

COLUMNS

DALLAS + ARCHITECTURE + CULTURE Winter 2018 Vol. 35 No. 1

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AIA Dallas *Columns*
Winter 2018 + Vol. 35, No. 1

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“Doing more with less” seems to be a mantra for the 21st Century. Design work, however, doesn’t need to be either prudish or garish to be smart. Are we slowly stripping away history, meaning, and character in our community?

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Cover Illustration: Frances Yllana

Building Connections In Brick

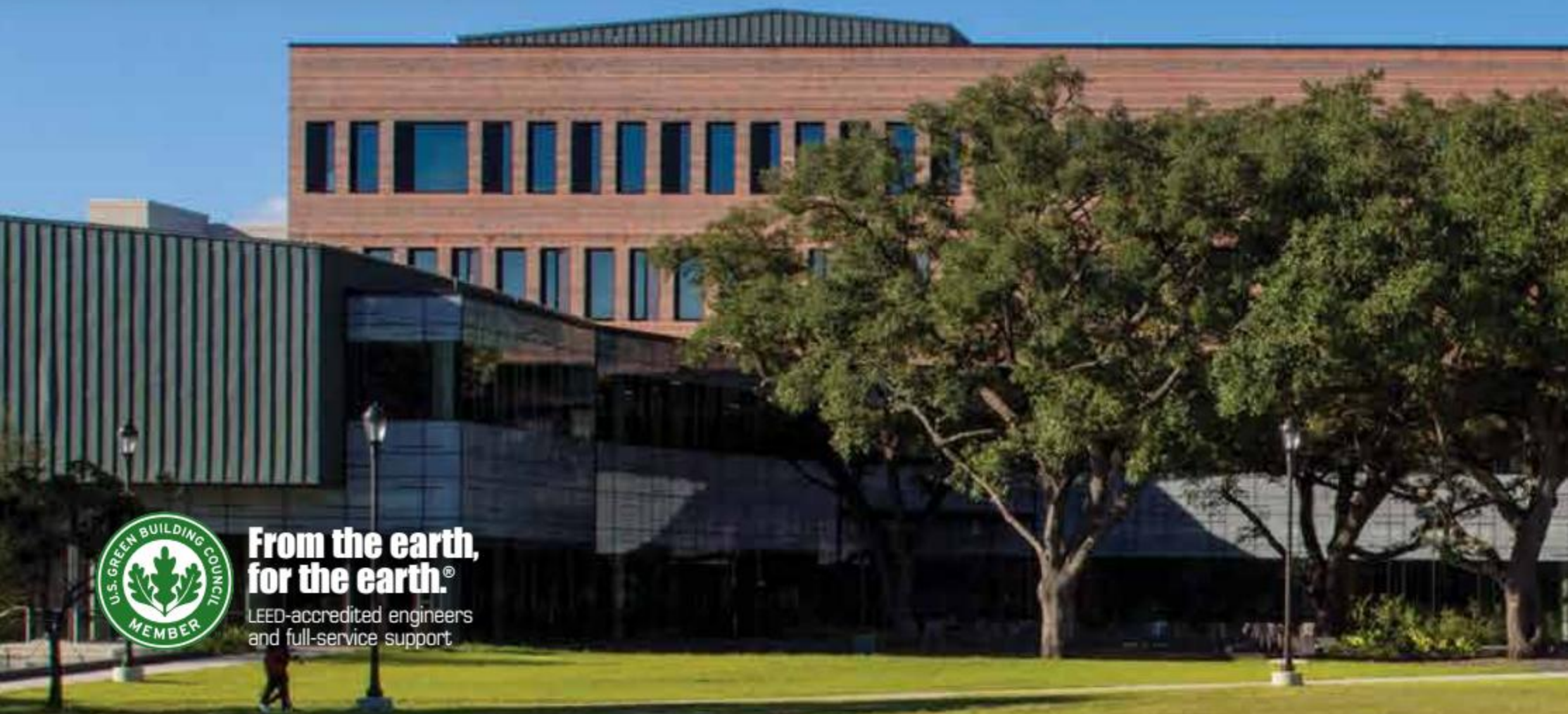


At Prairie View A&M University's historical gathering place, a clock tower now marks a center of academic as well as social convergence. The new Agriculture & Business Multipurpose Building connects two colleges under one roof, with walls carefully designed from a collection of Acme Brick blends that contain brick colors from other structures on campus.

Overland Partners created a dynamic and flexible campus anchor on what students call "The Hill," an unstructured outdoor gathering place for communal events. The building takes its form as a horseshoe around the long-standing oaks at its center. Four stories of Acme Brick join these two colleges physically and embody other colleges symbolically through variegated striations of modular brick. The resulting colorful layers may appear to be strata of earth or lines of history in the life of the university, yet they reflect every corner of campus in a tangible way.

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Prairie View A&M University Agriculture & Business Multipurpose Building

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"We worked with Prairie View A&M to design a central campus connector that creates an appealing and desirable place for students to collaborate outside the classroom. The existing grove of oak trees gave shape to the building and created a courtyard. We incorporated a bell tower that displays the time and phases of the moon, highlighting the integral role of time in business and agriculture. For the facade, we interweaved multiple brick blends that tie the existing buildings on campus together. Achieving a unifying pattern that remained cohesive from a distance was an exercise in restraint."

*— James Lancaster, AIA,
Project Architect, Overland Partners*

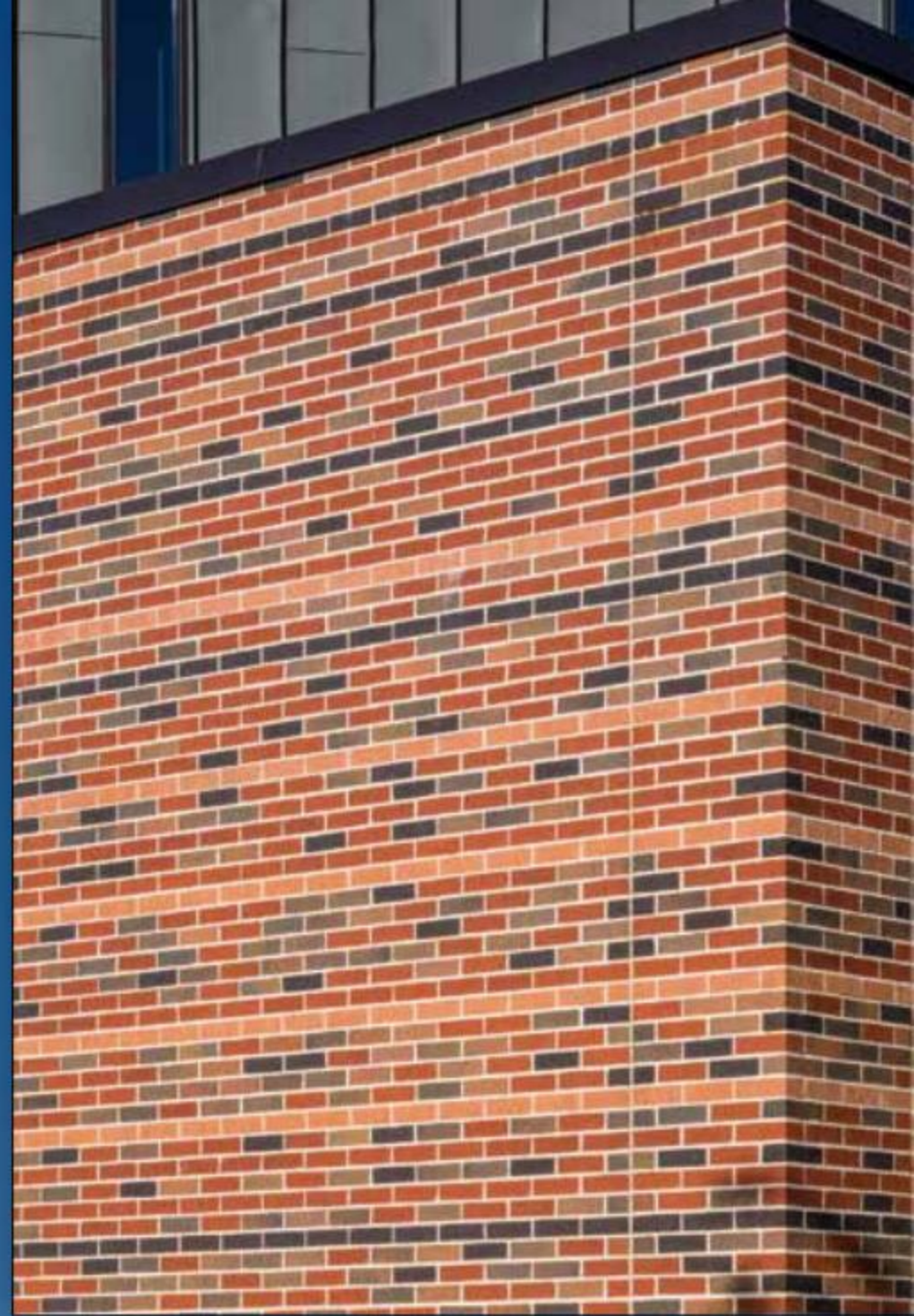
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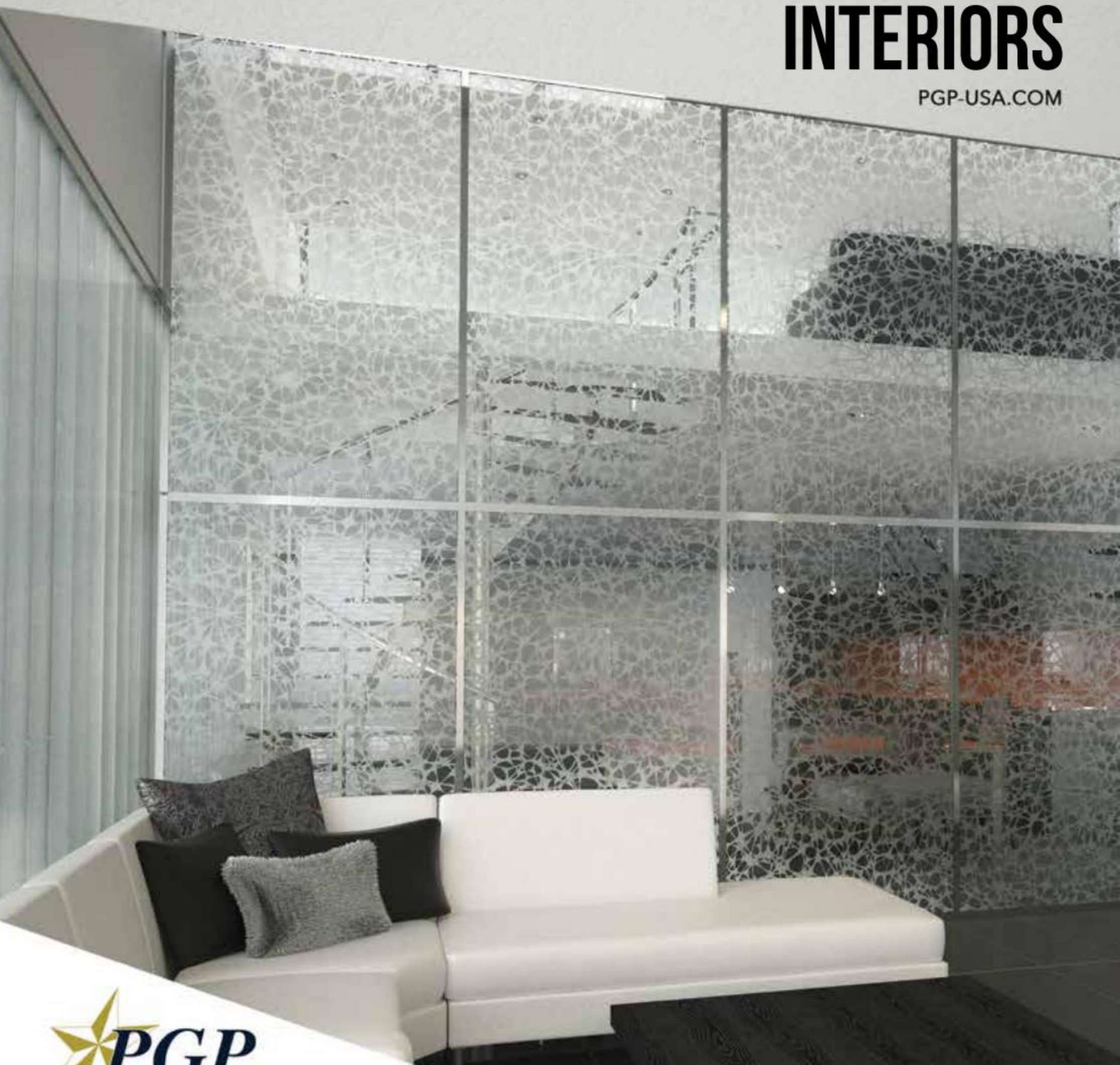
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A publication of AIA Dallas with the Dallas Center for Architecture

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AIA Dallas *Columns*
Winter 2018, Vol. 35, No. 1

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community, culture, and lives through
the impact of architecture.

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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 the impact of
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.

One-year subscription (4 issues)
\$22 (US), \$44 (foreign)

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CONTRIBUTORS



David Whitley, Assoc. AIA *Character, Stripping, and the Evolution of Place*

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

Paris Rutherford *Fixing Strip-Urbia*

Paris is principal of Catalyst Urban Development, a real estate development company that focuses on mixed-use and transit-oriented development, and increasingly on suburban retrofit. He has more than 25 years of experience creating successful places in the U.S. and abroad that have received over 90 awards. Prior to forming Catalyst, Paris was practice leader of RTKL Associates' Global Planning Practice and Director of RTKL itself. He is a graduate of the University of Southern California and Harvard University.



Frances Yllana *At Our Wit's End*

Frances is executive creative director at Imaginuity in Dallas, TX, and design director for *Columns*. She has 17 years of experience with work recognized in noted design and advertising publications including *Print*, *Graphis*, *Communication Arts*, *Black Book AR100*, and *The Dieline*. Frances is co-chair for the American Institute of Graphic Arts' (AIGA) national Design for Democracy initiative, Design Thinking facilitator for AIGA's Emerge program, and president emeritus of AIGA DFW. She has also taught at the University of Texas at Arlington and the University of North Texas.

Marcel Quimby, FAIA *The Bankhead Highway*

Marcel has observed and participated in the transition of inner-city neighborhoods from neglected and unappreciated to thriving and popular. She is an architect with Gensler specializing in preservation. Marcel also serves on the City of Dallas Urban Design Peer Review panel. She has served as president of AIA Dallas and Preservation Dallas, and has served on the board of advisers of the National Trust for Historic Preservation, as well as similar boards for the city and state.

DEPARTMENT CONTRIBUTORS

Cindy Smith, AIA *In Context*

Julien Meyrat, AIA *Dialogue*

Greg Brown, Hon. AIA Dallas *Storytelling*

James Adams, AIA, RIBA *Profile: Angela Hunt, Hon. AIA Dallas*

Ezra Loh, Assoc. AIA *Detail Matters*

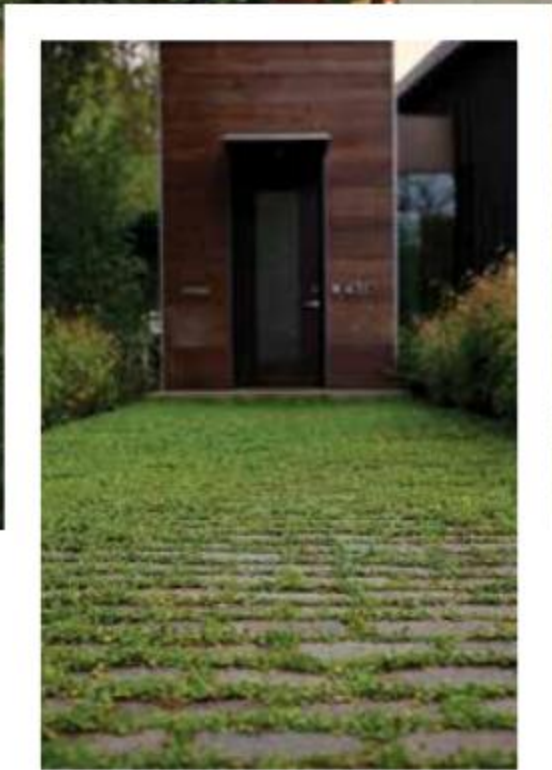
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PRESIDENT'S MESSAGE

Stripping Away



Photo: Daryl Shields

In today's world, it is easy to get lost in the web of distasteful issues, drama, and distractions. As architects, we have to find the higher ground.

