. Our cities need to be public spaces where we're giving the best of what the city has to offer to everyone. ■

Daniel Iacofano, Ph.D., FASLA and Susan Goltsman, FASLA are principals in the Berkeley-based planning and design firm MIG Inc.

Your comments on this article are welcome at www.aiadallas.org/v/columns-magazine. Iacofano's and Goltsman's book, *The Inclusive City: Design Solutions for Buildings, Neighborhoods and Urban Spaces*, was published with support from the National Endowment for the Arts and is available at www.inclusivecity.com.

Profile | Zaida Basora, FAIA



LIANE SWANSON

She is a leader, influencer, and sustainability advocate who has been actively engaged in the sustainable evolution of the city through her work in design, planning, and public policy. Zaida Basora, FAIA is the assistant director of public works for the City of Dallas and the 2016 president of AIA Dallas. She has been instrumental in the implementation of Dallas' Green Building Code resulting in over 40 sustainable and high-performing city facilities. She was elevated to the AIA College of Fellows in 2012. Just days before celebrating 20 years serving the City of Dallas, Zaida discussed her career, as well as her plans for AIA Dallas in 2016.

WHEN DID YOU REALIZE THAT YOU WANTED TO BE AN ARCHITECT?

My parents say I wanted to be an architect since I was four. I was always attracted to art and architecture. So, when I graduated from high school, I went straight to the School of Architecture at the University of Puerto Rico. I liked the colorful, historic, local architecture in Puerto Rico, but I also appreciated the art and architecture when I traveled. It has been the right decision.

WHAT MOTIVATED YOU TO MOVE TO TEXAS?

I came to Texas right after I graduated with my bachelor's degree because it was a place of opportunity. At that time, Dallas was really booming and there was a lot of development going on in the city. Over 15 high-rise buildings were being built in downtown in the 1980s! I went to the University of Texas at Arlington to pursue my master's degree and started working in downtown Dallas in February 1983 at Dahl, Braden, Chapman Architects.

WHAT INSPIRES YOU AS AN ARCHITECT?

People and nature. I think that it's all about the people: how to house people, make them feel comfortable, and provide spaces for people to gather. That's what architecture is about. I always try to think about how I would feel when I walk into a space, including the connection to nature because it is an important part of our well-being and how we appreciate space.

HOW AND WHEN DID YOU DECIDE YOU WANTED TO WORK FOR THE CITY OF DALLAS? WHAT WAS YOUR EXPERIENCE WHEN TRANSITIONING FROM A PRIVATE FIRM TO A GOVERNMENT ENTITY?

I was working in the private sector, had my four girls, and decided to stay home

for a few years with them and do freelance work. Around 1995, I was ready to return to work and the City of Dallas happened to be hiring. I thought it would be good to work locally since I was travelling too much when I was in the private sector. It was a big transition because when you work in the private sector you work for clients; when you work in the public sector you work as an owner's representative, setting and implementing policy for public work.

WHAT INSPIRED YOU TO FOCUS ON THE SUSTAINABILITY ASPECT OF OUR BUILT ENVIRONMENT?

In early 2000, the city was looking to be more energy-efficient and the LEED rating system had just been launched. A task force was formed and I was asked to participate because I was the program manager of design and construction for the city's existing buildings. So I got involved and have been involved since then.

WHAT IS YOUR FAVORITE PLACE IN DALLAS? HOW DOES THIS SPACE EMBODY A "SENSE OF PLACE"?

Trinity Groves, because of its variety of spaces. In terms of buildings, I would say the Meyerson Symphony Center. I love how it mixes the monumental type building with the intimate experience of the concert hall.

WHAT WILL BE SOME OF YOUR PRIORITIES AS THE 2016 PRESIDENT OF THE AIA DALLAS?

My priorities will include continuing to establish AIA Dallas as the resource for architecture matters for Dallas. If there are public policy issues, the AIA should be consulted and we should issue a position statement. Continuing what we have done this year is going to be really important: making sure we have a seat at the table for those conversations. Number two, making sure that AIA Dallas remains a relevant organization: continuing to grow the membership; giving the membership value from education, networking, and professional practice issues; and making a difference in the community through advocacy. ■

Interview by Anita Delgado, AIA, project architect with Corgan

For the complete interview with Zaida, including the accomplishments that bring her the most pride, her advice to women in a male-dominated industry, and her favorite green project, visit www.aiadallas.org/columns/zaida.



LIANE SWANSON



SMALL STEPS, BIG IMPACT

URBAN SUMMIT EXPLORES
WHAT DALLAS WANTS
TO BE AND HOW WE
CAN GET THERE

“Dallas, to no small degree, is still deciding what kind of place it wants to be.” During his introduction to the 2015 Urban Summit last fall, *The Dallas Morning News* Editor Mike Wilson, a newcomer to the region, mused on the region’s “air of possibility.” His introduction was followed by a keynote from the Urban Land Institute’s Ed McMahon, who was quick to stress the inevitability of growth and change for Dallas’ neighborhoods.

“The real question for Dallas’ neighborhoods is not whether you’re going to grow and change ... You’re *GOING* to grow and change. The real question is *HOW*,” McMahon said. “You can grow here in Dallas without destroying the things and places people love, and I think that’s a discussion people need to have, particularly in a fast-growing place like this.”

It seems clear that the recent construction boom in Dallas has reinvigorated the urban environment and shone a light on key development conflicts that exist within the city. While developers continue to push for larger and supposedly more profitable projects, it is actually smaller projects—from temporary pop-ups to neighborhood revitalization and infill efforts—that can bring the best return on investment. They also have the most immediate impact, both economically and emotionally, on a community.

The summit brought 189 architects, developers, planners, politicians, and interested residents together in a dialogue about what kind of city Dallas wants to be and how it should go about getting there. Each added varied experiences and perspectives to the discussion.

This is not a brand-new discussion, but it *is* increasingly

prominent. The 2014 Transportation Summit hinted at many of the same topics, focusing on transportation alternatives that would help connect citizens and build a stronger, more diverse city. Organizers from AIA Dallas, the Dallas Center for Architecture, Downtown Dallas Inc., the Greater Dallas Planning Council, The Real Estate Council, ULI North Texas, and the University of Texas at Arlington College of Architecture, Planning, and Public Affairs (CAPPA) sought to expand on this dialogue for last fall’s summit, bringing together key thinkers in community and neighborhood-building.

The summit “was envisioned to bring disparate perspectives together to begin a dialogue about how we, at the grassroots level, will impact the future of Dallas development, one project at a time,” said Bob Bullis, AIA, the 2015 AIA Dallas president. “As architects, we must focus not just on the buildings we build, but on our city as a whole.”

Attendees and participants alike were thrilled with the diverse discussions that defined the summit. “It wasn’t just about architecture, yet it was all about design,” said Ted Kollaja, AIA, a principal at Gensler who attended. “It was very encouraging to see such a diverse group of stakeholders coming together to talk about how we build better neighborhoods.”

Columns offers the following perspectives from a few presenters and panelists to summarize key trends and conversations from the Urban Summit.

Contributed by Mia Ovcina, AIA, with DSGN and Cindy Smith, AIA, with Gensler

PANELIST PERSPECTIVE
SMALL PROJECTS PRODUCE BIG CHANGES
By Maria Loveland Schneider

Dallas is known for everything being bigger. The city identifies with iconic bridges, large developments, and endless highways. The smaller neighborhoods and quiet voices often go unnoticed. There is little mention that those smaller neighborhoods actually make up the bulk of Dallas. In the southern sector, many of those neighborhoods have been declining for decades. They have seen the exodus of affluent residents, closing of businesses, and shuttering of schools. As the property values have decreased below the cost of new construction, it has become economically infeasible to rebuild the community. Currently the southern sector contributes only 15% to the Dallas tax base. Rebuilding the communities of southern Dallas is the key to maintaining a robust economy and attracting the middle class that is currently choosing to live in the suburbs.

It will not be the large architectural achievements or the sweeping civic gestures that will change the future of southern Dallas. Those things can define a city, but they don't create a community. It will be the corner stores and ethnic restaurants that bring commerce and convenience back into the neighborhoods, provide jobs, and enable prosperity. Those unassuming businesses are the tangible evidence of the owners' hopes and dreams. It is that authentic voice that provides a sense of place and attracts newcomers to join the conversation.

In every neglected neighborhood in southern Dallas there

BELOW: Panelists Rik Adamski, Scott Rohrman, Maria Loveland Schneider, and Mike Ablon discuss transformation moments in small communities.

are residents who love their neighborhood and choose not to leave. They have the ability and the desire to start the businesses that are lacking and they long to see their community return to

The city shelves are crammed with pretty pictures superimposed on aerial site plans and elevations of buildings never built. A new type of developer is required...

prosperity. It is our job to be innovative in the face of market forces to allow and support those small projects to be built and to succeed. These communities know who they are and they know what they need. They need partners to bring the resources to support them in creating their own future.

Decades of master planning by experts from elsewhere have been expensive and counterproductive. The city shelves are crammed with pretty pictures superimposed on aerial site plans and elevations of buildings never built. A new type of developer is required who is willing to engage and to play a role as partner. It's time to be still and listen to the quiet voices in the neighborhoods and then support them in building their own future.

Maria Loveland Schneider is a real estate developer, construction science consultant, and a registered builder/remodeler in the state of Texas. She joined panelists for the "Small Projects/Big Impact" seminar.



ROBERT GUERRA

Voices from the Summit

The old one-size-fits-all solution doesn't work for cities, doesn't work for housing, doesn't work for neighborhoods, etc. We need to think about the diversity of our population and how the diversity of a place makes it a stronger place.

Ed McMahon, Charles E. Fraser Chair on Environmental Policy, Urban Land Institute

The interstate highways have devalued our land in the city, polluted our citizens, destroyed value, and made certain parts of our city uninhabitable.

Wick Allison, founder/owner of D Magazine and principal owner of People Newspapers

Dallas is well on its way to becoming America's greatest urban center. When you look at all the energy, the entrepreneurial spirit, the opportunities that are presented here ... it is one of the most affordable urban experiences in America today.

Daniel Iacofano, FASLA, founding principal of MIG Inc.

[Transportation is...] more than just building roads. There may be policy decisions that are easily implemented that can solve some of these problems that don't cost a billion dollars to do.

