COLUMNS

DALLAS + ARC CULTURE

Summer 2020 Vol.37 No.1

WONDER

Award winning modern home builder.

BEST DHome 2020

Hartman Construction.

www.larryhartmaninc.com

AIA Dallas *Columns*
Summer 2020 + Vol 37, No. 1

WONDER

Our earliest memories are deeply rooted in childhood wonder for the world around us. As we grow older, this wonder often fades, replaced with skepticism and doubt. Architecture provides an opportunity to rediscover wonder and to stoke this powerful emotion deep within us all.

ENLIGHTENMENT THROUGH WONDER

Cover Photography: Michael Cagle

ON THE COVER: The Traveling Man by Brad Oldham and Brandon Oldenburg, installed in Deep Ellum, is purposefully whimsical, drawing on the neighborhood's musical history. Two of our editors' children, Audrey Adams and Theodore Thomason, play in the foreground with the innocence that comes with childlike wonder in places adorned with this kind of creativity and imagination. Read more about it from Jenny Thomason, AIA on our website.

CATALYST

Virtual Conference
+ Showcase

October 28–30
2020

Keynotes

Deanna Van Buren
Designing Justice
+ Designing Spaces

Bruce Mau
Freeman
& Massive Change Network

Sharon Johnston, FAIA
+ Mark Lee
Johnston Marklee

Texas Society of Architects

Registration Now Open!

conference.texasarchitects.org

Red Brick Planet

Human settlement on Mars is closer than we think. And while experts disagree on whether the Red Planet can be "terraformed," it may well be bricked. Probes and rovers reveal that iron-rich Martian soil will fuse under compression, without water or firing, into sturdy building blocks. The Martian environment will test every Earthbound notion of building form and function, but as Acme Brick customers will attest, nothing energizes a brickmaker like a tough challenge. Bring us your most other worldly concepts, and we'll develop the shapes and techniques to execute them—with a galaxy of colors, sizes and textures to explore. Launch your design with Acme.

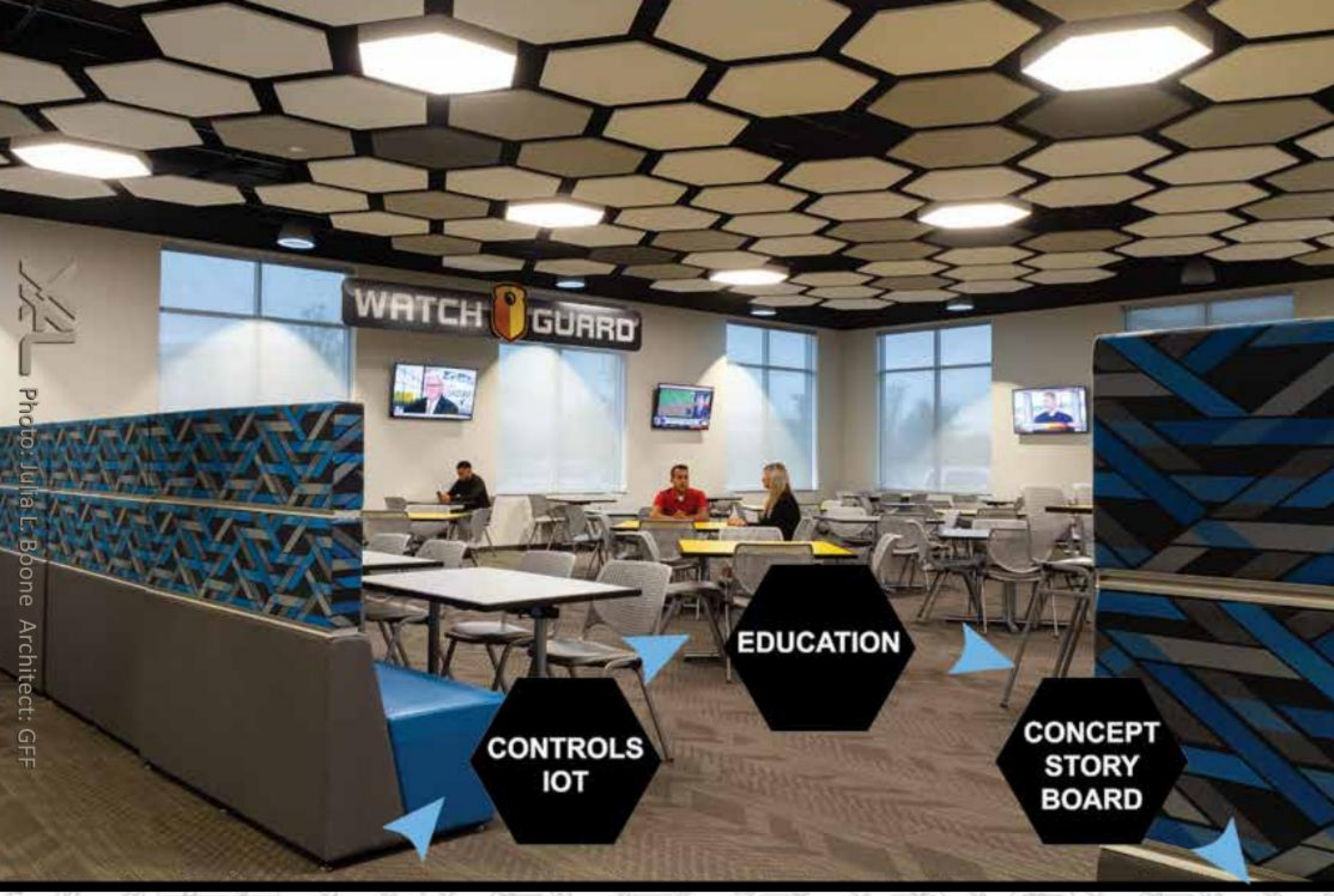
FROM THE PUBLISHERS OF *MODERN LUXURY DALLAS*

