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DALLAS + ARCHITECTURE + CULTURE *Summer 2019 Vol. 36 No.2*

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AIA Dallas *Columns*
Summer 2019 + Vol. 36, No. 2

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EMPOWERING WITH DESIGN

The Power Brokers Who Shaped Our City

Who made the list and why?

The Power of the Trinity River

Can the power of nature and our city come together to fulfill a long-held dream?

City Halls, Sprawl, and Dallas-Fort Worth

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Creating the Dallas Skyline

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Reinventing Dallas Infrastructure

What are the seven X-factors for the future of Dallas?

Cover Photo: Michael Cagle
Pictured: Vince Tam, AIA, senior urban designer and associate at HKS

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A publication of AIA Dallas with the Architecture and Design Foundation
325 N. St. Paul Street
Suite 150
Dallas, TX 75201
214.742.3242
www.aiadallas.org
www.dallasadex.org

AIA Dallas *Columns*
Summer 2019, Vol. 36, No. 2

Printer
Nieman Printing

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

ABOUT *COLUMNS*
Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects with the Architecture and Design Foundation. 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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Photo by Shaun Menary

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Krista is the managing director of the Better Block, an international urban design nonprofit that educates, equips, and empowers communities and their leaders to reshape and reactivate built environments. At Better Block, she works to help with its growth, spread its story, and make the world a little better by working with communities to demonstrate how wonderful walkable/bikeable districts are and what it means to build for love, not fear. She began her career at *D Magazine*, where she became intrigued by the built environment.



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Richard formed his own firm in 1990 after 23 years as a partner at Skidmore Owings Merrill. Since that time, he has designed a wide variety of building types, won numerous competitions, and continued his lasting relationship with the premier developers of the United States. His broad range of experience includes award-wining interiors, single family residences, hotels, office buildings, renovation/rehabilitation projects, and ultra-high-rise structures.

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PRESIDENT'S MESSAGE

The Power of Voice

Photo: Shirley Che

Collectively, our AIA members and allies can use our power of voice for the greatest impact. It's analogous to looking at the Parthenon: You don't necessarily see the individual stones, although they are evident, but the magnificence of the overall structure — and the impression is everlasting.

This issue of *Columns* explores the theme of "Power," which we experience in many ways. In its simplest form, power is the ability to act or produce an effect. You might be inclined to think about individual power, political power, or the authoritative power that commands we follow set rules to maintain peace and a civil standard of life.

I suggest that more often we are influenced and motivated by ideas, vision, and passion, and that we collectively, as architects, have the power of voice to communicate how architecture can heal, educate, inspire, and improve lives.

As architects, we've earned respect, enabling us to share our knowledge on how to plan and build a better future. We are uniquely positioned to raise public awareness and to use the power of our collective voice to advocate, educate, and shape our built environment. Architects are increasingly aware of our social duties, sharing the belief that we play a significant role in improving the health and well-being of our communities.

In our new home at the AD EX, AIA Dallas has gained a more powerful voice for working with civic and community leaders on building safer schools that inspire learning, creating sustainable housing that is healthier and more energy-efficient, promoting healing environments that improve patient outcomes, and designing workplaces that contribute to engaged employees, productivity, and increased profitability.

Collectively, our AIA members and allies can use our power of voice for the greatest impact. It's analogous to looking at the Parthenon: You don't necessarily see the individual stones, although they are evident, but the magnificence of the overall structure — and the impression is everlasting.

This is the power of design, and I can think of no other AIA Dallas event that illustrates this more profoundly than our Tour of Homes. You'll find details on the innovative residential solutions that our member architects have created in this issue, and I hope that you will join us for the 13th Annual Tour of Homes on November 2 & 3.

Please join me in thanking Harry Mark, FAIA, our *Columns* magazine departing editor. Over the last four years, Harry has impacted so many with his enthusiasm, passion, and creative and innovative contributions toward the evolution of our award-winning magazine. We wish Harry great success in his next career endeavor.

We are equally fortunate to welcome our new editor, James Adams, AIA. James' contributions for many years as our associate editor and frequent contributor have been invaluable. In his new role as the *Columns* editor, he will no doubt continue to excel and expertly lead the publication. I share Harry's recommendation of James and can think of no better person to take *Columns* into new realms while strengthening architecture's voice in our community.

Richard Miller, FAIA
2019 AIA Dallas President

EDITOR'S NOTE

Passing the Torch

Photo: Katie Hitt, Assoc. AIA

"Architecture is a dangerous mix of power and importance."

Rem Koolhaas, Hon. FAIA

FROM HARRY MARK, FAIA

The relationship of architecture and its power to influence can be manifest politically, economically, socially, and culturally to achieve very different and meaningful results. In this issue we investigate the power that architectural development has made on Dallas through the years until today, when the area has become one of the most vibrant and fastest growing areas in our nation. The features explore the different aspects of this power and its impact on the community, culture, and lives throughout Dallas.

This discussion of power is at the core of the *Columns* mission statement. It has been my honor and privilege to lead the team of *Columns* volunteers over the past 16 issues in shaping this ongoing conversation. However, it's time for a dynamic new voice to lead the publication into new realms and take the conversation in exciting new directions. I am moving on as editor and thrilled to welcome our new editor, James Adams, AIA. As associate editor of *Columns* for the past six years, James has contributed a number of engaging features and influenced the direction of the publication in many ways. As editor, he will no doubt enrich even further the future of our esteemed publication. Please join me in thanking and welcoming James.

Harry Mark, FAIA
Editor

FROM JAMES ADAMS, AIA

Architects wield significant power in their contribution to the built environment. However, in the past several decades, the profession has experienced a trend of relinquishing this power largely through commoditization. Conversely, architecture has also suffered from being reduced to iconic, ego-driven work that elevates a small percentage of commissions while downplaying the value of the majority of what is produced. Competition and globalization have contributed to this, along with a strong aversion to taking on liability in the litigious society of today.

The AIA and *Columns* magazine strive to serve as a voice for the profession. By fulfilling our mission to "explore community, culture, and lives through the impact of architecture," we seek to showcase the value and power of good design. Over the past four years and many long lunches and late evenings, Harry has led this charge. His passion and attentive nature profoundly touched all of us and refined the quality of our content. We will miss him dearly. Personally, I thank him for the legacy he has left us.

At *Columns*, we will continue exploring diverse voices and stories that reflect the value of good design. Please enjoy the journey along with us. We hope to make a difference!

James Adams, AIA
Editor

THE POWER BROKERS WHO SHAPED OUR CITY

Center: General plan map // Clockwise from top left: John Neely Bryan and Margaret Beeman Bryan, R.L. Thornton, Hon. AIA, Annette Strauss, George Schrader and Mayor Bob Folsom, the Kessler plan, Stanley Marcus, Hon. AIA / Photos: Dallas Municipal Archives

By Greg Brown, Hon. AIA

THIS LIST IS LIKELY TO CAUSE DISCUSSION, EVEN ARGUMENTS. I HOPE SO.

Here's what it's not: a list of the most important architects in the city's history. Or even an exhaustive list of the developers, clients, patrons, and philanthropists who have characterized the can-do spirit of Dallas for the last 175 years. Instead, it is a sampling of the many citizens, from both the public and private sectors, who have had a profound effect on the neighborhoods, buildings, parks, and transportation systems around us. Unfortunately, it's also not very diverse. However, rather than forcing the issue, the list is what it is. White men have been at the forefront of determining what our city has become. Hopefully, that is changing and will make for a better Dallas in the future.

Let's start with the obvious: the guy who put us here in the first place.

When **John Neely Bryan** arrived in North Central Texas in 1841, his intention was simple — establish a trading post on the bank of the Trinity River. When the Native Americans already in the area (his potential customers) were relocated farther west, he founded a town instead. Persuading a few families to settle in the area, he was the postmaster and ferry operator, and his home served as the first courthouse. He was a peripatetic town founder, however, and he was often away from the area, including a brief stint prospecting for gold in California and a six-year period when he was on the run, mistakenly believing he was wanted for shooting a man who had insulted his wife. He lived long enough to see Dallas begin to thrive with the arrival of the railroads, but soon afterward was committed to the state insane asylum, where he died and, it is believed, was buried in an unmarked grave.

There were others looking to make money on the lands ripe for settlement. **William Peters** and his group of American and English investors were the first competitors to Bryan. The Peters Colony was a huge North Texas land grant, about the size of Maryland, that bordered Bryan's claim; a street grid aligned to the cardinal directions was laid out, stretching away to the north and into Oak Cliff at a 45-degree angle to the "downtown" grid laid out by Bryan. Surveyor **John Grigsby** laid out yet another conflicting grid for **Dr. John Cole** and his Cedar Springs claim, centered on what is now Oak Lawn. (It turns out the Dallas streets and their lack of a unifying grid system date back to our earliest days.)

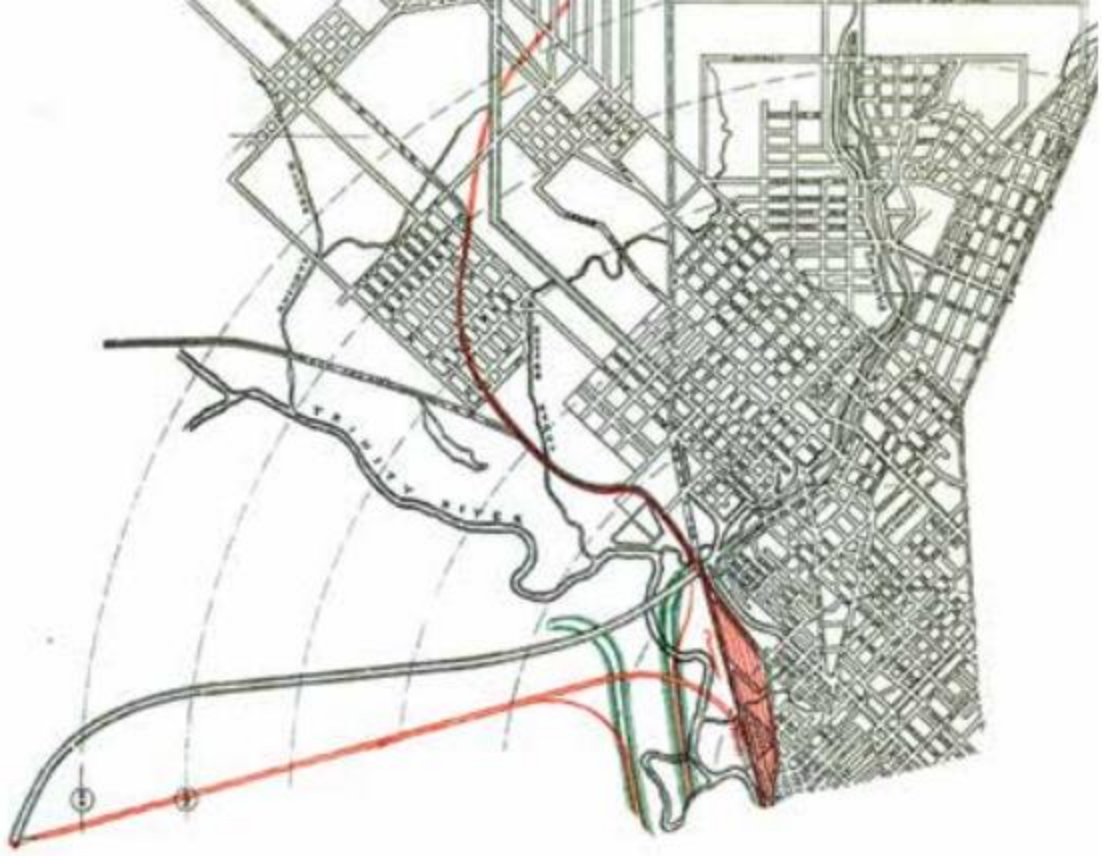
Sarah Cockrell is the first and one of the few women on this list. Upon the death of her husband, Alexander, in 1858, Cockrell took over his various businesses, including a sawmill and gristmill. She opened a hotel and obtained permission from the Texas Legislature to build the first "permanent" bridge across the Trinity River, an iron suspension bridge from which she collected tolls. Her generosity to First Methodist Church was commemorated with a stained-glass window.

French socialist **Victor Prosper Considerant** created the settlement La Reunion on the south bank of the Trinity River across from the first occupants of Dallas in 1855. His disorganized, financially insolvent colony failed, but some of the settlers crossed the river to live in Dallas, bringing with them a new level of intellectualism and skills such as watchmaking, brewing, and storekeeping. Not to mention a legacy that includes the naming of one of Dallas' most recognizable structures. More on that later ...

The first several decades of Dallas' existence were unremarkable. The coming of the railroads in the early 1870s changed all that. However, it took a certain breed of power broker to even make that happen. After the promise of cash and property for a right of way, the Houston and Texas Central Railway originated in Houston and reached Dallas in 1872. It took a sneakier approach to secure the east-west rail line that would make Dallas a commercial center as the first railroad intersection in the state. When it appeared that the Texas and Pacific Railway would not come through Dallas, **John Lane**, the city's legislator in Austin, placed a little noticed amendment in the railroad's charter that said the new tracks would cross the existing track of the Houston and Texas Central no more than one mile from Browder Springs. Of course, Lane and the rest of Dallas knew that Browder Springs was the source of the city's drinking water — and adjacent to what is now downtown.

James Flanders was Dallas' first architect of note. Born in Chicago, he worked there and in Minneapolis before arriving in Dallas in 1876. He designed numerous homes for the city's most prominent residents, as well as the exhibition hall, entrance gates, administration building and coliseum at the State Fair of Texas site. He also designed courthouses throughout Texas, including Dallas' fifth courthouse (built in 1885 as "fireproof," but then destroyed by fire in 1890).

George Kessler's first interaction with Dallas was as a cash boy at Sanger Harris Dry Goods. After studying civic design in Europe, he returned to the United States and developed plans for Kansas City and the St. Louis Fairgrounds. In 1904, he redesigned the grounds of Fair Park, but made his largest contribution to the city in 1909, when he provided the "Kessler Plan" to the Chamber of Commerce. It was intended to solve many of Dallas' ongoing problems, including the flooding of the Trinity River and a maze of dangerous railroad crossings throughout downtown's underdeveloped streets. His plan was



only partially realized, the most important accomplishment being the relocation of the Trinity River between levees a couple of decades later.

Anheuser-Busch co-founder **Adolphus Busch** resided in St. Louis, but his influence is profound in downtown Dallas. He first came to Dallas as an investor in the Oriental Hotel, located where the AT&T Building is now. Asked to expand the hotel, he persuaded the mayor to tear down City Hall and allow him to build on the site. The grande dame of Dallas architecture, the Adolphus Hotel, resulted. Simultaneously, the Busch Building (now the Kirby Building) was constructed and opened in 1912.

Mercantile Bank President **R.L. Thornton, Hon. AIA Dallas** exerted influence on a variety of important Dallas projects. He was founder of the Dallas Citizens Council, a group that many would argue had a profound (and usually backroom) influence on our city for decades. Touted by journalists as "Mr. Dallas," Thornton was the driving force for Dallas becoming the location of the Texas Centennial Exposition in 1936. He went on to serve as the city's mayor, adopting the motto "Keep the dirt flying," and promoted the creation of a new city hall, library, and auditorium.

Fred Florence, president and CEO of competing bank Republic National Bank (although it must be noted that he and Thornton were good friends), did not serve as mayor but left his imprint on the city. His financing instruments included speculative loans on oil wells, car installment loans and construction loans, all of which made capital available for development of a booming city.

The placement of the Trinity between the levees in the 1930s created a huge swath of developable land just north of downtown. Insurance and real estate salesman **Leslie Stemmons** served on the Ulrickson Committee, formed in 1927 to carry out the Kessler Plan, and, as a participant in the funding scheme for the levees, became the owner of significant tracts that were then available for building. When Stemmons died in 1939, his son **John Stemmons** took over the business venture and began selling parcels of property to developers, including a grain salesman named **Trammell Crow**. The two family legacies still dominate the Design District, with Crow's World Trade Center and Dallas Design Center on what is now Stemmons Freeway. Crow's children Harlan, Lucy, and Trammell Jr. still play a role in their father's companies.

Architect **George Dahl** has had a lasting impact on Dallas, designing now iconic buildings throughout the city in a career that spanned from 1926 to his death in 1987. His projects included the downtown Neiman Marcus and Titche Goettinger stores, the Hillcrest Bank (the first drive-through bank), The Dallas Morning News Building, Dallas Memorial Auditorium, the Owen Fine Art Center at Southern Methodist University, and the Earle Cabell Federal Building. His most notable contribution came as the "Centennial Architect" for the 1936 Texas Centennial Exposition, for which he supervised the art and architecture program for this Art Deco masterpiece.

Stanley Marcus, Hon. AIA and the rest of his family could be on this list simply for their impact on retail in Dallas, one of the factors that drove the development of downtown and later the suburbs. However, "Mr. Stanley" played an even more important role. Seen as the arbiter of good taste and culture for the city, he introduced Dallas to International Modernism by importing noted New York architect William Lescaze to design the Magnolia Lounge, a building stylistically distant from the rest of Dahl's Art Deco vision. And while the project never came to fruition, Marcus had serious talks with Frank Lloyd Wright about designing his residence.

Desperate to rebrand Dallas after the assassination of John F. Kennedy and banish the "city of hate" moniker, Mayor **Erik Jonsson, Hon. AIA** announced his Goals for Dallas program in 1964. Designed to impact all facets of the city and involve as many constituencies as possible, the program would be a list of key policy objectives arrived at through conference and discussion and then carried out by a broad spectrum of the citizenry. Intrigued by the process, the AIA Dallas president at the time, **Pat Spillman, FAIA**, met with Jonsson and pointed out that the design of the city was not included. He was tapped to write the essay on that topic which joined the others as the study materials for the initial conference. While the Goals for Dallas organization faded away after a decade or so, its impact on the city and the region was profound, prompting momentum for a modern City Hall (designed by I.M. Pei, FAIA), DFW International Airport, the branch library system, and other projects.

As one of the founders of Texas Instruments, **Eugene McDermott** created a catalyst for the evolution of the suburbs. TI's O'Neil Ford-designed facilities firmly planted a flag in a first-ring suburb and would spark the growth of Telecom Corridor along Central Expressway.