Kelly Selman, P.E., Dallas district engineer, Texas Department of Transportation

The idea for me is to ... understand the ethos, the mythology of the place and what it has. And every place, especially a city, has a mythology. And grab onto it—whether that's abstract, whether it's figural, or whether it's literal—and hang onto it and build around it.

Mike Ablon, principal and founding partner of PegasusAblon

The thing that amazes me about cities is that we're a team. Anybody can join.

Maria Loveland Schneider, real estate developer, construction science consultant, and a registered builder/remodeler

I'm starting a hashtag. I don't know how to do it, but I'm going to ask somebody to start a hashtag that says: #weneedshorterfiretrucks. ... As soon as you get a long fire truck you have to have a 40-foot wide street instead of a 30-foot wide street. You have to have an 80-foot turnaround instead of a 30-foot turnaround. So everything gets wider and then the buildings are farther apart from each other and you lose the pedestrian feel. You lose that feeling of community.

Scott Rohrman, owner of 42 Real Estate

PANELIST PERSPECTIVE

CREATIVITY IN DEVELOPMENT

By Paris Rutherford

The future (archaeological) study of our current built environments would identify perhaps the most efficient and regulated land development practices in human history, while also uncovering a general lack of urban form and clarity in community. Today's usual development effort simply generates products to be consumed for economic purposes alone. It does not focus on engendering a sense of authenticity through attention to the quality of the place being created, strategic programming to elevate the community experience, and design finesse that leads to unique identity in its particular location.

The irony of this approach is that it ultimately fails to accomplish the economic purpose it originally intended, as it has been shown to lead to long-term decline in value, regardless of its initial cost. (I refer to ample literature on the long-term effects of suburban sprawl.) Alternatively over the past 25 years, we

As more and more such successes come forth, the more formulaic aspect of the real estate industry is swayed to fuel the creation of community rather than commodity.

have found that development efforts centered on the creation of great places can lead to long-term success in experiential, social, and economic terms for the private investor and larger community alike.

The key to this process is not necessarily the developer, but a spirit of creativity, communication, and

collaboration between the developer, the management and marketing team, and city staff. By encouraging this spirit to occur in the up-front visioning of a project, and combining it with a sophisticated understanding of market and project economics, the team sets the tone for a truly successful development to be completed. And as more and more such successes come forth, the more formulaic aspect of the real estate industry is swayed to fuel the creation of community rather than commodity.

Another key component of urban development is education. Our study of long-term housing stability shows that the quality of education and format of the schools within neighborhoods is fundamental to the long-term success of the collective community. Master-planned-community developers understand this, and regularly create sophisticated partnerships with outlying school districts to create neighborhood-scaled blue-ribbon schools to successfully attract new residents to their exurban locations.

If such a sophisticated understanding of the connection between real estate and schools were applied to the scale of the city, the outcome would be nationally recognized. Imagine if Dallas was known as the city with the best, safest, and most neighborhood-based schools in the nation. If quality housing often follows strong schools, retail and entertainment generally follows quality housing, and employment follows both, Dallas would become an international model for quality and sustaining reinvestment.

Paris Rutherford is principal of Catalyst Urban Development, Dallas, which focuses on unrealized market potential of communities through transit-oriented and mixed-use development. He participated in the "Intentional Connections: Neighborhoods + Design" seminar.



ROBERT GUERRA

PANELIST PERSPECTIVE HAVE A BUSINESS PLAN

By Brad Lonberger

A major outcome of the Dallas Urban Summit was the key strategy for cities and neighborhoods to structure their vision in a significant way in order for the vision to accomplish the various elements that drive neighborhood reinvestment:

- Activate neighborhoods,
- Focus on implementation to guide the vision to fruition,
- Create the neighborhoods and connective tissue that make neighborhoods successful, and
- Implement value capture and reinvestment in a meaningful way that promotes continued success of existing residents and businesses.

Neighborhoods must assemble a business plan that focuses not only on creating a strong vision and market conditions, but also on how projects are implemented, funded, activated, and governed for the long term. A vision plan, like a zoning code, is a tool used to formulate how things should be organized.

Implementation and action items set the path for next steps and assign the key partners for realizing the steps under the established vision. Funding options become evident and are aligned with partner opportunities that feed into the action items over time. Activation is consistently explored in various ways throughout the visioning process, but setting the stage for how and when the activation should move forward is a key to creating the buzz. Finally, the governance of the plan is a means to actively maintain that buzz and continue to generate funding.

Getting to the point where all of the business plan elements are covered is not an easy process. A focus on the place's uniqueness and cultural history while the community vision is being aligned will help the neighborhood (or city) know where to

ABOVE: Robert Wilonsky, Paris Rutherford, and Peer Chacko explore how to take Dallas to the next level of livability

focus. It is important to allow for flexibility and the integration of options for things that may seem improbable in the present day (e.g. parking garages). A city or neighborhood cannot assume that something will not work unless it has been proven to not work. Any studies or management opportunities should be

Dallas neighborhoods can achieve this same success ... but they need to have a plan that will get it done.

operated at the neighborhood level, rather than individual projects (i.e. traffic impact, storm-water retention/detention, parking management, and others). Realizing these elements will not only help formulate a

solid plan of action for the tasks to do now, but will help maintain guidance for the future.

Overall, this focus can be initiated in various Dallas neighborhoods. Areas like Dallas Farmers Market are already actively approaching this effort, and numerous outlying suburban neighborhoods in the metroplex have successfully implemented a business plan focus to placemaking. Dallas neighborhoods can achieve this same success—however they define it appropriately—and set a vision focused on the outcomes discussed previously, but they need to have a plan that will get it done. ■

Brad Lonberger is a principal with Gateway Planning Group, Dallas, a town design firm focused on value-creation development through market-based design strategies. He spoke at the Urban Summit's "Struggles with Success" seminar.

EVERYONE FROM CAR-LOVERS WHEN BOTH SIDES

The future city is not about how many personal cars can fit down a street, it's about how many people can.



TO ANTI-TOLLERS WILL WIN COME TOGETHER

With all the transport forms at our disposal, its time to activate our city centers around mobility and choice.

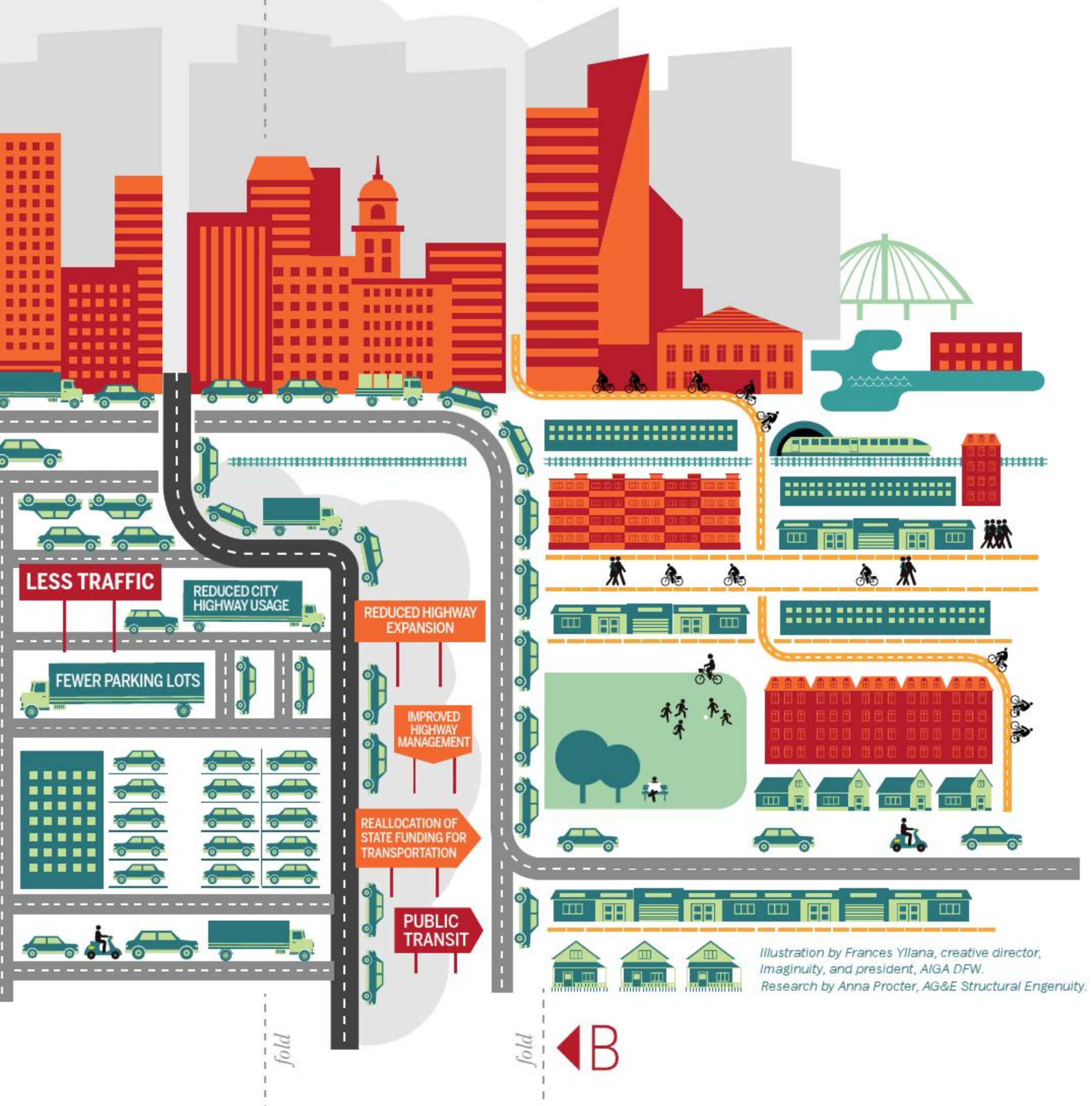


Illustration by Frances Yllana, creative director, Imaginuity, and president, AIGA DFW.
Research by Anna Procter, AG&E Structural Engenuity.