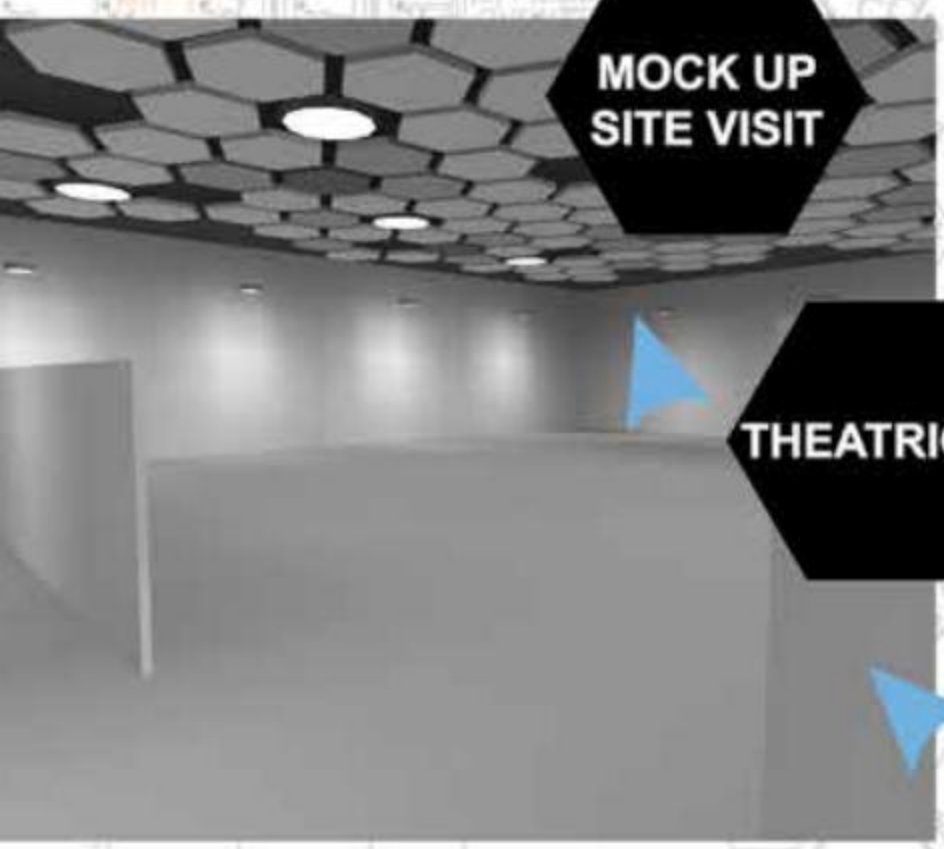
Look for the current issue of Texas' leading luxury design magazine on newsstands now.