This edition of *Columns* explores the meaning and realities of "Strip" as it relates to architecture and design.

"Strip" holds two meanings within the realm of the built environment: either "a linear organization" or "the act of removing or extracting." Architects deal with linear organization in countless ways. Likewise, there are times in the architectural process where the focus is to strip away excess and edit down, while providing clarity and purpose. We live in a profession where creativity and technology engage and test each other, and where bricks and mortar keep us honest and authentic.

In today's world, it is easy to get lost in the web of distasteful issues, drama, and distractions. As architects, we have to find the higher ground. It is hard work to strip away the clutter that lies between the virtual and physical. We must, as professionals, strip away the non-essentials and find a clear, purposeful direction for our work that is aspirational and enduring.

Architects are tasked with placing personal egos aside to focus on elevating the creative spirit and the soul of our work in an inclusive and respectful manner. In that context, we strip away what might be perceived as individualistic and self-serving, and allow team members to own moments and elements of the work. We are most effective when we strip away non-productive egos (and predetermined and prescriptive directions and attitudes) and we work toward a more rewarding collective result.

Architects also have an obligation to strip away inequality in our workplace and in our communities and promote a higher standard that is a visual beacon and benchmark for others. We are practitioners who come from every walk of life and contribute to our world in remarkable ways. The architectural profession can be the example that denies no one based on gender, color,

religion, or age, and stands firmly as the pillar of equality and inclusiveness. Let's strip away any doubt!

In closing, I want to thank the AIA Dallas Board of Directors and the AIA Dallas staff for their time, talents, tenacity, and will to reach for high goals. As the 2017 AIA president, I witnessed AIA Dallas as a chapter on the move, and as a chapter that grew to become the sixth largest chapter in the U.S. with over 2,400 members. Additionally, AIA Dallas is deep in the process of designing and preparing for its new address at Republic Center in the core of downtown Dallas. The new Center for Architecture location will position AIA Dallas and the Dallas Center for Architecture (DCFA) to become much more transparent, visible, engaging, and connected with the urban fabric, the public, and the pedestrian realm.

I could not have done my job without the support and wisdom of the board, the many wonderful volunteers, and the extraordinary staff. It has been a privilege, and I thank you for this wonderful past year.

Please help me welcome Mike Arbour, AIA as 2018 AIA Dallas president. Mike is president of JHP Architecture/Urban Design, and over the years has served on many AIA committees and on the Board of Directors for AIA Dallas and DCFA. Read more about Mike and his goals for 2018 as president in the profile section.

*Nunzio DeSantis, FAIA
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EDITOR'S NOTE

Strip Search



Photo: Allison Richter

As the uses of buildings change and how our community's interaction with them evolves, let's ensure the transformation of our physical context is not stripped of its historical and cultural meaning as well.

In setting out to define this issue, we wanted to explore how the word "strip" could be seen in different architectural, cultural, and community contexts. In *Columns*, we investigate both the use of the word as a noun (in that it creates a physical presence and is a part of our community's urban/suburban development). We also explore its use as a verb. In that context, the word can be considered provocative and thought-provoking. We delve into the issues of stripping our community of various elements...stripping of history, stripping of meaning, stripping of character.

It is this "stripping of character" that I find to be relevant in architectural conversations right now. As we were composing this magazine and defining what this context means here in Dallas, architects were protesting on the streets of New York City and on social media against the planned stripping of character at the iconic AT&T Building on Madison Avenue. The base of Philip Johnson's 1984 Postmodern skyscraper is being destroyed by stripping away the integrity of the original design and replacing it with an unsympathetic glass facade. This building is one of the defining works of Postmodernism, a style that permeated corporate office design well into the mid-1990's and has, more than any other style of architecture, defined our own city's architectural character.

We are seeing the same challenge happening throughout Dallas where buildings are no longer perceived to be in style, and their integrity is being compromised by stripping their history and, ultimately, their character. Our exploration is not about preserving Postmodernism or any specific style of building, but it is about preserving important parts of our architectural heritage that we should not lose. While the mantra of "doing more with less" has permeated our architectural discourse for the last 20 years, can we make a case against the stripping of monumentality,

ornament, and solidity that is reflected in the endless planes of white marble and clear glass? As the uses of buildings change and our community's interaction with them evolves, let's ensure the transformation of our physical context is not stripped of its historical and cultural meaning as well.

Additionally, I wanted to send a shout-out to the entire *Columns* Committee, *Columns* Advisory Board, and the AIA Dallas teams (present and past) for the many hours of volunteer contributions to the publication. Their hard work and commitment was recently recognized at the 78th Annual Texas Society of Architects Convention with *Columns* receiving the Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers Hon. AIA. Way to go, team! And, finally, a heartfelt thank you to our Managing Editor, Linda Mastaglio, who, after over ten years with *Columns*, is going to pursue a well-deserved retirement from the publication. It was through Linda's professionalism, guidance, integrity, and dedication that *Columns* evolved from a monthly newsletter to an award-winning quarterly publication, never missing an issue, and constantly raising the bar on quality and content. Linda, I will miss learning from you, collaborating with you, and getting that unforgettable "look" when I missed a deadline. Thank you for setting the foundation for this publication to continue to grow and evolve. You will always be a part of every issue.



Harry Mark, FAIA

Editor

harry@rsmdesign.com

CHARACTER, STRIPPING, AND THE EVOLUTION OF PLACE

*By David Whitley, Assoc. AIA, with input from Mark Doty, Larry Good, FAIA,
Cris Jordan, and Nancy McCoy, FAIA*

Character is an imprecise and subjective concept that cannot be easily quantified. It is nebulous, messy, and complex. Said a certain way, the word can be a euphemism for “ugly.” (e.g. “That house has a lot of [pause, clear throat] character.”) Cracks in the plaster of a 1920s house, may cheekily be chalked up as “character.” A worn leather bag, discolored by use—faded, broken-in, and rich with age—develops a patina that gives a sense of the object’s past. Wrinkles on an octogenarian’s face tell the story of time and experience.

So, what does “character” refer to when it comes to describing architecture and placemaking in Dallas? Does the purest expression of a particular design aesthetic equal character? Ornamentation on a building—does that, at times, express character?

Character is different from taste, right? Using that assumption, would minimalist buildings be perceived to be void of character? Does a mural on an otherwise non-descript structure on an otherwise non-descript street instantly imbue the building and place with character? Is it solely up to the physical architecture to define the character of a place? Is it any one thing?

Many features in aggregate combine and contribute to a building’s or a place’s sense of character. For a district that imbeds itself into our memory, that expresses the soul of a place, there is some “otherness” to it. There is some “it” quality that goes beyond the three-dimensional physical space and extends to how we inhabit that space. This adds to the ambiguity of how to precisely define character. Is it a thing or a feeling?

Consider this: The advent of air conditioning transformed home construction during the latter half of the 20th century by effectively eliminating the environmental need for the front porch. This one change profoundly altered social interaction and sense of community. Highway construction then syphoned life out of the inner city. Ribbons of concrete created stark divides in neighborhoods that once were cohesive. Accommodating the car by scraping blocks of urban fabric to create fields of asphalt profoundly changes the sense of scale and the concentration of activity in an area.

But the built environment is not a static thing. It is a reflection-in-motion of our society’s economic, social, and artistic values. As a consequence, the character of a place continues to evolve and devolve. So, what does the view of our own backyard tell us?

CHARACTER ... IN DALLAS?

Some might say that Dallas is afraid of its own past, or at least it doesn’t know what to do with it, or how to effectively honor it. Dallas came of age in the last part of the 20th century and is consequently rooted in a post-industrial, auto-oriented typology. However, to condense the entirety of our city down to this one

point of view is an overgeneralization, and to say that the result is a city that is void of character is sorely missing the point.

Dallas, and its urban core in particular, is in fact a patchwork of some 175-plus years of building, demolishing, rebuilding, and amending the world around us. In some parts of the community, this evolution has resulted in places that developed a texture and richness through countless incremental changes over the decades—a patina of sorts. In others, there is a uniformity of style and context that can transport you back in time, even if it is only to the 1980s. In other instances, we have recognized that the transgressions of perhaps well-intentioned, but poorly executed building modifications have lessened the quality of our visible heritage.

A REVERSE STRIPTEASE?

Deep Ellum is characterized as an eclectic mix of old and new. It stands, for now, as a prime example of letting history arrive and express itself with each new day and each new tweak to its fabric. This casual attitude toward the buildings, changing incrementally over time, has resulted in a place with a comfortable and relaxed vibe. Hollowing out buildings to create communal gathering places and slicing through blocks to provide safe and comfortable passage are interventions aimed at elevating the experience of the pedestrian. As a result, Deep Ellum is becoming more humane and “stickier.”

Similarly, recent changes to The Crescent have softened its edges and injected life at the base of the building through landscape and through alteration of how the ground floor space is occupied. Its changes allow activity to spill out under the trees, opening up what was once an auto-oriented island. These interventions have been done while arguably maintaining the integrity of Philip Johnson’s Postmodern take on historic French architectural paradigms.

These examples show that modification in and of itself doesn’t necessarily detract from or diminish character. In some cases, it improves and enhances it. If we were to strip either of these examples back to its original form, we would take away some of the interest and human scale that has developed over time. There is an argument here to allow for the gentle evolution of places.



New York-based James Carpenter Design Associates, in conjunction with Gensler as architect of record, recently designed renovations to Thanksgiving Tower for owner Woods Capital. The new façade includes a more welcoming entrance lobby and a coffee shop, among other amenities. // Photo: Michael Cagle

Some of our city's most iconic architectural landmarks once had their original character shrouded, or at least partially obscured, in an effort to "modernize" them. Too often, we pasted over "tired" and "outdated" facades to give them a sense of freshness, to make them seem more marketable, more "adapted" to a modern way of life. In some instances, dismantling these masks eventually represented the more favored cultural expression of our community.

LEAVE WELL ENOUGH ALONE?

If buildings are testimonies of the time and place that built them, then 1980s Dallas had a lot to say. A building boom driven by free-flowing capital—not necessarily by a high demand for real estate—kept us cranking out buildings until the whole house of cards had collapsed by the end of the decade. Despite the initial glut of hollow buildings, this prolific period of development is a defining period for our downtown.

While the urbanism of the '80s was lacking, to say the least, we now look back upon some of these places with a level of nostalgia. The opulence of unfettered money certainly left an indelible mark on downtown. The materiality found in the original brass, exotic hardwoods, and stone in the lobby of Trammell Crow Center, for instance, was endemic of the time. Ice skating in the lobby of the Plaza of the Americas was a quintessential downtown experience. However, as these spaces aged and materials fell out of fashion, pressure to stay competitive in the marketplace eclipsed any notion to keep these buildings in their original form. While reformatting the street edge around Trammell Crow Center rethinks our past treatment of the public realm, are we losing, at least in part, exemplary prototypes from that era? In the long-run, will the resulting space begin to feel awkward and incongruous with the building that surrounds it? Are we losing some of our "Dallas-ness?" If so, will we restore either back to its original condition someday decades from now? Time will tell.

TAKE IT ALL OFF!

Some of our city's most iconic architectural landmarks once had their original character shrouded, or at least partially obscured, in an effort to "modernize" them. Too often, we pasted over "tired" and "outdated" facades to give them a sense of freshness, to make them seem more marketable, more "adapted" to a modern way of life. In some instances, dismantling these masks eventually represented the more favored cultural expression of our community.

The Texas School Book Depository at the time of JFK's assassination was embellished with mid-century screening on its ground floor and fitted with aluminum windows. It was renovated in the early 1980s back to its original 1901 Southern

Rock Island Plow Company appearance. Many would argue that the more coherent detailing of the original design provides a better welcome to our city as it stands watch over Dealey Plaza. The Magnolia Building—home to the our very own Pegasus, the celebrated symbol of our fair city—was once covered along the street level in slick stone that flattened the texture and rhythm of the Beaux-Arts detailing that once again graces Commerce Street. Looking at downtown today, it is hard not to imagine the sense of history that each of these buildings lends to the urban fabric.

Some places are not so lucky. Underneath the beige skin of the Butler Bros. Building, lies an early 20th century architectural behemoth. Attempt after attempt to peel back the skin and expose the building's original charm and character fell short, even with the offer of city subsidies, federal tax credits, and the yeomen's efforts of developers. All the king's horses, it would seem, could not bring much-needed interest and character back to this corner of downtown. If only...

John Brinkerhoff Jackson, a leader in landscape studies, notes that "...Since the beginning of history, humanity has modified and scarred the environment to convey some message, and that for our own peace of mind we should learn to differentiate among those wounds inflicted by greed and destructive fury, those which serve to keep us alive, and those which are inspired by a love of order and beauty, in obedience to some divine law." His argument is for intelligent discernment of the built environment. After all, living places will continue to change. How we manage that change is the critical question we face. As a city, we must balance chaos with order, old with new, predictable with surprise, and nostalgia with contemporary realities if we are to maintain vibrant places. In pursuing this endeavor, what do we keep on, and what do we strip off?

Are the changes we make improving the character and shared experience of a place or are we simply pruning the history out of our architectural record for short-term gain? We'll see. The future is in our hands.

David Whitley, Assoc. AIA is principal of DRW Planning Studio. Mark Doty, Larry Good, FAIA, Cris Jordan, and Nancy McCoy, FAIA contributed to this article.

By Paris Rutherford

FIXING STRIP-URBIA

Sprawl. This charged, catch-all term describes the auto-oriented built environment in which a majority of us live. Its development pattern fuels emotional debates over concerns that are not in our long-term interest and lead to health problems. But what exactly is sprawl?

While typical answers describe its negative effects such as traffic congestion, pollution, environmental degradation, and anonymous places those answers often fail to identify it as the most successful real estate venture in history and the byproduct of a highly efficient legislative and land development system. It is exactly what we have craved in North Texas since the 1950s: communities providing auto-oriented access to shopping and workplaces through wide arterial streets, separated land use patterns with large landscape buffers, and convenience for all—the American Dream.

But this dream is evolving and the commercial byproducts of sprawl (the strip commercial corridor, shopping mall, retail power center, and the neighborhood grocery center) are becoming outdated and in need of repositioning.

METROPOLITAN SCALE—THE CORRIDOR

Commercial strip corridors were the “miracle miles” of old and are a common sight in North Texas. They originally connected our downtowns with older neighborhoods (e.g. Ross Avenue, which connected downtown with East Dallas), became prevalent throughout our suburbs as the primary connections between neighborhoods and workplaces (e.g. Preston Road, which was the gateway to the north), and later evolved into our highways connecting communities with destinations such as airports,

office parks, and shopping malls (e.g. State Highway 183).

In the past 50 years, commercial strip corridors have accounted for the majority of commercial development activity in our region. But as our communities age, many of these corridors are losing their attractiveness as development locations and are experiencing disinvestment resulting in vacant, abandoned, and underused properties that negatively impact the image of the city around them. But these corridors remain key parts of regional transportation networks and are often well-positioned for reuse and redevelopment because of the high volumes of traffic they continue to experience.

To realign these existing corridors with new opportunities, the properties on both sides of the right of way and the designs of the streets themselves should be significantly restructured into places that once again intrigue the market. This involves the amending of development patterns toward hierarchical “nodes” of clustered uses at key points along each corridor with noncommercial programming and landscapes between. It involves a change from auto-oriented to multimodal transportation options that help focus redevelopment while improving mobility options. And it involves more enlightened common area design that enhances the environmental condition of the community through meaningful and programmed open space.

The decaying Valley View Mall sits vacant awaiting demolition for developer Scott Beck's long-promised Dallas Midtown mixed-use project. / Photo: Justin Terveen

This deliberate orchestration requires leadership by local governments as these strips are composed of hundreds of separate parcels—far too many individually-owned properties for any developer to substantially influence. And with these front doors of the neighborhood at issue, stakeholder involvement in the replanning process is critical to ensuring that revitalization meets local needs, gains political acceptance, and advances to real implementation.