The Arts District is one of the architectural highlights of downtown, drawing national and international attention. A number of powerbrokers have had a hand in its 30-year evolution, among them: **Harry Parker**, director of the Dallas Museum of Art, who led the way in the early 1980s when the DMA relocated to the newly minted Arts District; **Philip O'Bryan Montgomery**, who served as the coordinator of the district and shepherded the original development ordinance through the process; and **Annette Strauss**, who, while not elected to the Dallas City Council until after the Arts District's

genesis, was a passionate supporter in her city roles, including mayor. Left off this list, if only for space, are the urban planning consultants, architects, philanthropists, and city officials who have worked over the decades to establish the largest contiguous arts district in the country.

In 1972, a group of citizens gathered to discuss how to protect Dallas' historical properties; it led to the founding of the Historic Preservation League (now Preservation Dallas). **Virginia McAlester, Hon. AIA** was one of those founders and has been a tireless preservationist in the almost 50 years since. Critical to the process of protecting Fair Park, Swiss Avenue and countless other historic properties, McAlester also wrote *the* book on American home styles, *A Field Guide to American Homes*.

Mention of Park Cities residents who championed and had homes designed by some of Dallas' most important residential architects (**O'Neil Ford, Howard Meyer, David Williams**) is a must: **James** and **Carolyn Clark**, the **Ben Lipshys**, **Jack** and **Nancy Penson**, and University Park Mayor **Elbert Williams**. Unfortunately, without those original champions still protecting them, a disappointing number of these homes have been demolished.

David Dillon, Hon. TxA, writing for *The Dallas Morning News* for 25 years, was the first architecture critic the city had. He brought Dallas architecture to the attention of the world and, in turn, kept local audiences informed about architectural developments in other cities. Dillon didn't just review individual buildings, but also encouraged a conversation on larger issues, from the evolution of the Arts District to sprawl and McMansions. While quick with a pointed comment, he also praised what he saw as quality design and encouraged architects to do their best work.

Dallas does not have a stellar history of urban planners working at the civic government level, but **Weiming Lu, Hon. TxA** was a notable exception. As director of urban design, Lu took part in the development of the Arts District and in the establishment of the Swiss Avenue Historic District and the West End Historic District (which also finally accomplished the preservation of the historic Texas School Book Depository).

There have been scores of influencers in Dallas' urban planning and architectural history. Unfortunately, for brevity's sake, the remainder of this small sample must be reduced to a brief list in no particular order:

While Lang and Witchell, the architecture firm led by **Otto Lang** and **Frank Witchell**, is not a marquee name today, it dominated Dallas design from the early 1900s to the late 1930s. Their oeuvre includes the Magnolia Building, the Cotton Exchange Building, the Hilton Hotel, the Sears warehouse, the Lone Star Gas Building, the Dallas Power & Light Building, the Music Hall at Fair Park, and several residences and schools.

Raymond Nasher, Hon. AIA developed NorthPark Center, a one-of-a-kind architecturally important shopping center, and the Nasher Sculpture Center, a Renzo Piano-designed museum with a Peter Walker-designed garden, for his collection of modern and contemporary sculpture.

Ray Hunt and **John Scovell** resurrected the cursed name of "Reunion" for their development of Reunion Tower and the Hyatt Regency Hotel, as well as Reunion Arena. The tower was the harbinger of a postmodern building boom in the late 1970s and 1980s and remains an icon on the Dallas skyline.

The power of the press cannot be ignored. **George Bannerman Dealey**, publisher of *The Dallas Morning News*, was instrumental in the adoption of the Kessler Plan and the establishment of Southern Methodist University. He is immortalized in Dealey Plaza, a location linked to one of the city's darkest events, the Kennedy assassination.

During Dallas City Manager **George Schrader**'s tenure, he handled significant projects including DFW International Airport, the Dallas Public Library, Reunion Arena, the Dallas Arboretum, and the Kay Bailey Hutchison Convention Center.

Called "the Father of DART," **Walter Humann, Hon. AIA** led efforts to revitalize Central Expressway and to create region's light rail system.

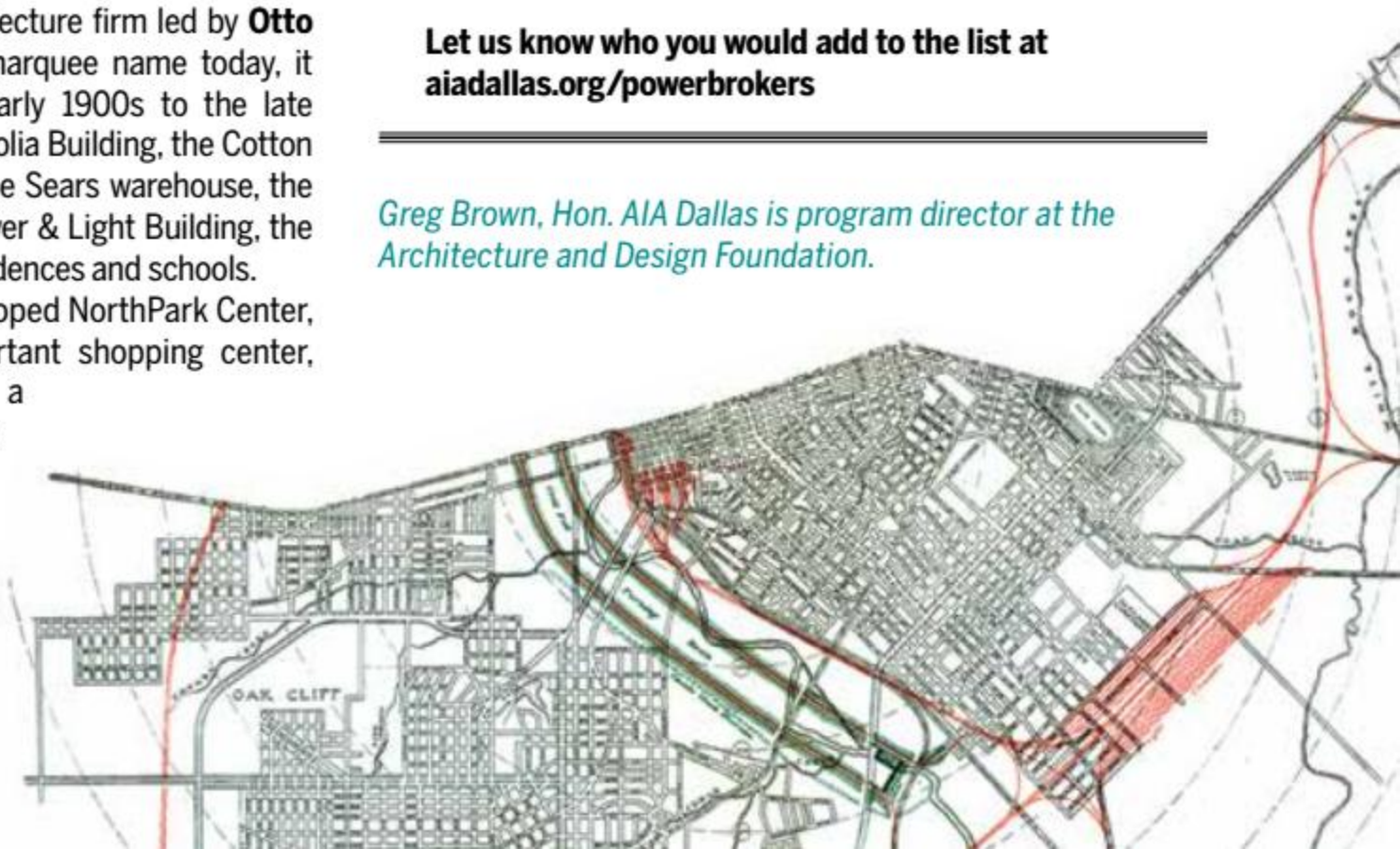
The Dallas Citizens Council, seen by some as the puppet masters of Dallas business and government and by others as exemplars of the city's can-do spirit, endures today. Through its legacy, it claims influence in securing the Texas Centennial Exposition and realizing construction projects such as Central Expressway, Love Field, the Statler Hilton, LBJ Freeway, DART, the Arts District, and the new Parkland Hospital.

Gail Thomas, Hon. AIA, as founding director of the Dallas Institute of Humanities and Culture and creator of its Center for the City, has fostered a civic conversation about making Dallas a better place, especially through her work on behalf of Trinity River developments.

The brevity of these entries belies their importance in making Dallas what it is today. And the list regrettably excludes many individuals, organizations, and governmental entities that shaped our physical environment. Space (and political considerations) force me to end the list about the time of the 1980s postmodern boom that redrew our skyline but questions remain. Who are our powerbrokers since then? Who is currently working on behalf of architecture and planning to define Dallas' future? Who should be on this list in 30 years?

Let us know who you would add to the list at aiadallas.org/powerbrokers

Greg Brown, Hon. AIA Dallas is program director at the Architecture and Design Foundation.



The Power of the TRINITY RIVER

HOW A RIVER SHAPED A CITY — AND A CITY TRIED TO SHAPE A RIVER

By Krista Nightengale

Raul Reyes Jr. grew up next to the Trinity River in the Los Altos neighborhood. He and his siblings would go down to the banks of the river and fish.

"We'd just throw our line out there and see what we'd get," he says. They never got anything — except a turtle that they attempted to keep as a pet but ended up returning to its home.

But they loved being at the edge of the river and watching it move.

Although Reyes has many wonderful memories of the river, his first one isn't as pleasant.

"My family's first experience with the river was just being aware that it flooded," he says.

His dad, who grew up on a farm, had a better understanding of the power of a river than the rest of the family.

"He knew that the river is not as calm as it looks. It's an angry river. He still says that today. And that's been the experience for us as a community," Reyes says. "We've lost neighbors or kids. You think the river looks calm, but you don't know the strength of it and the turbulence and the way it carries when it gets flooded."

Still, the family enjoyed the nature in their backyard. Until one day, the city put up a fence and blocked access to the river.

"The message was 'we don't want you up here,' " Reyes says. And his family's interactions with the river plunged.

Reyes' experience with the Trinity sums up Dallas' relationship with the river that cuts through the city's heart. As residents, we enjoy some elements of the river, but we're fearful of its floods. So we block access. This give-and-take, push and pull among blue, green and gray infrastructure has allowed Dallas to use the Trinity River as a tool of power, for better or worse.

THE HISTORY OF THE TRINITY

It's often said that Dallas was created out of nothing. But that's not true. The Trinity River plays a big role in Dallas' existence.

For some, the written history of the river begins when John Neely Bryan settled along its banks in 1841.

For others, the history begins in 1908 with the great Trinity River flood. As a result, the city made some drastic changes.

"The 1908 flood created the need for us to think about how we protected the city," says Brent Brown, AIA, who heads up the Trinity Park Conservancy. "We decided to move it. It was a real estate play as well as a protection."

The channeling of the river literally changed its course.

"And it made it a lot less interesting," says Bill Holston, Trinity River advocate and avid hiker of its trails. "That's why people look at it and call it a ditch. But the channeling didn't destroy it. Rivers live. Despite that, there's still a lot down there."

Angela Hunt, Hon. AIA Dallas, a former Dallas City Council member who led a referendum against placing a toll road between the Trinity's levees, says the magic of the river hit her the first time she and her husband rode along it on their bikes.

"And it was amazing to me to see this quiet, beautiful natural area, all of this green space in the heart of Dallas, and you didn't realize that you were even in a city until you looked up and saw the skyline above the levees," Hunt says, "because you are protected both by sound and sight by the levee system."

For Hunt, the channelization of the river represented a couple things: "It's a critical flood control mechanism that protects the heart of our city and surrounding neighborhoods from flooding. And it also represents aspirations for green space in the heart of a dense urban center."

> "What we see with the Trinity and the history of the Trinity is, unfortunately, what we see in a lot of Dallas' history, which is segregation and a focus on financial support for downtown and other areas north, and little to no protection or support for areas in the south. When it comes to flood control, that disparity is a part of the history of the Trinity."
>
> *Angela Hunt, Hon. AIA Dallas*

The channeling also shifted the structure of power in the city. It protected downtown, its businesses, and the leaders who operated there. But, with redlining, many communities of color were forced to live along the river banks and deal with flooding.

"Black people were placed near the river and in the flood plains," says Jerry Hawkins, who heads up Dallas Truth, Racial Healing & Transformation. "They were placed there and couldn't move anywhere else."

Hunt says this use of the Trinity was Dallas' way of controlling power.

"What we see with the Trinity and the history of the Trinity is, unfortunately, what we see in a lot of Dallas' history, which is segregation and a focus on financial support for downtown and other areas north, and little to no protection or support for areas in the south," Hunt says. "When it comes to flood control, that disparity is a part of the history of the Trinity."

Brown agrees. He's focused on a $200 million park on the 210 acres between the Margaret McDermott Bridge and Ronald Kirk Bridge, primarily in neighborhoods that were negatively affected by the reshaping of the Trinity. A big portion of the work he and his team at the Trinity Park Conservancy are doing revolves around community engagement and equitable development.

He's seen the detrimental side of the river.

"It's divided the city," he says. "It's a physical barrier. It's been used as a division line for investment, as a metaphor for what's wrong with the city. I feel like in the various campaigns for the Trinity over the decades, everybody's trying to make it out to be something. Very seldomly do we look and let the river do what it wants to do."

"How do we start to deal with the modern-day ramifications of these historical inequities?" asks Hawkins. "And where do we go from here?

The channeling of the river was a land grab and power move. And for years, it's remained that way. But it wasn't always this way. Hawkins, whose organization aims to create a radically inclusive city by addressing race and racism through narrative, says Native Americans were here long before Bryan showed up. And they had a respect for the river that led them to live in peace with it.

"The river was meant to flood over and recede," Hawkins says. "That's why Native folks built temporary residency and not permanent. But then we engineered or re-engineered a river that wasn't supposed to be engineered."

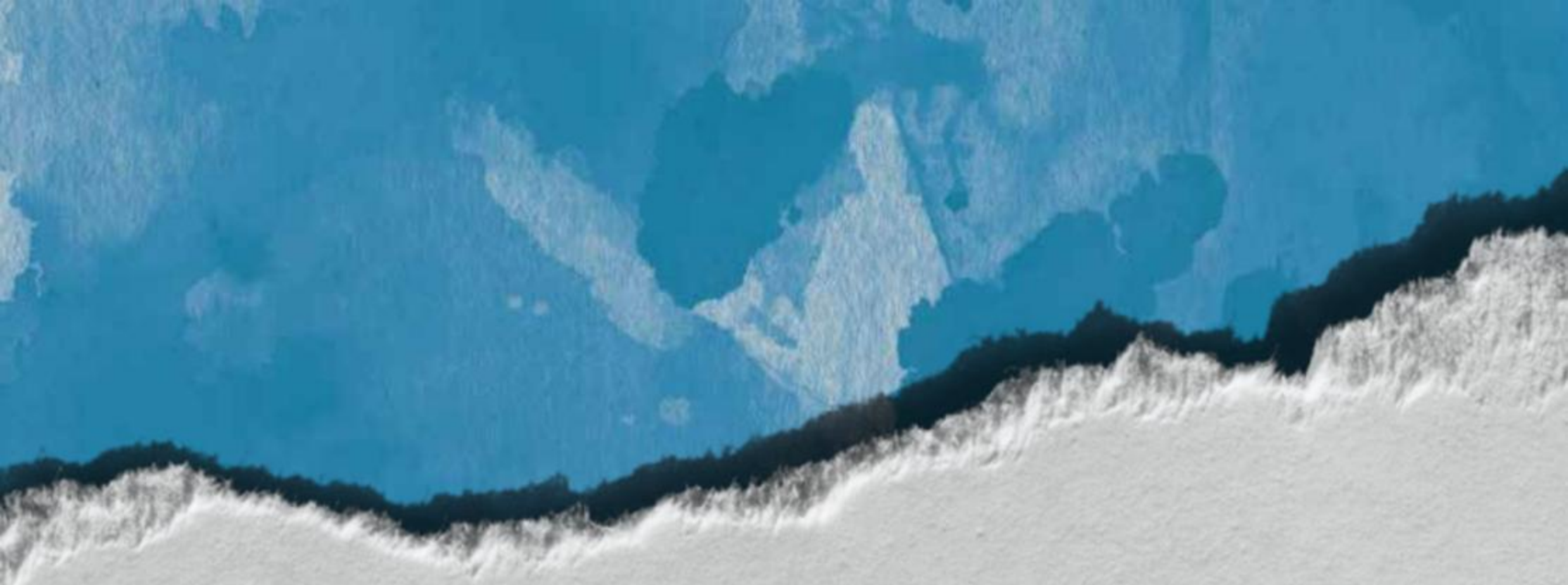
At one point, some even pushed the idea of a port that would connect Dallas to the Gulf of Mexico, about 700 miles away if counting the river's natural contours. Of course, that ended up not working out.

FACING OUR PAST FOR A BETTER FUTURE

There are a few movements underway to create a river where nature acts as a uniting force. One is a concept of rewilding the Trinity, returning it to its natural state; another is the Harold Simmons Park; and yet another is simply raising awareness to get people out along the banks of the Trinity.

"Moving the river has protected thousands of acres of development that can be green space," says Hunt, who has been studying the rewilding concept with landscape architect Kevin Sloan, Hon. AIA Dallas, who serves on the Harold Simmons Park Design Advocacy Committee. "I hope we can come to terms with the Trinity corridor as a flood control aspect as well as an opportunity for an incredible natural asset that is not to be confused with a Central Park/overdeveloped amusement park-type setting."

Hunt and Sloan have worked with several botanists, biologists, master naturalists, and landscape architects on how to



"Space is not simply a container that holds something. Space is produced. That is socially important because it enables a variety of people to access and create urban spaces using different rhythms and modalities. One of the best things parks can offer any city is an area where different parts of the community can come together regardless of their backgrounds and share those spaces collectively."

Adrian Parr, Dean of the College of Architecture, Planning, and Public Affairs at the University of Texas at Arlington

reintroduce native species into the Blackland Prairies around the Trinity and rethink mowing patterns to transform the ecology.

"Dallas loves to be world-class," she says. "We're kind of desperate for it. Rewilding is an opportunity. This area was never intended to be a park. It was never intended to be anything more than a flood channel. Despite itself, despite our lack of intentions, nature decided what the area should be. And it's wonderful that this natural area has arisen from between our levees."

The Trinity Park Conservancy is working on another approach: a development that would include two overlooks, one on the east and one on the west with urban amenities, and a re-naturalized floodway.