TO ADVERTISE IN THE NEXT ISSUE, CONTACT
PUBLISHER BLAKE STEPHENSON | **BSTEPHENSON@MODERNLUXURY.COM**

EXPLORE THE DIGITAL EDITION AND SUBSCRIBE TO THE PUBLICATION AT **MODERNLUXURYINTERIORS.COM/TEXAS**

MODERNLUXURY.INTERIORSTEXAS @MLINTERIORSTEXAS





MOCK UP SITE VISIT

LIGHTING SPEC

www.hlalighting.com

Austin | Dallas | Fort Worth
Lubbock | San Antonio | Tyler

THEATRICAL

CUSTOM LIGHTING

SHADES & ACOUSTICS

PHOTOMETRY RENDERINGS

HOSSLEY

LIGHTING ASSOCIATES

INTEGRATED SOLUTIONS

AN EMPLOYEE OWNED COMPANY

GLASSHOUSE + MONACO HOMES LTD
LUXURY CUSTOM HOMES AND REMODELING

"Glasshouse helps us turn lavish design into precision execution."

Greg Smith, President
monacohomesltd.com

Photo: Dan Piassick

glasshouse
EVOLVING YOUR HOMEVIEW

GlasshouseProducts.com

DALLAS 214.761.1100 | **AUSTIN** 512.270.2055

architectural + design glass | residential + commercial

AIA Dallas

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 2020, Vol. 37, No. 1

***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)

TO ADVERTISE IN *COLUMNS*
Contact Jody Cranford, 800-818-0289 or jcranford@aiadallas.org.

WONDER

READ *COLUMNS* ON THE GO:
WEB **aiadallas.org/v/columns-magazine** FLIPBOOK MAGAZINE **issuu.com/aiadallas**
Download the Issuu app for your iPhone/Android

Photo: Jacqi Serie

CONTRIBUTORS



Erick del Angel, AIA

Erick is senior associate and South Central Region technical director based in Dallas for Gensler. He oversees all aspects of the office technical design and project delivery as well as collaborates with office design leaders to set the bar for Gensler's excellence in projects. Erick began his career with Arthur Erickson in Los Angeles over 30 years ago and worked 20 years in Los Angeles and San Francisco on large, complex projects. As senior project manager, he was involved in the first regional transportation hub in San Francisco that will connect the California high-speed rail from that city to Los Angeles.

Anne Hildenbrand, AIA, ALEP

Anne is the daughter of two collegiate chemists and granddaughter of an artist. She embodies the vision for both right- and left-brain thinkers. She joined BRW Architects in 1996 and is an associate principal of the education studio. She finds joy in working with others to achieve a common goal, especially individuals whose talents, skills, and knowledge differ from hers.

Lisa Lamkin, FAIA

Lisa is principal and studio director for K-12 projects at Brown Reynolds Watford Architects. Over the past two decades, Lisa has been involved in many leadership roles in AIA, including 2014 Dallas Chapter president. Additionally, she has held leadership positions with the Texas Society of Architects, Dallas Architectural Foundation, and the Association for Learning Environments.



Ricardo A. León, Assoc. AIA

Ricardo, a Dallas-based designer with Omniplan, combines interests in space, activism, media, flavors, gradients, fibers, and shapes. He holds a bachelor's of science in architecture from the University of Texas at Arlington, where he has also taught design studios, and a master's of architecture from Columbia University. He and seven other designers co-founded the collective workshop : (pronounced colon), which examines architectural practices and ideas, producing exhibitions and architectural interventions.