Corridors such as Columbia Pike in Arlington, VA, and Aurora Avenue North in Shoreline, WA, achieved such success and have seen a large amount of private investment through urban mixed-use redevelopment over the past few decades. These streets are designed for people, transit, and bicycles, not just cars.

Utilizing such a market-sensitive community planning and design process allows us to capitalize on one of our largest opportunities to evolve the Dallas area into a national model of placemaking and heightened livability. And while this is still in the early goings in North Texas, McKinney Avenue in Dallas and West 7th Street in Fort Worth stand out as examples of similar public/private collaboration, leading potentially to great economic and experiential turnarounds. The urban phenomenon of the Shops at Legacy and Legacy West that has occurred in the Legacy Business Park along the Dallas North Tollway shows the impact such a mixed-use node can bring.

CITY SCALE—THE SHOPPING MALL

The crown jewel of suburbia has been the regional shopping center. The mall helped form the strip corridor by being a major anchor around which smaller businesses located. Although

there have been refinements in programming over the past three decades, the mall is still defined by massive buildings ringed by acres of parking and detached from the community. Customers generally frequent a mall for its strength of retail versus quality of place. The market has been shifting from this paradigm and rewarding places that provide real interaction and urban amenities versus transaction-based experiences alone.

It is not the failings of the mall's retail program that urges retrofit, but its inability to deliver an authentic and engaging experience. In the past, revitalization efforts sought to resuscitate the format of the mall itself. In the '80s and '90s, developers focused on retail remerchandising and design facelifts to freshen up the mall experience. In the '90s and 2000s, many malls had their roofs removed or exterior pedestrian wings added to attempt the "urbanization" of its format. And while these efforts did help bring new investment and attention to the commercial experience, the malls ultimately retained their sense of internalized and privatized commercial experiences, detached from the communities around them.

There have been a host of new efforts, however, that reverse this by restructuring the mall's urban plan itself. They work to evolve the mall's identity from being a "project" to being understood as an authentic "neighborhood." Pedestrian-friendly networks of streets and open spaces are overlaid on the mall site plan with a new mix of buildings and uses that create activity from the daytime through the nighttime. New types of office and residential uses are inserted at key moments within the plan to strengthen the experience and identity of the district. Hotels and meeting space are also being added to better cement the



new district's regional importance. As can be seen in the "de-malling" of the Villa Italia Mall in Lakewood, CO, to become the Belmar District or the redevelopment of the Plaza Pasadena Mall in Pasadena, CA, to become Paseo Colorado, these efforts have recast the identity of their places and improved the value of the larger commercial district around them.

Though www.deadmalls.com identifies seven North Texas malls as being in trouble, the opportunities posed by Valley View Center in Dallas (now being reimagined by Scott Beck) and Collin Creek Mall in Plano (now with new potential due to its proximity to KDC's Cityline development) show real potential for such urban regeneration to occur in our region.

VILLAGE SCALE—THE POWER CENTER

In the 1980s, developers saw opportunities to consolidate retail patterns away from the commercial strip and mall and invented an array of enlarged and more specialized clustered retail formats centered on auto-convenience. "Category killer" clusters (large single-themed stores intended to capture market share from smaller stores) and other centers anchored by "big box" stores evolved into what we know as "power centers" needing large acreages at high-visibility, high-traffic locations. But as with most real estate formats devoid of a sense of place, their shelf life is continually shortening as they offer nothing more than convenience and value, all things the internet makes abundantly possible with lower investment cost.

While these developments are generally further away from decay than many older malls, many are experiencing rapid devaluation that brings with it down-cycling in tenant types. These developments *do* have the positive characteristics of land and building size that make them great candidates for retrofit to such uses as cultural, athletic, and health care campuses. With new uses come smaller parking requirements; the parking fields themselves can make room for activated open spaces and other new development armatures around which a more engaging urban form can emerge.

Such activity is occurring in other regions across the country including Bayshore Center in Glendale, WI, where the power center's parking lots were converted into a series of new buildings and open spaces forming a walkable town center. In other areas where the power center remains successful, but adjacent areas have struggled, such unlikely activities as those happening in the downtown Birch Street development in Brea, CA, may occur. Rather than redevelop the power center itself, the city worked with developers to add new buildings and streetscapes behind the center to form a walkable mixed-use destination that breathed new life into the broader neighborhood.

Where the cost to rebuild is also too great, the adaptive reuse of the buildings themselves through landscape design and architectural additions focused on the type of placemaking that was accomplished at the Digital Realty redevelopment of a Dallas



The Eleventh Annual Festival Italiano hosted in the Belmar Shopping District in Lakewood, CO is a free community event celebrating the sights, sounds, and flavors of Italy and the Italian culture. / Photo: Ed Endicott, Alamy Live News

shopping center at the southeast corner of Webb Chapel Road and Interstate 635.

NEIGHBORHOOD SCALE—THE GROCERY CENTER

With Amazon's purchase of Whole Foods to provide "better food at better prices," it joins the Walmart/Sam's Club/Costco/Target retailing evolution toward grocery superstores that take us further away from the neighborhood grocer of old. Despite this trend to larger stores, there are growing models for small specialty grocers—such as Trader Joe's and Royal Blue—that can more easily blend into a mixed-use and urban format. The old-school 50,000-square-foot store that the original neighborhood retail center was based upon is under real pressure.

This opens up new opportunities for developments to evolve into new uses altogether such as new blended-density neighborhoods that use targeted townhomes and other street-facing housing types to open up new connections to adjacent single-family areas, restaurant and sports-programmed regional open spaces for community gathering, and new mixed-use employment and education districts. Given that these developments were at the center of standard municipal planning policy that placed "four corner retail" at nearly every major street intersection, the possibility for change is vast and these centers may be the best opportunities to reimagine our local community experience.

Whether utilizing adaptive reuse and new infill of mixed-use buildings in a former grocery-anchored retail shopping center, such as occurred in DeSoto's Town Center or the Preston Hollow Village development at Walnut Hill and Central Expressway, or adding smaller specialty grocery stores into a broader new mixed-use program, such as the downtown Columbia development in Maryland, the opportunity is ripe in North Texas for such reimagining.

REIMAGINING NORTH TEXAS

These auto-oriented strip commercial development types are less than a century old and are omnipresent in every North Texas community. Their patterns' inability to inspire community pride and meet the demands of our changing appetites has caused a downward trend. As this continues, vast commercial landscapes are becoming available for reimagining. This will require major interventions, along with creativity and commitment, in carrying each project through.

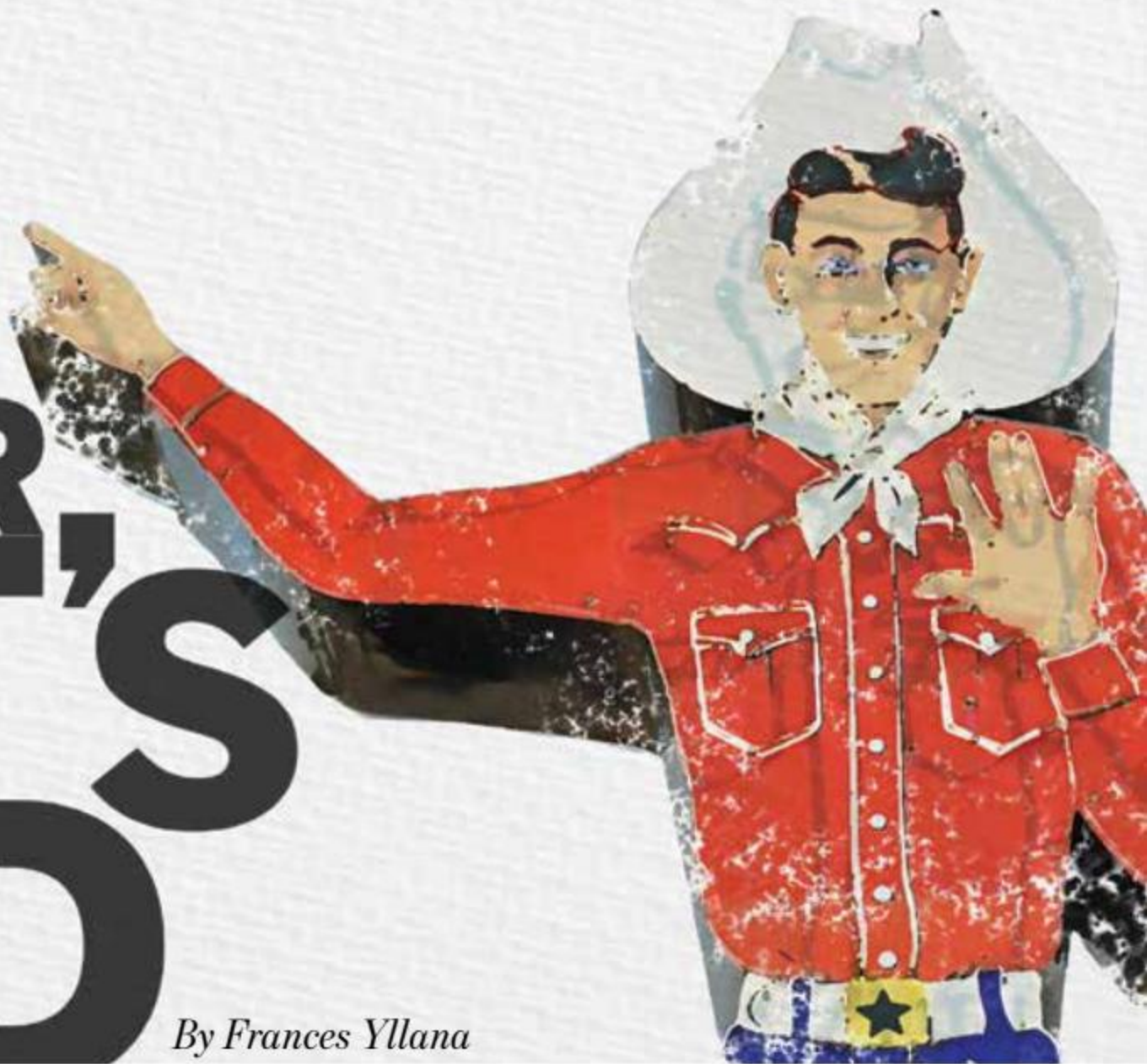
Such change positions the design professions well as leaders, since these are inherently issues of planning and placemaking rather than tenant mix and merchandizing. Without visions of what the commercial strip can be, developers and their financiers cannot initiate this transformation.

Paris Rutherford is principal of Catalyst Urban Development.

The \$3 billion, pedestrian-friendly Legacy West development in Plano had its grand opening celebration in June. / Photo: Courtesy Legacy West



AT OUR, WIT'S END



By Frances Yllana

In the book *A Smile in the Mind: Witty Thinking in Graphic Design*, Edward de Bono makes the case that wit is more than a source of intellectual playfulness, but a serious force in the world of design.

De Bono explains the strength of wit that happens almost instantly when you observe the cleverness of design: It wins time, it invites participation, it gives the pleasure of decoding, it gives a reward, it amuses, it gets under one's guard, it forms a bond, it goes deeper, and it is memorable.

In the space of strip malls and shopping centers, plain roadways, and city skylines, what wit can do is not only create landmarks that serve as beacons for direction, but also feel-good character that is scientifically proven to actually make you feel good. So, if laughter is the best medicine, why have we stripped our neighborhoods of the playfulness illustrated on the next few pages?

BONUS GAME: WHERE ARE OUR WITS ABOUT US?

Can you identify the what and where of the signage shown in this feature? See the answers on page 56.



A BRIEF WIT-STORY

Roadside attractions are as American as the Ford pickup. As car culture evolved and long-distance road trips grew in popularity between the 1920s and '70s, businesses saw these strips of open road as opportunities to profit, resulting in the prevalence of gas stations, motels, restaurants—and strip centers—popping up along the routes to serve travelers. These businesses employed marketing teams to conceptualize roadside attractions modeled after “world’s largest ...” tourist traps to bring in drivers. These marketers hatched ideas that birthed larger-than-life signs and fiberglass giants, and restaurants shaped like teacups, ice cream cones, and other food items—all making these advertising gimmicks into their own must-see destinations.

These witty attractions came in every size and shape with some growing more iconic and collectible than the rest over time. As related advertising campaigns for these roadside attractions ended, businesses closed, maintenance of these iconic statues fell to the wayside, and fewer and fewer of these giants were created to take the place of the demolished ones.

However, in the late '70s more preservationist groups formed to document and protect them, like the Society for Commercial Archaeology. The more iconic of these statues and signs include the 12-foot-tall Big Boy Restaurant statues, the Tastee Freez twins, and the varied assortment of Muffler Men, which have all grown giant followings and forums of their own dedicated to their preservation and collection.

We asked a handful of Dallasites what memories they held of memorable signage past and present. Their answers are shared in the sidelines of this feature.

DR PEPPER ON MOCKINGBIRD LANE

“When I moved to Dallas in 1993 to be executive director of the Historic Preservation League (later Preservation Dallas), there was already a Billy Nabors Demolition (‘We Could Wreck the World’) truck on the site. It was a building beloved by Dallas schoolchildren, who frequently toured the bottling plant and were rewarded at the end of the tour with a lukewarm Dr Pepper. We fought to save the building, which was a City of Dallas landmark. Although it was finally demolished in 1997, we used the loss to advocate successfully for a stronger historic preservation ordinance for Dallas, which finally passed in 1999.”

*Catherine Horsey
Former Executive Director
Historic Preservation League
In Dallas since 1993*



LUCAS B&B DINER ON LEMMON

"The Lucas B&B diner on Oak Lawn (now razed, but for the sign) was a place I used to go to a lot, mostly with my old friend Bill Sanders, who was the production artist working at Allday & Associates when I started there—my first job in Dallas. His claim to fame is that he was working at Bloom and said that he replaced Stan Richards when Stan left to form his own agency. I don't know what became of Bill, but he gave me a bunch of very cool old design books one day at Lucas B&B (which I still have) and said that he thought they should go to someone who'd appreciate them, and that he didn't have a son to give them to. I still tear up about that."

*Willie Baronet
Artist and Professor
SMU Temerlin Advertising Institute
In Dallas since 1984*

HAVE WE LOST OUR WITS?

From a graphic designer's standpoint, when it comes to the whittling of wit from our strip centers and the stripping of our roadside attractions, there are a handful of reasons that might be working against the best interests of our endorphins:

- **Graphic designers have abandoned humor for streamlined style.** The McDonald's logo used to have a man with a hamburger bun for a head, while Burger King featured a king holding a giant drink while sitting on a giant burger. If you take a look at just the changes seen in the Burger King and McDonald's logos in the last century alone, time, materials, and "evolved taste" have seen brand mascots, intricate detail, and custom typography lose out to super-simplified letterforms. The instantly charming "a-ha" of logomarks today are more about cleverly hidden connections than they are overtly humorous mascots. When these characters are no longer in the brand pillars, you won't find them in the signs or structures outside the front door.
- **Wit can be an expensive cost that's hard to justify, when technology can deliver other brand touchpoints en masse.** The production of the signage illustrated in this feature is much more expensive—especially for an establishment with multiple locations. The costs have dropped considerably for brand touchpoints that previously required much more significant investments—like websites and printed materials. Thus, it's a hard sell to create custom sculptures or signage that go beyond logos with backlighting and prominent positioning included with the retail lease agreement.
- **The rise of anchor stores.** Is it possible that anchor stores, and their natural attraction of visitors, rationalized the demise of more attractive and visually interesting signage for smaller businesses within our strip centers?



- **The owners or the city won't have it.** Sometimes the anchor store is the only visual call-to-action allowed from the roadside. Sometimes the landlords won't allow for a witty landmark. Sometimes the city/neighborhood has restrictions even the most humorous client can't overcome. Sometimes wit is only what it is allowed to be.

SAVING OUR WIT

In a previous *Columns* article, "To Save or Not to Save: The Moral Dilemma," David Preziosi noted: "Once it's gone, it's gone forever. That's a historic preservation mantra which has driven numerous efforts to save places important to communities across the country. ... The only way to prevent many of these places from disappearing is to add a layer of legal protection in the form of special preservation zoning."

But as he notes in his article, it's a moral argument that lies between historical preservation and ownership. So, even though there are preservation efforts including the Landmark Commission and what the City of Dallas refers to as protection for "extraordinarily significant signs," there's no guarantee that time and advocacy will be effective enough to save what we have.