THE ROOM

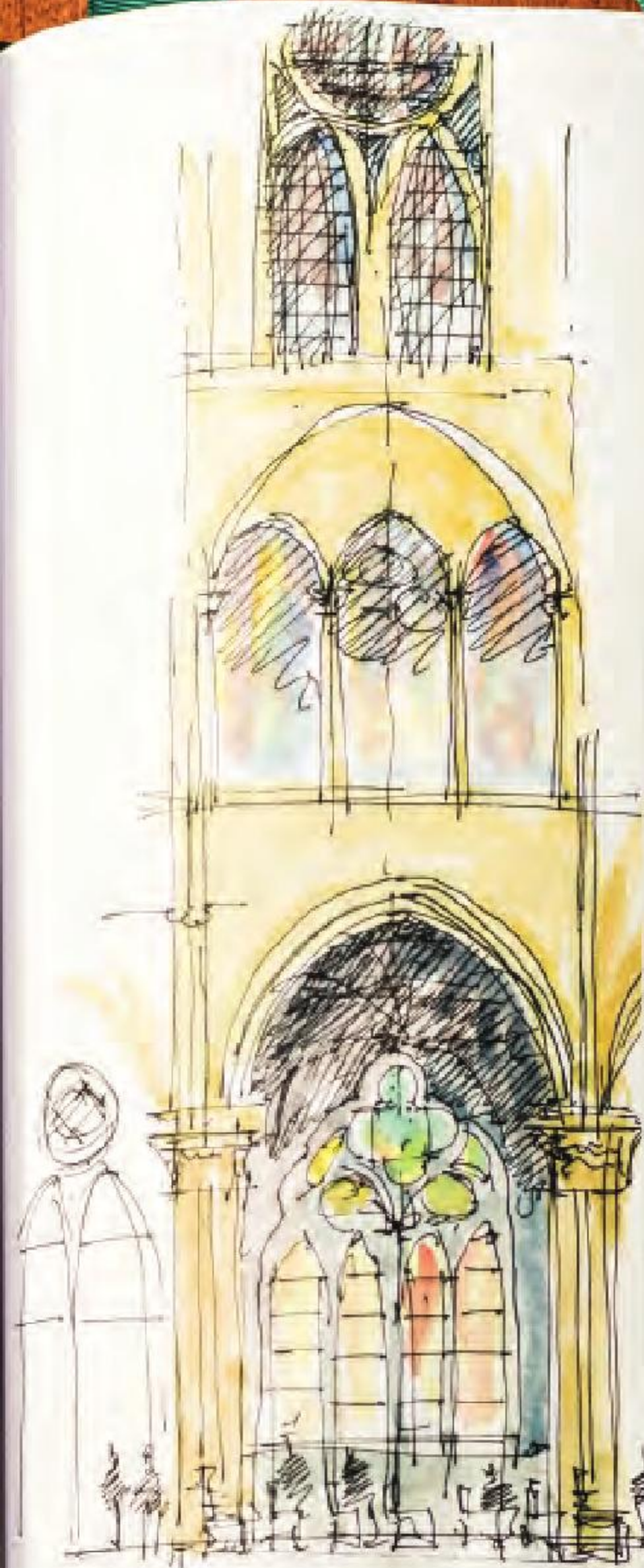
ARCHITECTURE AT ITS MOST BASIC STILL INSPIRES

By Bryce Weigand, FAIA



NOTRE-DAME

SUNDAY 9 OCT. 2005



Perhaps your earliest memories of

making rooms were blankets over card tables, hay bale forts in the hayloft, or lying under the piano bench. As it is with children, so it is with architects: The basic building block of architecture—the creation of rooms—defines our craft.

Surely there are a myriad of factors involved in our discipline of creating spaces and architecture, but fundamentally the work involves those elements from antiquity that Vitruvius penned 2,000 years ago: *firmitas*, *utilitas*, and *venustas* or, in English, firmness, commodity, and delight. Expanding the language to include the very rudimentary aspects of “how big should it be and of what dimensions” defines the commodity. Of particular interest in question here is that of delight.

The following examples range from antiquity to the present, from ancient lands to Dallas, and from the heroic to the utterly simple, yet wonderful spaces. They are worth our exploration.

If rooms are truly the building blocks of architecture—large or small, rich or humble in material selection, inside or outdoor—then the study, experience, and attention to why some spaces give us a sense of well-being is time well invested in their exploration.

GRAPHICS BY BRYCE WEIGAND, FAIA

NOTRE-DAME
SCHOOL MASS. 7000'S

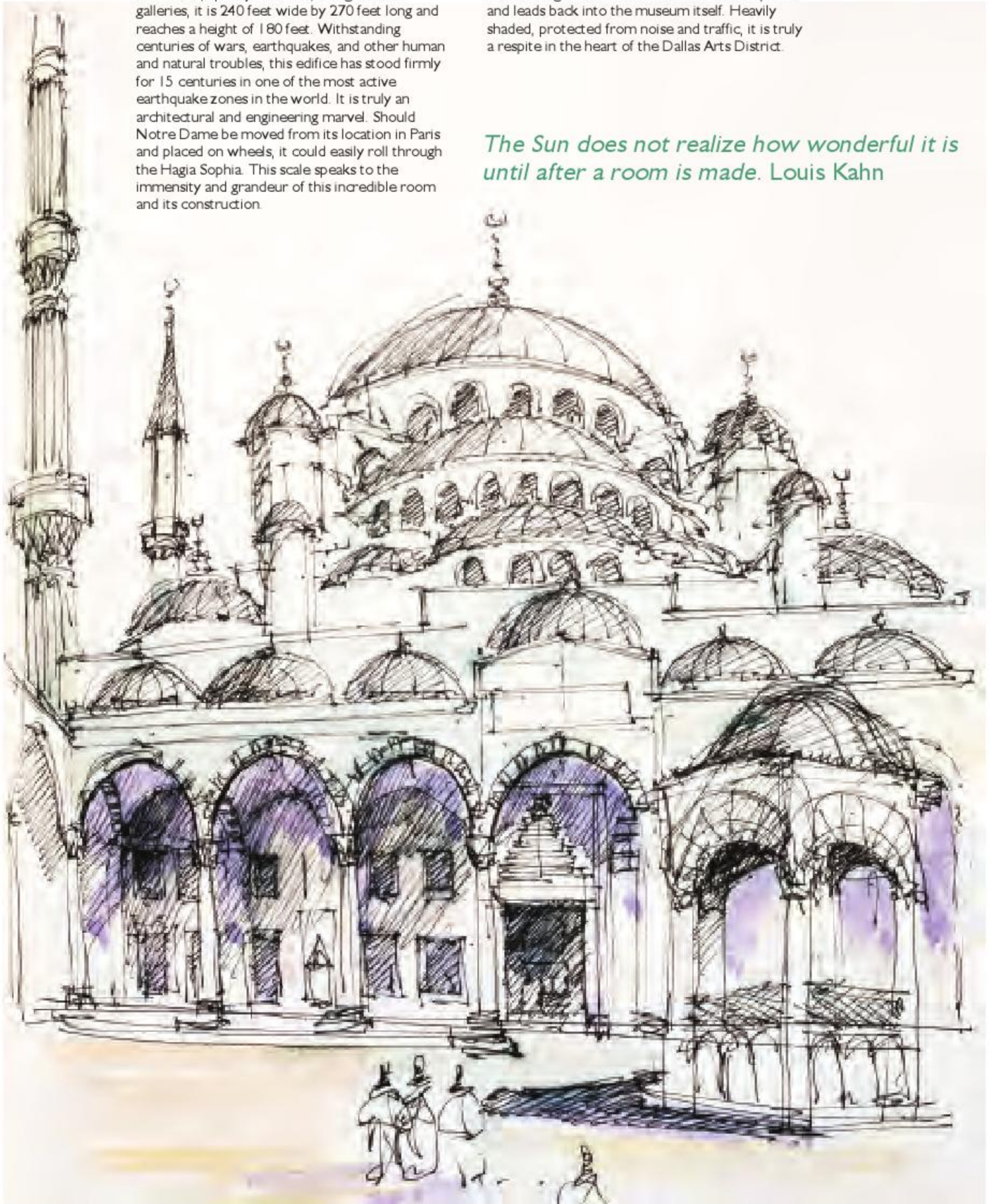
▼ HAGIA SOPHIA

Of truly incredible proportions and awe is the Hagia Sophia in Istanbul, Turkey. Constructed in six years and dedicated in 537 A.D., it was originally a church, then a mosque, and now a museum. Created by the architects Isidore and Anthemius, Hagia Sophia merges the ecclesiastical model of a basilican rectangular plan with the secular and political power of a dome. It was the architectural and engineering challenge of the first masterpiece of Byzantine architecture. With interlocking domes, huge buttresses, spindly minarets, and gracious galleries, it is 240 feet wide by 270 feet long and reaches a height of 180 feet. Withstanding centuries of wars, earthquakes, and other human and natural troubles, this edifice has stood firmly for 15 centuries in one of the most active earthquake zones in the world. It is truly an architectural and engineering marvel. Should Notre Dame be moved from its location in Paris and placed on wheels, it could easily roll through the Hagia Sophia. This scale speaks to the immensity and grandeur of this incredible room and its construction.

SCULPTURE GARDEN, DALLAS MUSEUM OF ART

Room-making does not necessarily require a roof. Open courtyards and gardens with a sense of containment—perhaps shaded with a canopy of trees that open to the sky—also provide rooms with a true sense of well-being. One local standout is the sculpture garden at the Dallas Museum of Art. Designed by Dan Kiley and Edward Larrabee Barnes, limestone walls with cascading terraces follow the natural grade and are articulated by water walls and a small and meandering water course that defines the spaces and leads back into the museum itself. Heavily shaded, protected from noise and traffic, it is truly a respite in the heart of the Dallas Arts District.

The Sun does not realize how wonderful it is until after a room is made. Louis Kahn





◀ ▼ THE PANTHEON AND NATIONAL GALLERY OF ART

The Pantheon in Rome, the final resting place of Raphael, has been used as a model for John Russell Pope's National Gallery of Art West Building and the Thomas Jefferson Memorial in Washington, DC. The deeply coffered ceiling with the oculus-tracing shafts of light throughout the day provides a sense of the day's passing. Yet in this rotunda, with no corners to contain, there is a sense of never-ending day.