"Different people are going to venture and adventure in different ways," Brown says. "People want to be out in nature and quiet and walking and feel like they're in a preserve. And other people want to go and have a giant family barbecue and concert and go to a playground. It's this convergence of urbanism and naturism."

Adrian Parr is dean of the College of Architecture, Planning, and Public Affairs at the University of Texas at Arlington. She also served as the UNESCO water chair. Although new to Dallas, she is involved on a Trinity Park Conservancy committee.

She sees the Trinity River as an integral part of North Texas and its connection to cities beyond the area.

"This particular project physically, ecologically, and imaginatively reshapes Dallas' identity," she says. "I think that's an exciting prospect, ... this idea that we can embrace flooding and it can be part of how we appreciate our environment in a different way."

Julia Barton, who grew up in Dallas and is a longtime public radio editor and reporter, has covered stories on the Trinity for years. She spent over 20 years researching the Trinity and did the podcast "Port of Dallas" for the 99% Invisible series. On her visits back to Dallas, she's still fascinated by the evolution of the Trinity from its natural state to being channeled to being proposed as a port to its current state of awaiting its fate.

"Now we can all accept it and move forward and stop projecting fantasies onto it, which are not helpful," she says. "It's a midlife crisis thing. Now it can be grownup, finally."

So what will the Trinity be in its adulthood? Parr, the UTA CAPPA dean, hopes a space for Dallas to come together.

"Space is not simply a container that holds something. Space is produced," she says. "That is socially important because it enables a variety of people to access and create urban spaces using different rhythms and modalities. One of the best things parks can offer any city is an area where different parts of the community can come together regardless of their backgrounds and share those spaces collectively," she says.

And maybe — just maybe — the fences can be taken down and kids can explore, just like Reyes did, the banks of the Trinity, interact with its wildlife, and respect the power and beauty the water holds.

"We're creatures of this Earth," Reyes says. "It's our river. We're blessed to have that."

Krista Nightengale is managing director at the Better Block Foundation.

Can You Identify This North Texas Space?

Find the what, where, and more on page 67.

Photo: Michael Cagle

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BUILDING DEMOCRACY IN THE FRAGMENTED METROPOLIS

By Kathryn Holliday, Ph.D.

I.M. Pei's proposed design for City Hall had its unveiling on April 22, 1969. Mayor Erik Jonsson and Pei (at center) posed with the model. / Photo: Dallas Morning News

In 1966, Dallas Mayor Erik Jonsson celebrated hiring I.M. Pei, FAIA to design a city hall "of ageless beauty and functional efficiency." Voters approved the city bonds to acquire the Marilla Street site in a 1964 election, and a "high-level citizens committee" spent much of 1965 interviewing architects about their ability to design the new city hall to "serve both the symbolic and the functional needs of the city."

The push to hire an architect of "national distinction" was a direct result of the city's soul-searching after the assassination of President John F. Kennedy in 1963. It was only one of many projects intended to remake Dallas' image into that of a progressive, forward-looking model city of the future. (See Greg Brown's "Forever Changed," Columns aiadallas.org/columns/foreverchanged.)

The design, funding, and construction process was slow, and the new Dallas City Hall did not open until 1978. It is a masterpiece of late modernist architecture, with its bold inverted wedge and ziggurat set off against a heroic plaza that allows its sculptural form to loom paternally over the citizens beneath it. Although complaints about the empty plaza are perennial, City Hall's audacious form deserves more admiration for how it embodies optimism about the potential of the built environment to inspire new thinking about civic culture and identity. The building's interior, with its sweeping views across and into city offices, is a monument to the poetics of bureaucratic organizations.

From the start, Dallasites struggled with the new city hall. It was expensive and, to many people, an ugly, difficult building. Cartoons in the *Dallas Times Herald* poked fun at the public confusion about its novel form and its association with the single-minded pursuits of Jonsson. For some, the new building served as a symbol of Dallas' ability to cast off the past and embrace the future, while for others, it was an arbitrary form, and a shallow pursuit of world-class status.

Today we can ask questions about the ways that the building embodies different kinds of aspirations to power — the mayor's power to effect large-scale urban change, the city's power to shape its own identity and civic culture, the city's power to establish itself as a leader in the metropolitan region and around the world. Pei's design is most often considered alongside his other late modernist works like the National Gallery in Washington D.C. or the National Center for Atmospheric Research near Boulder, CO. But when we position Dallas City Hall relative to its neighbors, the other city halls in the Dallas-Fort Worth area, its aspirations are placed into a local context that highlights the challenges of profound civic fragmentation and its reflection in the varied scales and imagery of the region's civic architecture.

City halls are an expression of what historians call "civic materialism," visual and spatial evidence for helping us understand the local culture of democracy and public participation. For the past four years, my students and I have studied the city halls of Dallas-Fort Worth as an exercise in understanding how one of the most traditional forms of civic design works in a sprawling metropolis. The builders of Dallas City Hall assumed a direct relationship between the form of the built environment and our civic values, which could be shaped by new buildings as "promoters of urban joy."

What do the city halls of the Dallas-Fort Worth metropolitan area tell us about the power of architecture to shape civic culture? This is a complicated question that we haven't answered yet, and I'd like to boil down the answer to three interrelated themes: fragmentation, engagement, and modernity.

FRAGMENTATION

Dallas-Fort Worth is made up of a lot of separately incorporated areas. The number varies depending on how you count, but the

Right from top to bottom:
Deep covered breezeways along the ground floor of Fort Worth City Hall provide cool, shady public spaces away from the Texas sun and heat. / Photo: Kathryn Holliday, Ph.D. // The large open interior of the second level of Dallas City Hall showcases the building's monumental scale. / Photo: Historic American Buildings Survey; Retrieved from the Library of Congress // The council chambers at Carrollton City Hall, designed by Oglesby Greene Architects in 1986. / Photo courtesy of Oglesby Greene // The Dallas City Council Chambers as they appeared in the late 1970s. / Photo: Historic American Buildings Survey; Retrieved from the Library of Congress

Metropolitan Statistical Area (MSA) includes over 200 cities and towns in the eight counties of the metro area. Each of those 200 cities and towns has its own city hall, a headquarters for civic governance. As viewed through their city and town halls, most of the suburban and exurban communities take tremendous pride in being separate from Dallas and view that separateness as a source of cultural and economic power. Few D-FW city halls predate the 1950s (Highland Park and University Park are among the exceptions). Unsurprisingly, most were built at times of rapid suburban growth that required new civic infrastructure.

Some remarkable civic complexes are located on the metropolitan perimeter. The civic campus at Richardson was built beginning in the late 1960s, intentionally located along the side of Central Expressway to make it easily accessible by a projected population of 100,000 (a figure reached about 2010). The city lacked a modern civic center, and a master plan developed in the 1960s proposed creating a large public green with fountains surrounded by civic institutions. A generous public library (1968-69) anchors the campus-like complex, whose construction continued across a decade and was completed with the design of the city hall and civic center (Fisher and Spillman, completed 1978-80). A long skylit corridor that connects the civic center and city hall echoes Frank Lloyd Wright's Marin County complex in California. The library is an inspired brutalist exploration of corduroy concrete that draws on the work of Le Corbusier and Louis Kahn, FAIA. Together, these boldly modern institutions created a new Richardson, distinct from its old farming main street and clearly separate from its big next-door neighbor, Dallas.

Plano's civic complex was begun in 1980, just two years after Dallas opened its City Hall. Harper, Kemp, Clutts, and Parker designed the complex, which is directly adjacent to Plano's historic Main Street and conjoined to its traditional core while dwarfing its scale. It quotes the formal elements of a traditional town center, with a bell tower and civic square bounded by high, curving brick walls supported by piers that faintly echo Italian city centers and late Corbusian formalism.

In the past 10 years, Frisco, North Richland Hills, Keller, and Rowlett, to name a few, have used new forms of tax increment financing (TIFs) to build city halls paired with commercial town centers that distinguish themselves from adjoining cities. They become competitive magnets for economic development that, in turn, attract new residents. All across D-FW, city halls are anchors for exurban communities that help solidify their independence from larger, more powerful urban centers both politically and spatially.

ENGAGEMENT

Not all of our city halls seem to welcome us as citizens, and they invite varying degrees of engagement. In Dallas and Fort Worth, going to City Hall is like going to the airport, with metal detectors, bag scans, and armed security guards that heighten the stress of visitors and create suspicion between government and citizens.

These barriers are far more common since 9/11, but there are also more specific causes. In Fort Worth, a 2005 shooting led to changes that reduced the number of public entrances and increased security. Even as concealed carry laws allow guns in more public places, including our universities, the Dallas and Fort Worth city halls are gun-free zones. City halls have thus been transformed in recent years into contested zones where negotiation over the presence of firearms is a prerequisite to entry.

Speaking as a citizen at city hall in Dallas or Fort Worth is not an easy experience. Aside from the bureaucratic process of signing up in advance to speak, getting the appropriate forms and turning the right ones in, and then waiting unpredictable times for a 3- or 4-minute window to talk, the physical design of the City Council chamber is another exercise in confrontation and control. The raised semicircles where council members are seated make them easily visible to anyone in the audience.

But citizen speakers must come to a central dais one by one, surveilled by the panopticon of elected officials and city staff before them and the audience behind their back. This is a traditional plan meant to make the council accessible and visible, but the way the space is handled in Dallas especially exaggerates variations in height and scale and isolates speakers. Both the design of engagement and its formal processes highly regulate civic engagement in both city halls. These spaces are really about limiting citizens' face-to-face interaction with elected officials rather than encouraging it. City council chambers reinforce the power of government and not the power of citizens to engage it.

The city halls of the smaller municipalities of DFW offer more nuance. Irving's council chamber resembles a community theater or school auditorium, with a lower rake and a less intimidating scale. The lobby, originally a greenhouse-like space filled with plants, creates an informal transition between the parking lot and the meeting spaces beyond, more like an office park or small shopping mall than a grand civic presence. By contrast, Carrollton City Hall, designed by Oglesby Greene (1986), is much more formal, but it draws citizens upward into a vaulted atrium warmly bathed with light. The glass lantern that rises above the octagonal council chamber adds to the sensitive use of space and light to mediate between the public and their elected officials.

Cities have developed other strategies of engaging citizens meant to replace city hall and bring government to where the people are. Community meetings held in neighborhood centers and churches, feedback gathered online, the "rolling" town halls that Fort Worth Mayor Betsy Price held while riding in a miniature peloton — all of these techniques suggest ways of engaging citizens in the democratic process beyond the traditional city hall. But if the central spaces where civic leaders cast votes and make decisions remain intimidating, it is unclear how well these engagement practices work.

MODERNITY

One of the central goals of Dallas City Hall was to intentionally break with the past. Fort Worth City Hall had more modest goals of projecting efficiency, but even the stripped-down version of Edward Durrell Stone's design tied the image of a lean government to the power of brutalist concrete. Fort Worth City Hall turned inward, creating a skylit, air-conditioned indoor town square with a fountain and public sculpture (now sadly modified). City halls built from the 1950s to the 1970s across D-FW had similar goals, to show cities as forward-looking and modern, prepared for the future and unhindered by the baggage of the past. "Urban joy" meant rushing headlong toward the future.

But the more recent trend, with a few exceptions, is to look backward and embrace neo-traditional architecture. David Schwarz's design for the Southlake City Hall (1996) helped set this trend by using the historic language of the Texas county courthouse and square as a starting point. Southlake became a city in 1956, well after the original typology was established, nor is it a county seat. Still, Southlake City Hall combines a pedimented facade with a city square and fountain, surrounded by two-story commercial blocks filled with shops as though from 1880s Lampasas or Georgetown, Texas.

The county courthouse image is a powerful one echoed at Coppell (1985), Keller (2002), Lewisville (2003), Corinth (2003), Trophy Club (2017), and many others. City leaders in Melissa, when contemplating their new civic complex, looked to Southlake as a model and built a more humble version with a single Richardsonian grand arch over the entrance (Beck, 2010) and a community green and playground as its front yard.

These nostalgic city halls reinvent the language of local democracy through romanticized images of a frontier past that have enormous public appeal. They are a far cry from the intentional break with the past envisioned by city leaders in the postwar decades, and they provide a larger means to question the power of architecture to shape or simply reflect the civic culture. In a region distinguished by some of the lowest voter turnouts in the country, our fragmented traditions in civic architecture provide clues to the dynamics of power in local government and a provocation to engage more fully with our metropolitan political landscape.

Kathryn Holliday, Ph.D. is director of the David Dillon Center for Texas Architecture in the College of Architecture, Planning, and Public Affairs at the University of Texas at Arlington.

With thanks to the students in Architecture 4307/5307, Life of Cities, for the curiosity and hard work across the past four years; to Lily Corral, graduate research assistant in the David Dillon Center for Texas Architecture; and to Jennifer Sloan, doctoral candidate in Public and Urban Administration at the University of Texas at Arlington. You can read the stories they wrote about more than 60 city halls in Dallas-Fort Worth at our class website, Building Democracy, a work in progress with more stories to come: **https://arcg.is/1Pau9e**

Right: Each of Dallas-Fort Worth's more than 200 cities and towns has its own city hall, a home for the people and institutions that make our local governments work - and a symbol, in one way or another, for that local community. The following provide a few examples of the various styles and approaches in regional city hall design:

1. University Park / Photo: Jay Henry, courtesy University of Texas at Arlington CAPPA
2. Addison / Photo: Fidel Delgado
3. Pilot Point / Photo: Roberto Vera
4. Lewisville / Photo: Christopher M. Taylor
5. Melissa / Photo courtesy of The Beck Group
6. Burleson / Photo: Julio Arroyo
7. Mesquite / Photo: Abel Verdi
8. North Richland Hills / Photo courtesy of city of North Richland Hills
9. Lancaster / Photo: Perla Reyes
10. Carrollton / Photo courtesy of Oglesby Greene

A lot has been written about architecture, space, and government. If you'd like to read more, here are a few suggestions:

Swati Chattopadhyay and Jeremy White, *City Halls and Civic Materialism: Towards a Global History of Urban Public Space* (2014)

Kathryn Holliday and Colleen Casey, *"Urban Sprawl, Social Media, and the Town Hall Square as a Symbol for Civic Culture in Dallas-Fort Worth,"* Informationen zur modernen Stadtgeschichte (2019)

Timothy Hyde, editor, *Governing by Design: Architecture, Economy, and Politics in the Twentieth Century* (2012)

Jacqueline Lambiase, *"Searching for City Hall, Digital Democracy, and Public-Making Rhetoric: U.S. Municipal Websites and Citizen Engagement," Journal of Public Interest Communications* (2018)

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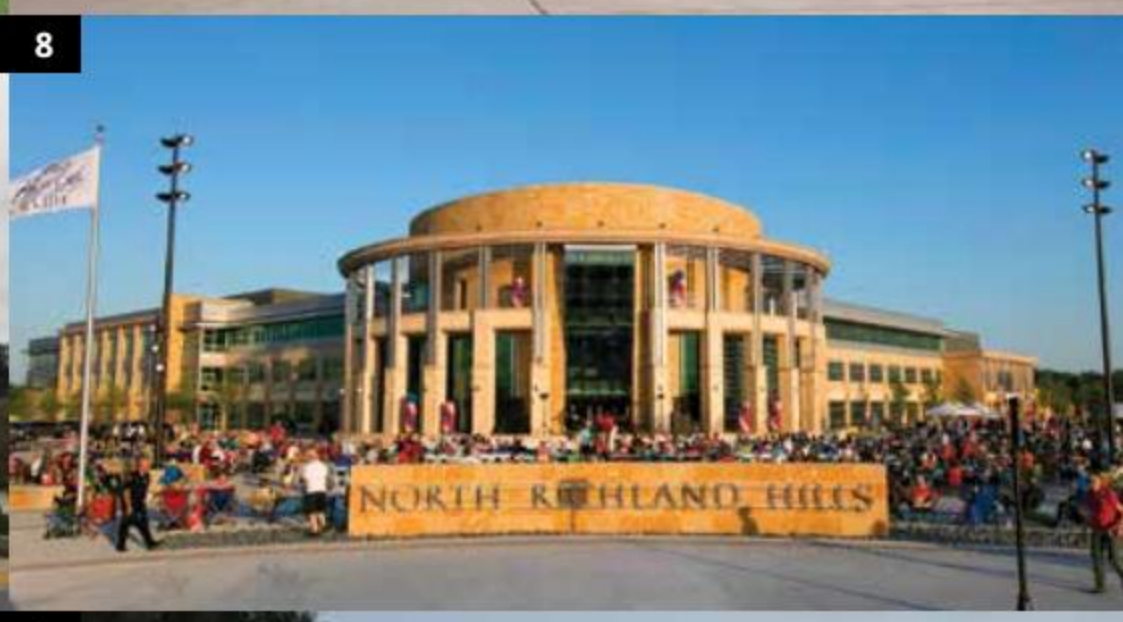

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DALLAS SCHOOLS OF HARD KNOCKS

By David Preziosi, FAICP

One of the most powerful drivers for where people, especially families, decide to live or purchase homes is the quality of neighborhood schools and the school district. It's the old real estate adage of "location, location, location," and schools are one of the major draws along with affordability, proximity to jobs, and amenities such as parks, shopping, and entertainment. According to a 2017 National Association of Realtors study, the under-36 crowd is now the largest home buying group, with almost half of them having at least one child and almost half of them saying that school districts play a big role in their decision.

Pictured above: The Urban Park School is on the DISD's list for replacement in the Strategic Facilities Plan - Version 1.1. The school was constructed in 1930 as the Peacock Military Academy but went bankrupt and closed in 1934. The school reopened in 1938 as part of the DISD. A large peacock emblem for the military school is still visible over the main entrance. / Photo: Michael Cagle

Good schools and school districts increase a property's value and command a premium in the real estate market. Look no further than the desirability of the schools in the Highland Park Independent School District (HPISD) for an example. In a 2016 study by Realtor.com based on data from GreatSchools.org, HPISD had an above average school rating and the property value of homes within the district was an average 632% higher than the national average. (Of course, median income also plays a factor in that number.) Although Dallas ISD doesn't have the cachet of HPISD, there are certain higher-performing schools and feeder patterns that help increase the price of the nearby homes.