DOES CHARACTER MATTER?

According to a 2014 survey conducted by FedEx to explore differences in design and marketing trends across generations, 64% of millennial small-business owners placed value on graphic wit and signage while in contrast their Baby Boomer counterparts placed higher emphasis on more simplified designs.

In fact, millennial small-business owners are more likely to use signage more than traditional marketing elements like direct mail or brochures. This could have

DOWNTOWN

"The Mercantile Clock Tower was viewable from all angles outside our Republic Tower window when my (now) fiancée and I moved in together. We called it our wall clock. When we moved away, we had a large picture of it framed so that we'll always have it on our wall."

Eric Celeste
City Columnist, D Magazine
In Dallas since 1988



CHARCO BROILER/OAK CLIFF

"While I've known of Charco Broiler for many years, I had never gone in. That changed this past December when we decided to do a staff lunch there for the holidays. It was everything I wanted it to be—and more. Our staff was a mix of transplants and Dallasites (many of whom had never visited Charco Broiler), and we all paused to gaze upon Sonny (the cow on top of the restaurant) before entering the cafeteria line where we filled up on (cheap and delicious) steak."

*Krista Nightengale
Managing Director/Better Block
In Dallas since 2007*

to do with a better appreciation of humor or it could have more to do with the "Instagram effect" on marketing and how it's turning street-accessible wit back into a marketing strategy. The cost of producing more "extraordinarily significant" signage could yield a higher return on investment for smaller businesses with an already growing awareness of the changes needed to compete with the Amazons and online delivery services available. It might be that bringing back signage that makes people stop, remember, and create a memory—in their mind or in their social feeds—can endear target customers to a store and more so their brand. In an environment where there's a visual overload of homogenous signage, it's an opportune time to see a revival in wit.

Frances Yllana is executive creative director at Imaginuity.

A FEW NOTABLE WEBSITES TO GET LOST IN

- **Society for Commercial Archaeology** - Established in 1977, SCA is the oldest national organization devoted to the buildings, artifacts, structures, signs, and symbols of the 20th-century commercial landscape. www.sca-roadside.org/sca-photo-gallery
- **Roadside Architecture** - View over 2,500 pages and 60,000-plus photos of buildings, signs, and statues from all over the country. www.roadarch.com
- **USA Giants** - This site is dedicated to collection, chronicling, and restoration of Muffler Men. www.usagiants.com and www.instagram.com/americanangiants

Can You Identify This North Texas Structure?

Find the what, where, and more on page 57.

Photo: Michael Cagle

The

By Marcel Quimby, FAIA

BANKHEAD HIGHWAY:

*A Strip of Pavement that
Changed Texas Forever*



Legend

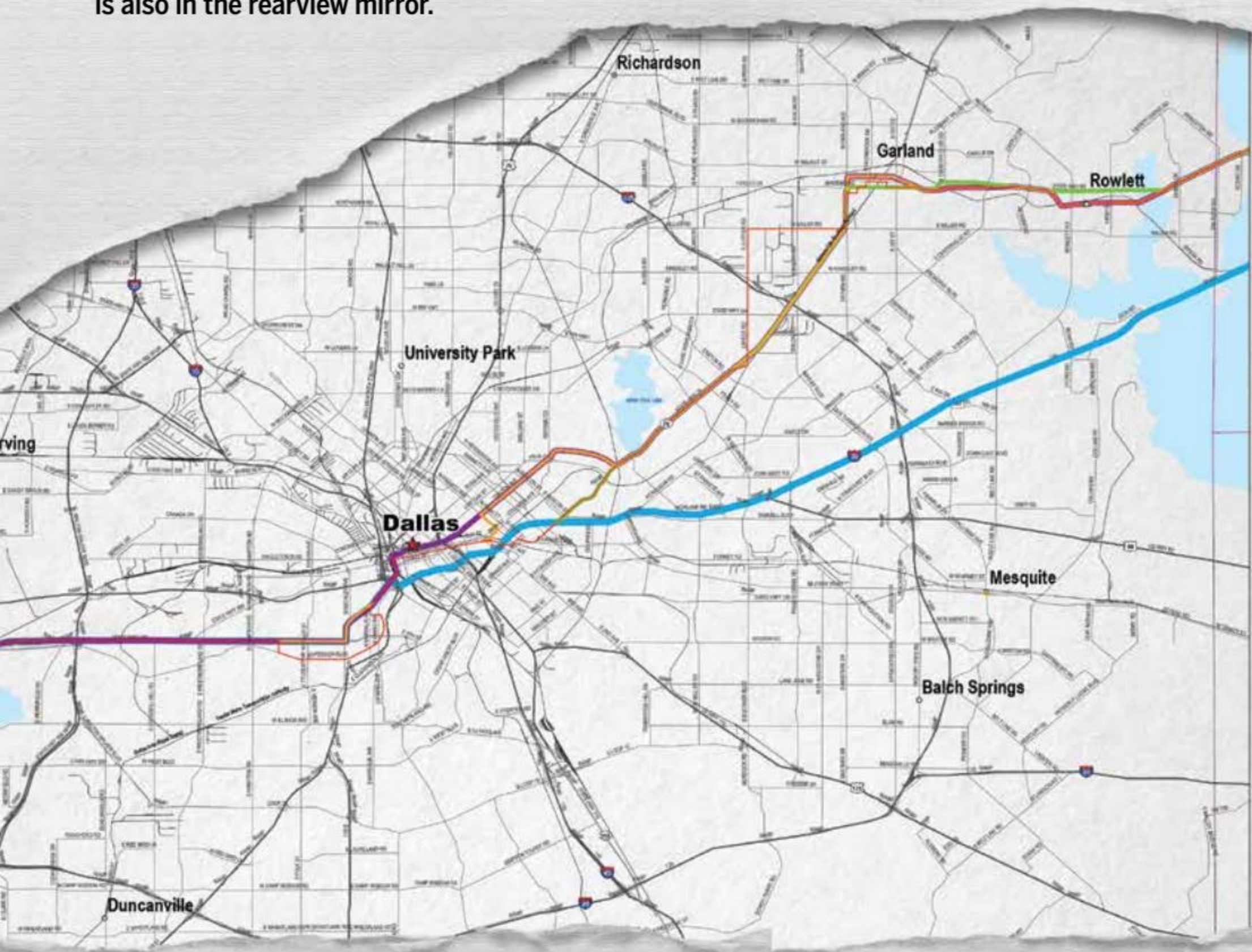
- Dunn Tourist Guide (1921)
- Alternate
- Historic US 67/80 (ca. 1930-34)
- Auto Trails Map (1923)
- Historic SH 1 (ca. 1936-40)
- Highway Department Maps (1961)



Unbeknownst to most North Texans, the precursor to the National Highway System, the Bankhead Highway, flows right through the center of downtown Dallas and across many of our neighborhoods throughout the metroplex. Its story is fascinating and its history, rich.

The Bankhead Highway's route through the city of Dallas extended from the northeast in Garland, through downtown Dallas and continued west towards Grand Prairie. That's the local part of the first highway system, now 100 years old, that extended from Washington, DC, to San Diego, CA.

The story of the Bankhead, however, goes far beyond the laying of concrete, the paving of mostly dirt roads across the nation. The national highway transformed property use, businesses, and the economic stability everywhere it traversed. A changed Dallas metroplex is also in the rearview mirror.





Tourist courts like the Texas Motel, 3816 W. David St. (left); and the Palace Motel, 4054 W. Davis St. were common along the Bankhead Highway in Dallas.

ESTABLISHMENT OF THE BANKHEAD HIGHWAY

The Bankhead Highway was conceived as the first southern transcontinental highway in America. It traces its origins to grassroots organizations across the country with a common goal of improving roads to accommodate motorized vehicles in the early 1900s. Likewise, national groups such as the United States Good Roads Association and the American Society of State Highway Officials climbed on board. One individual stood out among the project's supporters.

U.S. Congressmen John Hollis Bankhead (Alabama) headed the Senate Committee on Post Offices and Post Roads. He and Congressman Dorsey Shackelford (Missouri), chairman of the Committee on Roads, were strong supporters of federal legislation to fund the improvement of roads that would connect the country.

While the Lincoln Highway, connecting New York and San Francisco, was the country's first transcontinental route, it was not always accessible due to the steep routes in the western states and severe winter weather. There was no vision or federal support for additional, more reliable transcontinental routes. Some even debated whether the federal government should even be involved in such an effort.

That mood changed. The war in Europe highlighted the need for U.S. preparedness which also meant federal involvement in surface transportation initiatives for the sake of the military stationed on the home front. Bankhead and Shackelford's efforts were critical to the passage of the Federal Aid Road Act of 1916 which provided the first matching federal funds to states for a coordinated transcontinental route. President Woodrow Wilson signed the act into law July 11, 1916.

Commonly referred to as the Bankhead-Shackelford Act, it provided funds to states for construction of roads. Following its passage, the Bankhead National Highway Association was formed with a mission to create an all-weather, cross-county highway as an economic link between the Deep South States.¹ As a southern transcontinental route was identified and highways were funded

and constructed with the organizations' assistance, they were often named "Bankhead" highways.

THE BANKHEAD HIGHWAY IN TEXAS

The Federal Aid Road Act provided \$4.5 million for Texas roads, but the state was without a state highway department—a requirement to utilize these funds. Texas created a Highway Commission in April 1917 and its first effort was to plan the new highway systems in Texas. Two months later, the commission issued a map showing 26 proposed highway routes in the state, including a major route that traversed the state from Texarkana to El Paso. This was the state's section of the desired transcontinental highway which was identified as Texas Highway 1.² The 850-mile route passed through Mount Vernon, Greenville, Dallas, Fort Worth, Palo Pinto, Abilene, Midland, Odessa, Pecos and Van Horn, as well as numerous smaller towns and communities. Like other states, this road in Texas was named the "Bankhead Highway."

A newspaperman from New Mexico and a road enthusiast, T.A. Dunn, is thought to have participated in the early exploration efforts for the road throughout the Southwest. In 1921, he authored an early guide, *the Authentic Road Map and Motor Tourist Guide of the Bankhead Highway* which included illustrated maps of the highway route and information for tourists about the communities it passed through. State maps of Texas were also published and updated over the years; later maps in 1923, 1930, 1936, and 1960 reflected minor route changes as local conditions were altered. Since its inception, the Bankhead Highway and subsequent improved routes have been known as State Highway 1A, US 67, US 80, US 80A, US 180, I-10, I-20, and I-30.³

Today, large sections of the original route of the Bankhead Highway remain intact and have become part of the fabric of most towns it passed through, although its name has largely been supplanted by these later highway numbers. While the highway route has evolved over the last century and its origins are not



Proving that the Bankhead was popular with motorists, two more tourist courts were the Green Lantern Tourist Lodge and the Ritz Motel, both in Dallas. / Images: Dallas Heritage Village.

always visible, its historic significance as the basis of one of the most important transportation corridors in Texas remains.⁴ The highway route continues in many forms: as historic roads in many downtowns (including Dallas), minor roads through suburbs, and as rural roads.

Buildings that once lined it are often hidden in plain sight. The Bankhead's role as a linear highway across Texas, or strip, played a major role in the state's physical and economic development.

THE BANKHEAD HIGHWAY IN DALLAS

The actual route of the Bankhead Highway was largely unchanged during its history, but the adjacent development and limits of the City of Dallas have since seen huge changes. In the early 1920s much of the route beyond White Rock Lake on the east and Hampton Road on the west was unincorporated, with little development. Both areas are very different today. As the Bankhead Highway's route through Dallas passed through distinct areas of Dallas, its route is described as follows:

Garland Road/East Grand Avenue

The Bankhead Highway's original 1921 route from the east led to northeast of Dallas on what is now known as Garland Road. Like many such roads to smaller communities, the businesses along the highway supported both tourist and transportation traffic with gas stations, auto repair shops, and tourist courts. The tourist courts were small, one-room lodgings, separated from each other by the width of an automobile and later by garages for the visitors' automobiles. Many of the gas stations and auto repair shops remain in place and now house other businesses. By the 1940s, development had expanded to the Casa Linda area including the Spanish Colonial-style Casa Linda Shopping Center.

Adjacent residential and retail followed the road north, and this type of development was referred to as "strip development" with the retail buildings known as "strip shopping centers" or "strip centers." Lochwood Shopping Center and other small retail

buildings from the 1950s and '60s still line Garland Road. One of the more interesting buildings from this era is the Firestone store at 16502 Garland Road, although its original angled canopy is now partially obscured by a rectangular sign. The one-story building with a tall Colonial-style porch at 10103 Garland Road is all that remains of a 1960's motel; the two side wings with guest rooms have been removed. This is one of the few reminders of the tourist courts and motels that lined roads leading into Dallas from the northeast.

Garland Road's name changes to East Grand Ave at the south end of White Rock Creek and the areas surrounding the highway change to residential and park uses. The only remaining Bankhead Highway-era motel in this section is the Tampico Motel at 7201 Grand Ave. Several small, rustic stone buildings that date from the 1940s are in the portion of Tenneson Park that lies between the divided East Grand Avenue. The Bankhead Highway route continues along East Grand to Parry Avenue and past Fair Park, with early 20th-century commercial development along the route as it continues to Commerce Street.

Deep Ellum

Although the Bankhead Highway's route through Deep Ellum is not long, this is one of the more historic sections in Dallas. Urban in character, most buildings are one- and two-story masonry construction and date from the 1920s and '30s. Several earlier buildings retain their original cast iron storefronts. Many housed auto repair and other small industrial shops including the Gulf Station at 3400 Commerce Street, which retains its original porcelain panel cladding. While not considered strip development by today's standards, these buildings were precursors to the later post-World War II strip developments found further away from downtown. In its survey of historic resources of the Bankhead Highway, the Texas Historical Commission identified this area as a potential Deep Ellum National Register historic district.

Downtown Dallas

The Bankhead Highway route continued on Commerce Street through downtown Dallas, one of the most historic and well-known sites along the highway. While Deep Ellum was a dense but low-scale urban area, the transition to downtown Dallas in the 1920s and '30s would have been remarkable. Dallas was a true downtown with tall commercial buildings, several of which were the tallest west of the Mississippi when constructed. The Magnolia Building's famous flying red horse, Pegasus, could be seen from East Dallas and Oak Cliff.

Buildings fronting Commerce Street included the Adolphus Hotel (1912), the Baker Hotel (demolished), and the Greyhound station (205 S. Lamar St., c. 1940), which reminds us the Bankhead Highway was also utilized by bus traffic. The impressive Old Red Courthouse (1892), Dallas County Records Buildings (500 block of Commerce, 1915-1955) and Dallas Municipal Building (at Harwood Street, 1914) reflected the importance of both city and county governments. The Bankhead Highway route turned at Houston Street (Union Station, 1916) and traversed across the Houston Street Viaduct (1911) towards Oak Cliff.

Jefferson Boulevard

Across the Trinity River, the Bankhead Highway followed Jefferson Boulevard, a curving street that skirted adjacent residential neighborhoods, most of which were later removed to accommodate freeways in the 1960s. This eastern section of the highway contains several buildings that reflect what the highway once was. These include El Fenix Restaurant (120 E. Colorado Blvd.), the unique (but in desperate need of repair) Polar Bear Ice Cream shop across from Lake Cliff Park (1207 N. Zang Blvd., 1932), historic Lancaster Avenue commercial buildings (500 and 600 E. Jefferson, c. 1920s) and an Art Deco restaurant (123 E. Jefferson, 1938). Newer strip centers have been constructed in this area, reflecting small scale development prevalent in the area.

Prior to WWII, north Oak Cliff was a thriving residential area of Dallas with its own downtown center along West Jefferson. It was called the largest "second downtown" commercial area in Texas. This area is largely intact and vibrant, and relatively unchanged from its appearance prior to WWII. Several of its iconic buildings include the Texas Theater (231 W. Jefferson, 1931), Jefferson Tower (351 W. Jefferson, 1928), and the original Red Bryan's Smokehouse (610 W. Jefferson, now Ranchito's restaurant, designed by Charles Dilbeck, 1947).