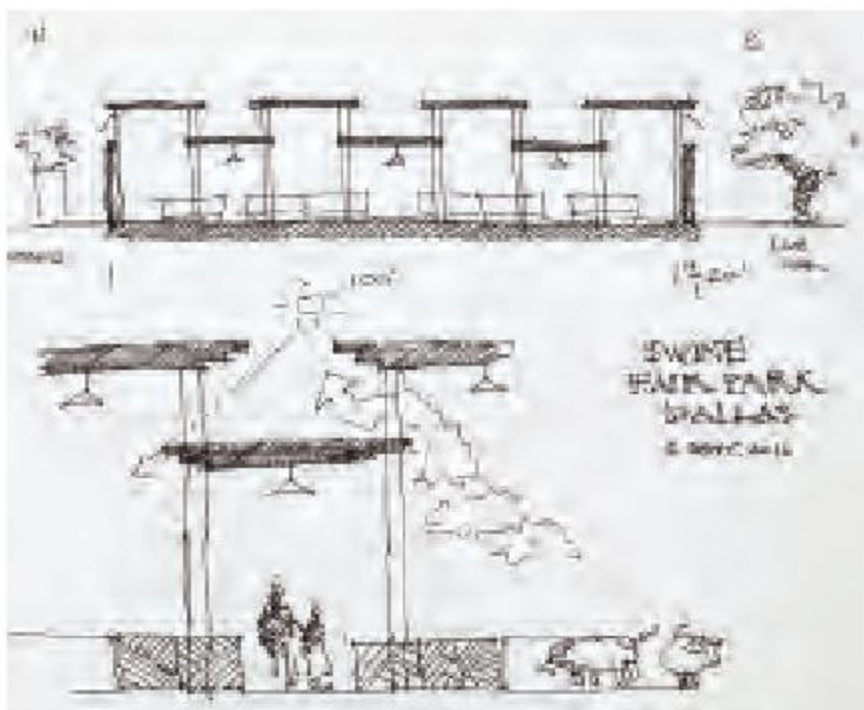


CENTER PARK GARDEN, NORTHPARK

Another local garden courtyard is the Center Park Garden at NorthPark Center in Dallas (arguably the best shopping center in America for its blending of architectural constraint, art, and landscaping). This courtyard, created by Omniplan and MESA Design Group, is the melding of sensitive planning and the landscaping arts. Prior to the mall's expansion, this site was a flat, asphalt parking lot. With the full enclosure of the mall, the opportunities of an outdoor venue for dining, running on the grass, and sitting in the shade was realized. With a diverse sense of openness and cozy closure, this garden exemplifies an outdoor room in all seasons in a most delightful way. Crisp attention to landscaping materials, lighting, and pathways (hard and soft, open and contained) lend a sense of calmness and repose not to be missed in the flurry of shopping.

ARBOR, CELEBRATION RESTAURANT

At the other end of the scale is the humble, shady, and rustic arbor at the Celebration Restaurant on Lovers Lane in Dallas. With a 9 by 12-foot grid of cedar columns and an overall dimension of roughly 45 by 30 feet, it includes a 9-foot-high overhead trellis that supports a very dense stand of wisteria. This cozy outdoor room is an exceedingly good place for a cool glass of tea in the summer or a hot cup of coffee in the winter. Contained on the west by a field stone fireplace and on the east by a similarly rustic water wall and protected from traffic on Lovers Lane by dense plantings, its sense of containment, comfort, and delight speaks volumes to the use of native, simple materials handled deftly.



◀ FAIR PARK

As the premier Art Deco ensemble in the United States, Fair Park in Dallas is a good place to start. The Hall of State with its grand hall and murals of our state's development and its scale, proportion, colors, and materials all work in concert to create a truly heroic hall of grandeur. Perhaps less obvious, but nonetheless majestic, are the north-facing and exceedingly tall loggias featuring spectacular limestone carvings of Texas flora and Texas heroes. Elevated above and embracing a verdant lawn, these loggias provide a place of respite or retreat from a long day at the fair or in the quietude of a spring day well before the summer heat envelops the city.

On the other end of the spectrum, but no less fit for its purpose, is the swine barn in the livestock section of Fair Park. Its proportions, natural light, ventilation (really necessary), and its raw concrete and tile construction are exceedingly well-suited for its purpose. Softened, animated, and decorated with its Chinese Chippendale design for hog panels, either lifted or borrowed from Thomas Jefferson's Monticello, this lends a contrast of fantasy. ■

Bryce Weigand, FAIA, owner of Weigand Art & Architecture, is past president of both AIA Dallas and the Texas Society of Architects.

What one room anywhere in the world inspires you? Post a photo of your favorite room on Instagram: #theroompics

Together, we
accomplish
great things.



The New Parkland Hospital

Dallas AIA Design Award Winner - HDR Architecture & Corgan Associates
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Balfour Beatty Construction has enjoyed an 80-year history of collaborating with the Dallas design community to create structures that heal, educate, house, sustain and enrich our world.

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AIA Dallas Chapter 2015 Contractor of the Year

2015 AIA DALLAS BUILT DESIGN AWARDS



The Dallas chapter of the American Institute of Architects (AIA) recently selected seven designs to receive 2015 Built Design Awards, the highest recognition of works that exemplify excellence in built projects by Dallas architects.

This year's recipients were selected by a jury composed of renowned architects, including Sharon Johnston, FAIA, founder and principal at Johnston Marklee; Colin Neufeld, principal at 5468796 Architecture; and Amin Tadj of NADAAA. The jury deliberated over more than 60 entries and selected the final recipients based on each design's response to

its cultural, social, environmental, and contextual challenges.

"The selected projects communicate creative response to program and site conditions across typologies and scale," says Heath May, 2015 AIA Design Awards chair and vice principal at HKS. "I congratulate the award recipients for demonstrating the value of design and enhancing the quality of life through their practice."

The submissions for the 48th annual AIA Dallas Built Design Awards featured a range of project types from hospitals and airports to residences, fire stations, and chapels. View the entire 2015 gallery of entries and recipients: www.aiadallasdesignawards.com

Compiled by Katie Hitt, Assoc. AIA



WJN PHOTO

ABOUT THE JURY:

SHARON JOHNSTON, FAIA, is a founder and principal of Johnston Marklee. Employing her wide-ranging knowledge of diverse architectural practices, Sharon builds and directs distinguished collaborative teams tailored to each specific project. Working with artists, fabricators, and consulting engineers, Sharon directs teams to customize and integrate formal, material, and component-building systems into distinctive architectural solutions. Sharon is a graduate of Stanford University where she earned a B.A. in history & art history. She earned her architectural degree at Harvard Design School (GSD), and she currently serves on the board of the Los Angeles chapter of the American Institute of Architects.

COLIN NEUFELD is a principal at Winnipeg-based 5468796 Architecture, a collaborative studio that challenges convention at many scales and is leading a new wave of urban contemporary architecture. Established in 2007, the firm pursues opportunities for architectural exploration within any budget, and advocates that every client, user, and civic environment deserves an outcome that advances architecture. The practice and its projects have won numerous awards, including the *Architectural Record* Design Vanguard Award, the Royal Architectural Institute of Canada (RAIC) Emerging Architectural Practice Award, and an *Architizer A+* Award.

AMIN TADJ is a designer in the Boston-based architecture and urban design firm NADAAA, led by principal designer Nader Tehrani. Amin has worked on many high-profile projects across the globe. Recent work includes the University of Toronto's John H. Daniels Faculty of Architecture and the Bamiyan Cultural Center in Afghanistan. He is also a founding member of VAV Studio, a Tehran-based architectural practice which has received many awards for its projects in Iran. Amin received his master's degree from the University of Tehran and spent two years as a visiting scholar at MIT.



CLIENT: The Richards Group
AREA: 550,000 square feet
YEAR COMPLETED: 2015

CREDITS:
CONTRACTOR: Manhattan Construction Company
STRUCTURAL ENGINEER: Thornton Tomasetti
CIVIL ENGINEER: Pacheco Koch

MEP ENGINEER: JJA Inc.
LANDSCAPE ARCHITECTURE: Talley Associates
AV/IT: GAP Solutions Group

DESCRIPTION: Located in the West Village area, the 18-story building was designed to offer an office plan with maximum flexibility and openness by using an offset elevator core instead of a more conventional center-core layout. Central to the building design is a three-story stairwell atrium that encourages physical activity and allows the company to continue its longstanding tradition of "stairwell meetings," the gathering of some 700 employees for important announcements and introductions.

JUROR COMMENTS: "The integration of parking within the building as opposed to a separate structure encourages density within its urban environment. In addition to carving out community spaces for all employees to enjoy, the design takes advantage of skyline views and offers them to everyone."

PHOTOS BY JIM STEINKAMP



Shipley Architects



CLIENT: Jeff and Sally Jackson
AREA: 2,900 square feet
YEAR COMPLETED: 2012

CREDITS:
CONTRACTOR: Good Homes Construction
STRUCTURAL ENGINEER: KL&A Inc.

PHOTOS BY MICHAEL BURNS

DESCRIPTION: The site is located on the northeast tip of Washington's Olympic Peninsula, overlooking the northern waters of Puget Sound. The lot is hillside with four existing fir trees, which the house was designed around. The house is oriented not only to the dramatic ocean view, but also to the site itself with windows framing the canopies and trunks of the fir trees.

JUROR COMMENTS: "This home shines because of an overall elemental quality within the interiors. It avoids the impulse to over-resolve details and is refreshing in its modesty and simplicity."





CLIENT: Anonymous
AREA: 29,100 square feet
YEAR COMPLETED: 2014

CREDITS:
CONTRACTOR: Fort Construction
STRUCTURAL ENGINEER: Lobsinger & Potts Structural Engineering Inc.