David Preziosi, FAICP

David has spent his career working in historic preservation and has served as the executive director of Preservation Dallas since 2012. Before moving to Dallas, he worked with communities across Mississippi, including responding to the devastation wrought on historic structures by Hurricane Katrina. He holds a bachelor's of environmental design, a master's of urban planning, and a certificate in historic preservation, all from Texas A&M University.

John Yancey, AIA

John is an architect with Gensler who has been active in the profession for over 30 years. In addition to design contributions, he specializes in hand and computer illustration. The Kansas State University graduate has presented at Texas Society of Architects' conventions in Houston and San Antonio.

Jessica Boldt *Public Arts, Review*
Nate Eudaly, Hon. AIA Dallas *Dialogue*
Eddie Fortuna, Assoc. AIA *Last Page*
Eric Gonzales, AIA *Digestif*
Lisa Lamkin, FAIA *Profile*
Michael Malone, FAIA *Profile*
David Preziosi, FAICP *Lost + Found*
Anna Procter *In Context*
Janet Spees, Assoc. AIA *Detail Matters*

DISCONNECT YOUR DEVICES | AWAKEN YOUR SENSES

"We never want to leave home."

—Mike and Ann

DESIGN | CONSTRUCT | MAINTAIN

LANDSCAPE DESIGN | CONSTRUCTION | POOL CONSTRUCTION

GARDEN CARE | POOL CARE AND SERVICE | COLLABORATIVE PROJECTS

Start your dream today | 972.243.9673

BONICK LANDSCAPING

bonicklandscaping.com

PRESIDENT'S MESSAGE

We All Need Wonder

Photo: Luis M. Escobar

This is a particularly important time for our profession to stir wonder and optimism through design. In a year of pandemic and protests for racial justice, architects must respond with work that uplifts spirits and furthers our society.

The topic we explore in this edition is "wonder." It is such an inspiring concept! Wonder is defined as a feeling of surprise mingled with admiration, caused by something beautiful, unexpected, unfamiliar, or inexplicable. This is exactly the feeling that design should elicit.

But creating architecture that generates wonder doesn't come easily. Given that our work will live on most likely for decades, even centuries, we architects must keep in mind that our most transcendental role is to generate emotion through the built environment. Our buildings and outdoor spaces should not be just functional, safe, and sustainable but also inspiring. It is built poetry that elevates our profession to the highest level.

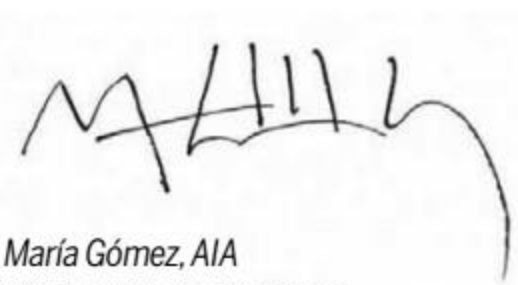
This is a particularly important time for our profession to stir wonder and optimism through design. In a year of pandemic and protests for racial justice, architects must respond with work that uplifts spirits and furthers our society.

Early in the year, AIA Dallas established an Equity, Diversity, and Inclusion (EDI) Task Force to press for equality in our field. The goal of the task force is to be a resource for members and companies to learn more about EDI as it relates to individuals, to firms, and to the profession of architecture. Please join us in that mission.

COVID-19 is also affecting our push for urban density. After all our progress, the concept has fallen into question because of social distancing. At every turn, we must help our clients and city officials understand that going back to urban sprawl is not the answer. We must drive home that we cannot overreact with actions that carry permanent consequences.

But there is also opportunity here. Let's create more open public spaces and encourage outdoor activities through buildings and spaces that inspire our communities.

Dare to act on the positives, and wonder will follow.