On the western edge of downtown Oak Cliff, the Bankhead Highway route was directed to the north (through Winnetka Heights Historic District) to West Davis Street. In their survey of historic resources of the Bankhead Highway, the Texas Historical Commission identified the center section as a potential Oak Cliff Bankhead historic district.

West Davis Street

The selection of West Davis Street as the Bankhead Highway's route west was a natural choice as West Davis had been a major road to the west since the late 19th century. A tourist camp was located on it in the 1920s, but was soon lost as residential development moved west. Like Garland Road, the businesses along the highway supported not only tourist, but transportation traffic. Remaining older auto-related and other businesses alternate with early post-WWII residential neighborhoods just behind this strip of commercial uses.

Fort Worth Avenue (which offered a more direct route to downtown Dallas) merges into West Davis Street, and the character of the highway changes to a wider, six-lane divided road with commercial uses on both sides. Near this intersection there are several remaining tourist courts from the 1940s: Shangri-La (3712 W. Davis, 1950), Texas Motel (3816 W. Davis, c. 1945, thought to have been designed by Dallas architect Charles Dilbeck)⁵, Ritz Motel (3842 W. Davis, c. 1945, closed), and the most unique being the Palace Courts with its Tudor-styled rustic units with adjoining carports (4054 W. Davis, c. 1930s).

As the highway approaches Loop 12 (South Walton Walker Boulevard), it passes through Arcadia Park—a community dating from the early 20th century—the last commercial area before Grand Prairie's city limit at Mountain Creek. These Arcadia Park businesses supported not only tourist but transportation traffic, likely due to the proximity of industrial development near Helmsley Field and Grand Prairie. Many of these auto-related shops remain in place with some reflecting changes over time as the Bankhead Highway continues west towards Grand Prairie.

A ROADWORTHY LEGACY

The Bankhead Highway remains as an important transportation corridor, although with different highway numbers or name along the way. It continues to act as a linear highway across Texas—a thin, concrete strip that serves locals and an increasing number of tourists. The buildings that line the highway have also changed. Some still serve their original purposes while others have been abandoned, adapted for a new use, or demolished. The Bankhead Highway and its remaining buildings offer a rich legacy in the history of Texas.

Marcel Quimby, FAIA is historic preservation specialist at Gensler.

Author's note: For additional information on the history of the county's early highway system and the federal governments' role, and history of the Bankhead Highway in Texas, two sources are recommended as a place to start: Texas Highway No. 1, The Bankhead Highway in Texas by Dan Smith and Texas Historical Commission's story of the Bankhead Highway History at www.thc.texas.gov/content/bankhead-highway.

¹ Smith, Dan. Texas Highway No. 1, The Bankhead Highway in Texas. 2013. p. 2.

² Smith, Dan. *ibid*.

³ Texas Historical Commission, Bankhead Highway, www.thc.texas.gov/content/bankhead-highway. Retrieved October 15, 2017.

⁴ The nearest remaining section of the Bankhead Highway that still bears its original name can be found at the west side of Weatherford, TX, in Parker County.

⁵ Jones, Dwayne. Belmont Hotel, National Park Service ITC Part 1 application, 2004.

ART, HISTORY & *the* POLITICS *of* MEMORY

Interview by
Julien Meyrat, AIA

WITH REGARDS TO CONFEDERATE MONUMENTS

This past August, Dallas Mayor Mike Rawlings established a civic task force to review the status of Confederate monuments in the city's public spaces, cemeteries, and streets. Though a number of relevant monuments within Fair Park were spared from removal, changes were suggested for Lee Park near Turtle Creek. It was recommended that the equestrian statue of Confederate commander Robert E. Lee be taken down and that the site in which it is located be renamed from Robert E. Lee Park to Oak Lawn Park. The task force consisted of artists, architects, historians, and community leaders and represented various perspectives.

Among those appointed were Barvo Walker, a renowned sculptor based in Oak Cliff who is currently working on the memorial for the five police officers slain during an ambush in July 2016; and architect Bryce Weigand, FAIA, a former principal at GFF, and founder of Weigand Art and Architecture. Here, they share their perspectives on the controversy surrounding the Confederate statues and articulate their beliefs on whether public art can ever be stripped of its historic political meaning.

Photo: Bryce Weigand, FAIA



One way to appreciate a work of sculpture is to observe the way it interacts with the environment around it, such as how daylight strikes it or how it relates to the surrounding landscape. Removing a sculpture from its original site and placing it in a private indoor location eliminates this intended interaction. Does the sculpture lose its original meaning and expressive power as a result? Or are new meanings and aspects revealed in its new context?

Bryce: The establishment of Lee Park/Arlington Hall in the original Oak Lawn Park in 1936 was/is a unique and beautiful setting. The siting of Arlington Hall (a scaled-down version of the original) replicating the sloped terrain of Arlington National Cemetery accordingly has a commanding presence unlike other park buildings in Dallas.

The Lee statue, with the accompanying youth, with its siting on a granite platform under trees with morning/eastern sunlight is/was striking. The engraving in the granite seat wall reads ...“No calumny can ever darken His fame, for history has lighted His image with her everlasting lamp.” This sentiment clearly was written by an admirer, likely with no input or voice from the oppressed at the time.

It is hard for one to accurately judge the attitudes of those who established this monument 81 years ago. Explaining the cultural setting with a more full and holistic narrative for both the Lee statue and Arlington Hall would be beneficial both from an artistic viewpoint as well as a fuller accounting of historical events.

From a pure artistic viewpoint, the Lee statue is considered the best double equestrian statue in the world. Alexander Phimister Proctor, sculptor from Denver and New York, was the premier animal sculptor of the last century. Mark Lemmon, a very prominent architect in Dallas, created the base and seat wall and was the designer of Arlington Hall. It was constructed during the period of the WPA (Work Progress Administration). President Franklin Delano Roosevelt dedicated the Lee monument at the time of the Texas Centennial celebrations.

Barvo: Removing the Robert E. Lee sculpture from the environment in which it had been placed for some 81 years was wrong for many reasons. One of those reasons, and there are many, is that the beauty of the park is gone. The beauty of that cool green environment of the park which was so inviting is forever gone. The sculpture was like the focal point of a painting to that beautiful area of Dallas.

The artist Proctor did not create that wonderful sculpture to be indoors. One of the things that the sculptors try to create in a sculpture is movement. The way this sculpture was created—it had movement, *oh, did it have movement*, with the light and shadows of the leaves of the beautiful trees. It gave the feeling that the horses and men were alive, truly alive!

Are we to stand by and allow political correctness to destroy any and all things that a few foolish people believe by so it gives them a sense of superiority?

At what point does a work of art escape its connection to its political origins and get valued by all people as worthy of preservation? When can the public appreciate a special place simply for its unique aesthetic qualities?

Barvo: A hundred and sixty years should do! No one living had any sort of connection with the Civil War. Unfortunately there is a minority of people, using a beautiful object of art to punish a society—a society that had absolutely nothing to do with the Civil War. Also by doing this they are using political correctness to make a society feel guilty. The Germans have a word of it: *schuld*.

Art can both promote the political narrative of the winners as well as bring attention to the plight of the losers. But can art transcend these roles? Can it be appreciated outside of this ongoing dialectic of narratives?

Bryce: Interestingly, the Confederate monuments memorialize the side of the losers – not the winners. As stated, the winners write most history.



Photo: Bryce Weigand, FAIA

The Confederate monuments all across the South honor those sacrifices of life and limb that were given by soldiers, not always in command of their “life or path.” Most Confederate soldiers did not own slaves.

Clearly, the story of the slaves themselves was not included or acknowledged at the time of the monuments’ installations. Taking the statues down does not remove the hurt or the long-term disenfranchisement. Telling the full story of the Civil War with other augmenting exhibits would help both explain the times then and the narrative today.

The Confederate monument in Pioneer Park was constructed in 1897. It was relocated to the new location in 1961 when road construction moved it from then Old City Park. Three odes to battle are inscribed, referencing the cannons, anchors, and crossed sabers. The most poignant one, however, speaks to the loss of husband, brother, or son ... “This stone shall crumble into dust ere the devotion of Southern Women be forgotten.”

Again, no slave stories were told along with the loss of kinship. This monument was erected at a time of final reconstruction, when many veterans were dying off, the memory of their sacrifice and service was to be acknowledged and revered.

Barvo: Yes, art transcends time. But one culture should not allow art to be destroyed by the sins of the past.

Public art can serve to establish and reinforce myths and heroes critical to building a durable community that shares a strong common identity. Are there new myths waiting to be commemorated? Must removing old statues be necessary to establish new myths to strengthen society?

Bryce: I object to the word “myth.” As humans, we all have good and bad within us. We know right from wrong, generally. Sometimes we choose to do right, sometimes we choose to do wrong.

I would prefer to say, “Are there new truths to be told?” One cannot err by telling the truth, but to consider creating “new myths”

is totally without merit, value or substance.

Telling the story truthfully of the Civil War—or any other historical setting for that matter—will allow future generations to understand properly what happened, why, and what possible consequences it has for us today.

Barvo: Removing this wonderful work of art gives face to an overpowering myth. That is that people’s lives are made better, safer, more complete, and joyful if the sculpture is removed. Truth always overpowers myths! Therefore, for people to believe that their lives are made matter with the removal of the Lee statue is the greatest of myths, and a lie.

My question to those who called for the removal of the statue: How long will those myths of political power last?

Often, art is described as a kind of window into another realm that invites the viewer to look through this window and arrive at new meanings. Is it possible for Confederate statues to provide this kind of experience, even to those who vehemently opposed everything they stood for? Must public art always be inclusive?

Barvo: No! It is foolish to believe that public art should be inclusive. It should be viewed for what it is, the reflection of a monument in time which helps teach history, whether good or bad.

Going forward, what should communities bear in mind when embarking on a public art project?

Bryce: We need more public art, not less. We need a better, deeper understanding of history, not less. The story of America is complex, complicated, and messy. The world has been and will always be filled with differing opinions of what is right or wrong. The challenge for us today is to embrace all the stories, the history of both the good and bad. Tell all stories boldly and openly.

Julien Meyrat, AIA is an architect with Gensler.



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Welcome
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FROGTOWN, FLOPHOUSES, & CANDY BARR

By Greg Brown, Hon. AIA Dallas

On June 24, 1970, the Philip Johnson-designed John F. Kennedy Memorial was dedicated. It is located some 1,000 feet from the 1963 assassination site on a block bordered by Main, Commerce, Market, and Record streets. Ironically, one of the most solemn structures in North Texas was taking the place of an area with a far different heritage. Making reference to that past, Dallas County Judge Lew Sterrett praised the urban renewal that the project engendered, pointing out that “37 flophouses, beer joints, and whiskey stores” had been razed from the site and its adjacent blocks.

This particular area, on the west end of Dallas’ central core, had a long history as a place of “ill repute.” In 1907, the city set aside an area just blocks from the Old Red Courthouse known as “South End.” Three years later, the city council decreed that houses of prostitution (“bawdy houses and bawds”) should all be located within those boundaries. The area was also referred to as “the reservation” and as “Frogtown” for the frogs that made their nightly calls in the nearby Trinity River.

Frogtown disappeared by city council ordinance in 1913, but that didn’t stop the area’s proliferation of a certain kind of entertainment. By the 1950s and ’60s, there were 12 burlesque clubs located in a six-block area of the neighborhood. The female entertainers teased their audiences with elaborate dresses and routines, stripping down to G-strings and pasties. Candy Barr was one of the Colony Club’s biggest draws; she started her act dressed as a cowgirl complete with cap guns in her holsters. In addition to a regular clientele of fraternity members from Southern Methodist University, the clubs were also particular draws for fans in town for the annual Texas-OU football game.

Brothers Abe and Barney Weinstein, proprietors of the Colony Club, were kings of the Dallas burlesque world, but they had competition in Jack Ruby. Ruby’s Carousel Club opened initially as a supper club in 1960, but when business wasn’t what he expected, Ruby switched it over to striptease. It was open seven days a week until 1 or 2 a.m.

Alongside the Colony and Carousel clubs on Commerce and Jackson streets were the Montmartre Club and Theater Lounge. Across the street was the Adolphus Hotel with its own musical comedy review. The Baker Hotel was also nearby, making the area the central location for visiting businessmen—conveniently, entertainment was just steps away.

This entertainment district met the wrecking ball as it fell out of favor ... not just for the JFK Memorial, but One Main Place in 1968 and One Bell Plaza later in 1984. However, its history and reputation remain as one of the interesting, if lesser-known, stories of Dallas’ city development.

Greg Brown, Hon. AIA Dallas is program director for the Dallas Center for Architecture.

PROFILE

ANGELA HUNT

HON. AIA DALLAS

By James Adams, AIA, RIBA

Former City Councilmember Angela Hunt knows a thing or two about reconnecting cities. After eight years of representing District 14, which includes parts of downtown, Uptown, and East Dallas, she returned to practicing law in 2013. Recently, she joined the law firm of Munsch Hardt Kopf & Harr where she has played an instrumental role in building their zoning and land use practice over the past year.

Elected to the Dallas City Council at 33, she is the youngest woman ever to have served as a Dallas councilmember. *The Dallas Observer* selected her as the city's best councilmember for eight years, she was recognized as the "Best Council Person" by the *Dallas Voice* for three years and as *The Dallas Morning News*' "Dallas City Hall" blog's Most Effective Councilmember in 2008. In 2010, the League of Women Voters of Dallas honored her with the Virginia MacDonald Leadership Award, which is "given to a league member who exhibits courage in working for change and who inspires leadership in others." In a recent interview, she shared some fascinating details about her work, her life, and her future.



Photo: Roy Aguilar

How did your early years influence your ultimate vision for advocacy?

I grew up in a blue-collar town—Pasadena, TX. My dad repaired lawn mowers. My mom was a teacher's aide. I had been out of Texas maybe twice. I went to Pasadena High School right outside of Houston, and married my high school sweetheart, Paul. Upon graduation from Rice University, I got a Watson Scholarship to go anywhere in the world for a year. Paul went with me and it transformed both of our lives. We had never seen other cultures. We went to Budapest, then Prague, Berlin, and then Dénia, Spain. That was my first experience in a walkable town and it was a transformational point in my life. I didn't realize it at the time because I wasn't looking for it. I was just experiencing it on my travels, broadening my life. Looking back I can see it very clearly. That was the time that I began starting to understand that you could create buildings and pull them to the street and not have massive parking lots everywhere. You could have parks in walking distance from where you live. These things create a livable space that is an environment where you want to live. ... The sum of that is the way we approached Lower Greenville Avenue.

You were instrumental in the dramatic changes in the Lower Greenville segment of the city. What was that like for you?

I could see what Lower Greenville could be, and so could the neighbors, and so could the major property owners. It was a matter of us all pulling on the same rope, and having a plan that worked for everybody.

There was a time when that vision wasn't clear to everybody, and the perception was that we were going to kill it.

Who were your biggest supporters in the community during that time?

I met with key neighborhood leaders in 2008 like Patricia Carr, Darren Dattalo, Bruce Richardson, and others. We sat in Patricia's living room and I said, "I will work my fingers to the bone, but I'm not going to do it unless you all are with me 100%." That was for a couple of reasons. Practically speaking, it would be an uphill battle without them. Secondly, if this wasn't the neighborhood's vision then I was "barking up the wrong tree." But they saw it! We could all pull together on the same rope and work together and make it happen. That was key.

The businesses were not supportive. It's one of those things where you keep going down different avenues until you find one that gets traction. So, OK, if the business owners aren't seeing it, let's focus on the neighbors who get it. They see the need for it because they live it. Let's work with the property owners because they tend to have a longer-term vision and tend not to be as fearful as the business owners.

What needs to change in Dallas?

I have been thinking about the things that can be transformational for Dallas. I think there are three things. First, our public school system. Our two children are in Dallas Independent School District (DISD). They are in the Spanish-American program. DISD is improving vastly and I believe we are on the right track, but

we have to keep moving. The city could better partner with DISD on safe school pathways so that there is connectivity between neighborhoods and schools.

Education is related to another piece, which is housing. We need to deliver affordable housing in the heart of our city. The other part is smart transportation policies.

We have the opportunity to be leaders in transforming our city in positive ways. Being the exemplar for other sunbelt cities. I think we can also learn from other cities. Indianapolis has this fantastic intercity trail that they have created that connects all sorts of venues and schools and universities and business centers. It's been fantastic for Indianapolis. I can absolutely see us doing something like that.