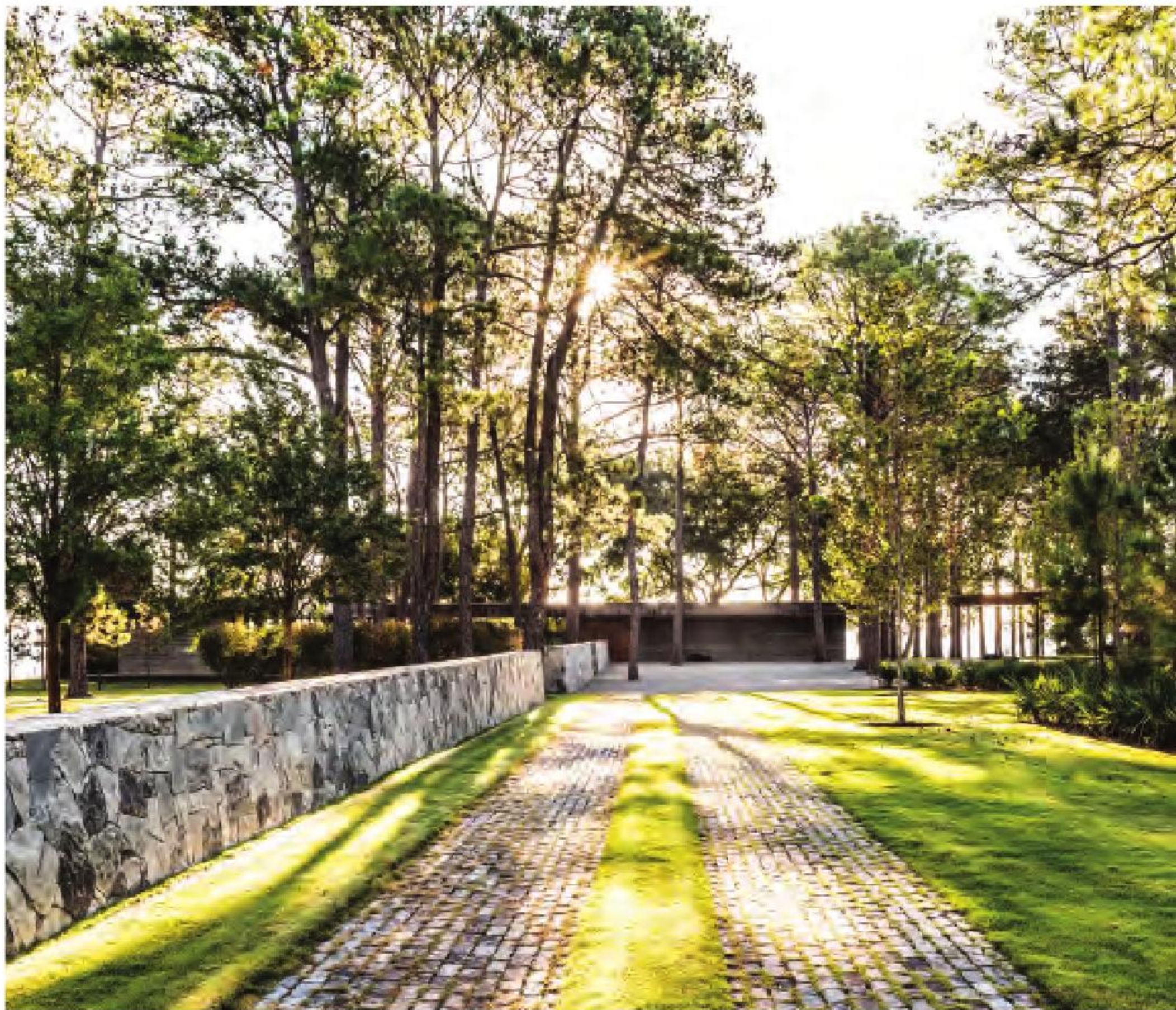
MEP ENGINEER: MEP Systems Inc.
LANDSCAPE ARCHITECTURE: Hocker Design Group
LIGHTING: PHW Lighting Design
GRAPHICS AND WAYFINDING: Nottestad Design

DESCRIPTION: Anchoring the corner of a rapidly expanding mixed-use development within 10 miles of the city's urban core, the Clearfork Campus seeks to interpret the history of the ranch land that once occupied its environs. Conceived as a tightly-knit urban campground for its inhabitants, the office and athletic campus is composed of three buildings linked by outdoor spaces.

JUROR COMMENTS: "This project has a wonderful clarity of concept and utilizes a central, elemental form to evoke history without being historicist in nature. The campus is cleverly composed to create courtyards and contemplative spaces between the buildings."

PHOTOS BY JAMES WILSON





CLIENT: Anonymous
AREA: 4,690 square feet
YEAR COMPLETED: 2014

CREDITS:
CONTRACTOR: Wernerfield; TC Robinson Group
STRUCTURAL ENGINEER: L.A. Fuess Partners Inc.

LANDSCAPE ARCHITECTURE: Hocker Design Group
INTERIOR DESIGN: Emily Summers Design Associates

DESCRIPTION: This residence is located on a beautiful wooded site on Cedar Creek Reservoir and is intended to provide an artful and low-maintenance retreat that would blend in with the site. A slender floor plan design allowed for the buildings to be woven carefully through the dense forest of pine trees that were planted by the owner on the property as a child.

JUROR COMMENTS: "The beautifully sited residence shines in its materiality and oozes textural qualities. Every intervention is careful—all add something to the landscape and create an experience of discovery."

PHOTOS BY ROBERT YU





CLIENT: Saint Michael and All Angels Episcopal Church
AREA: 2,500 square feet
YEAR COMPLETED: 2014

CREDITS:
CONTRACTOR: The Beck Group
WINDVANE AND GATE: James Cinquemani Metals

SKYVIEW BOXES AND RAIN BASIN: Brent Anderson, Element
TRELLISES AND WATER COLLECTOR: MetalRite

DESCRIPTION: This columbarium to accommodate the ashes of 1,000 parishioners is framed by mature oaks. Four masonry walls harbor three courts, with each court acknowledging an attribute of the sky.

JUROR COMMENTS: "Every inch of this space is designed; every finish is considered. While creating individual, private spaces for remembrance, the design balances solemnity with playful moments."

PHOTOS BY CHARLES SMITH, AIA





CLIENT: Coppell Independent School District
AREA: 95,633 square feet
YEAR COMPLETED: 2014

CREDITS:
CONTRACTOR: Balfour Beatty
CIVIL ENGINEER: Glenn Engineering
INTERIORS AND FURNITURE SELECTION: Stantec
LANDSCAPE ARCHITECTURE: Talley Associates
MECHANICAL ENGINEER, FIRE PROTECTION,
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DESCRIPTION: This new two-story learning environment is visually open and allows flexible use of the space. The design provides a variety of choices for task-focused or casual spaces, giving students responsibility over their own learning, while teachers facilitate.

JUROR COMMENTS: "The strength of this project is the ease with which it accommodates different scales of groups. Through its flexible design, it achieves the ultimate level of sustainability."

PHOTOS BY GREG FOLKINS, AND LUIS AYALA





CLIENT: Parkland Health & Hospital System
AREA: 1,900,000 square feet
YEAR COMPLETED: 2015

CREDITS:

CONTRACTOR: BARA (joint venture team consisting of Balfour Beatty Construction, Austin Commercial, H.J. Russell, and Azteca Enterprises)
FF&E: HOK
PARKING DESIGN: OMNIPLAN
ELECTRICAL: Cummings
COMMISSIONING: CCRD

OPERATIONAL PLANNING: Blue Cottage Consultants
MECHANICAL: TD Industries
TECHNOLOGY PLANNING: TEECOM/Wai-Wize
WAYFINDING: Focus EGD
GEOTECHNICAL: Terracon
LANDSCAPE ARCHITECT: Ten Eyck Landscape Architects; Studio Outside

DESCRIPTION: Parkland Hospital promotes excellence in clinical care, teaching, and research in a technologically advanced and easily accessible environment which includes 862 private patient beds, 27 operating rooms, and 96 private newborn ICU beds. The master plan was developed to address the diverse needs of the people who experience Parkland daily.

JUROR COMMENTS: "While the building is large, the variations in the glass provide a more intimate sense of scale. The glass and gradient have an ethereal effect; mysterious and alluring, the building appears to fade into the sky."

PHOTOS BY ANDREW POGUE, AND DAN SCHWALM/HDR



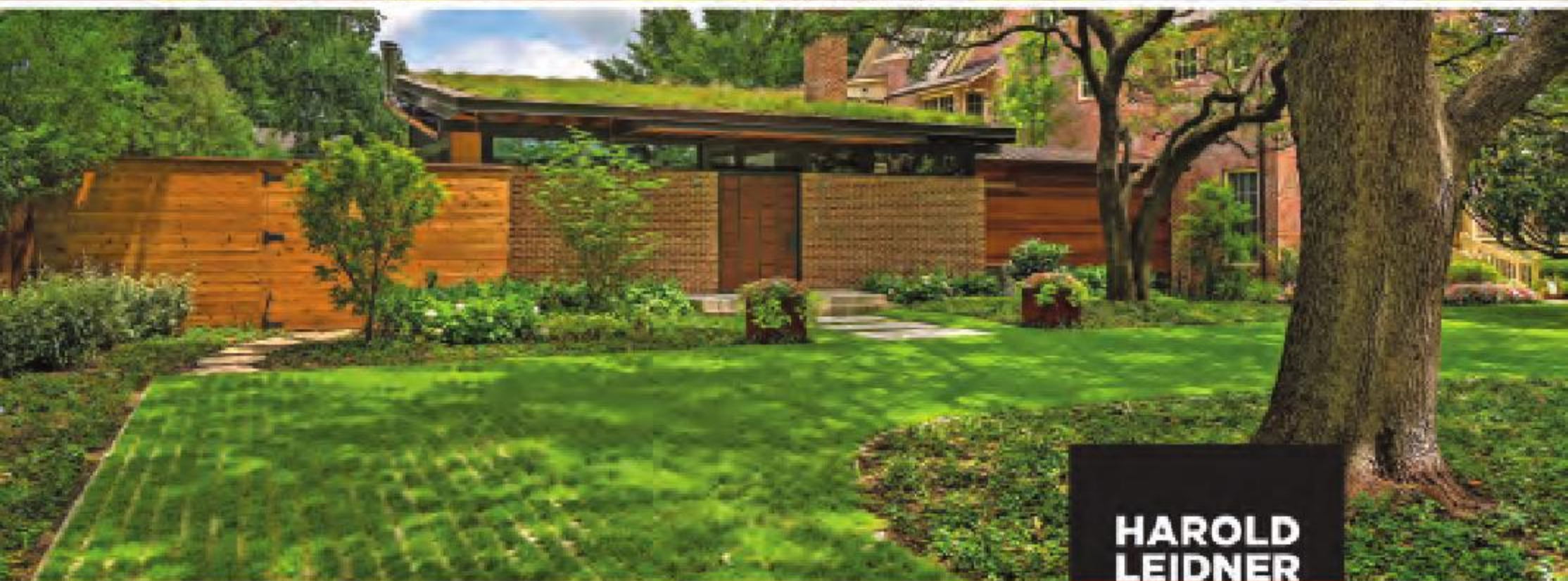
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Profile | Nan Ellin, Ph.D.



A distinguished scholar and urban designer, Nan Ellin has much planned during her tenure as dean at the University of Texas at Arlington. Prior to the much-anticipated launch of the new integrated College of Architecture, Planning, and Public Affairs (CAPPA), *Columns* contributing writer Andrew Moon, AIA sat down with the woman at the helm to find out more.