In September 2018, DISD announced its long-range Strategic Facilities Plan (SFP) for its schools. The ambitious plan called for demolishing or closing 47 outdated schools and replacing them with 25 new schools where students would be consolidated. The plan, among other things, attempted to lower the average age of the district schools closer to the national average of 44 years. Of the 221 campuses in the DISD, 99 are over 60 years old, putting the average age at 51.7 years. The SFP would have brought down the average age to 41.6 years.

But the plan didn't sit well with many parents and some members of the DISD Board of Trustees as they digested the large scale of the plan and the impacts it would have on schools in their neighborhoods. Parents were upset by the potential closing of nearby schools and sending their children to a school farther away. For those who bought houses in specific locations because of specific schools, it was stinging that the district proposed to change the school feeder patterns for many areas of the city. Even though the plan was only announced and not finalized, angry parents began contacting DISD administrators and trustees. Parent groups at the schools put up signs, in English and Spanish, asking other parents to sign petitions to keep their schools open. Geneva Heights Elementary School parents had such strong community support that they got an agreement from DISD to keep the historic shell of the 1931 building and rehabilitate the interior to meet new needs.

An updated plan, titled Version 1.1, was released in November 2018 and greatly reduces the number of school closings and demolitions. The new plan looked at three criteria for determining the fate of schools — the facility condition, the enrollment, and the age of the school. The new version proposes two school demolitions, two school closures, 17 new campuses, with decisions to be made on six schools. Although only two schools are listed for demolition, there is more to it than that. The new campuses would be built on the sites of the existing schools, requiring their demolition in the process. So that really adds up to 19, not two.

The schools selected for demolition and replacement are scattered all over the district and date from 1912 to the 1960s. They range in style from Revivalist to Mid-Century Modern, with many designed by significant Dallas architects such as Mark Lemmon, Lang and Witchell, C.D. Hill, Coburn & Smith, and Broad and Nelson. The schools proposed for replacement include Adams, Atwell, DeGolyer, Dallas Environmental Science Academy, Geneva Heights, Hall, Hawthorne, Hexter, Kiest, Longfellow, Marcus, Peabody, Pease, Reilly, Rhoads, Thompson, Urban Park, and Walnut Hill. Fannin is to be repurposed or sold. Schools awaiting their fate are Field, Hogg, Milam, Miller, Peeler, and Twain. The massive plan depends on voters passing a multibillion-dollar bond in 2020.

One of the drivers of which schools were selected for replacement or demolition was DISD's facility condition index (FCI). Architecture and engineering firm PBK served as the lead in evaluating all of the schools in the district to determine the FCI for each. That was compiled into a 2,500-page Long-Range Facilities Master Plan released in October 2018. The FCI looked at such major items as building envelope condition, life safety and security, electrical, plumbing, mechanical, technology, civil, athletics/activities, and food service. The study also included items that weren't as major, including ceiling tiles, baseboards, casework, signage, sound systems, lighting, and many more. Each school was ranked on a 100-point basis, with the higher the score, the worse the school's condition. Those scoring 70 or above were on the consideration list for replacement. The five schools scoring the highest were: Hawthorne at 98.72, Peabody at 91.79, Rosemont at 91.39, Geneva Heights at 91.02, and North Dallas High School at 89.24.

At a public meeting in December 2018 at Geneva Heights, in the Lower Greenville area of Dallas, DISD administrators said schools were picked for replacement based on the FCI and the inadequacy of the facilities to serve their current number of students. They specifically cited libraries, cafeterias and kitchens, auditoriums, gymnasiums, and offices. That is certainly true as many older schools were not designed for their current capacity and added wings or portable buildings to meet needs. In turn, the number of students soared beyond the schools' original capacity. While new classrooms were added, other spaces went untouched and left handling far more students than planned for by the architects who originally designed the schools. Older schools also may not meet current educational standards for classroom size, technology, and even outdoor space.

TEARING DOWN SCHOOLS WOULD FAIL STUDENTS

Most schools on the chopping block are historic, based on the national standard of buildings being over 50 years old and vital to the sense of place in the neighborhoods they anchor across Dallas. These community landmarks were built to last, with substantial materials and a high level of craftsmanship and design. Despite that, if the resources are not there to

Most schools on the chopping block are historic, based on the national standard of buildings being over 50 years old and vital to the sense of place in the neighborhoods they anchor across Dallas. These community landmarks were built to last, with substantial materials and a high level of craftsmanship and design. Despite that, if the resources are not there to properly maintain the schools, they deteriorate. And many on the proposed demolition list, especially their mechanical systems, have declined significantly over the years.

properly maintain the schools, they deteriorate. And many on the proposed demolition list, especially their mechanical systems, have declined significantly over the years.

There is also the allure that a new campus brings, along with the thought that it will ease the maintenance budget. That's true in the short term, but over time those buildings will also require maintenance. Then there is the cost of demolition and new construction to consider in determining whether there will be a cost savings in the long run.

Consider also the lesson that tearing down a usable building teaches children. It says that the embodied energy and the raw materials already harvested in construction of the built environment are worthless. We teach our children the importance of reducing our impact on the environment by recycling everything from cardboard to plastic to cans instead of sending them to the landfill. So why doesn't that apply to the built environment? Why aren't we teaching that same lesson to our children about the reuse of existing buildings and recycling what is already built instead of sending a massive amount of needless waste to our landfills? What example do we set when we expend a tremendous amount of new energy to harvest natural resources and shape them into building materials for new schools when we can recycle what is already built?

As 2018 AIA National President Carl Elefante, FAIA, FAPT, LEED AP said, "The greenest building is ... one that is already built." The National Trust for Historic Preservation Research and Policy Lab determined that "building reuse almost always yields fewer environmental impacts than new construction when comparing buildings of similar size and functionality."

"It takes 10 to 80 years for a new building that is 30 percent more efficient than an average-performing existing building to overcome, through efficient operations, the negative climate change impacts related to the construction process," the Trust said.

The rehabilitation of DISD's existing schools and expansion of those structures should be fully explored to see how the needs of the district and educational trends can be met. There are many options that would both value the original buildings, such as targeted demolition of ancillary additions and the rehabilitation of the original core structures, while adding new spaces to accommodate the needs of larger schools. In fact, in the FCI study, PBK identified areas where schools could be expanded to meet current requirements.

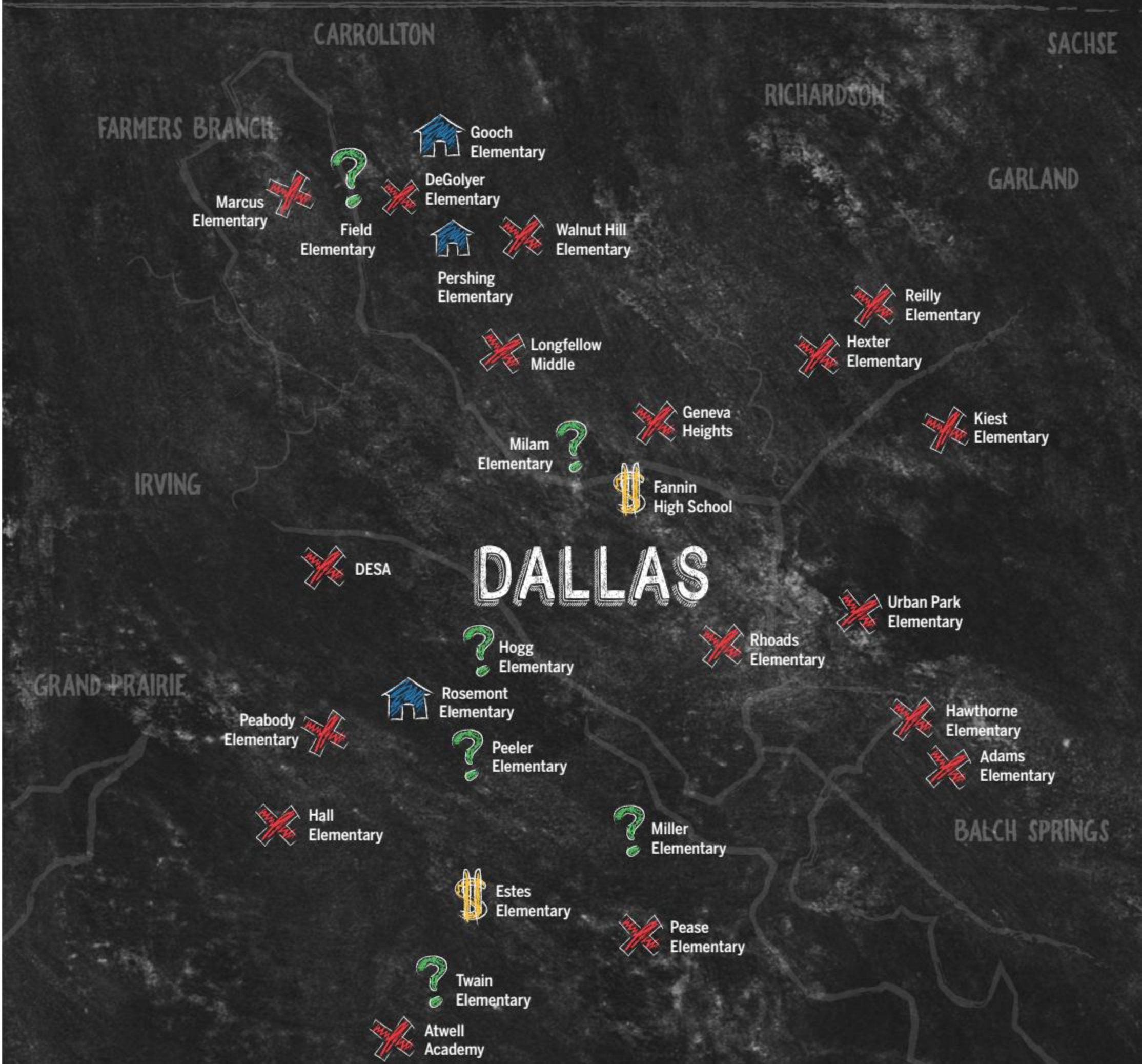
DISD already has great examples of how that can be done. One is Booker T. Washington High School for the Performing and Visual Arts, the significantly historic high school in downtown Dallas. In that case, the original portion of Dallas' first high school for African Americans was restored and an addition built on the rear to serve its new arts-focused curriculum. This could be done on other campuses, with creative architects coming up with ways to incorporate the new with the old.

Another example is Woodrow Wilson High School, which was rehabilitated and a sensitive addition built to meet modern educational needs by BRW Architects and Norman Alston Architects. The work even won a Preservation Achievement Award from Preservation Dallas in 2016.

In an effort to call attention to the potential demolition of so many historic schools, Preservation Dallas placed DISD schools on its Most Endangered Historic Places list in 2018. Preservation Texas followed suit in 2019 by also placing the schools on its endangered list. Both organizations hope DISD will explore options for keeping the historic schools intact, making judicious alterations to the interiors and sensitive additions to the exteriors to meet today's requirements for education.

A blend of old and new would celebrate the powerful importance of the existing schools to their neighborhoods and teach the benefits of recycling our built environment and not adding unnecessary waste to our landfills. Historic schools are too important to lose, and DISD should make every effort to continue their use and preserve an important part of our Dallas neighborhoods.

David Preziosi, FAICP is executive director at Preservation Dallas.



DISD STRATEGIC MASTERPLAN

Schools considered for replacing, repurposing/selling, or a decision needs to be made.

LEGEND

AWAITING DECISION

REPLACE

REPURPOSE/ SELL

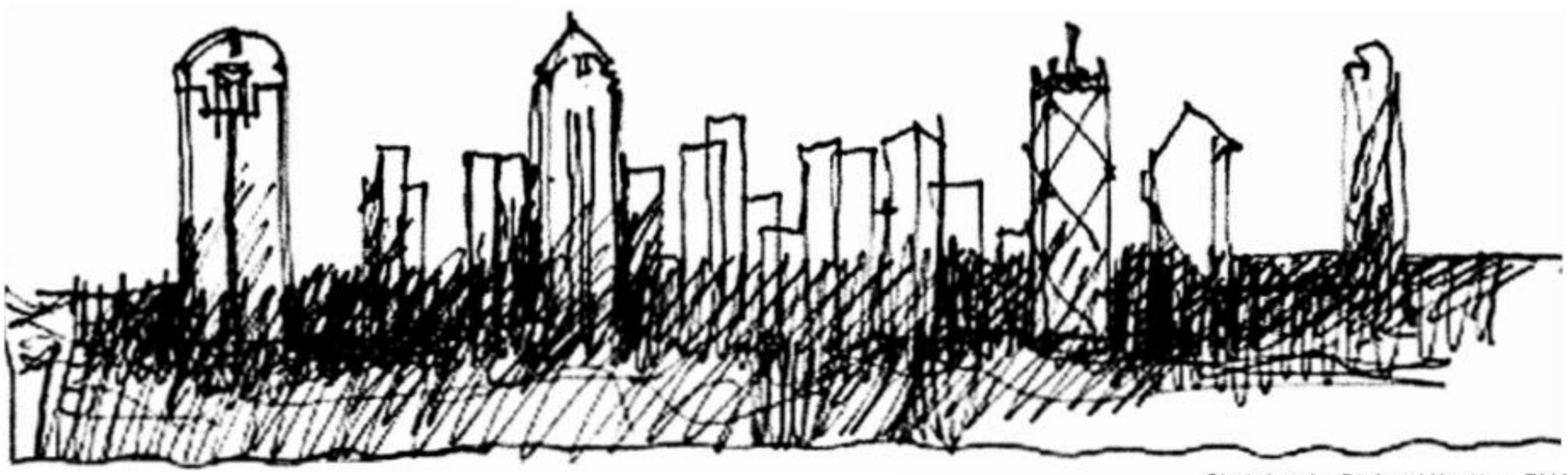
SUSTAIN/ REPURPOSE

TOWER POWER
Creating the Dallas Skyline

By Richard Keating, FAIA

EDITOR'S NOTE:

If you ask the generation of architects practicing in 1980s Dallas "What architect had the biggest impact on the Dallas skyline?" you would most likely get "Rick Keating" as your response. Richard Keating worked for SOM for 23 years, during which he practiced as the lead designer in the Houston office. It was from this office that he designed the Trammell Crow Tower, Chase Tower, and renovated the top of Renaissance Tower. From this powerful time in Dallas' history of development, Keating shares his personal stories. He continues to practice architecture through his firm, Richard Keating Architecture of Los Angeles, and work on projects that have a significant impact to the urban form.



Sketches by Richard Keating, FAIA

A PERSPECTIVE ON DALLAS

My professional education, initiated at Berkeley, was that of an architectural historian. As my practice evolved into the designing of modern buildings rather than contemplating 5th-century B.C. Greek temples in Corinth, I have taken a longer-range view than I otherwise might.

Accordingly, it seems to me that the urban fabric is the ultimate reflection of our society and that the city skyline is unique as a symbol of a collective sense of place, serving as an identity for its occupants and a reference for others. It is also part of a continuum that evolves over years; each individual building becomes only an additive to that. Beyond that, each of our modern cities has evolved on the basis of a particular culture, which is interesting to try to understand when thinking about a building that will be a participant in the skyline for decades.

My involvement with Dallas began with a friendship with Harlan Crow in the mid-1980s. One day, we stood at the window of his conference room in Bryan Tower as he pointed out five parking lots, each bearing a number that he had painted on the pavement (1 through 5) and all of which where he planned to build. Although it may seem to many that we share few mutual characteristics, we developed a great friendship that has lasted to this day. He has a deep sense of history and is hilariously funny in his approach to many things; as long as we avoid politics, it works.

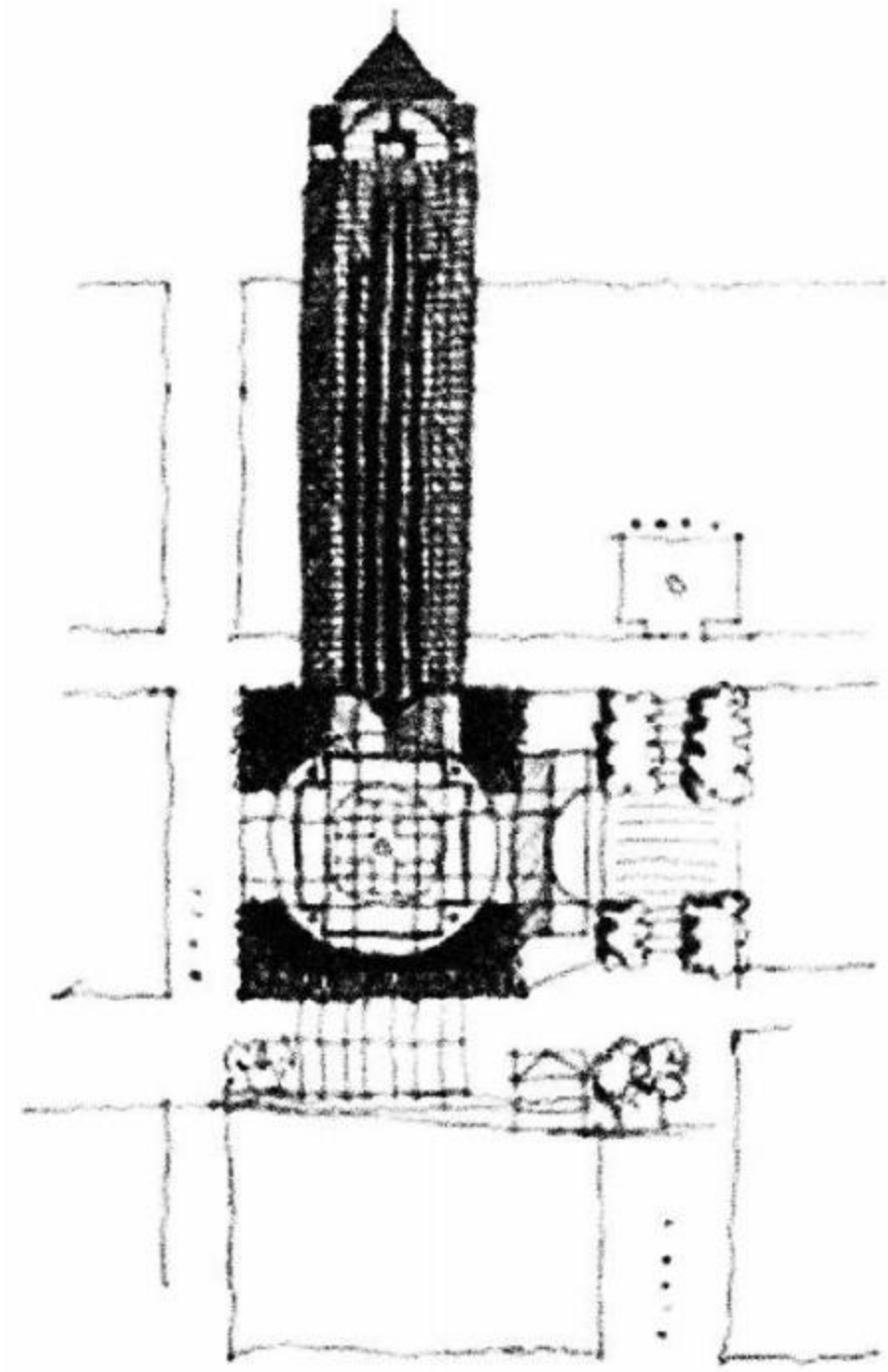
Of course, I had ambitions of working with him as he became an owner of a significant part of the Dallas skyline and was anxious to show him our depth, speed and professionalism as soon as possible.