I think Dallas is a nimble city. It may not seem that way, but I think we can pivot quickly and transform ourselves very rapidly. However, it's the matter of having the political will to do it.

Can you elaborate on your relationship and past experiences in working with the AIA Dallas chapter?

AIA Dallas is an amazing organization. I knew next to nothing about architecture, urban planning, or placemaking before I was elected to the Dallas City Council in 2005. Over the course of eight years, I was very fortunate to work with some amazing architects who educated me about great design and building cities around people. In addition to creating beautiful buildings, AIA Dallas and its members have been critical champions of pedestrianism, smart streets, urban parks and expanded greenspace.

One of my first experiences with the expertise and generosity of the Dallas architecture community occurred when I was a freshman councilmember. The city had a plan underway to re-route and widen Central Expressway through downtown, but the plan was just lanes and lanes of concrete—very anti-pedestrian. I reached out to (former AIA Dallas president) Larry Good, FAIA, who I'd gotten to know through recent zoning cases, and asked him if he could take a look and let me know how we might improve the project. Larry went beyond just giving me his thoughts—he and his team donated their time and expertise to a comprehensive redesign that significantly improved the look and walkability of the street. Larry and I presented his redesign to city staff and the city ended up incorporating much of it into the final project.

AIA Dallas was also critical in killing the Trinity Toll Road. I had gotten to know former AIA Dallas president Bob Meckfessel, FAIA, when he and I were on opposite sides debating the merits of the toll road back in 2007. By 2013, the toll road design was a far cry from the AIA Dallas-backed Balanced Vision Plan, so Bob and I began working together to kill the road. Bob persuaded 10 past presidents of AIA Dallas [often called the "Ten Presidents"] to publicly oppose the toll road a couple of years ago. This was huge. By taking a public position against the road, AIA Dallas showed the larger Dallas business community that it wasn't just environmentalists concerned about the Trinity Toll Road, and that it was OK to speak out against this poorly designed boondoggle. AIA Dallas' involvement was key to finally killing the road last August.

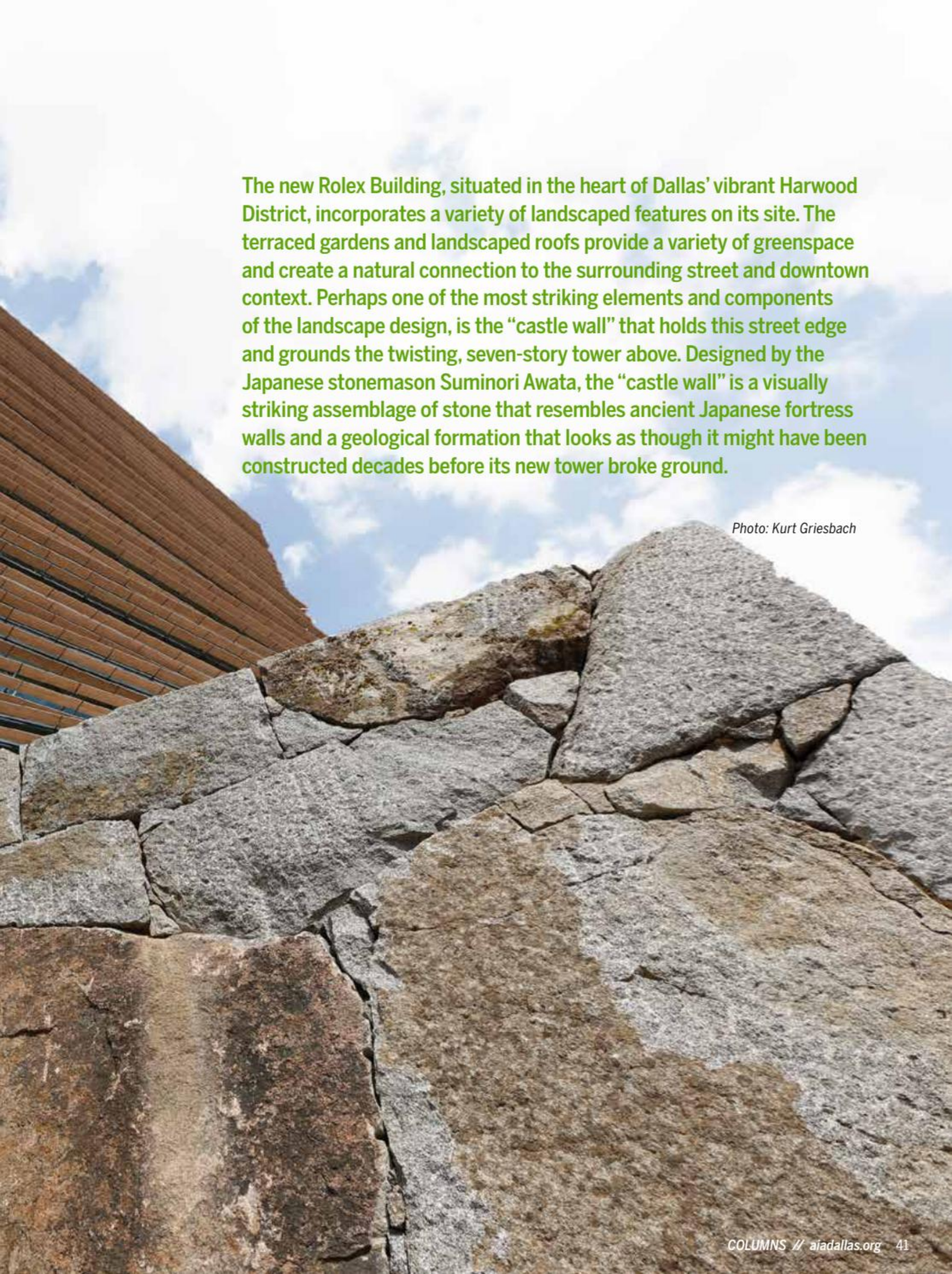
Interview conducted by James Adams, AIA, RIBA, a senior associate with Corgan.

DETAIL MATTERS

TIMELESS FORTRESS

The New Rolex Building

By Ezra Loh, Assoc. AIA



The new Rolex Building, situated in the heart of Dallas' vibrant Harwood District, incorporates a variety of landscaped features on its site. The terraced gardens and landscaped roofs provide a variety of greenspace and create a natural connection to the surrounding street and downtown context. Perhaps one of the most striking elements and components of the landscape design, is the "castle wall" that holds this street edge and grounds the twisting, seven-story tower above. Designed by the Japanese stonemason Suminori Awata, the "castle wall" is a visually striking assemblage of stone that resembles ancient Japanese fortress walls and a geological formation that looks as though it might have been constructed decades before its new tower broke ground.

Photo: Kurt Griesbach

The most important step in the process of constructing stone walls is the selection of stones. Since there are no plans drawn for walls, I go to a quarry where I spend a day or two to walk around, memorizing the characteristics of each stone, and figuring out where each stone will be set.

Suminori Awata

In this interview, Awata speaks about his new work in Dallas, his process and principles, and the challenges even a 15th-generation stonemason like himself must face when constructing a large-scale wall such as this.

How did you get involved in this project?

I became involved through Mr. Kengo Kuma, the design architect, and Mr. Sadafumi Uchiyama, a garden curator, both of whom I worked with at the Portland Japanese Garden. They were hired to design the building and Japanese gardens for the Rolex project.

As a 15th-generation stonemason, can you tell us a bit about your family's history and the principles and practices that you have carried with you in your own work?

The principles of *Anoshu* (the School of Masonry) have been passed down from generation to generation in the Awata family. The first generation of the Awata family was Kihei Awaya (around 1730), and I am the 15th generation.

Did you have any insight from building the Portland Japanese Garden walls that you brought to this project? Did you utilize the same techniques?

I used the same principles of *Anoshu-zumi* (the Ishizumi School of Masonry) that were applied to the construction of the Portland Japanese Garden walls.

What is the process of selecting and arranging the stones?

The most important step in the process of constructing stone walls is the selection of stones. Since there are no plans drawn for walls, I go to a quarry where I spend a day or two walking around, memorizing the characteristics of each stone, and figuring out where each stone will be set.

Do the stones selected have individual meaning?

No, I give meanings to each stone individually while I am setting them. There are various types of stones—large stones, small stones, pretty stones, rugged stones, etc. Just like human society, each stone has its own role and place; therefore, no useless stones exist. These stones with various characteristics are the representation of our own society.

You have described spending much of your time restoring walls built by your family. Are Dallas and Portland the only two you have built from the ground up? What does it mean to you to create your own castle walls?

No, they are not. Although the number of new construction projects are decreasing each year, there are still new projects in which I have been engaging. However, most of these jobs don't involve the large-scale stone wall constructions like the Portland Japanese Garden and the Rolex Building. It is important for us stonemasons to construct walls from the ground up in order to improve our techniques. In fact, in present day Japan, such opportunities to improve our masonry techniques are very hard to find. I was lucky that I was able to work for both projects in Portland and Dallas.

Do you have a favorite castle?

Yes, that would be the Takeda Castle Ruins in Asago City, Hyogo Prefecture. It is called "Japan's Machu Picchu."

Is there a modern building you love and is there a modern architect that you admire?

In modern architecture, I particularly like the buildings designed by Kengo Kuma, Hon. FAIA, because he incorporates natural elements, such as trees, water, and stones into the modern buildings. I feel lucky that I had the opportunity to work with him for this project.

What are your impressions of Dallas?

I have been to many places in the U.S., but this was my first time being in Dallas. I became very fond of this city. My impression was that this is the real America ("the America") where modern streets and old streets coexist. I particularly enjoyed the gorgeous night views in downtown Dallas.

Interview provided by Harwood International. Translation by Atsuko McCalvin. Introduction contributed by Ezra Loh, Assoc. AIA, an architect with Corgan Associates.

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PROFILE

MIKE ARBOUR, AIA

*By Nate Eudaly,
Hon. AIA Dallas*

Mike Arbour, AIA is the newly inaugurated president of the Dallas chapter of the American Institute of Architects. Mike is also a very busy man, wearing two presidential hats this year. He is the president of JHP Architecture and Urban Design, and his term as president of AIA Dallas will be full of activity as the chapter moves to its new home in Republic Center in August.

Mike joined JHP in 1988 and became the firm's president in 2003 in recognition of his many professional accomplishments in commercial, retail, and multifamily projects. Though much of Mike's time at the firm is spent in his business leadership role, he remains intimately involved with the design and execution of many of the firm's highest profile design projects.

Mike also has a long and exemplary record of service to AIA Dallas. He has served as *Columns* publication chair from 1999 to 2001, communications commissioner, vice president/secretary, and vice president/treasurer before assuming his current position as chapter president. Mike is the third AIA Dallas president from JHP, preceded by Bob James, AIA (1999) and Mark Wolf, AIA (2008). He also serves on the board of the Dallas Center for Architecture Foundation (DCFA).

JHP was named AIA Dallas Firm of the Year in 2000, and Mike was personally honored as AIA Dallas Young Architect of the Year in 2001 and received the AIA Dallas President's Medal in 2003.

I was fortunate to visit with Mike recently at JHP, and following are excerpts from our conversation.



Photo: Michael Cagle

Mike, congratulations on assuming the presidency of AIA Dallas. Readers want to learn more about you and your goals as AIA Dallas president. Tell us about where you grew up, your family, childhood interests, and early jobs.

I grew up in Baton Rouge, the oldest of three children; I have two younger sisters. I enjoyed water skiing and catching crawfish. My dad was an engineer, so I was acquainted with some of the technical side of the construction process.

What influenced you to become an architect?

In the sixth grade, I saw an interesting article in Time magazine about architect Luis Barragán. I loved his work. It was a revelatory experience for me as it was so very different from the architecture and buildings of southwest Louisiana. The possibilities of creating something new and different intrigued me, and from that time forward, the architecture profession was my professional career goal.

Why did you decide to attend Louisiana State University?

My parents told me to go to LSU. Both of my folks had gone there and we lived a mile from the campus. Since they were paying the bills for my education, it was certainly an economical way to earn a degree. I liked LSU and my courses. I especially enjoyed architectural history.

What brought you to Dallas, and how did you get to JHP?

I had met my wife, Katy, in a second-year lab at LSU. When we graduated, Katy moved to Dallas and I backpacked through Europe. When I came back to the states, Dallas had two attractions for me—a big city where I could get a job, and a way to pursue a relationship with Katy. I went to work at PGAL, primarily doing spec office projects with Mark Wolf. When the 1980s recession hit, the firm downsized dramatically. Mark and I were fortunate to be hired by Bob James and Ron Harwick at JHP in 1988, and we have been here ever since.

What do you find most rewarding as president at JHP and what projects or initiatives have you enjoyed the most?

There is a great culture at JHP and most of our people stay here for a long time. I've seen the culture maintained and grow to our current size of around 70 people. The leadership team chose to keep the firm size midsize so we can foster a sense of community within our team. JHP is a fun place to work. We do multifamily, senior housing, and mixed use. We also do urban design and urban infill, which I like the most. We've even done cruise ships, too.

Talk about Bob James, namesake of the Bob James Memorial Lecture, supported by the DCFA and funded by JHP as a part of The Dallas Architecture Forum's lecture series.

Bob was such a great guy. He was a wonderful mentor and a very close friend. Bob was incredibly ethical in his work. He had a great sense of the business of architecture and a natural gift for organization. He had a big vision for architecture. He was both a great designer and a good administrator. He was truly a rare man.

Bob was also instrumental in my becoming actively involved with AIA Dallas. When Bob was chapter president, he basically drafted me to become publications chair. Of course, I am glad he did that as it launched my rewarding service to the chapter and profession.

Share something about your family.

My wife Katy is an architect, and we met in school at LSU. I have been blessed to have three daughters. One of our daughters had special needs; she passed away at the age of 25. Raising her developed patience in both me and Katy, and showed me the importance of viewing life through a longer horizon. Another of our daughters went to UT-Dallas, where she majored in biology. She now works for the City of Frisco with a focus on water quality issues. Our youngest daughter is studying at LSU; she's currently studying in Rome.

What are the greatest challenges facing the architecture profession?

The profession must keep young people engaged. Some of them pursue alternate careers because they are not challenged or fulfilled by the traditional architectural practice. After some major attrition during the last recession, we need a new supply of developing professionals. As an industry, we must reinstate the value proposition of being an architect. Architecture is becoming more challenging, as other professions are taking on roles that architects have traditionally performed. On the positive side, I think we are seeing greater creativity from people entering the profession. When design is more highly valued, there is better produced design.

What are your primary goals for your AIA Dallas presidency?

We'll focus on our move to Republic Center. Initiatives are set for us to move by next summer, but there will be a lot of work for the staff and a lot of decisions for the AIA and DCFA boards as we finalize plans and complete the move. We're creating a new strategic plan regarding committee structuring and messaging related to the new space. We are also planning greater outreach to our current membership and to the public. This will be a year of outreach, communicating who we are and what architects contribute to our communities. We want to clarify the roles within the chapter and reintroduce the DCFA to our members as a force in positively shaping our region.

What else should people know about you?

I seek to be a stable, even-keeled person. I also don't live in the extremes. That comes from the influence of losing our special needs daughter. You learn to not sweat the small stuff.

What inspires you as an architect?

I love the profession. I wouldn't want to do anything else. Architects make impactful differences in people's lives. It's fun work ... and I keep "having fun" as a priority. I enjoy what I do.

Interview conducted by Nate Eudaly, Hon AIA Dallas, executive director of The Dallas Architecture Forum.

GALLERY

2017 AIA DALLAS BUILT DESIGN AWARDS

AIA Dallas is pleased to announce the nine projects selected to receive 2017 Built Design Honor Awards, the highest recognition of works exemplifying excellence in completed projects by Dallas architects.

This year's AIA Dallas Built Design Awards were selected by a jury composed of internationally-renowned architects: Merrill Elam, AIA, principal and partner at Mack Scogin Merrill Elam Architects in Atlanta, GA; Florian Idenburg, Intl. Assoc. AIA, co-founder at SO-IL in Brooklyn, NY; and Ersela Kripa, founding partner at AGENCY Architecture in El Paso, TX. The jury deliberated over the 71 entries and selected the award recipients based on each project's innovation, thoughtfulness, and unique response to its context and community.