TELL US WHAT BROUGHT YOU TO UT ARLINGTON.

I had visited UTA previously and was super impressed with the faculty, students, and quality of work. Also the opportunity to participate in creating a new college that would partner with one of the most dynamic urban regions of the world was one I could not pass up.

SINCE YOUR MOVE FROM UTAH, HOW HAS LIVING IN THE DFW METROPLEX INFLUENCED OR SHAPED YOUR PERCEPTIONS ABOUT THE BUILT ENVIRONMENT?

In Utah, the land is curvy and the streets are straight, while in DFW the land is straight and the streets curvy. After living in valleys for 17 years (Phoenix and Salt Lake City), the expansive horizon in DFW is emblematic for me of the BIG thinking

and generosity of spirit here. No longer hemmed in by mountains, I love being able to stretch my eyes as well as my understanding about the best way to grow as cities, communities, and individuals. What I'm discovering in DFW is a unique blend of humility, pride, and goodwill as manifest in large gestures, solid teamwork and team spirit, healthy competition, and a shared enthusiasm for achieving goals.

SUMMARIZE THE BREADTH OF YOUR ACADEMIC AND PROFESSIONAL EXPERIENCE. HOW DO THESE MAKE YOU UNIQUELY QUALIFIED TO LEAD THE INTEGRATION OF THE SCHOOL OF ARCHITECTURE AND THE SCHOOL OF URBAN AND PUBLIC AFFAIRS?

Odd but true, I've held leadership positions in a school of architecture, schools of urban planning, and a school of

public affairs. At Arizona State University, I had the good fortune to work with President Michael Crow on creating a brand-new downtown Phoenix campus for 10,000 students. In the process, I was asked to move from directing the Ph.D. program in the College of Design to founding a new Urban and Metropolitan Studies Program (in the School of Public Affairs) on the downtown Phoenix campus, and then directing the Urban Planning Program before moving to the University of Utah to chair its Planning Department and start a new Urban Design Program. In addition, my own work in placemaking, community-building, and university-community partnerships has been helpful in co-creating the new college at UTA.



UNIVERSITY OF TEXAS AT ARLINGTON

WHEN MOST ARCHITECTS OR URBAN PLANNERS THINK OF GREAT AMERICAN CITIES, NEW YORK, CHICAGO, AND BOSTON MAY READILY COME TO MIND. HOW DOES DALLAS-FORT WORTH BECOME A SIMILARLY GREAT CITY?

When I told people I was moving here, most said, "But there's no nature there!" So, I googled Dallas nature, Dallas trails, Dallas parks, Dallas forests and streams, etc. And sadly, I found that their preconceptions seemed justified. Once I arrived, however, I discovered the Great Trinity Forest, the Trinity River, River Legacy Park, tons of trails, lakes, streams, and much more.

DFW is full of both wild and tamed nature, but urban growth and development have not typically

showcased it, much less allowed nature to inform them. At the recent Urban Summit [sponsored by AIA Dallas, DCFA, the Greater Dallas Planning Council, The Real Estate Council, ULI North Texas, and UTA's College of Architecture, Planning and Public Affairs (CAPPA)], I invited Kevin Sloan and Jessie Zarazaga to share their inspired visions for building in harmony with nature [see Columns' landscape issue, Fall 2015].

In addition, the region could benefit from coordinating the profusion of good ideas. There is tremendous talent and energy here, but sometimes initiatives seem to work at cross purposes and cancel one another out. I've been suggesting we "zoom out to zoom in" and craft a synthetic vision for the region that

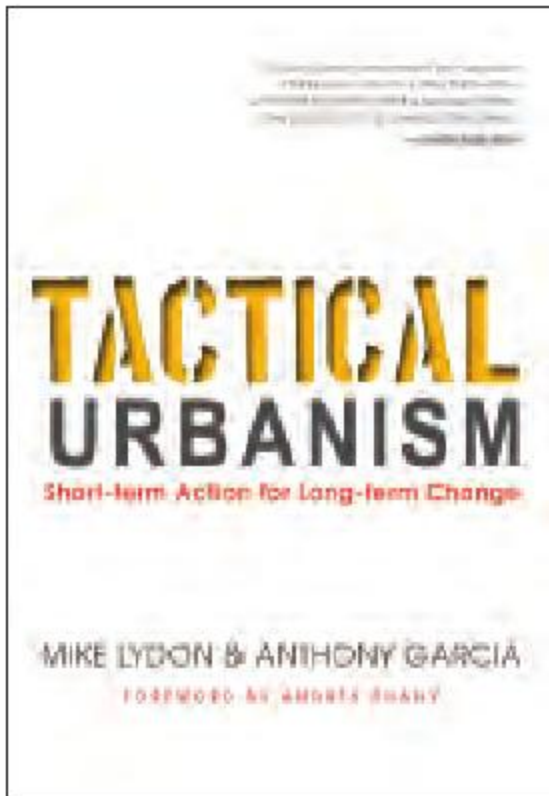
ABOVE: The audience listens to Dr. Ellin at the celebratory launch of CAPPA at UTA in October.

integrates existing proposals. By painting this big picture for the region—even naming it—we can work together to realize it. ■

Interview by Andrew Moon, AIA with Raymond Harris & Associates Architects

A review of her new book is also available on the Critique page.

This interview with Nan Ellin continues online to reveal her goals as dean, her definition of "Good Urbanism," and her unique perspective in writing five books. www.aiadallas.org/columns/nan-ellin A review of her book, *Good Urbanism*, is on the next page.



Tactical Urbanism

"...the urban planning equivalent of the iPhone replacing the mainframe."

Andres Duany (Forward)

Tactical Urbanism: Short-Term Action for Long-Term Change is about successful action by citizens shaping cities. In contrast to recent decades where "too many planning exercises are expensive ways to discuss the possible," there are inspirational examples within this book. It shows us how to make "plans without the usual preponderance of planning."

The authors—Mike Lydon and Anthony Garcia—started their firm in the middle of the recession amidst growing appreciation of the emerging open source approaches we now call Tactical Urbanism. In their opening chapter they provide an engaging overview of inspiring historical precedent for small-scale, low-cost responses to challenges of urban life

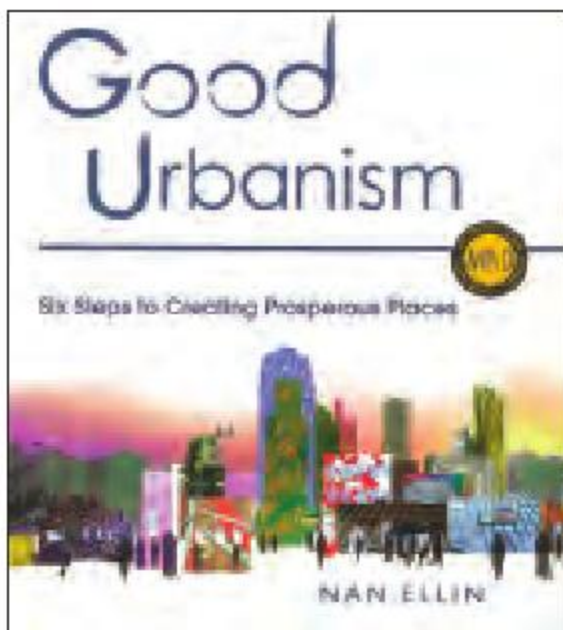
— from mobile libraries to food trucks — grounding our perspective.

Why Tactical Urbanism? Why now? What can I do? Ample answers to these questions are provided along with successful examples that have rippled nationwide, including Building a Better Block and Park(ing) Day. Want to get started? Follow the recipe: build, measure, learn, repeat.

The last chapter—"Conclusion: GO OUT AND USE THIS BOOK!"—reminds us of our responsibility to engage. The book quotes David Harvey, distinguished professor of anthropology and geography at City University of New York: "The freedom to make and remake our cities and ourselves is ... one of the most precious yet most neglected of our human rights."

The book is published by Island Press. ■

Reviewed by Lisa Lamkin, AIA, principal with BRW Architects



Good Urbanism

If we want to engender a strong connection to the places we inhabit, how do we get there?

Author Nan Ellin—the current dean of the College of Architecture, Planning, and Public Affairs at the University of Texas at Arlington—acknowledges that while there already is a broad consensus on what good urbanism looks like, getting to this desired outcome often proves painstakingly difficult. Readers are challenged through her book to re-orient their focus when examining urban places by refraining from pointing to all that is wrong and instead to focus on potential.

Good urbanism requires uncovering a place's inherent strengths, or "gems," sharing that knowledge with others, generating workable concepts, and communicating them effectively. Ellin lists

six steps to creating urban places that are prosperous due to the love they receive from those who inhabit them: prospect, polish, propose, prototype, promote, and present. Each is described in detail with various case studies from throughout the United States in a way that illustrates them in action.