María Gómez, AIA
2020 AIA Dallas President

EDITOR'S NOTE

A Time for Wonder

Photo: Kurt Griesbach

"Your success will not be determined by your gender or your ethnicity but only by the scope of your dreams."

Zaha Hadid, Hon. FAIA

The year 2020 will be remembered as a tumultuous time in our history. In addition to a contentious election season, a sweeping civil rights movement strives to finally make right an inequity that has plagued this country since long before its founding. Also looming over us is COVID-19, the pandemic that has sickened tens of millions and killed over 800,000 people and counting — not to mention decimating economies. These are not easy times.

We as individuals and as a society can allow these events to demoralize us and further subjugate our sense of wonder amid hopelessness, loneliness, fear, and anxiety. But we have the resilience to rise above this. Architecture can, and must, reflect the future we all deserve: one of equality, justice, and inclusion.

More than ever, our community must foster future leaders who reflect all of us and who themselves wonder at what can be achieved — people who have the flexibility to bend, not break, in pursuing their vision.

Also remember that new architecture provides a means to inspiration and wonder. Great buildings and places elevate us all emotionally. In troubling times, they offer a sense of stability and help us maintain our sanity. But they also delight us, creating childlike wonder at what can be harnessed through the mindful use of concrete, steel, and glass.

Please join us as we explore the topic of wonder with features on awe-inspiring spaces, the curious skill of perspective drawings and the marvel we feel in viewing architecture, both in its inception and after completion.

We hope this issue evokes moments of inquisitiveness as you read it, but, more important, that you delight in the stories we have prepared.

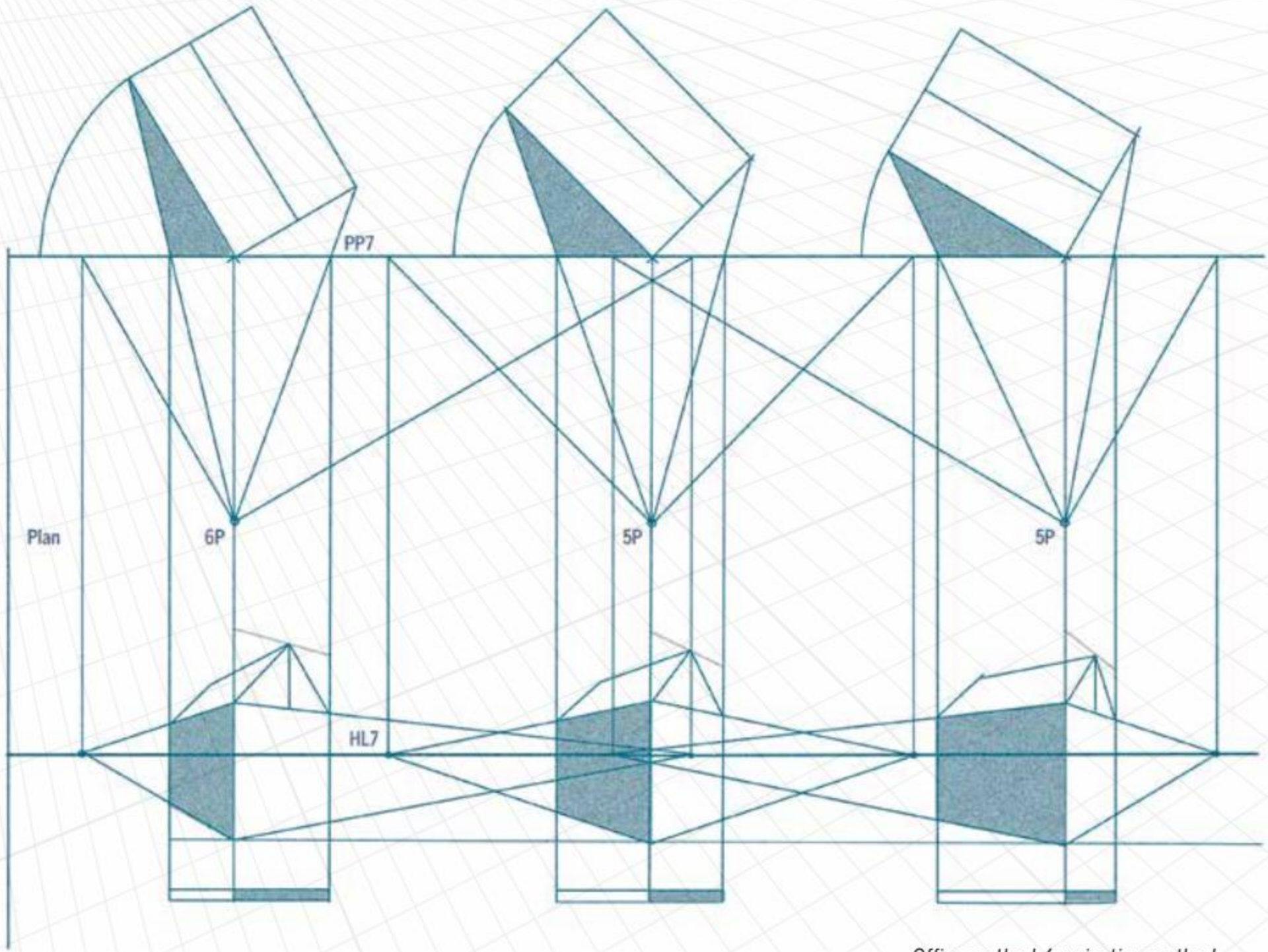
Please enjoy these moments of wonder along with us!