"We are thrilled to celebrate the 50th anniversary of AIA Dallas Design Awards with a record number of entries. The jury praised the 71 projects submitted for their high quality of design across the board," said Blake Thames, AIA, 2017 AIA Design Awards chair and senior project coordinator at GFF Architects. "The nine awarded projects were especially commended for skillfully inserting moments of joy into the pragmatic constraints of the everyday. We congratulate this year's award recipients and recognize their contribution to the elevation of design quality in our community."

The submissions for the 50th AIA Dallas Design Awards featured a range of project typologies across the globe—from hospitals, sports facilities, and schools to residences, libraries, and fire stations. View the entire 2017 gallery of entries and recipients here: www.aiadallasdesignawards.com

THE COTTAGES AT HICKORY CROSSING

FIRM: buildingcommunityWORKSHOP //
ARCHITECTURAL PROJECT TEAM: Brent Brown, AIA, Benje Feehan, Jim Oppelt, AIA, Omar Hakeem, AIA, and Jennifer Mayfield, AIA

CLIENT: CitySquare Housing, Communities Foundation of Texas, Caruth Foundation, Metrocare Services, Metro Dallas Homeless Alliance, Dallas County, and UT Southwestern //
LOCATION: Dallas, TX // **AREA:** 25,500 square feet // **YEAR COMPLETED:** 2017

CREDITS: **CONTRACTOR:** Design & Construction Solutions LLC // **CIVIL ENGINEER:** Kadleck Associates // **GEOTECHNICAL ENGINEER:** Henley Johnston & Associates // **LAND DEVELOPMENT:** Permitted Development // **LANDSCAPE ARCHITECT:** Hocker Design Group // **MEP ENGINEER:** MEP Systems // **STRUCTURAL ENGINEER:** Click // **PHOTOGRAPHERS:** Skyler Fike and buildingcommunityWORKSHOP



Located on a 3-acre site less than a half-mile from downtown, the Cottages at Hickory Crossing provides permanent supportive housing and additional support services for the 50 most chronic cases of homelessness in Dallas. The integration of thoughtful design and robust services creates a comprehensive approach to overcoming the ongoing challenges residents face. The project is comprised of 50 430-square-foot cottage residences. These individual homes encourage stronger personal identity while promoting a sense of community for residents. Homes are arranged in clusters of six to eight units to create semi-public spaces or "micro-neighborhoods." A series of courtyards and common green space provide flexible space for activities—from urban farming to outdoor recreation—encouraging interaction between neighbors.



THE EDITH O'DONNELL INSTITUTE OF ART HISTORY DIGITAL LIBRARY

FIRM: Buchanan Architecture // **ARCHITECTURAL PROJECT TEAM:** Russell Buchanan, FAIA and Gary Orsinger, AIA

CLIENT: The University of Texas at Dallas and the Dallas Museum of Art // **LOCATION:** Dallas, TX // **AREA:** 2,000 square feet // **YEAR COMPLETED:** 2015

CREDITS: **CONTRACTOR:** MCL Construction LLC // **GRAPHICS / WAYFINDING:** Nottestad Design // **INTERIORS:** Buchanan Architecture // **LIGHTING:** Tully Weiss // **PHOTOGRAPHER:** James Wilson

The O'Donnell Institute Digital Library was conceived as a geometrically rigorous space with an illuminated central cube formed by a reflective ceiling, creating the illusion of a more expansive space. The idea is to create an alert and energetic environment by using simple geometric forms highlighted by light and reflection. Tailored detailing with an emphasis on craftsmanship respects the museum environment by providing a refined space for learning and interacting with fellow colleagues. The materials palette is deliberately monochromatic in order to create a neutral environment for looking at art.



FAIRWAY RANCH

FIRM: DSGN // **ARCHITECTURAL PROJECT TEAM:** Robert Meckfessel, FAIA, Josh Harrold, AIA, and Beth Brant, AIA

CLIENT: Wilbow Corporation // **LOCATION:** Roanoke, TX // **AREA:** 3,040 square feet // **YEAR COMPLETED:** 2014

CREDITS: **CONTRACTOR:** Constructive General Contractors // **CIVIL ENGINEER:** Jacobs // **LANDSCAPE ARCHITECT:** Hocker Design Group // **MEP ENGINEER:** G and S Consulting Engineers LLC // **STRUCTURAL ENGINEER:** Pierce Engineering // **PHOTOGRAPHER:** Barry Snidow

This amenity center serves Fairway Ranch, a residential subdivision in Roanoke, TX. The center is situated at the primary entrance to the subdivision, and its simple, barn-inspired form is intended to remind residents and visitors of the rural heritage of the ranch. Located on a rocky knoll, the un-air-conditioned center is oriented along an east-west axis for optimal shade and to capture prevailing southern breezes. Both center and pool deck are sited for optimal views to ponds and hills to the north. A shaded observation tower provides additional viewing opportunities.

FIRE STATION #6

FIRM: DSGN // **ARCHITECTURAL PROJECT**

TEAM: Robert Meckfessel, FAIA, Josh Harrold, AIA, Lester Cox, AIA, Beth Brant, AIA, Andrew Meckfessel, Assoc. AIA, Andrea Gonzales, and Pat Meckfessel

CLIENT: City of Dallas // **LOCATION:** Dallas, TX // **AREA:** 12,158 square feet // **YEAR COMPLETED:** 2016

CREDITS: **CONTRACTOR:** Core Construction // **ACCESSIBILITY:** Marcela Abadi Rhoads, FAIA // **CIVIL ENGINEER:** JQ // **COMMISSIONING:** Telios **COST ANALYSIS:** McCaslin Associates // **LANDSCAPE ARCHITECT:** Mesa // **MEP ENGINEER:** Purdy-McGuire Engineers // **STRUCTURAL ENGINEER:** JQ // **SUSTAINABILITY CONSULTING:** Allforms Green LLC // **PHOTOGRAPHERS:** Craig Blackmon, FAIA and Graham Hobart

Fire Station #6's neighborhood was divided in the 1960s by the construction of a freeway, now being converted to S.M. Wright Boulevard. The station is intended to be a major component of the city's efforts to undo the damage done by the freeway, taking advantage of the area's proximity to downtown, low land and housing costs, and a powerful existing sense of community. Fire Station #6 is based on the city's standard kit-of-parts, but the generous size of the site allowed an unusual opportunity, the provision of drive-through apparatus bays, and related functional advantages.



HARIM PET FOOD FACTORY & VISITOR CENTER

FIRM: The Beck Group // **ARCHITECTURAL PROJECT TEAM:** Rick del Monte, FAIA, Jay Chung, Jae Lee, Kei Lee, AIA, and Ik Joo Lee

CLIENT: Harim Group // **LOCATION:** Gongju, South Korea // **AREA:** 171,000 square feet // **YEAR COMPLETED:** 2016

CREDITS: **CONTRACTOR:** Doojowon // **INTERIORS:** The Beck Group // **LOCAL INTERIOR DESIGNER:** Doojowon // **PHOTOGRAPHER:** Sunghoon Yum

This new animal nutrition and visitor center is intended to attract owners and their pets who want to see how and where the food is sourced and made. Visitors can also interact with the pet-friendly park outside the cafeteria and pet store. The design of the project breaks apart the typical factory layout by pulling the office component away and creating a courtyard that serves to bring natural light into the office and factory.



HILLEN RESIDENCE

FIRM: NIMMO // **ARCHITECTURAL PROJECT TEAM:** Joshua Nimmo, AIA and Kristin Walsh

CLIENT: Chris and Linda Hillen // **LOCATION:** Flower Mound, TX // **AREA:** 2,750 square feet // **YEAR COMPLETED:** 2017

CREDITS: **CONTRACTOR:** Sustainable Structures // **STRUCTURAL ENGINEER:** Loki Kottkamp, PE // **PHOTOGRAPHER:** NIMMO

This home is designed to connect residents to their natural surroundings by weaving itself into the landscape and graciously opening to expansive views of native Texas flora. The form of the plan was developed through an iterative process that examined circulation patterns, efficiencies, privacy layers, and targeted moments of directed views. The resulting layout enhances the user experience by bringing in daylight, framing views to nature, creating privacy between living zones, and bringing the family together in an open and engaging living space. Site specific, the plan also integrates into the landscape, and in doing so, avoids disturbing all existing trees, which were retained to enrich the beauty of the landscape. Through the very nature of its finger-like structure, this house creates a variety of indoor and outdoor spaces with dynamic movement, form, and experience.



SHAKE SHACK AT CRESCENT PAVILION

FIRM: The Beck Group // **ARCHITECTURAL PROJECT TEAM:** Rick del Monte, FAIA, John Jacobson, AIA, Tobias Newham, Assoc. AIA, Michael Kaiser, Assoc. AIA, Mia Fritze, AIA, Ed McGonigle, AIA, and Joseph Brown

CLIENT: Crescent Properties // **LOCATION:** Dallas, TX // **AREA:** 2,900 square feet // **YEAR COMPLETED:** 2016

CREDITS: **CONTRACTOR:** The Beck Group // **CIVIL ENGINEER:** Brockette Davis Drake Inc. // **INTERIORS:** The Beck Group // **LANDSCAPE ARCHITECT:** OJB Landscape Architecture // **MEP ENGINEER:** Schmidt & Stacy Consulting Engineers // **STRUCTURAL ENGINEER:** Thornton Tomasetti Inc. // **PHOTOGRAPHER:** Steve Hinds

Built on an undeveloped corner of The Crescent in Uptown Dallas, the pavilion was designed to activate an existing grove of trees, creating a public space that serves as a mini park. Facing the park, the glass pavilion is transparent and dissolves the barrier between inside and outdoors. Under the trees, a floating canopy adds shade by day and is illuminated at night, serving to draw the eye in to the structure.

SNYDER HILL RESIDENCE

FIRM: A Gruppo Architects // **ARCHITECTURAL PROJECT TEAM:** Andrew Nance, AIA, Thad Reeves, AIA, and Brett Davidson, AIA

CLIENT: Jene and Jean Laman // **LOCATION:** San Marcos, TX // **AREA:** 3,900 square feet // **YEAR COMPLETED:** 2015

CREDITS: **CONTRACTOR/ LANDSCAPE ARCHITECT/ LIGHTING:** A Gruppo Architects // **INTERIORS:** A Gruppo Architects and Jene Laman // **STRUCTURAL ENGINEER:** SWStructural // **SIPS CONSULTANT:** Craig Neumeyer // **SIPS ENGINEER:** Pat Caballero, PE // **SIPS FABRICATION:** GeoFaze SIPS // **PHOTOGRAPHERS:** Dror Baldinger, AIA and Mark Menjivar Photography

This project called for a gallery, studio, library, and a new master suite in an existing residence. The addition is characterized by paired towers with a glazed library connecting the upper level. The north walls of the towers are glazed with a polycarbonate material, allowing diffused light to enter the space throughout the day. Within the existing residence, the master bedroom was shifted and reconfigured to create a gallery connecting the existing living areas and the new foyer via a glazed bridge. Moving along this corridor makes an individual aware of the three distinct areas of the project: the addition, the glazed bridge, and the existing home.



WINNWOOD RESIDENCE

FIRM: 5G Studio Collaborative // **ARCHITECTURAL PROJECT TEAM:** Paul Merrill, AIA, Yen Ong, AIA, Christine Robbins-Elrod, AIA, Eric Bartlett, AIA, and Lauren Cadieux

CLIENT: Lynn Rush // **LOCATION:** Dallas, TX
AREA: 4,600 square feet // **YEAR COMPLETED:** 2016

CREDITS: **CONTRACTOR:** Robert Hopson Construction Group // **INTERIORS:** Designs By Lynn Rush // **IKITCHEN:** Bulthaup // **LANDSCAPE ARCHITECT:** Hocker Design Group // **MEP ENGINEER:** IEG // **STRUCTURAL ENGINEER:** Datum Engineers // **PHOTOGRAPHER:** Adam Mork

The challenge posed by this project's homeowner was to design a sustainable home where the design both acknowledges and amplifies the landscape. The design team approached the task of balancing design and sustainability by understanding how each designer's decisions might affect and improve the owner's project's surroundings. In the final design, each room is individually insulated, allowing spaces to be isolated to take advantage of the geothermal HVAC system, effectively creating an independent building envelope for each room. The resulting design creates a home that opens to the landscape and has a seamless aesthetic.

2017 AIA DALLAS BUILT
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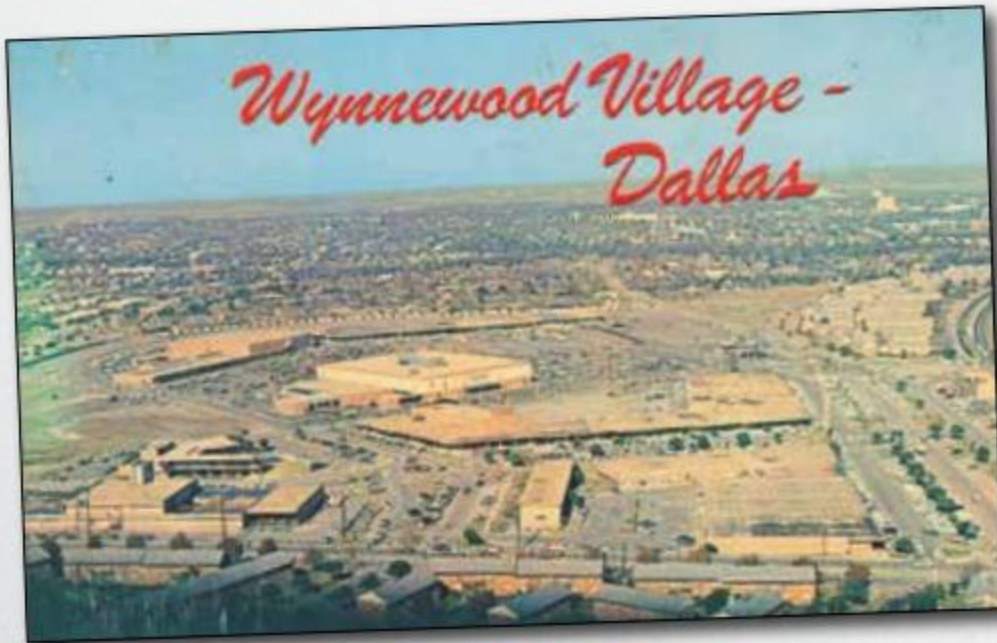
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By David Preziosi, AICP

WYNNEWOOD VILLAGE

From a Strip to a Center

Angus Wynne Jr. had a vision unlike any seen before in Dallas. After World War II, he began work to transform 820 acres of farmland in Oak Cliff into a completely planned \$25 million community. Aptly named Wynnewood, it was ahead of its time in 1946 and was the largest and most comprehensive development ever built in Dallas.



This 1960's postcard of Wynnewood Village shows the original Dewitt and Swank-designed strip section from 1949 in the lower right corner. Also visible are later additions including The Wynnewood Theater (Pettigrew and Worley) and Wynnewood Hotel (both 1951), the Wynnewood Professional Building (1954), and the Wynnewood State Bank (1959, Robert E. Alexander and Will Scott Richter). / Postcard: Preservation Dallas // Below: 1954 photograph of Wynnewood Village / Courtesy: Squire Haskins Photography Collection, Special Collections, The University of Texas at Arlington Libraries, Arlington, TX.



The large tract of land was expertly planned by the prominent landscape firm of Hare & Hare with winding streets for 2,220 houses and a 1,000-unit garden apartment community. Central to the development was a shopping area named Wynnewood Village which opened in 1949. Designed to be a regional destination, it had 17 stores with ample room to grow. Architects DeWitt and Swank designed a modern strip building with a new concept—an integral cantilever covering the plate glass storefronts and the sidewalk to protect shoppers from the elements.

Within two years, Wynne expanded the strip to fill the first 27 acres planned for the shopping center. DeWitt and Swank designed the expansion by adding on to the original building and locating a second one across the internal circulation road with landscaped median. Parking was key with ample spots in front of the stores and lining the circulation roadways. The expansion followed the original cantilever design with corrugated fascia panels. New, though, was an elegantly sculpted curve underneath the cantilever which met an oppositely curved metal channel above the storefronts. The addition of lights beautifully illuminated the cantilever curve at night.