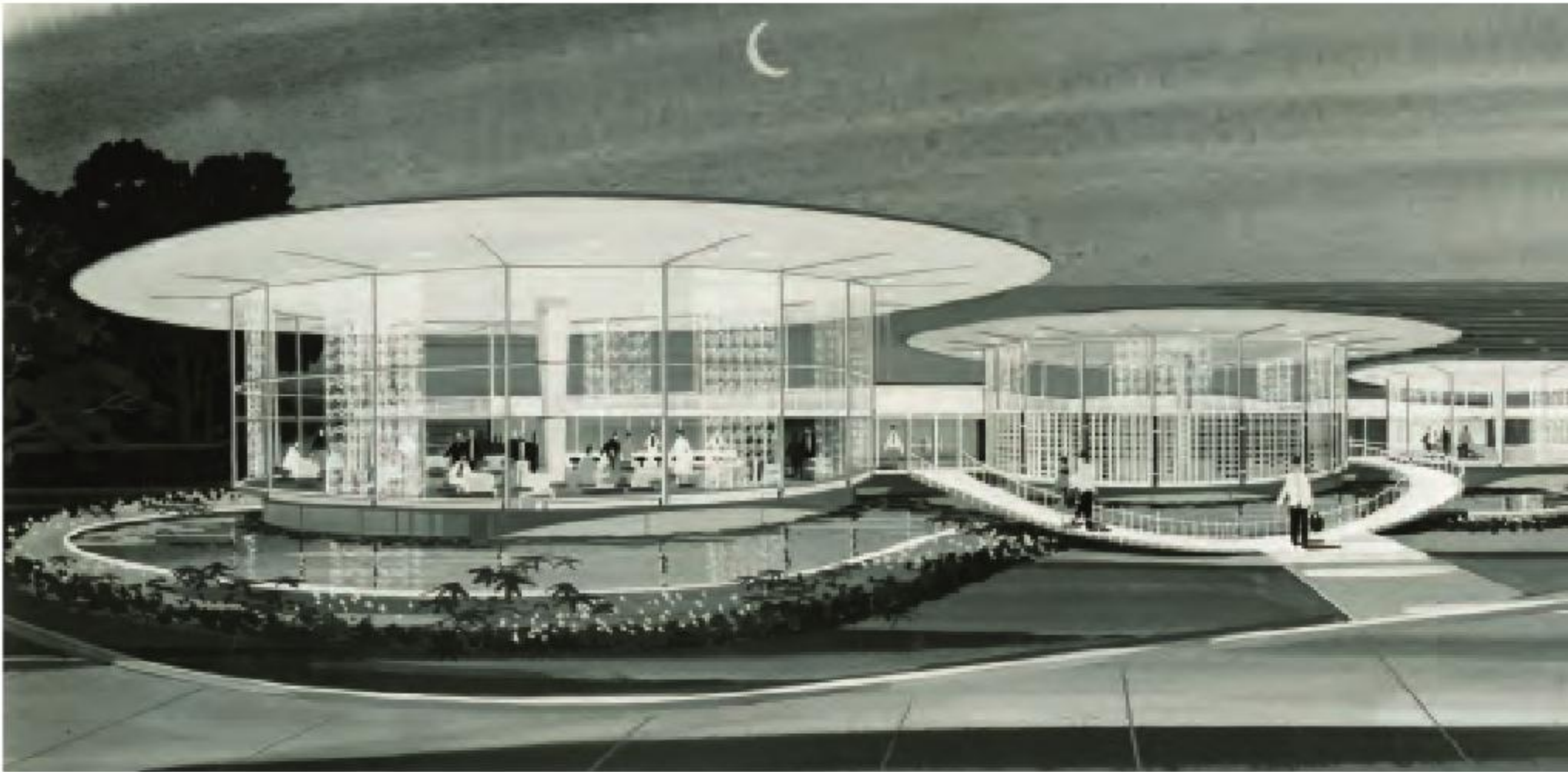
Far from calling for seductive and elegant plans crafted by outside designers and experts that once was so common, *Good Urbanism: Six Steps to Creating Prosperous Places* (Island Press) seeks to expand on the talents and passions of the people who live in and are deeply invested in the city. It calls on them to work collaboratively in order to affect positive change in urban places dear to them. ■

Reviewed by Julien Meyrat, AIA, with Gensler

Read an interview with author Nan Ellin in previous article.

Lost & Found | George Dahl in Dallas

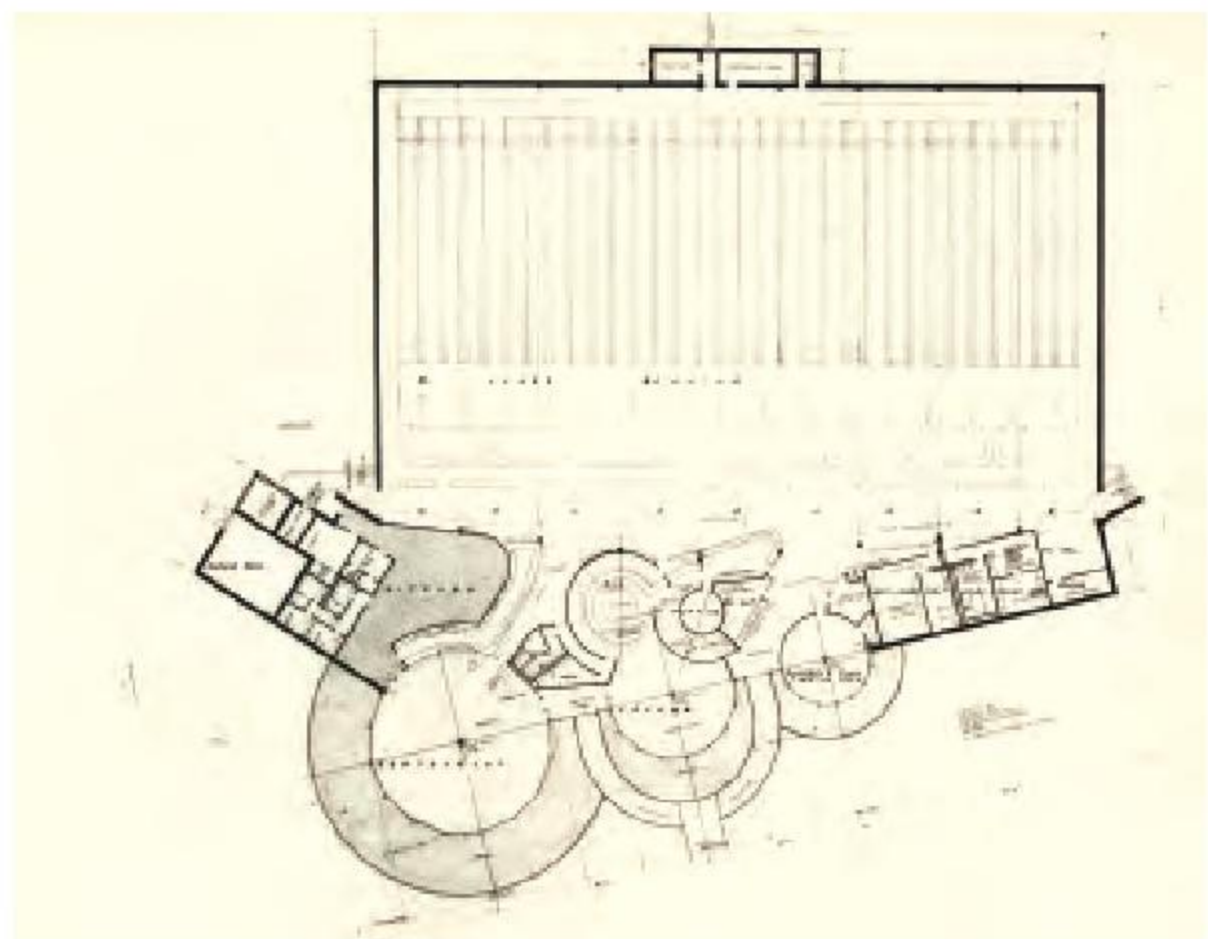
By David Preziosi



George Dahl is one of the greatest and most well-known architects to have practiced in Dallas. He had a long and prolific career in which he designed a wide range of building types. Many know him, though, for one of his most important works—Dallas' Fair Park. He oversaw the planning and construction of the buildings completed for the 1936 Texas Centennial Exposition. Designated a National Historic Landmark site in 1986, the buildings survive today as one of the largest collections of historic fair architecture in the U.S.

Dahl graduated from Harvard in 1923 and then spent two years at the American Academy in Rome. Upon returning to the U.S., he worked briefly in New York and Los Angeles before settling in Dallas to work for Herbert Greene. In 1943, Dahl opened his own practice, and by the time he retired 30 years later his work totaled some 3,000 projects nationwide.

Noted architecture critic, the late David Dillon, said Dahl "remained a stylistic chameleon who produced works to suit the needs and tastes of his client." His work was unlike his contemporaries such as O'Neil Ford and Howard Meyer who developed their own styles. Dahl's designs ranged from Renaissance Revival to Mid-Century Modern and everything in between. Dahl also worked with a



variety of building types including offices, banks, churches, hotels, retail, industrial, multi-family housing, and even prisons.

During his long career Dahl designed many well-known buildings in Dallas, including the downtown Neiman Marcus, Jesuit High School, the Earle Cabell Federal Building, the Dallas Public Library on Commerce Street downtown, Owen Fine Arts Center at Southern Methodist University, *The Dallas Morning News*

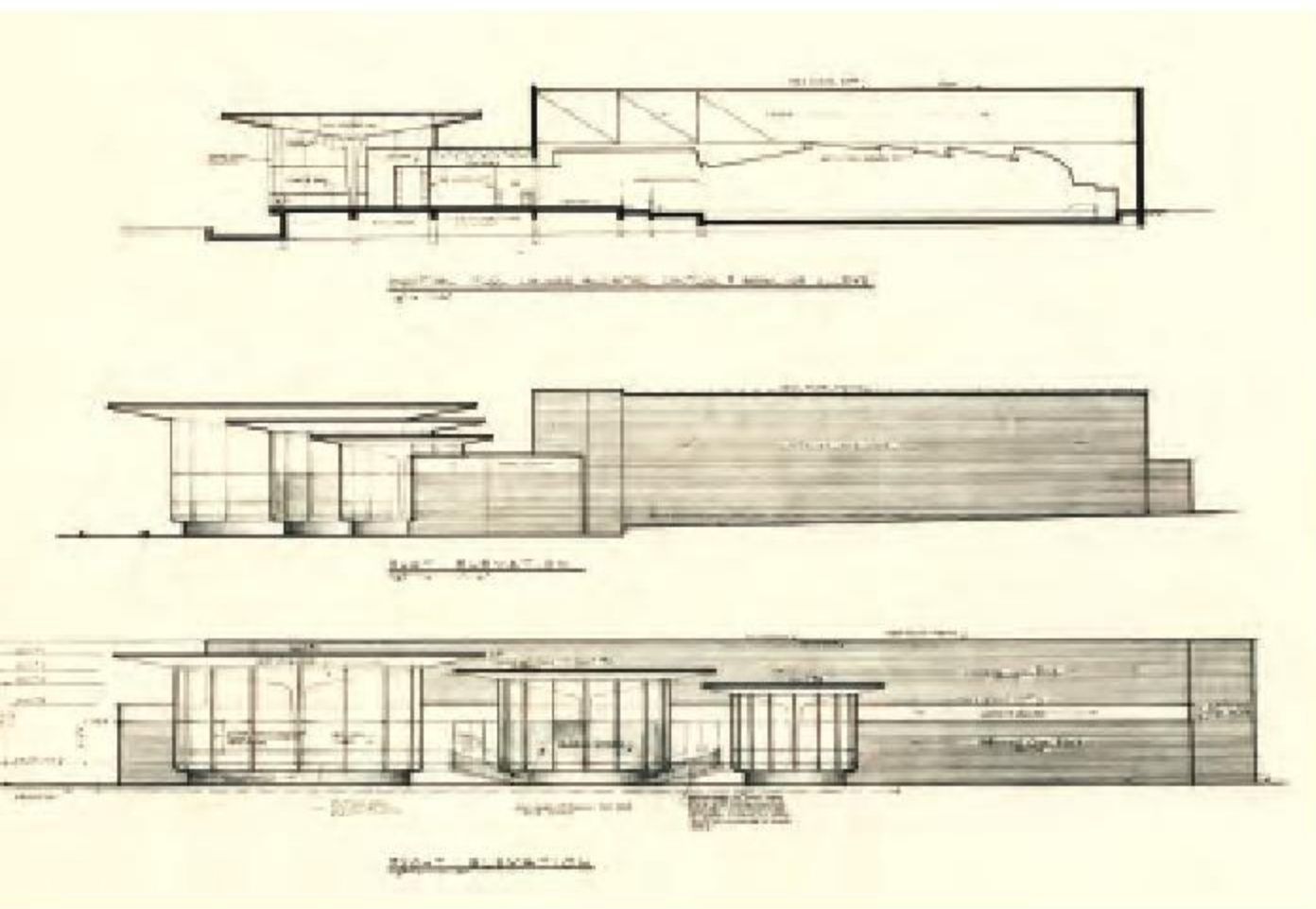
building, and the Dallas Memorial Auditorium (now part of the Dallas Convention Center).