Harlan's first challenge: He wanted to see my ideas for a building he already had designed but had not begun constructing — the San Jacinto Tower. I decided I could really impress him if I went back to Houston and within one week returned to Dallas with a 6-foot-tall model of my design proposal.

Now, in my hometown of San Francisco, there used to be "automated human jukeboxes" around Fisherman's Wharf and the cable car terminus at the Buena Vista. These were literally boxes with a guy inside who took your money and sang you a song, so I thought it would serve very well to present our new building to our new friend in Dallas in a similar way. I arranged to hide a young architect inside the model, which was waiting for Harlan on a Monday morning in the very same conference room of our discussion the week before. To hear the building start to talk about itself was fairly unique. It was a good enough idea to cement our kindred nature but a little too late in the process to start over on that project.

We did, however, move on to what is now known as the Trammell Crow Center, then several buildings in Las Colinas, and more projects for the Trammell Crow Co. in Milwaukee, Chicago, Washington, D.C., Austin, San Antonio, Los Angeles, Phoenix, and Dallas' Chase Tower, so it was a fortuitous beginning.

During one of our early conversations, Harlan explained who John Neely Bryan was and why he had named his first building after Dallas' founder. Seeking a distinction between Dallas and Houston, where I was living at the time, it became apparent to me that there might be a direct connection between Bryan and his barge crossing the Trinity River all the way forward to Stanley Marcus and the other giants of mercantilism. That seemed to be more the culture of Dallas than the oilfield character of Houston. (I even imagined that



Bryan had set up a stand at either end of his barge, so he could sell T-shirts and jerky, which somehow evolved into Neiman Marcus — probably one too many Wild Turkeys with Southwest Airlines' Herb Kelleher on that one!)

With that in mind, and because I was working with a client who would just as soon have me design a 50-story version of a Thomas Jefferson building, I began thinking about what seemed appropriate about that historicism in Dallas and decided that it had something to do with mercantile. While the general character of Houston was of new-money, wildcat oilmen and the industrial character of a refinery, providing an unfettered design approach to modern architecture, Dallas was decidedly different. Perhaps because the mercantile products came from New York and Europe, there was more of an association with that older style of architecture representing establishment money and roots, which had been all but nonexistent in the recent past of the Plains Indians.

This understanding provided Harlan with enough of that background, while I sought to develop the design for the LTV Building (now the Trammell Crow Center) as a clarion tower of the yet-to-be developed Arts District. Ed Barnes had designed the Dallas Museum of Art, a beautiful limestone derivation of his Walker Arts Museum in Minneapolis. Because the Arts District was only an idea at the time, the main entry of the museum was placed on Ross Avenue with a symbolic drive entry at the terminus of Flora Street. To support Flora Street as a future spine of the Arts District, I conceived the Trammell Crow Center as a kind of campanile, complete with rooftop lantern and sky-tracking up lights at each corner that could pinpoint the Arts District from afar and a plaza setting that would negotiate the vertical drop from Ross Avenue to Flora.

To support the concept that this tower marked a unique spot in the city, I based the design on a square tower, finessed with large bay windows and re-entrant corners, creating more corner offices. The base of the building incorporates this geometry at a larger scale to emphasize the first and second floors, and the internal lobby became an open ring of two-story space around the core.

Because of the scale of the museum and the future Arts District buildings, I created a second building on the site that was of the proper scale across from what would become the Nasher Sculpture Center and that would provide a more pedestrian scale to the Flora Street. This smaller building was conceived as dining facilities, but predating pedestrian activity on Flora, it sat empty until Harlan populated it with some of his art collection. I reinforced the centrality of the tower again with a seemingly continuous circle of stone and a water element on the plaza that tumbles down the stairs through the low building to Flora Street.

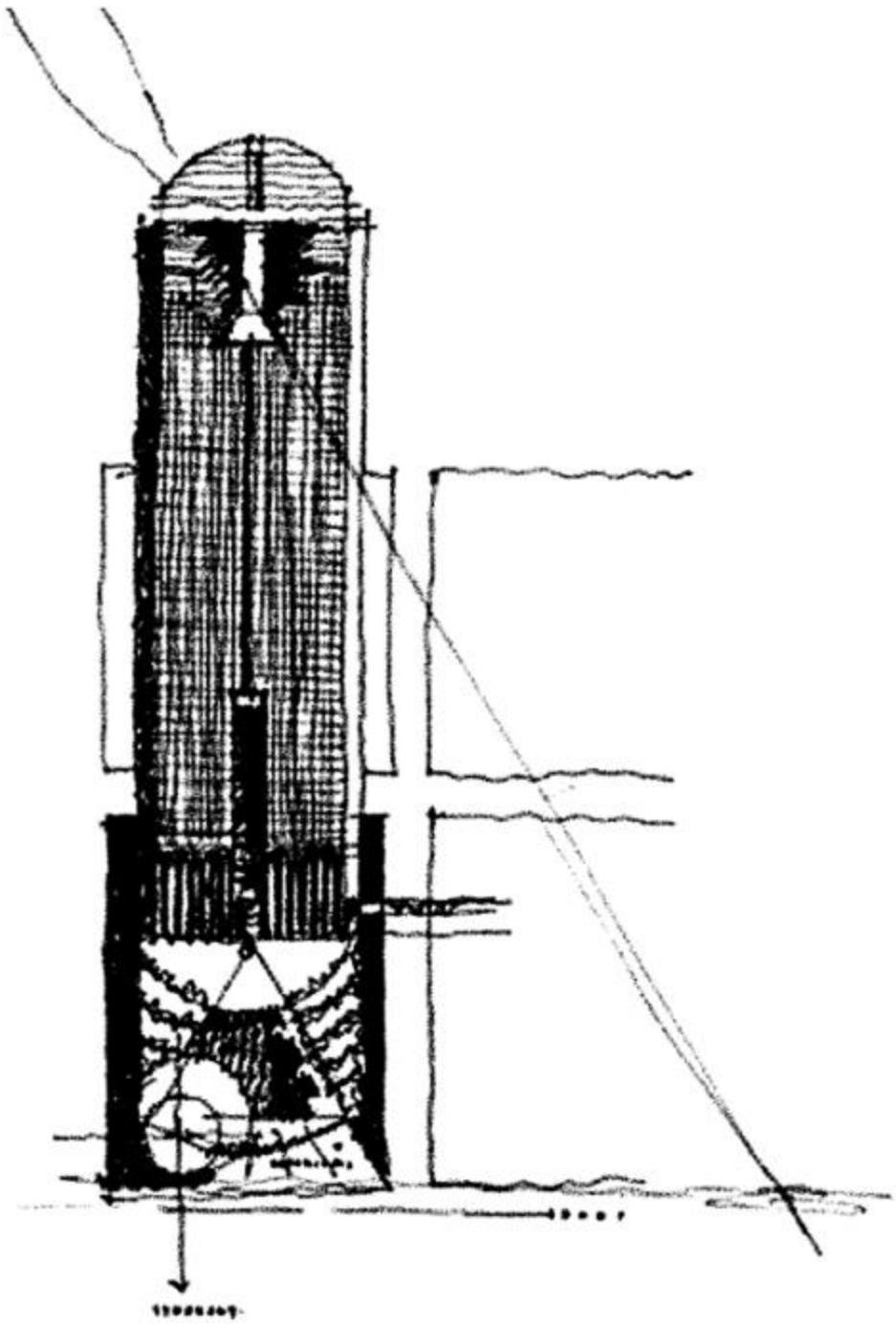
The primary objective of the pedestrian spaces and the plaza was to create a strong sense of place for the tenants of the day, almost all of whom were leaving the established part of downtown Dallas along Main Street and moving to the "Arts District." Most of these tenants were in financial services or were the lawyers and accountants who served this business, and the shift to the other side of Klyde Warren Park gained momentum.

With that in mind, and a desire to capitalize on the qualities of Trammell Crow Center yet redefine its character at the pedestrian level, I submitted designs to renovate the entries, the lobby, and the finishes. I also I wanted to turn on the sky tracker lights, which have been all but forgotten, to illuminate the building as the campanile of the Arts District. I evolved a more dramatic entry from the geometry of the tower and replaced the interior materials with lighter choices and crisp modern detailing.

When Harlan Crow and Barry Henry committed to having me design the 2200 Ross (now Chase Tower), I realized I had a new responsibility that would affect the skyline of Dallas. Shortly afterward, I was also hired by Prudential to renovate the Renaissance Tower, which now extended this responsibility to three towers.

The Chase Tower was related to the Trammell Crow Center by ownership, size, and proximity. The floor plan was quickly determined to be a more standard rectangle than with the Trammell Crow Center. I chose the granite for the exterior as a related tone and added a single bay window at the center of the building as a reflection of the bay windows on the Crow building. The building top was mostly an exercise to compete with the Crow in a manner that could claim the skyline in a similarly strong way. It was fortuitous that the Petroleum Club was a potential tenant, and we knew that a number of members who had fairly small office needs would like to be adjacent. So I organized the floors above into two towers that rejoin at the top, creating a hole in the building. At the time, one of the most popular movies was *Raiders of the Lost Ark*, so I presented this concept to Harlan as kind of like the Staff of Ra that illuminated the burial location of the Ark. But in this case, at the equinox sunrise, a shaft of light would shoot through the opening and illuminate a dozen virgins dancing in a circle on the Woodall Rodgers Freeway. Thankfully, the deck park saved us from this nonsense, but my sketch survives!

Also at the time, there was a possibility that the Dallas Aquarium might move from Fair Park, so I tried to have the sloping grass plane of the plaza provide a point of access to the aquarium below Ross Avenue and extend to a potential subway stop.



Several years later, while visiting the building and riding the elevator, I took note of the diversity of tenants as expressed by their shoes. The lower floors were all penny loafers worn by the bankers and accountants. As we neared the Petroleum Club floors, there was an increase in cowboy boots, and in the upper floors it was all tennis shoes because the top floors had been leased to software and game designers who enjoyed seeing the undersides of the Southwest Airlines planes aligning with the tower on approach to Love Field.

The final piece of inadvertently designing a skyline was the Renaissance Tower renovation.

This building had used an early PPG 480 reflective glass that, over time, had degenerated from water intrusion into the seals. I thought the building was much more interesting at night when you could see its diagonal structural system than it was during the day, when it was hidden by the mirrored glass. With the renovation incorporating a complete re-glazing, I made an effort to reflect that structural system in the patterning of the glass. There was also a profit center for the building from the antennas on the roof for an uplink to satellite communications. By exaggerating that function, I added some personality to the top and therefore to the skyline.

Participating in each of these buildings as a designer was both a rare opportunity and a responsibility to think about the role of office towers in the collective imagery of a city's identity — and to think beyond the individual building's identity.

For me, it is always fun to see the skyline of some of these cities where I have had this opportunity when they show up as backdrops to Lakers games when they play the Mavericks, the Rockets, the Magic or the Bulls. Of course, it's even better when the Lakers win.

Richard Keating, FAIA is design principal at Keating Architecture.

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SHAPING DALLAS

WHY IS DALLAS HERE, HOW DID WE GET THIS WAY, AND WHERE ARE WE GOING? IN SHORT, *WHY* IS DALLAS?

By Joseph A. Pobiner, FAICP

Most cities had something that sparked their reason for being — a coastline, a port, a railhead, a tactical military outpost. Dallas had none of those. Wikipedia's first paragraph about Dallas notes it is the "largest inland metropolitan area in the U.S. that lacks any navigable link to the sea." And don't even ask about how Dallas got its name — there's no agreement.

Regardless, Dallas thrived. By 1900, it was the world's largest inland cotton market, eventually becoming a center of commerce. Today, Dallas is the ninth largest U.S. city and Dallas-Fort Worth is the nation's fourth-largest metropolitan area, poised to eclipse Chicago for the No. 3 spot in the next few years.

So what shaped Dallas? It boils down to three mega form-givers – the Trinity River, commerce, and infrastructure.

Even with all the form-givers and influencers, the future of Dallas and of North Texas will be a combination of the old and new, the familiar and the innovative. ... Barring a disaster or other unforeseen event, Dallas and North Texas will continue to influence, and be influenced by, our surroundings.

THE TRINITY: ORDER OUT OF CHAOS

Disasters often shape cities. Chicago had its fire, San Francisco had its earthquake, and Dallas had its Great Flood. In May 1908, 15 inches of rain fell in a single day, causing the Trinity River to breach its banks as it reached historic flood levels. Almost 6% of the city population was affected, thousands fled their homes, and five people died.

We've had a complicated relationship with the Trinity ever since.

To prevent future catastrophic flooding, Dallas did what it usually does — hire a consultant. In this case, city leaders turned to George Kessler, a Kansas City landscape architect and former Dallas resident, to develop one of the nation's earliest comprehensive city plans. (One of his recommendations was a small "town lake" to contain future flooding.) By the 1930s, construction began on the now-familiar Trinity River levee system; many of the descendants of those workers still live in the Trinity Groves area. While its intent was noble, it also created a wide scar between neighborhoods — a chasm of empty space blocked by 29- to 32-foot-tall levees that literally "broke" the river. More than a century after the Great Flood, the city is working to repair this scar so that the Trinity River's potential may finally be realized.

DALLAS MEANS BUSINESS

Commerce lives in Dallas — we even named a downtown street after it.

The region's agricultural, cotton, and cattle industries leveraged early business developments including Neiman Marcus, Sanger Brothers, and Highland Park Village. Although we didn't strike oil here, we became a hub for oil companies that were popping up throughout East and West Texas. Eventually, Dallas led the development of technology industries with Collins Radio, Texas Instruments, and other telecom and technology firms (yes, not all were within the Dallas city limits). In 2008, AT&T made the decision to move its corporate headquarters to the appropriately named Commerce Street.

Over time, the city's business-friendly reputation yielded numerous business leaders and developers who served on City Council. And who can forget the television show "Dallas", which introduced the world to a fictitious cut-throat oilman and featured Dallas icons such as the Hyatt Reunion and Reunion Tower in its opening shots?

Without the businesses that made Dallas, the city may not have grown in the fashion it has.

INFRASTRUCTURE IS INSTRUMENTAL

Infrastructure quietly formed the city as we know it. The development of the street network at the same time as underground water, sanitary sewer, storm drainage, gas, and electric lines gave rise to the familiar neighborhoods throughout Dallas. Many are also served by an intricate network of alleys, where utilities and services were often located.

A wise civil engineer once explained the city's approach to infrastructure and development: Look around and you will see that much of the core of Dallas is a series of neighborhoods laid out on a one-square-mile grid. Every mile or so in each direction, there is a major east-west or north-south road — Preston Road, Walnut Hill Lane, Forest Lane — and those are just in North Dallas.

This one-mile spacing was no accident. The engineer posited that the one-mile grid was the ideal distance for water transmission and sewer collection mains. And since these are usually located beneath roadways, voila, you have Dallas' neighborhood grid. Of course, there are areas with sweeping curvilinear streets and some organically shaped blocks. But at the heart of Dallas are still the rectangular blocks on a mile-grid pattern. As North Dallas and its suburbs grew, the network of wide and (then) fast highways supplanted the importance of grid streets. The idea was to provide workers with an easy in-bound commute and get them out of downtown as quickly as possible in the evening.

THE FUTURE IS NOW

Even with all the above form-givers and influencers, the future of Dallas and of North Texas will be a combination of the old and new, the familiar and the innovative:

- Downtown will be the core in a polynodal region, much as it is today.
- Residential areas will evolve to be more walkable and include more supporting compatible uses.
- Offices will exist, but signs point to a combination of traditional and co-working spaces, with street-level retail and upper-level residential in the same building
- We will still complain about traffic, but the mix will be a combination of cars, AVs, and other options.
- A new 5G network will make working from home a few days a week a viable alternative, and a simple way to increase roadway capacity without new construction.
- And Uber promises to deliver the first flying taxi service in Dallas by 2023.

This article only scratches the surface. Barring a disaster or other unforeseen event, Dallas and North Texas will continue to influence, and be influenced by, our surroundings. To be frank, there are challenges, and some areas may remain underserved. But that should not deter us from continuing to shape and reinvent our urban fabric, addressing challenges and opportunities alike.

Joseph A. Pobiner, FAICP is director of planning and urban design at Stantec.

THE MAGNIFICENT SEVEN

The wonderful thing about Dallas is that it constantly reinvents itself. New districts exist that weren't even a glimmer in a civic leader's eye 50 years ago. And the following seven influences will help shape Future Dallas.

1 WATER: Simply put, without water there is no development. Our network of reservoirs supplies a vast regional population, but as we grow toward 10 million people and beyond, the provision of sustainable water sources is a major developmental issue. We can lower per capita use through installing more efficient systems, repairing old, leaky lines, and urging residential rain catchment and gray water irrigation systems. But we need to think about the next 50 years and beyond. It takes decades to develop reservoirs (property acquisition, design, construction), so water planning is an ongoing need, both for the city and the region.

2 RAIL: Before cars, many cities relied on passenger rail systems and streetcar lines to move people. While these largely disappeared during post-WWII expansion, over the last 30 years there has been a national resurgence in rail. Since 1996, North Texas went from a single light-rail starter line (DART's Phase 1) to four rail systems in 2019 – DART, the Trinity Railway Express, the Denton County Transportation Authority, and the new TexRail line. Light rail, commuter rail, and streetcars help promote new forms of mixed-use development that mimic the way we used to build neighborhoods. DART's proposed second rail line (D2) through downtown and its future Cotton Belt Line will continue to offer new transportation alternatives and development opportunities. At some point, increasing costs could influence political will to combine these systems into a single regional agency.