To provide entertainment, a 1,000-seat movie theater—designed by prolific movie house designers Pettigrew and Worley—opened in 1951 behind the stores, featuring a neon marquee and tower with “Wynnewood” illuminated at night. (Unfortunately, it was demolished in the 1990s.) The expansion also allowed Volk’s department store to open its first location in Oak Cliff. To attract shoppers it included a family of four monkeys living in a specially-conditioned glass house.

To complement the retail, several free-standing buildings were built for non-retail services. In 1951, the two-story Wynnewood Hotel, also designed by DeWitt and Swank, opened with 73 ultramodern rooms. They also designed a two-story medical and professional building in 1954 with amenities such as air conditioning and a music system for relaxation. Both have been demolished.

Wynnewood State Bank moved into a new free-standing building in 1959 which featured a new banking trend—the drive-in window. Architects Robert Alexander and Will Scott Richter prominently located the drive-in windows on the front of the building with a direct view into the glass-fronted lobby and a glass-walled community room above. Architect Dale Foster expanded the building in 1965 with a second floor and even an outside walk-up teller window. Outliving its usefulness, the building is now doomed for demolition.

Montgomery Ward built a free-standing two-story store in 1956, leading the northward expansion of the shopping center. It was demolished in the 1990s. Two additional sections for retail were added in 1960, carrying forward the same 1951 design for a cohesive look. The new sections allowed Wyatt’s Cafeteria to relocate from the earlier section to a larger location, and for Titche’s to open its third store in Dallas.

By 1970, Wynnewood Village had over 104 stores spread out over 59 acres, making it the largest open-air shopping center in Dallas. The decline of the center started, though, in 1975 as major tenants moved to the newly-opened Red Bird Mall only five miles away.

Wynnewood Village was a trendsetter in commercial development, ushering in the era of the strip center with its unified design and covered walkways now prevalent all over Dallas. The DeWitt and Swank design was cutting-edge and the layout of the center made it highly successful until the shopping mall rose in prominence.

The current owners have redevelopment plans underway for the site that include additional retail space, a new multiplex movie theater, and a “new façade” for the original portion. Hopefully, DeWitt and Swank’s timeless design will be honored in helping to bring back Angus Wynne Jr.’s vision of Wynnewood Village as a regional retail center.

David Preziosi, AICP is the executive director of Preservation Dallas.



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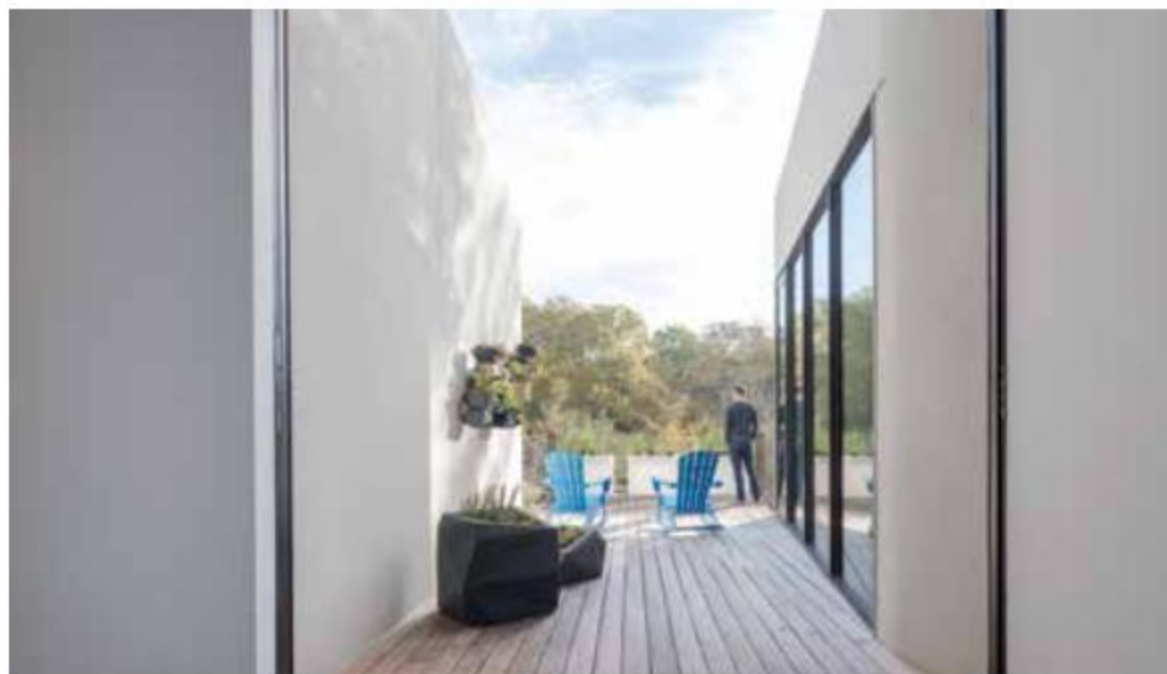


Photo: Adam Mork

More on Mike

Cap off our introduction to Mike Arbour, AIA, the new president of the Dallas chapter, with our complete interview. Additional information includes:

- What books are Mike's favorites?
- What's on his iPod?
- Where are Mike's favorite cities and buildings?
- What advice would Mike give to an architectural intern starting in practice?
- Which architects/styles of architecture have influenced Mike the most?
- What do Mike and his wife Katy do to unwind?

www.aiadallas.org/columns/mike

Aha! ... Zaha!

Immerse yourself into the world of Zaha Hadid, Hon. AIA and the imaginative work that is now being continued through her team of 400 people. Go beyond the *Columns* review of the book *Zaha Hadid Architects*. Read a more comprehensive critique of this book and be inspired! www.aiadallas.org/columns/zaha

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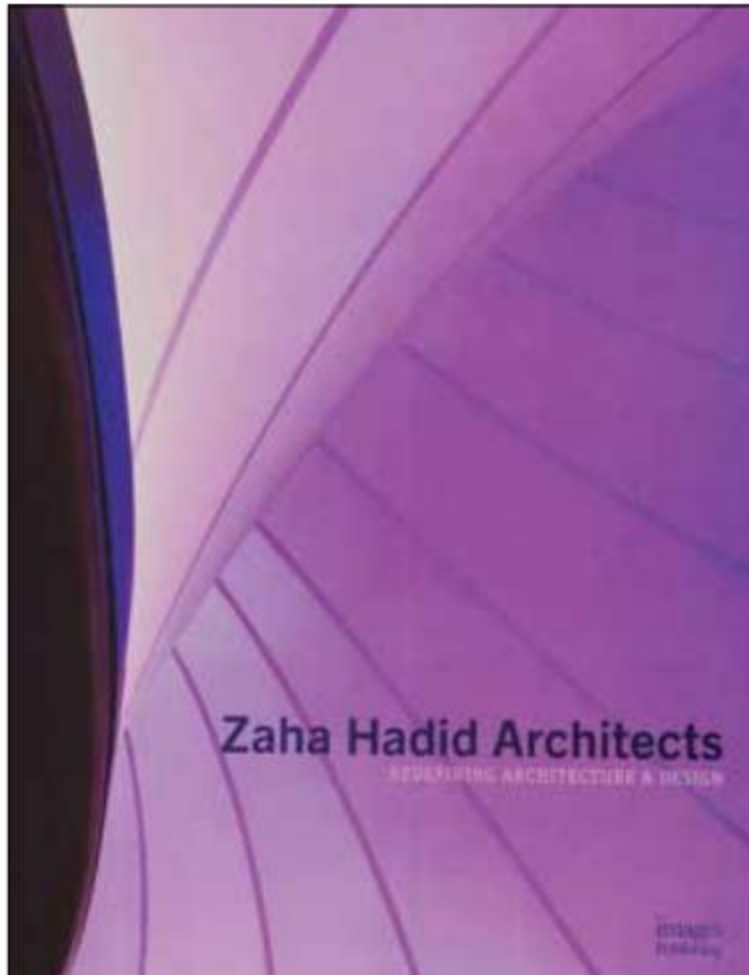
Learn more about how Angela Hunt, Hon. AIA Dallas first became involved in politics, her thoughts on the proposal to tear down I-345, and her favorite spot in Dallas in the full version of our interview. www.aiadallas.org/columns/angela

Where Are Our Wits?

Pictured in "At Our Wits End" (page 22) in order of appearance, left to right:

- Centennial Liquors / Stemmons Highway and Walnut Hill Lane
- Glo Cleaners / North Abrams, Gaston, Commerce
- Anchor Motel / Harry Hines
- "Sonny the Steer" at Charco Broiler Steak / Jefferson Ave, Oak Cliff
- "Tango Frogs" at Taco Cabana / Lower Greenville Ave.
- Ray's Sporting Goods / Oak Cliff
- Egg Roll Hut / Columbia Ave.
- Alamo Plaza Hotel Courts / Fort Worth Ave.
- Mercantile National Bank Weather Tower / Downtown Dallas, Main St.
- Beef House Restaurant / Garland, TX
- Cabrera Auto Service / Loop 12 and Lake June
- Raven's Nest Pharmacy / Oak Cliff
- Rocket Skating Palace / Cockrell Hill Road
- Reddy Kilowatt / Power & Light (DP&L) Substation

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ZAHA HADID ARCHITECTS: REDEFINING ARCHITECTURE AND DESIGN

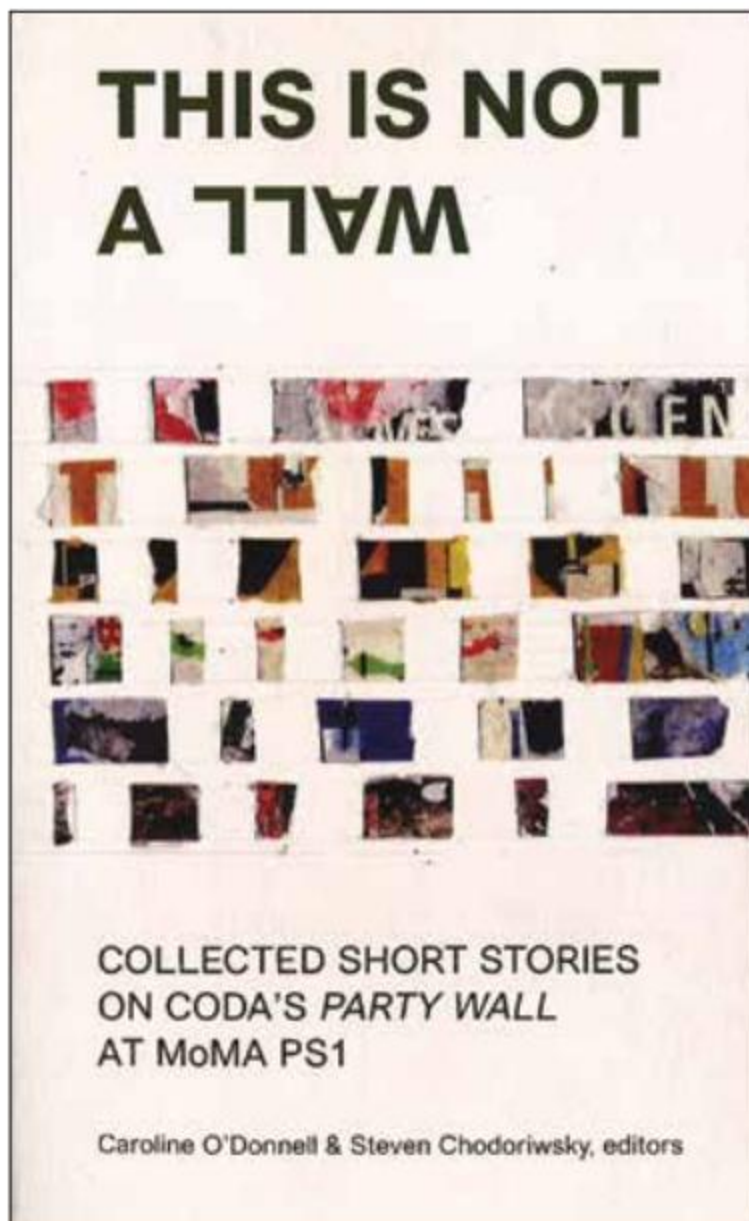
Reviewed by Lisa Lamkin, FAIA, a principal with BRW Architects.

Zaha Hadid Architects: Redefining Architecture and Design is a beautifully produced volume. Through a recently completed work, we see the end of Zaha's remarkable career and the end of her personal story upon her death in 2016. The volume opens with an arresting portrait of Zaha "fashionably draped in a fluidly architectural black jacket, proclaiming 'I believe there should be no end to experimentation.'"

This book from Gina Tsarouhas, editor, begins with her recently completed work: from the London Aquatics Center (which began in 2005 and was completed in 2014) to the closing project symbolically selected for the cover imagery—Mathematics: The Winton Gallery—which opened in December 2016. In-progress designs follow, presenting a continuation of work still resonating with her presence.

Tautly written project descriptions provide factual context and a light project overview, giving breathing space for the compelling images to speak on their own terms. This book (Images Publishing) invites you to immerse yourself into the world of Zaha Hadid, Hon. AIA and the imaginative work that is now being continued through her team of 400 people.

Read an extended review in our web exclusive at www.aiadallas.org/columns/zaha.



THIS IS NOT A WALL

Reviewed by Janet Spees, Assoc. AIA, with Merriman Anderson Architects.

What if the idea of a wall was not to divide, but to unite? *This Is Not a Wall* relays the achievement of the temporary pavilion called Party Wall, designed by CODA and winner of the 2013 Young Architects Program organized by MoMA PS1. One of the largest art institutions of its kind, MoMA PS1 focuses on supporting contemporary art in public spaces from its base in New York.

The book's editors—Caroline O'Donnell and Steven Chodorowsky—have creatively assembled 75 different perspectives from different stages of the courtyard competition project that paints an illustrative picture of what is needed to see an architectural effort from an idea all the way to something built and experienced.

As they so aptly explain, "Party Wall is not solid; it rises up but supports nothing but itself; and while perhaps a 'witty' partition, it offers neither protection from weather nor privacy."

This book (Cornell AAP Publications) relays what turned out to be a very complicated design-build process through the lens of individual storytellers in an engaging and inspirational way. A reader looking for a light-hearted, relaxing read which takes one back to the days in design studio will find this option enjoyable.



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Continued from page 23

TREEHOUSE DALLAS



Photo: Michael Cagle

The Lake|Flato-designed TreeHouse store in Dallas takes big-box retail squarely outside the box. The eco-friendly home improvement store anchors the redevelopment of The Hill Shopping Center at Walnut Hill Lane and I-75. The Dallas flagship store is the second TreeHouse after the original in Austin, the first step in the company's charge to become the "Whole Foods of home improvement."

The showroom, which opened in June, was conceived as an example of the TreeHouse mission of beautiful, healthy, and sustainable living. The building uses a combination of passive and active design strategies to go beyond net-zero and become energy-positive.

TreeHouse's iconic saw-tooth roof sweeps down to create a shaded front porch for the store, emblematic of regional home architecture. The roof design fills the store with natural light through north-facing clerestory windows while providing ample southern exposure for the store's 539 solar panels. Two Tesla battery packs store electricity generated during the day to power the showroom through the evenings. Excess energy is sent back to the city's grid.

The Dallas store is designed around a grand red oak that signifies the brand and its connection to the natural site. The tree shades a courtyard that showcases native landscaping, rainwater harvesting, and other outdoor features used in the design and available in store. Other sustainable features of the building include concrete walls for thermal mass, variant-refrigerant flow HVAC, sparing LED fixtures on motion-detecting sensors, and an electric forklift.

TreeHouse opened its third store in January in Plano.

Contributed by Cindy Smith, AIA, an architect at Gensler.

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LAST PAGE

Meanwhile, high above the city...



Everyone deserves somewhere to live, somewhere affordable, safe, inoffensive! All this...ornamentation...separates people! It causes controversy!



ARCH! What brings you here?



Get away with what? The city needs residents! The people want to express themselves, ARCH! I thought you knew that!



People deserve the Freedom From bad Feelings. They deserve aspiration! They deserve imagination!

We are not enemies, ARCH! We're doing this...TOGETHER!



You'll never get away with this, DEV! The city needs character! The people want expression!



He can't be right...can he? What have we done?

To be continued???

Illustration by Sam Stribling, AIA

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

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