His work outside of Dallas includes 26 buildings at the University of Texas, 32 stores for Sears Roebuck, 15 prisons for the Texas Department of Corrections, and even RFK Stadium in Washington, DC.

Three of the more interesting Dallas projects are worth further consideration. They represent the wide range of buildings



FAR LEFT AND BELOW: The futuristic design of the building and the pool surrounding the entrance are visible in plans and rendering of the former Hart Bowl, located at Webb Chapel and Northwest Highway. It was demolished in 2011 for a new shopping center. (George Dahl papers, The Alexander Architectural Archive, The University of Texas Libraries, The University of Texas at Austin.) **ABOVE:** This rendering shows Mrs. Baird's bakery at Central Expressway and Mockingbird Lane, which opened in 1953 and was demolished in 2002. (George L. Dahl Collection, A 87.75.26 Mrs. Baird's Rendering, Dallas Historical Society. Used with permission.) **RIGHT:** The Gold Crest residential tower was one of George Dahl's projects and his home from 1965 until his death in 1987. It is located among the many Turtle Creek luxury high rises. (George Dahl papers, The Alexander Architectural Archive, The University of Texas Libraries, The University of Texas at Austin.)



he designed in the last half of his career. Mrs. Baird's Bread, formerly located at Mockingbird Lane and Central Expressway, opened in 1953 at a cost of \$1.5 million. The two-story brick structure was 512 feet long and contained 140,000 square feet of floor space for two custom bakeries that could turn out two million pounds of bread a week. At the time it opened, it was the largest automated bread bakery in the

country. The wonderful smell of baking bread wafting from the plant ended in 2002 when the plant closed. The building was demolished in 2010 to make way for a tennis center for SMU. When does a bowling alley not look like a bowling alley? When George Dahl was the architect. The futuristic Hart Bowling Alley at the intersection of Webb Chapel Road and Northwest Highway opened in 1959 at a cost of \$850,000.

The 32-lane bowling alley featured three striking circular glass enclosures on the front, one each for a restaurant, a lounge, and a children's play area. A pool with fountains encircled the front and a sweeping ramp led to the entrance. Unfortunately, the building was demolished in 2011 to make way for a new shopping center.

The 11-story Gold Crest Luxury Apartments at 3601 Turtle Creek Boulevard was a personal project of Dahl's. He not only designed the building, he also served as board chairman of Turtle Creek Investments, which built the \$5 million building. He moved into an apartment on the seventh floor when it opened in 1965. The design featured large apartments with terraces on each floor that encircled the building. Dahl lived in the Gold Crest until his death in 1987. The building still stands on Turtle Creek among the other high-rise luxury apartments. ■

David Preziosi is the executive director of Preservation Dallas.

Want to find out more about George Dahl and see more of his incredible work? Then do not miss the George Dahl exhibit at the DCFA from April 20 through July 1, 2016.



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In Context | Klyde Warren Park

Continued from page 14



MICHAEL CAGLE, ASSOC. AIA

Opened in 2012, Klyde Warren Park is a 5.2-acre deck park, bridging Uptown and downtown Dallas. The park includes a performance pavilion and restaurant designed by Thomas Phifer and Partners, a dog park, lawn areas, walking paths, and water play areas.

The 15,000-square-foot children's park includes a storytelling deck built around a live oak tree (the largest tree in the park) with a spiral staircase leading up to a crow's nest, as well as a sand play area and a water feature resembling a metamorphosing caterpillar.

The park's masterplan and landscape design were created by The Office of James Burnett. The park is a unique urban development covering the recessed eight-lane Woodall Rodgers Freeway between Pearl and St. Paul streets. It received the 2014 Urban Open Space Award from the Urban Land Institute (ULI).

In announcing the award, M. Leanne Lachman, chair of the ULI Global Awards for Excellence Jury and president of Lachman Associates said, "Klyde Warren is not only successful in fixing an urban fracture that isolated development and challenged the existing potential for the area, it also demonstrates that long-term vision and commitment are critical to foster a sense of place and community, with lasting positive rippling effects."

The park is actively programmed every day, with areas dedicated for reading and board games as well as activities like table tennis and badminton. Programming partners provide a variety of options, including yoga classes, art projects, and performances.

The Dallas Center for Architecture conducts its Skyline360 Tours at the park several times a week and brings its Build Your City! kids' activity almost every month. ■


Contributed by Linda Mastaglio, managing editor, *Columns*, and Greg Brown, program director, Dallas Center for Architecture

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Scene

AIA Dallas

2015 BUILT DESIGN AWARDS ANNOUNCEMENT CELEBRATION

With the Perot Museum of Nature & Science as the backdrop for the festivities, the 2015 Built Design Awards were announced October 7. After Pecha Kucha-style presentations by our jurors, Dr. Nan Ellin of UTA CAPPA led a discussion on the winning

projects and perceptions of our city and profession.

The party continued after the ceremony, allowing guests to peruse the digital gallery while mingling with the jurors and enjoying desserts and drinks. AIA Dallas would like to thank our Presenting Sponsor, McLaughlin Brunson Insurance Agency, as well as the many sponsors who made this event possible.

TOP LEFT: Ariana Hallenbeck, Bobby Vance, and Michael Maddox, Assoc. AIA

TOP RIGHT: Bill Galvin, Kirk Teske, FAIA, Diane Collier, AIA, and Charyl McAfee-Duncan, FAIA

MIDDLE LEFT: Eddie Abeyta, AIA, Wes Tunnell, and Navid Tehrani

CENTER: Amy Holzle, AIA, and Cha-Hyung Hunt, Assoc. AIA

BELOW: Cameron Brown and Jenny Gerber

PHOTOS BY WJN PHOTO



2015 FELLOWS DINNER

The AIA Dallas Fellows gathered for their annual night of celebration on October 15 at Arlington Hall at Lee Park. The evening's honorees were those newly-elevated into the AIA National College of Fellows: Chuck Armstrong, FAIA, Rick del Monte, FAIA, Ted Kollaja, FAIA, Harry Mark, FAIA, Kirk Teske, FAIA, and David Trevino, FAIA.

TOP LEFT: David Messersmith, FAIA, and Frank Welch, FAIA
ABOVE: Bryce Weigand, FAIA, Trish Weigand, Zaida Basora, FAIA, and Gary Olp, FAIA
TOP RIGHT: Betsy del Monte, FAIA, and Rick del Monte, FAIA
RIGHT: AIA Dallas Fellows

PHOTOS BY WJN PHOTO



Dallas Center for Architecture (DCFA)

ROCKITECTURE 2015

On October 22, hundreds of partygoers joined us at The Carlisle Room, an Art Deco jewel in the newly renovated Lone Star Gas Lofts, for ROCKITECTURE, the Dallas Center for Architecture Foundation's annual silent auction fundraiser. With delicious hors d'oeuvres and cocktails, guests enjoyed having their fortunes told

and their caricatures drawn as they bid on more than 100 silent auction items ranging from art and furniture to resort stays and one-of-a-kind experiences. The evening was generously supported by our Keystone Corporate Sponsor, Streetlights Residential. A big thank you to all who made the event such a special one—from sponsors and host committee to event chair Cris Jordan and the board of directors.

TOP LEFT: Karen Weiner, Howard Weiner, Scott Potter, and Cris Jordan
TOP RIGHT: Nunzio DeSantis, FAIA, and Sheila DeSantis
BOTTOM LEFT: Laurel Stone, AIA, Sara Good, Assoc. AIA, and Aliah Pereira
BOTTOM CENTER: Leslie Blackson, Marc Blackson, and Veletha Forsythe-Lill
BOTTOM RIGHT: Larry Hamilton of Hamilton Properties

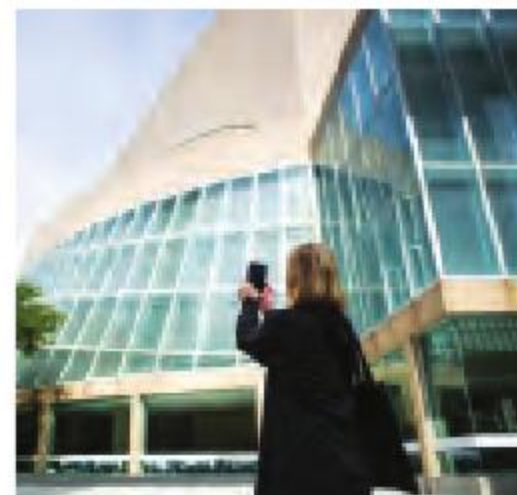
Photos by WJN PHOTO



#DCFAmycity

Thanks to a grant from NorthPark Center's Fifty Days of Giving, the Dallas Center for Architecture launched #DCFAmycity. The program encourages students to photographically interpret the environment around them—from buildings to landscape to infrastructure. It launched with a special Arts District photography walking tour in October.

Photos by NorthPark Center



A man with short brown hair, wearing black-rimmed glasses, a light blue dress shirt, a patterned tie, and a grey suit jacket. He is looking directly at the camera with a neutral expression. A pocket square is visible in his jacket. The background is dark and out of focus.

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