3 PARKS + OPEN SPACES: We didn't invent the idea of the deck park, nor did we build the first one, but Klyde Warren Park represents the spirit that Dallas leadership invokes when it seeks to correct a perceived shortcoming. The ongoing Trinity River Project also demonstrates a renewed effort to remake the Trinity River Corridor and reclaim a vast public open space that can help knit together long-severed neighborhoods. (Cooler heads prevailed, and the Trinity Tollway is now a distant memory.) Both projects sparked interest in addressing the city's lack of urban parks and green space. Belo Gardens and Main Street Gardens are two examples of new areas that previously might have been relegated to parking lots. For Dallas to thrive as a city, a collection of large and intimate people-oriented spaces and human-scale developments are key ingredients.

4 POWER: Electrical power fuels growth, and our dependence on digital devices increases this demand. The prospect of more electric vehicles may help to reduce air pollution, but it also shifts energy demand from the pump to the power grid. We can make buildings more efficient and utilize solar panels, wind power, and other alternative power sources, but our demand will continue to increase. Since construction of power plants takes as long as reservoirs, it is never too early to think about future demand and innovation. Through sensible power diversification and decentralization, we can decrease our exposure to grid-targeted cyberattacks. (China is testing a highway "paved" with solar panels — imagine if the Mixmaster or LBJ Freeway generated power instead of road rage.)

5 5G CELLULAR: 2019 sees the rollout of 5G, the next generation in mobile communications. Promising fiber-quality speed, the construction of the 5G network will be quickly followed by the next generation of superfast phones, tablets, smart devices, home automation, the Internet of Things, connected cars, drones, etc. Initially, 5G will utilize existing 4G tower infrastructure, but as demand for 5G-specific use increases, cells will be much smaller (stand-alone mode, or SA) which might require a cell every few hundred feet. In downtown areas, these could be concealed in buildings or disguised as streetlights, public art, or even trees. Distribution in residential neighborhoods might be designed differently, such as atop pole-mounted electrical transformers or as part of streetlights. Properly designed, the 5G network could be nearly invisible. It also may hasten the elimination of the landline telephone system.

6 THE THIRD AIRPORT: DFW International Airport has had an undeniably positive impact on the regional economy. Should North Texas become the No. 3 metropolitan area, a third airport will surely be on the horizon. (No. 1 New York City and No. 2 Los Angeles have more than three airports.) Without harming the economic business models of DFW or Love Field, where would Airport No. 3 be built? Considering the tremendous financial commitment, not to mention the time for design, approval, and construction, any talk of a third airport is 10 to 15 years out. But no matter how and where it is integrated into North Texas, whether it links up with existing or future rail, and whatever happens in aviation technology, the shape of Dallas and North Texas will be influenced by a third airport.

7 AUTONOMOUS VEHICLES: Finally, no discussion of city-shaping can be complete without addressing the potentials of autonomous vehicles and connected cars (AVs and CCs). These could replace mass transit on a customizable local scale, or they could help close the first mile/last mile gap for those beyond walking distance of a transit station. Right now, it looks like the first adoption of this technology will be in service and delivery vehicles, with some self-driving shuttles on office/college campuses or in downtown areas. AVs and CCs will rely on the 5G network for communication and navigation, so these technologies are inextricably linked (for now). Whenever passenger AV use is widely adopted, no one knows for sure what that influence will be.

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CHARLOTTE JONES ANDERSON

By Lisa Lamkin, FAIA

Charlotte Jones Anderson, executive vice president and chief brand officer of the Dallas Cowboys, played an integral role in the design of AT&T Stadium in Arlington and The Star in Frisco. Her office at The Star exudes her power and confidence, with mementos from key events. Here, she talks about power, brand and architecture.

Profile Photos: Shaun Menary

What's the big lesson about architecture that you've learned through the design process of AT&T Stadium and The Star?

What has been so amazing on this journey is creating shared spaces for people to create memories. When we built the stadium, I remember experiencing our grand opening with my father [Cowboys owner Jerry Jones]. We'd done an intense amount of work on the design. In that process, we did the basic things, including a study on best practices for sports facilities. We also did a study of how people enjoy space. What are the buildings that inspire? What are the buildings that evoke emotion?

We went to Beijing, China, to see the Bird's Nest [National Stadium] there because that obviously was a very big statement. While we were in China, we visited big spaces where they gather millions of people.

We went to museums to analyze great space. How do you make a big space a personal room? We got inspiration from great fashion houses. You know the Times Square of sensory overload and everybody's getting all this new information at the same time. So how do you put all of those things together to create a space where you can share a memory?

In that process, we put this video together and we compared this experience to the building of the Roman Coliseum to the beauty of ballet and dance to where people come together and they share an experience. It was all about building something to share an experience to where people go, "Wow!"

We then brought that perspective with us when we came out here to The Star to create this space. How do you have a sense of commonality for people where they share an emotion with people they do not know?

How does the architecture speak to the powerful Cowboys brand?

Expressing our brand didn't mean blue and silver stars all over the place. It was just the opposite of that in the building of AT&T Stadium and here at The Star. The live action on the field in our AT&T Stadium, that's the brand. The building itself needed to speak to strength, to power, to resilience, to determination, to the things that build the backbone and the character of who we are.

But it was also about technology. How do you revolutionize the way people see sport? That really was our goal at AT&T Stadium — that we're going to change the way people engage and interact in the game.

From an aesthetic standpoint, it needed to feel good to everybody. So how do you find a palette that feels good to everyone? We learned in the beginning that if you invest in people and they feel valued, they're going to keep coming back. That was our ethos to really bring our brand alive.

The Star is a great public-private partnership with the City of Frisco and the [Frisco Independent] School District. There was a tangible function of needing a venue so that kids could play their game. But there was an intangible function of the aspiration of where kids could realize their dreams.

The Star was designed, developed, and opened on a tight three-year timeline. What were some memorable moments and challenges in the design and construction process?

Oh my goodness! I got fired on this project.

By who?

It started with, "You're spending how much money?" And then it became, "You're not spending enough money!"

My father started this project and said, look, we've just come off building the stadium. He did not have the appetite to get so heavily underwater again. Yet my brothers [Jerry Jr. and Stephen Jones] and I are like, oh my gosh, we must do this! It is a critical investment to stay relevant in the future. You need to create an evergreen experience, not just host 10 days a year. Dad is like, well, go find your own money. So every concept needed to fund itself.

The Ford Center [the indoor stadium at The Star] had gone over budget. And so everything that went over budget, we had to deal with, we had to eat. So we revised the front of the building. Then my father saw it and said, "Are you serious?" I was in a room with the architect and my father, and he said, "How many times do have to tell you I did not like that building!"

The architect and I walked away saying, "I think we both got fired." We then changed the whole thing. We did exactly what Dad wanted. We spent way over the budget to go do it. But you know what? It was great.

How does art play into the experience? Because it's such an important part here at The Star and AT&T Stadium.

We knew building the stadium would attract sports fans. Our goal was to attract people beyond the world of sports.

So how do you engage people who are not fans of your game? You can do that through architecture, through art, through music. Give people an experience that they appreciate, then along the way they become a fan of your game.

We didn't know anything about contemporary art. So I suggested that we put together a panel of experts that could advise us. We selected the curator from the Modern Art Museum of Fort Worth and the Dallas Contemporary. We had two great international collectors who happened to be friends of my mother and live in the area and an art consultant from San Francisco.

What has been the most rewarding is we do all these stadium tours with the kids — in a setting that you want to go to and let's teach you about art. But almost the better part is having all of these amazing people in the art world nationally and internationally coming in to take a look at the collection — and, with some, a bit of skepticism. But when they leave, they're

so marveling at how it all came together. The architecture and art journey has really become a part of our brand.

In one article I read, you were called a "power woman." In another, "the most powerful woman in the NFL." What does that mean to you?

It's flattering to hear, but I know I have an unbelievable platform — the visibility and the interest and the magic of sports. I believe the platform comes with a true responsibility to do something bigger than the game itself. I've always felt that the true value of the game is the ability to bring people together who normally wouldn't be together, today especially. So if we can use that to do something successful, that's where the power is.

You've worked with some incredible architects and designers in Dallas. Any advice you can give them in creating unique guest experiences?

I think I am complicated and maybe sometimes difficult. My mindset every time I sit down for a meeting is that I know it can be bigger and better than this. And to challenge each other to raise the bar on what we think greatness already is.

I think it does stimulate architects and creators in their profession. My best advice is don't be afraid of the passionate, involved client. Listen to the direction they're trying to go. Help them get there.

We could have hired any designer in the world [for the stadium]. We selected an architect who would listen.

You have been interviewed countless times over the years. What question have you never been asked that should be asked?

You allowed me to touch on that when you asked the power question. What's the most valuable thing that you do? That to me is the why. Why do you do what you do? And I think that's the question everybody should ask.

We can use the sport to inspire people and to take people away from their challenges of the day. Where you can see people struggle and fail and get back up and have to do it again, be motivated by that and inspired by them.

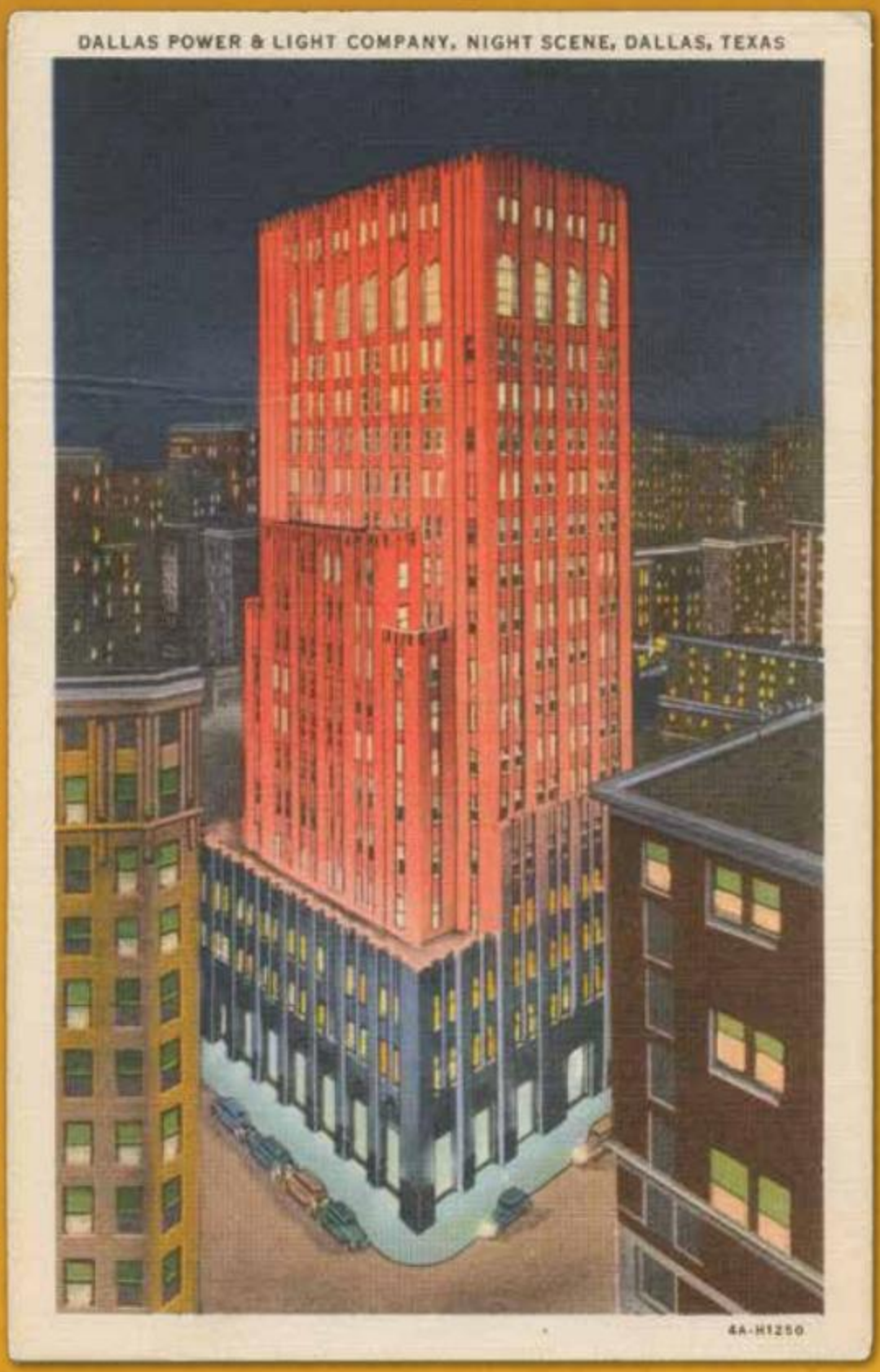
Perhaps instead of chief brand officer you should be chief why officer.

I don't like that [brand officer] title at all. I think that we're more like a culture or more like an aspiration. And I think that if you are just trying to separate yourself from the person next to you, you lose yourself in comparison. You should think about something that's a whole lot more inspiring!

Lisa Lamkin, FAIA, a principal with BRW Architects, conducted the interview, which has been edited for clarity and brevity.

Discover more about Charlotte in our full interview available at ***aiadallas.org/charlottejonesanderson.***

Powering Dallas: The Headquarters of Electricity



DeGolyer Library, Southern Methodist University, George W. Cook Dallas/Texas Image Collection

By David Preziosi, FAICP

We take for granted the electricity that constantly flows to our homes and businesses to power our everyday lives and light our spaces, keep us cool or warm, refrigerate our food, and connect us to the world through our devices. It wasn't always that way.

Back in 1881, the thought of electricity for Dallas was ridiculed as both dangerous and worthless, especially with the early failures to light London, New York, and New Orleans. Nevertheless, Alex Sanger, Julius Schneider, and W.C. Connor proposed bringing electric lights to the city when they incorporated the Dallas Electric Lighting Co. in 1882. After receiving their charter from the State of Texas, they successfully petitioned the City of Dallas for permission to construct and operate an electrical system. They quickly built the first power-generating system in Dallas in an abandoned wood-frame church on Carondelet Street (now Ross Avenue).

Electrical service began in 1883, lighting the streets and electrifying the streetcars. Service spread to homes and businesses as various electric companies built larger power stations. The Dallas Electric Co., chartered in 1890, constructed a massive brick power station on Griffin Street to the side of the Missouri, Kansas & Texas Railway tracks. By 1899, the site, originally one story with a basement, was expanded with a brick and steel boiler house. At the time, it was the largest power plant outside of New Orleans. In 1902, Dallas Electric Light & Power acquired the plant and property. In 1906, it built a new plant on the site to meet the growing electrical needs of the city.

Competition grew as more companies provided electricity through their own stations. Seeing the need for consolidation, Col. J.F. Strickland started the Dallas Power & Light Co. in 1917. He received a franchise from the City of Dallas and quickly bought out his rivals, including Dallas Electric Light & Power. At the time, the new company served 25,000 customers. World War I limited growth, but expansion picked up rapidly afterward as households added newly available radios and refrigerators.

With the increased demand, the plant expanded in 1924, 1927, and 1954. Across the city, substations were built to handle the growth, with several, including in East Dallas, Oak Cliff, and North Dallas, built in the mid-1920s.

A stained-glass window depicting the Norse god Thor, power lines streamiing from his fists, loomed over visitors at the Dallas Power & Light headquarters annex. / Jim Parsons and David Bush/DFW Deco

With the growing importance of electricity in everyday life, Dallas Power & Light began planning an equally important new headquarters in 1927. The Dallas firm of Lang and Witchell designed the thoroughly modern downtown headquarters, described as "American style," which the firm said "has secured itself a permanent place in the art of architecture and will give the American cities in the future a distinct national aspect." The modernistic 19-story stepped tower, with an exterior of buff brick and black granite, featured setback vertical elements and decorative limestone detailing. A departure from the preceding classically inspired buildings, it was one of several towers built at the time in a style now called Art Deco.

The tower, with a connecting two-story annex built on an adjoining site, filled the corner of Jackson and Browder streets. When completed in 1931, it was the tallest structure in the South constructed with welded steel and boasted the luxuries of the day — air conditioning, high-speed electric elevators, and indirect lighting. Of course, as the home of an electric company, the building was illuminated at night with rotating colors of red, blue and amber, brilliantly highlighting the setbacks of the progressive design.

Entering the annex facing Commerce Street, visitors stepped through a set of bronze doors and beneath a dramatic stained-glass window of Thor, the Norse god, rising above a city and sending electricity through transmission lines from his fists. (Georgia Jensen and Roger Macintosh created the window, along with many other stained-glass windows in Dallas.) Two carved figures, one representing Thomas Edison and the other Charles Proteus Steinmetz, were installed at the corners of the annex. While everyone knows about Edison, many may not know Steinmetz. He fostered the development of alternating current as opposed to Edison, who favored direct current.

The annex, a center for innovation, displayed how the wonders of electricity could benefit daily life. Inside the main entrance, visitors passed by a showroom that demonstrated the latest electric products as they headed to the marble-lined elevator lobby for the tower or to the business area to arrange for service or pay bills. The basement exhibited a variety of commercial lighting fixtures along with a model storefront to demonstrate options for retail display lighting. On the second floor, interior designers and homeowners could view mockups to see how lighting could enhance window treatments, upholstery, and color schemes. A Spanish courtyard, with a vaulted ceiling painted and lit to look like a blue sky, led to an all-electric model home that showcased different lighting techniques and the latest in electrical appliances.

In 1984, Dallas Power & Light merged with three other companies to form Texas Utilities and moved its headquarters to the I.M. Pei-designed Energy Plaza in the early 1990s. The old headquarters sat vacant until Hamilton Properties purchased it in 2003 and redeveloped it into apartments. The main power plant was demolished to make way for American Airlines Center, which opened in 2001. Some of the early substations still survive and are used for office or residential purposes.

Dallas was on the cutting edge when electrical service came to the city in 1883, and Dallas Power & Light brought stability to the industry by consolidating the various power companies into one. That enabled consistent growth of the power system and provided for the expanding electrical needs of everyday life. The Dallas Power & Light legacy is still felt today, and the former headquarters remains an impressive sight with its "American style" that represented a bold and transforming industry.