James Adams, AIA
Editor in Chief
james.adams@corgan.com

A PERSPECTIVE ON PERSPECTIVE

By John Yancey, AIA

As an architect with a particular interest in perspective, sketches, and rendering, I want to explore the evolution of perspective and how the tools of architects have evolved. The opinions and experiences are viewed through the lens of my own workflow over the years, so others may have different observations.



Office method / projection method

It is fitting that the concept of perspective is attributed to an architect. Filippo Brunelleschi (1377-1446) painted the Baptistery in Florence in a compelling new way that gave the scene a discernable illusion of depth. Because there was a logic and methodology to his discovery, other architects and artists began to incorporate perspective into their work as well.

The idea of perspective gave architects the ability to design volumetrically and to study proportions and scale as a whole, thereby informing the overall composition.

In the centuries since, perspective has retained its place as the foundation of 3D representation. The principles have largely stayed the same, but the methods of constructing perspectives have slowly evolved.

Older architects probably remember learning to construct perspectives in college or even high school drafting using the office method, sometimes called the projection method.

It was essentially a drafting exercise that began with a plan view, skewed at typically a 30- or 45-degree angle, and then extending projection lines down to a tick mark representing the viewer's location. Where those lines crossed the picture plane, additional lines were drawn straight down to achieve depth. Building heights were referenced from true elevations, using the same sheet. (Younger readers can be forgiven if they are a bit confused. Older readers can have a beer and rejoice that they no longer have to go through this painstaking process!)

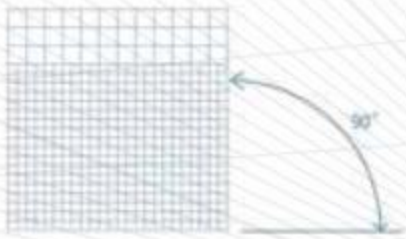
There were other methods, not the least of which was just "fudging it". But the office method was very common.

As rudimentary as that method seems now, it's important today to view the practice in context. Those were the days when architects routinely worked at drafting tables with parallel bars. SketchUp software didn't exist. If you screwed up, you had to erase and redraw, not hit undo. Drafting itself was an art, and line quality was critiqued. Those loved-hated days could spawn another article, but the point is that having to construct a perspective manually was well within the realm of architectural drafting.