David Preziosi, FAICP is executive director of Preservation Dallas.

View historic images of the Dallas Power & Light showroom and headquarters at ***aiadallas.org/powerandlight****.*

ARCHITECT SPOTLIGHT:

DARREN JAMES, FAIA

By Nate Eudaly, Hon. AIA Dallas

President of a national design build firm. Chair of the Dallas Black Chamber of Commerce. Board president of Fair Park First. Each of these positions would keep one person busy. Add to this board memberships in the Dallas Citizens Council, Trinity Park Conservancy, VISIT Dallas, Regional Black Contractors Association, and the Dallas Regional Chamber, and it is easy to see that Darren James, FAIA has many pulls on his time. But when I visited with Darren for this Columns profile, he was calm, cool, and collected as we discussed his leadership roles.

Photo: Shaun Menary

As president of KAI Enterprises, an integrated architectural, engineering, and construction services firm, Darren guides its four business units: KAI Design, KAI Engineering, KAI Build, and KAI 360 Construction Services. With over 120 employees, KAI is one the largest minority-owned firms in the AEC industry.

Where did you grow up, and what were your childhood interests and activities?
I grew up in St. Louis. By 6, I knew I wanted to be an architect. I had an erector set, and I loved creating with it. My dad worked as an engineer, and he helped me develop my interest in building. I also played baseball and was involved in Boy Scouts, earning my Eagle Scout designation.

Where did you attend college, and what did you do when you graduated?
I attended the University of Kansas and graduated in 1992 with my bachelor in architecture. I interned at By Design/Kansas City, where I worked on the African Plains Exhibit for the Kansas City Zoo, as well as on retail and apartment complexes.

Why did you move back to St. Louis and then to Dallas?
I moved back to St. Louis to join Kennedy Associates Inc. (KAI) in December 1993. From 1993 to 1998, I worked on design projects, including a new terminal at Lambert International Airport. In 1998, I wanted to learn more about the business of architecture and came to Dallas in 2002, when KAI Texas was formed. In 2005, I was named president and COO of our Texas operations, and I recently have become president of KAI Enterprises.

What have some of your significant projects been for KAI?
I have been fortunate to manage the DART Green Line, Billy Dade Middle School, and South Oak Cliff High School's renovation and expansion.

How would you describe the culture of KAI, and what is the best thing about your job?
We are collaborative, with a focus on transforming communities through integrative design and construction excellence. The best thing about my job is seeing people grow and promoting positive change, both within the firm and in the communities we serve.

You are a past board member of the Dallas Center for Architecture, now known as the Architecture and Design Exchange. How did you get involved with AD EX?
The AD EX minority scholarships program is important to me, and that is how I became involved.

African Americans are underrepresented in architecture. What are some key initiatives that are in place, or that should be in place, to address this?
Our profession needs to continue to do outreach and build awareness for African American students about opportunities in the profession. We need to address perceived barriers to entry and take practical steps, such as having students visit architects' offices and engaging students with opportunities over spring break and as summer interns. City Lab High School in downtown Dallas has great potential and is important as a part of these initiatives.

How did you decide to get involved with Fair Park First?
I originally became involved with Fair Park through the technical delivery team that was organized to provide services for Fair Park. Fair Park First, a 501(c)(3) was established, and I was asked to join. The board elected me as president, and we were selected by the City of Dallas to manage Fair Park, working with Spectra, the company that will manage operations.

What are some of your personal goals for Fair Park?
Creating memories for new and returning visitors. In all my conversations with citizens, the thing that resonated most was great memories of childhood visits, no matter how long ago those visits were.

How does Fair Park First, working with Spectra, plan to move Fair Park into more of a year-round destination?
A lot of activities already happen. We'll create awareness of what is there, highlighting unique venues and spaces that give people a reason to come. We want to enhance the appreciation of the Art Deco architecture — protect it and preserve it. We want to create new activities for the spaces between the buildings, such as the African American Museum and the Music Hall.

How will Fair Park First work with the city and Spectra to preserve and restore the Art Deco buildings at Fair Park?
It will be a combined effort, focused on what is needed on immediate, intermediate and a long-term basis. We plan to work with the city to raise funds to preserve these important civic assets. We plan to have more events so that the facilities are "living" year-round.

How will Fair Park First engage those who live around the park, given the history that they've haven't had a place at the table on planning?
Some of our board members have deep connections with the neighborhood, and some live in the communities surrounding Fair Park. We plan to have community meetings, and our board meetings will be open to the public. We hope to persuade residents from the surrounding community to be actively involved with us.

You serve on many boards, are the president or chair of two of them, as well as president of KAI's president — not to mention family responsibilities. What are your time management secrets?
I compartmentalize extremely well. I map out strategies and task lists in my head — rarely do I write them down. I utilize prayer and my faith, and I speak and verbalize my goals. I work hard to achieve milestones and to recognize the achievement of goals as rest stops on my life's journey.

Interview conducted by Nate Eudaly, Hon. AIA Dallas, executive director of The Dallas Architecture Forum. It has been edited for brevity and clarity.

Learn about buildings and places that inspire Darren, design goals for Fair Park, and more at ***aiadallas.org/darrenjames.***

ARCHITECT **M GOODEN DESIGN**
BUILDER **HARTMAN CONSTRUCTION**
PHOTOGRAPHER **PARRISH RUIZ DE VELASCO**

TAULA HOUSE

Derived from the Sanskrit word for "Balance", Taula house is a single-family residence designed for a multi-generational family in the Preston Hollow neighborhood of Dallas. Guided by Hindu architecture princples of Vastu shastra, this modern dwelling expresses a balance between traditional and contemporary ideologies of design.

THIS RESIDENCE FEATURES

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Learn more on this year's AIA Dallas Tour of Homes by visiting this and the two other residences we've been privileged to supply windows and doors to: **Dorset Road, Vanguard Way,** and **Clayton Avenue**.

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13TH ANNUAL TOUR OF HOMES & PREMIERE PARTY

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READY TO BE WOWED? STEP INSIDE...

The AIA Dallas Tour of Homes, Dallas' only citywide home tour and the area's only tour curated exclusively by architects, returns Saturday and Sunday, November 2-3. The two-day tour showcases the work of some of the city's most talented architects and designers, highlighting the most innovative and outstanding residential design in the area. Featured homes are in neighborhoods across Dallas, including Preston Hollow, Knox-Henderson, Lakewood, Lochwood, and Urban Reserve in Lake Highlands. The tour highlights a range of designs, sizes, and styles, including newly built homes, renovated houses, and economically priced residences. Immersive home inspiration is just around the corner and down the street.

The separately ticketed Premiere Party is Wednesday, October 30. The Premiere Party, which is held at a home not on the general admission tour, features passed hors d'oeuvres, open bar, meet-and-greets with the tour architects, and a general admission ticket to the tour.

New this year, AIA Dallas is offering VIP tour tickets that give ticket holders the opportunity to tour all homes and visit the Premiere Party home during select weekend tour hours where mimosas, pastries, and swag bags will be offered.

Columns is pleased to present an inside look at the featured homes. For more information and to purchase tickets, visit hometourdallas.com.

SEXTON LANE

FIRM: Eckxstudio for Modern Architecture
ARCHITECTURAL DESIGN TEAM: Dan Eckelkamp, AIA

CONTRACTOR: Holz + Stein Custom Homes
INTERIOR DESIGN AND LANDSCAPE ARCHITECT: Eckxstudio for Modern Architecture
GEOTECHNICAL ENGINEER: Hooper Group
STRUCTURAL ENGINEER: Eric L Davis Engineering Inc.

COMPLETED: 2018
SQUARE FOOTAGE: 2,804
PHOTOGRAPHY: Shoot2Sell

VANGUARD WAY

FIRM: Marek Architecture
ARCHITECTURAL DESIGN TEAM: Scott Marek, AIA and Hieu Le

CONTRACTOR: Ripple D+B
GEOTECHNICAL ENGINEER: Terradyne LLC
STRUCTURAL ENGINEER: Childress Engineering **(FOUNDATION);** Element Engineering **(FRAMING)**

COMPLETED: 2018
SQUARE FOOTAGE: 2,130
PHOTOGRAPHY: Hieu Le and Shangyun Huang

CLAYTON AVENUE

FIRM: Morrison Dilworth + Walls
ARCHITECTURAL DESIGN TEAM: Mark Dilworth, AIA and Wesley Tunnell, AIA

CONTRACTOR: Black Construction
GEOTECHNICAL ENGINEER: Hooper Group
LANDSCAPE ARCHITECT: Bella Firma
STRUCTURAL ENGINEER: L.A. Fuess Partners

COMPLETED: 2017
SQUARE FOOTAGE: 3,900
PHOTOGRAPHY: Charles Davis Smith, FAIA

CRAGMONT AVENUE

FIRM: SHM Architects
ARCHITECTURAL DESIGN TEAM: Enrique Montenegro, AIA; Nicholas McWhirter, AIA; Jonathan Walker; and Keaton Cizek

CONTRACTOR: Susan Newell Custom Homes LLC
INTERIOR DESIGN: SHM Architects
LANDSCAPE ARCHITECT: David Rolston Landscape Architects
STRUCTURAL ENGINEER: Bury & Partners

COMPLETED: 2017
SQUARE FOOTAGE: 5,115
PHOTOGRAPHY: Nathan Schroder Photography

ALDWICK CIRCLE

FIRM: A. Gruppo Architects
ARCHITECTURAL DESIGN TEAM: Thad Reeves, AIA; Timothy Ballard; and Jon Beck

CONTRACTOR AND LANDSCAPE ARCHITECT: A. Gruppo Architects
GEOTECHNICAL ENGINEER: Hooper Group
STRUCTURAL ENGINEER: Element Engineering

COMPLETED: 2019
SQUARE FOOTAGE: 3,200
PHOTOGRAPHY: Charles Davis Smith, FAIA

CALADIUM DRIVE

FIRM: NIMMO
ARCHITECTURAL DESIGN TEAM: Joshua Nimmo, AIA and Kristin Walsh

CONTRACTOR: Williams Drake
LANDSCAPE ARCHITECT: Paper Kites Studio
STRUCTURAL ENGINEER: Element Engineering

COMPLETED: 2019
SQUARE FOOTAGE: 3,250
PHOTOGRAPHY: NIMMO

ALEXANDER DRIVE

FIRM: Maestri Studio
ARCHITECTURAL DESIGN TEAM: Eddie Maestri, AIA; Brooke Kingery; Katie Paulsen; and Janelle Burns

CONTRACTOR: Hartman Construction
INTERIOR DESIGN: Maestri Studio
LANDSCAPE ARCHITECT: Bonick Landscaping
STRUCTURAL ENGINEER: The Reedy Group

COMPLETED: 2019
SQUARE FOOTAGE: 6,602
PHOTOGRAPHY: Jenifer McNeil Baker

DORSET ROAD

FIRM: M Gooden Design
ARCHITECTURAL DESIGN TEAM: Michael Gooden, AIA and Kevan Russell

CONTRACTOR: Hartman Construction
GEOTECHNICAL ENGINEER: Henley-Johnston
INTERIOR DESIGN: M Gooden Design
LIGHTING DESIGNER: Douglas Architectural Lighting
MEP ENGINEER: Telios
STRUCTURAL ENGINEER: Arch Consulting Engineers PLLC

COMPLETED: 2019
SQUARE FOOTAGE: 10,260
PHOTOGRAPHY: Parrish Ruiz de Velasco

This home is exclusive to Premiere Party and VIP ticket holders. The Premiere Party will kick off the 2019 AIA Dallas Tour of Homes on Wednesday, October 30. Premiere Party and VIP tickets are available at **hometourdallas.com** and include a ticket to the weekend tour.

SHIFT + SHADE

Photo: Shaun Menary

A few short years ago, stepping off the Green Line at the Good Latimer station looking toward Deep Ellum, you would have seen Brad Oldham's Traveling Man *Waiting on the Train* sculpture resting in front of a vacant lot. Today, a structure of shifting boxes 16 stories high consumes the view, overshadowing the sculptural piece but subtly creating a visual transition from the tall skyscrapers of downtown Dallas to the much shorter streetscape of Deep Ellum.

The Epic, designed by Perkins+Will, is a glass and concrete building with 250,000 square feet of rentable office space distributed among 10 levels, sitting above eight levels of parking, including two below grade. With a site on the cusp of Deep Ellum, scale was an important driver in the building's design early on. The concept of shifting boxes originated in response to the need for an articulation in horizontality.

Departing from the form of a simple, extruded office building, the decision to shift blocks not only led to an interesting building form visually, but it also provided other benefits. The pushing and pulling of volume creates a shading soffit condition in places but also provides an opportunity for balcony space. In turn, the availability of balcony space allows for activity to move from inside to outside for workers. On the other side of the volume, at each soffit condition, a lighted gasket is installed around the perimeter of the building, evenly washing the surface of the soffit at night.

"During the day the top parts of the boxes are occupied, and in the evening, they are activated with light," says Ryan Roettker, AIA, project designer at Perkins+Will. "This detail not only creates a unique experience of horizontal light when so many buildings are vertically lit, but it also contributes to the horizontality, further mediating the scale of the building."

This pushing and pulling of building form also provides the benefit of self-shading. Compared with an extruded tower, the shifts are projected to save the building 5% in energy use annually. In addition, Perkins+Will introduced a vertical fin element on the facade, highlighting the offsets of the building form and further contributing to sun shading. This vertical element forms a grain on the building, creating a reference point to the shift.

"Now all the sudden you have a point of reference — you had to create the grain to create the reference. That grain is also activating the surface and self-shading the building," says Ron Stelmarski, AIA.

The vertical fin depth varies depending on the location around the building; the fins are deeper where they benefit the building most, and the depth is reduced where that benefit is unnecessary.

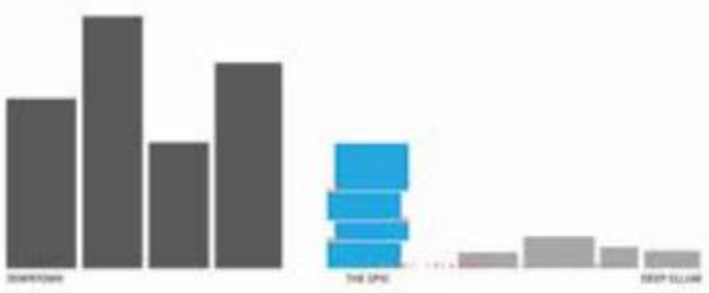
Ultimately, having a supportive client was important. Westdale Real Estate Investment and Management understood from the beginning that the shifting boxes form was crucial. Once the move was established, Perkins+Will found that all these other design choices could harmonize to strengthen that move.

The self-shading effect of the soffits saving energy, the exterior space created with the balconies, the vertical fins that added a grain along with energy savings, the lighting at the soffits — all these elements derived from one design decision.

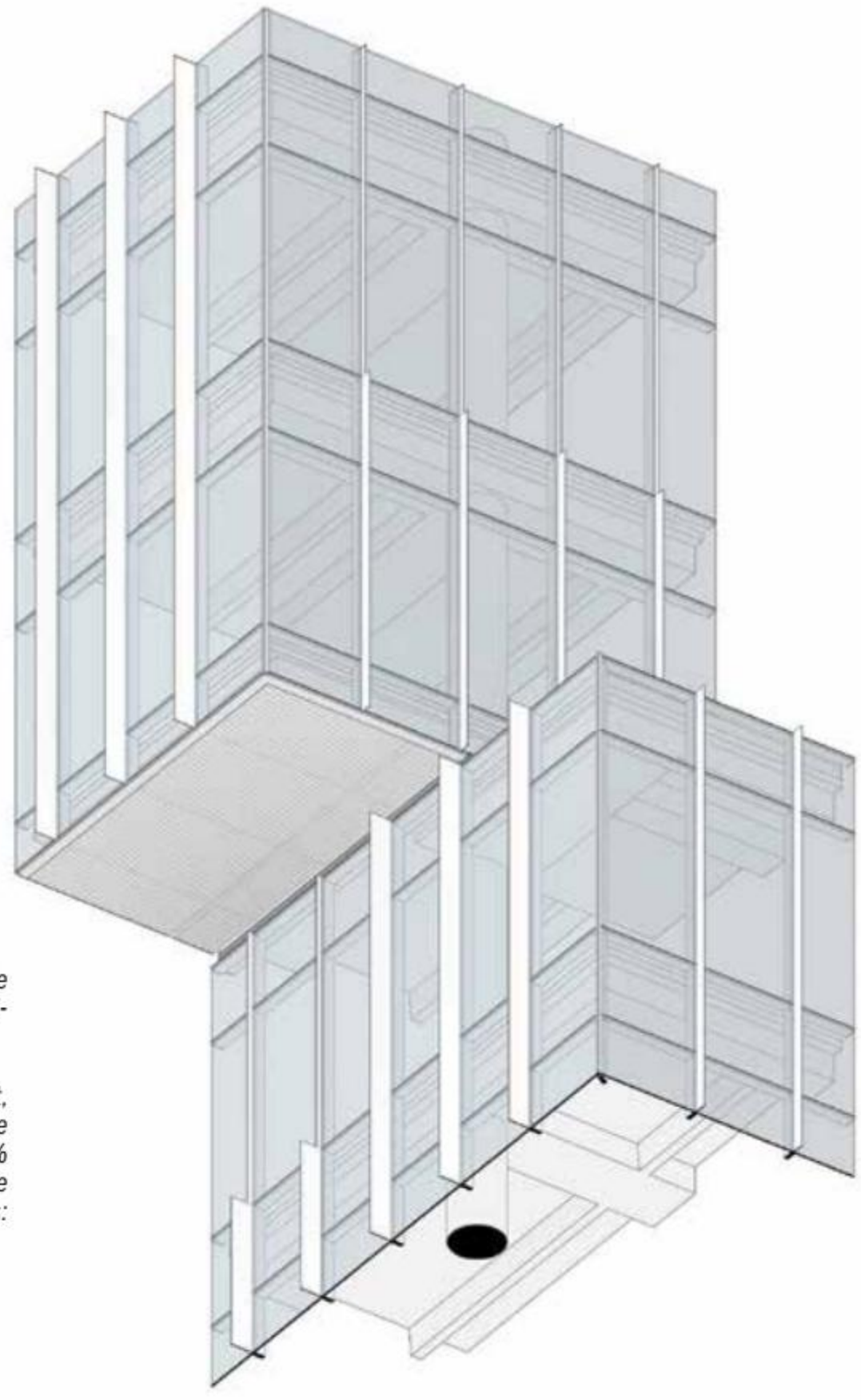
Janet Spees, Assoc. AIA is a project manager at Merriman Anderson Architects.