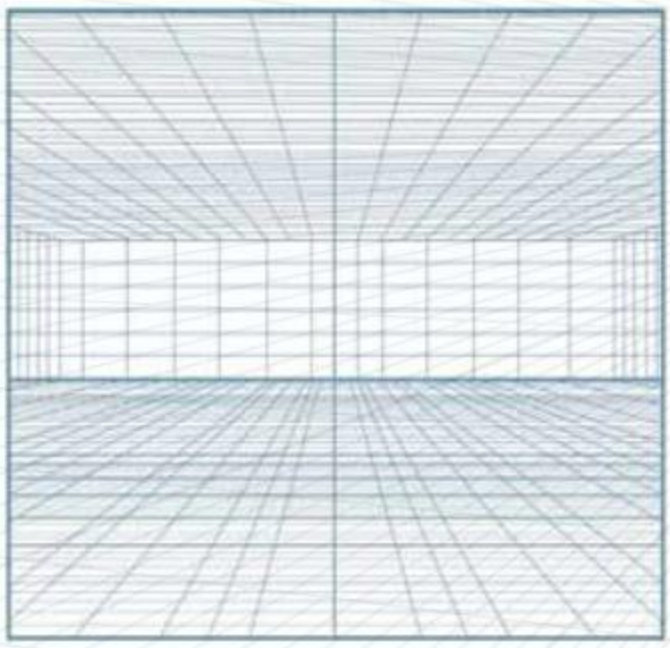
That is, until something better came along.

Enter perspective charts. Though they may have existed concurrently with the office method, perspective charts were a later iteration of perspective setup, at least in my world. I'm not sure that they ever caught on, but I found them a welcome improvement over the office method. These charts, meant to simplify perspective drawing, still required an element of drafting. As shown in the image, the charts typically consisted of a top and bottom gridded plane, divided into a known increment of measure.

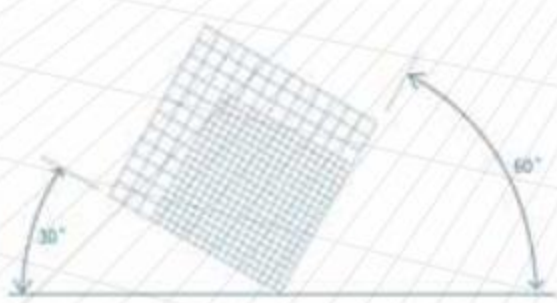
The charts provided a convenient base to draw over and produce reasonably accurate perspectives. To correctly use them required drawing the building's plan on the top plane and projecting down to the corresponding point. Drawing on the ground plane was technically incorrect, but it was more intuitive and assured that even a rough sketch would have lines that went to the correct vanishing point.



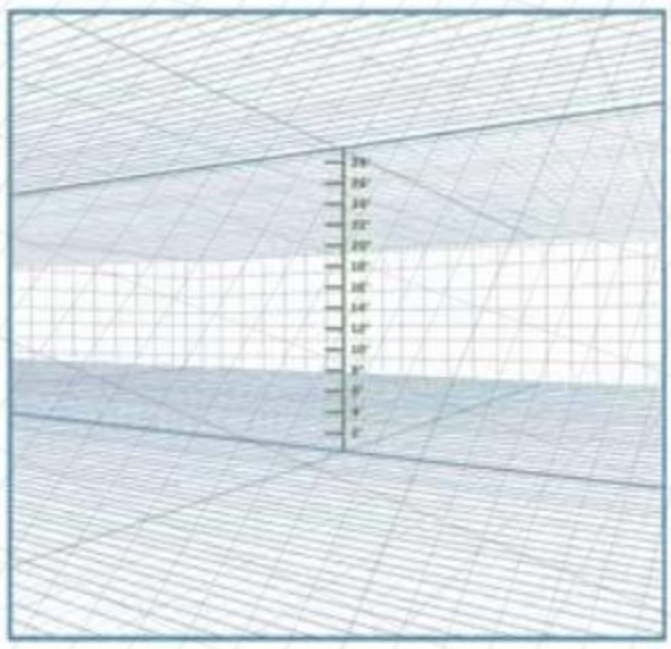
0/90 PERSPECTIVE CHART (PARALLEL)



The chart designation describes the angles of the plan view of the grid. In this case we can see that a 0/90 chart will result in a one point perspective.