"The building, because it shifts, is horizontal over vertical and form over surface. We didn't articulate the surface to get scale — we shifted the blocks."

Ron Stelmarski, AIA
Design Director, Perkins+Will



Above: The diagram shows the transition in scale from the towers of downtown Dallas to The Epic to the low- and mid-rises of Deep Ellum. / Graphics: Perkins+Will



Right: The vertical element gives the eye a reference point, but that line is broken with the shifting of the boxes. The vertical fins, with depths of 4, 8, or 12 inches, save 5% in energy costs. The more sunlight that hits the facade throughout the year, the greater the depth. / Graphics: Perkins+Will

PROJECT DESIGN TEAM

ARCHITECT: Perkins+Will
OWNER: Westdale Real Estate Investment and Management
CIVIL ENGINEER: Kimley-Horn
CM AT RISK (CMAR): Balfour Beatty USA
ELEVATOR CONSULTANT: H.H. Angus
LANDSCAPE ARCHITECT: Talley Associates
STRUCTURAL ENGINEER: Thornton Tomasetti
MEP ENGINEER: Schmidt and Stacy Consulting Engineers

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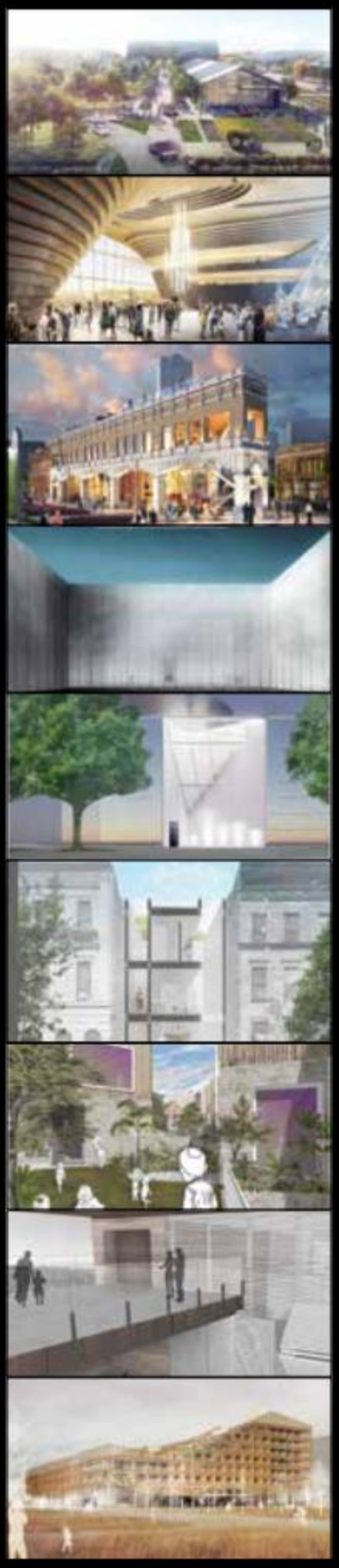
2019 AIA DALLAS UNBUILT & STUDENT DESIGN AWARDS



"The Unbuilt Design Awards offer a unique opportunity to look behind the scenes of projects in the works in Dallas and around the world," said Ricardo Muñoz, AIA of Page and 2019 AIA Dallas Design Awards Committee Chair. "The presentation of these projects, designed by Dallas architects, helps create a valuable conversation about how architecture can and should play a vital role in the shaping of spaces and places for communities. By sharing our work with the visiting jury, we have the opportunity to communicate the wonderful solutions and research being developed here with others in locations around the world."

Earlier this year, AIA Dallas announced that two designs received its 2019 Unbuilt Design Awards, the highest recognition of works that exemplify excellence in unbuilt projects by Dallas architects, as well as two Unbuilt Juror Citations. Additional designs earned Critic's Choice and People's Choice awards.

The 2019 Unbuilt Design Awards recipients were selected by a jury of esteemed architects, including Molly Hunker, co-captain of the award-winning practice SPORTS and assistant professor at Syracuse University; Zeina Koreitem, founding partner in MILLIØNS, a Los Angeles-based design practice and member of the design faculty at the Southern California Institute of Architecture (SCI-Arc); and James Leng, founder of Office James Leng and the Harry Der Boghosian Teaching Fellow at Syracuse University. The jury judged 40 entries from 17 Dallas architecture firms.

The second year of AIA Dallas' Student Design Awards sought to recognize the most innovative and thoughtful student work from Texas architectural programs. The Student Design Awards jury was composed of 2018 AIA Dallas Design Awards winners: Jon Bailey of HKS Inc.; Randall Daniel, AIA of SmithGroup; Cory Dear, AIA of Corgan; Jason Hanson of BOKA Powell; Eric Gonzales, AIA of Cunningham Architects; Brian Kuper, AIA of GFF; Max Levy, FAIA of Max Levy Architect; and Ricardo Muñoz, AIA of Page. They reviewed 19 entries from four Texas universities.

The 2019 reception also included the Critic's Choice Award, selected by Mark Lamster of *The Dallas Morning News* and the University of Texas at Arlington, and a People's Choice Award that was voted on by event attendees.

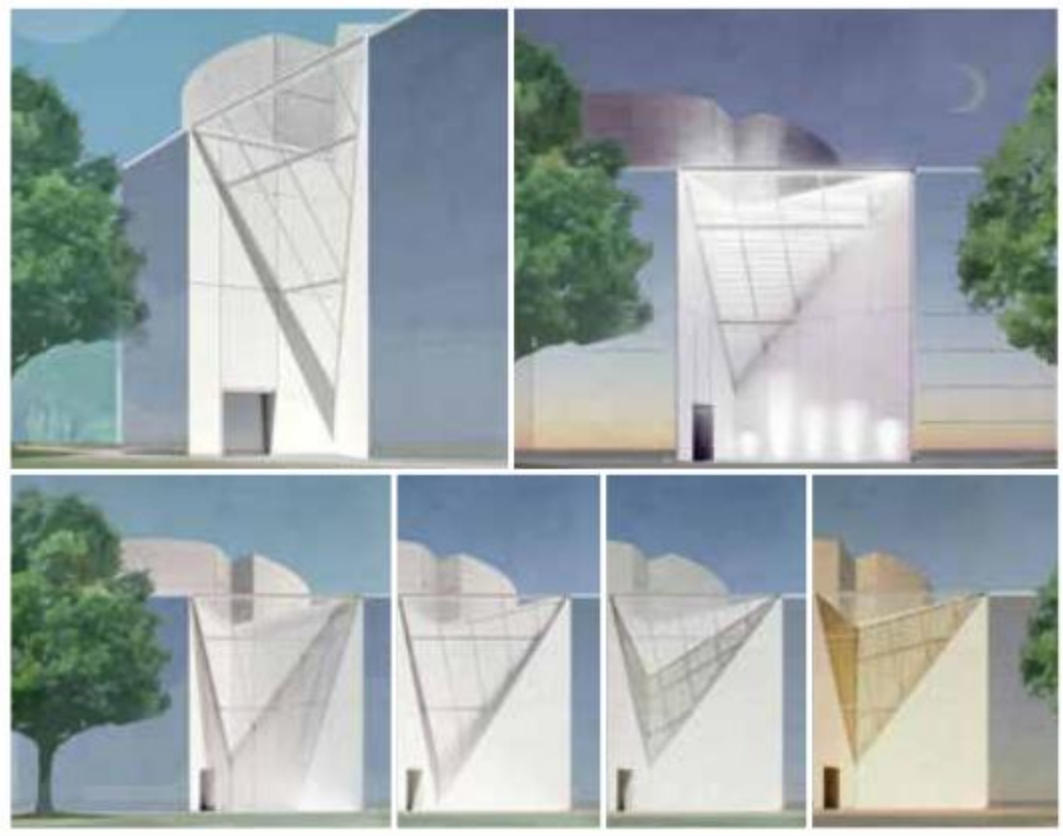
"This year, we held our second Student Design Awards and were very impressed by the quality and thoughtfulness in the student work. The winning projects in this category once again remind us of the possibilities and aspirations architecture can achieve. We are excited at the opportunity this program affords in bridging the profession with academia," said Munoz.

GALLERY: UNBUILT + STUDENT DESIGN AWARDS

SECOND SHADOW *Dallas, TX*

Entos Design

The project consists of an intervention to the entry of an existing corporate building, offering a second chance to create a meaningful entry experience. The new solution is to apply fenestration to enhance the building's entrance. The triangular shape is composed of prefabricated louver modules that will give pedestrians a sense of lightness, similar to being under a tree canopy. The louvers will slice light and cast shadows over the building. The beauty of shadows is that they last only a second in time. Though this entrance may seem simple, as you engage it reveals a multidimensional experience.



MUSEUM IN BERLIN *Berlin, Germany*

FTA Design Studio, Inc.

The Museum of the 20th Century is viewed as the missing link of the Kulturforum, the cultural district of Berlin. Located between the Neue Nationalgalerie (Mies van der Rohe) and the Berlin Philharmonic (Hans Scharoun), the Museum of the 20th Century establishes a formal linkage between two masterpieces of divergent aesthetics. The proposal extends the existing tilted plaza on the west side by creating a plane that emerges from grade and rises gently towards Potsdamer Street offering a gracious walkable roof. A sunken court that separates art produced before 1945 and art after 1945 is positioned between the curved roof and the Neue Nationalgalerie. While the building with the curved roof signifies the openness of Berlin to the world after the fall of the wall, the sunken court represents the vacuum produced by curtailing artistic expression before 1945 when the Nazi regime cracked down on the Bauhaus movement.

UNBUILT JUROR CITATION

URBAN SLOT *New York, NY*

FAR + DANG

The infill project strategically considers every plane of the building, both vertically and horizontally, in creating space and addressing the need to connect to the immediate context and the public realm. The layering of the building's exterior materials, with varying degrees of porosity, addresses the public street and the changing degree of privacy throughout the day. Operable panels are strategically placed in front of operable windows so the tenants can control the amount of natural light and privacy. A vertical volume is carved all through the four levels to allow light from above to penetrate all the way down to level one, giving relief to the deep floor plates, both spatially and experientially. The rear yard setback becomes a communal, urban garden with various densities of vegetation.

UNBUILT JUROR CITATION

FARM AT CROSSROAD COMMONS *Merrillville, IN*

HKS

Dean White was the 260th wealthiest person in the United States before his passing, and his entrepreneurism reshaped perceptions of the region, attracting hundreds of thousands of visitors a year to Merrillville, a town of 35,000. After his passing, his legacy was re-envisioned in physical form. Crime, an erosion of identity and culture, and poor health are serious issues that beleaguer the community of Merrillville. Through integration of ecology and history, public and private spaces, innovative performance- based design, and advanced environmental systems, the ambition for the project is to resolve these outstanding issues affecting the community by creating a new, profitable philanthropic model. The result is a continued legacy manifest through architectural form and space intrinsically tied to the ecology of the region.

STUDENT DESIGN AWARDS

A HOME IS NOT A HOUSE *Austin, TX*

Krishnan Mistry + Alison Walvoord
The University of Texas at Austin

The city of Austin is booming, but there is a major housing problem. Current code promotes either single family homes or dense housing blocks. Both seem to promote isolation despite being two vastly different approaches to housing. This project intends to find a happy medium between the two by juxtaposing the ideas of individualistic expression and collective living.

STUDENT DESIGN AWARDS

TUM GARCHING STUDENT HOUSING - ARCHITECTURE FOR DWELLING & SOCIAL INTERACTION *Garching, Germany*

Francisco Resendiz Carrillo + Diego Zubizarreta Otero
The University of Texas at Austin

Located north of Munich, TUM Garching is a technology-driven university exploring sustainable and innovative practices through academic and professional research. Sited in a 40-acre lot adjacent to the existing campus, this proposal would provide housing for 5,000 students and an additional 5,000 residents. With Munich's increasing cost of living and a high demand for affordable housing, the strategy was to research and propose a building type that would allow for efficient construction and result in affordable dwelling units. Dense, timber-built housing sourced with local forest products and manufacturing capabilities would attract a diverse population of students interacting with other residents through recreational and civic venues interconnected through a central spine of parks and walkways.

GALLERY: UNBUILT + STUDENT DESIGN AWARDS

STUDENT DESIGN AWARDS

ARTIST RESIDENCY *Santa Fe, NM*

Prarthan Shah + Nicole Vice
The University of Texas at Austin

This artists' residency is a collaboration between two architecture and two fine art students. The chosen site has an existing house, the home of two art collectors, and multiple land sculptures dispersed throughout the hilly terrain. The proposed building is situated on a low ridgeline, distinctly separated from the existing house providing views to both the higher hills of the Santa Fe National Forest to the east and out into the larger Santa Fe Valley to the west. The programmed interior spaces become internalized, which heightens the distinction between the exterior and interior. While the main interior spaces are structured, the plan invites a unique opportunity to carve into the mass and create moments of discovery and individualization for the occupants.

CRITIC'S CHOICE AWARD

MAGNOLIA PETROLEUM BUILDING *Dallas, TX*

OMNIPLAN

Mark Lamster of *The Dallas Morning News* selected the Magnolia Petroleum Building (OMNIPLAN) as the recipient of the Critic's Choice Award.

PEOPLE'S CHOICE AWARD

KAUNAS CONCERT CENTRE *Kaunas, Lithuania*

CallisonRTKL

The 2019 program included an additional honor, the People's Choice Award, that was voted on by attendees at the announcement event. The People's Choice Award was given to Kaunas Concert Centre (CallisonRTKL) in the professional category.

The Unbuilt and Student entries featured a range of project typologies across the globe, including skyports, Amazon HQ2 proposals, health facilities, residences, and experimental studies meant to provoke thought and further discussion.

View the complete gallery of 2019 entries and recipients at: ***aiadallasdesignawards.com/winners.***

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SCENE

THE LATEST AT THE AD EX AND AIA DALLAS



From left: Images 1 and 2 - AIA Dallas Unbuilt Design Awards Announcement Party // Image 3 - 2019 AIA Dallas Latinos in Architecture Network Sporting Clay Classic




From left: Images 1 and 2 - Young Professionals Firmily Feud // Image 3 - AD EX Social Science at the Perot // Image 4 - AD EX Build Your City with FUMC Urban Camp



From left: Images 1 and 2 - Architecture on Tap: Latinos in Architecture Network // Image 3 - AIA Dallas Education Outreach Happy Hour



From left: Images 1 and 2 - Architecture on Tap: Women in Architecture Network // Image 3 - AIA Dallas Committee on the Environment Tour of The Epic

Photos: Michael Bruno; Shirley Che; Robert Van Buren, AIA

Answer to In Context on page 19

FACTORY SIX03

The warehouse and former cracker factory at 603 Munger St. has anchored Dallas' West End for more than 115 years. It has gone through booms and busts, just like the city around it. The building had been vacant nearly 10 years when Granite Properties purchased it in 2015 and announced plans for its rehabilitation. It reopened in 2017 as Factory Six03 — a 215,000-square-foot, creative- and tech-centered office and retail complex that is acting as a catalyst for a rebirth of the West End Historic District.

The building, listed on the National Register of Historic Places, was constructed in 1903 to house the Brown Cracker and Candy Co., the largest cracker factory in the country at the time. Its grand opening drew thousands of people trying to get a glimpse into the giant bakery.

It changed hands and identities many times over the next century. It became the Sunshine Biscuit Co. in 1926 and a furniture distributor in the 1960s. It was redeveloped as West End Marketplace in 1985 with a shopping mall and 10-screen movie theater. Planet Hollywood took up residence there in 1991, again drawing crowds for another celebrated grand opening. But the neighborhood declined as a growing homeless population and rowdy bar crowds gave it an unsavory and unsafe reputation. The entertainment venues closed soon after the turn of the millennium, and it was left vacant in 2006.

Granite Properties undertook its first historic renovation — a $77 million project — because it saw the potential to reinvigorate the West End and raise rent values. Other large developers soon followed. Crescent Real Estate, Spear Street Capital and Lincoln Property Co. have all snapped up West End properties, accelerating redevelopment of the district.

Granite partnered with GFF and Architexas for the design and preservation work. It enhanced Factory Six03's skyline views by adding a story and outdoor terraces to each building section. The design team restored many of the building's original features, including a two-story brick oven from its cracker days and the three iconic water tanks on the roof. Granite also restored the grand atrium from the 1980s mall and added elevators and underground parking.

Landscape architecture firm Mesa reimagined the triangular plaza to improve the pedestrian pathways and add shaded seating. The landscape design pays homage to the site's past by using an industrial palette of board-formed concrete, weathered steel, and heavy timber.

Factory Six03 has won several awards, including a Preservation Achievement Award from Preservation Dallas, a Merit Award from ENR Texas & Louisiana, a Top 10 Award from Topping Out, and two Merit awards from Texas ASLA.

Contributed by Cindy Smith, AIA, an architectural project manager at Harwood International.

PROJECT DESIGN TEAM

ARCHITECT: GFF
PRESERVATION ARCHITECT: Architexas
OWNER: Granite Properties
CIVIL ENGINEER: Pacheco Koch
CONTRACTOR: DPR Construction
LANDSCAPE ARCHITECT: Mesa Design Group
LIGHTING: Essential Light Design Studio LLC
MEP ENGINEER: Purdy McGuire
ROOFING / WATERPROOFING: Building Exterior Solutions LLC
STRUCTURAL ENGINEER: L.A. Fuess Partners Inc.
SUSTAINABILITY / ENERGY CODE: Inspec Sustainability Group

Photo: Andrew Adkison, AIA

LAST PAGE

Ashlie Bird, Assoc. AIA
Designer at WDG Architecture

Cristina Driver, Assoc. AIA
Associate at CallisonRTKL

We asked four participants of this year's class of the AIA Dallas Emerging Leaders Program to share with us items on their desks.

Blake Thames, AIA
Project Designer at GFF

Emily Collins, Assoc. AIA
Project Manager at SHM Architects

Contributed and photographed by Eddie Fortuna, Assoc. AIA, an architectural designer at Omniplan.

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