30/60 PERSPECTIVE CHART



In this example we see how the "theoretical" plan is oriented for a 30/60 chart.

iPad sketch by John Yancey / courtesy of Gensler

Architects have always sketched, but perspective charts offered a degree of freedom to just start sketching 3D ideas without having to fuss with formally constructing views — a cheat sheet of sorts. I think it made architects more willing to use perspective as a design tool and not just for a finished product to show at the end of the design process.

But like the office method, the lone viewpoint still had to be selected at the beginning, and the perspective was essentially a custom, onetime effort. To change a view angle meant starting over. In that sense, it was no better than the office method. But it was still a welcome improvement.

The evolution to computer 3D modeling was the big game-changer. Software choices grew, and it's no wonder that 3D software has become a necessity in an architect's toolbox. Depending on whether you are young in your career or a fossil like me, your software titles of choice will vary. I began with some proprietary software at a large firm, followed by AutoCAD 3D, along with FormZ, and finally SketchUp or Rhino. It doesn't end there, and it is wise to keep learning.

I do both computer and hand renderings in my work. But even with hand perspectives, I use SketchUp as the first step. If I have to rough out a base anyway, I might as well take advantage of the accuracy and ability to choose views using the computer. Even so, there are occasions where a deeper knowledge of perspective construction comes in handy, such as adding entourage or details to a building that were not fully massed out.

So, while SketchUp and other 3D programs are tremendous, they may have led to an unintended void in the ability of architects to understand the fundamentals of perspective to some degree. This occurs particularly with travel sketches. Many architects love to draw but may struggle with how to draw perspectives on site without the aid of a computer.

For example, how do you draw a street scene and make sure that all the building heights, doors, windows, cars, trees, and people are scaled correctly? Or multiple vanishing points? These are not instances that require drawing ability, but rather just a basic understanding of perspective.

Drawing perspectives by hand is simple and easily taught, but from conversations with younger architects, it seems the results are mixed as to whether they were adequately taught such skills in school.

The whole notion of needing to learn perspective is based on decades, if not centuries, of conventional thinking. But we live in the digital age, and it's fair to wonder whether learning to draw a perspective from scratch is even necessary. That likely is sacrilege to many people, and I would have fully agreed in past years. Now my opinion is more nuanced, or in transition. I do believe that a foundation in perspective can inform an architect with regard to scale, proportions, rhythm, and even drawing quality, but I am open to embracing new technologies, software, and apps that make such learning easier and more compelling.

Anecdotal evidence suggests that younger architects would like to improve their drawing skills, including perspective.

iPad sketch by John Yancey / courtesy of Gensler

To engage and encourage this new generation to do so means capitalizing on the digital language that they're comfortable with. We want architects to draw, and if it takes an iPad and colorful icons to entice them, I'm all for it.

I would distinguish learning perspective from general sketching skills, however. The two are complementary, of course, and we often associate sketching with perspectives. But sketching can include 2D, such as plans, rough details, and other scenarios that require a quick graphic depiction of ideas. Having the skills and confidence to pick up a pen and draw without a computer is still hugely relevant and underutilized.

Knowing how to draw a perspective entirely by hand is very useful, so I don't want to discourage anyone from learning. It's just that in today's world, it may not be as relevant, aside from sketchbooks and such.

Regarding sketchbooks, it's easy to take a digital photo and trace it on an iPad or other electronic tablet, either on-site or in an office. Sure, that goes squarely against tradition, and purists might argue the merits of observing and drawing without the benefit of tracing. True enough. It's sort of like taking a test when you've already been given the answers.

But can you not also observe and study buildings via photos? Of course! You can still learn about form, texture, color, and light/shadows from photos. So couldn't there be similar benefits to drawing and learning about architecture, even if tracing? And even with tracing, you should still learn and practice drawing skills, such as composition, negative space, and line quality. There are even digital sketchbook apps that let you draw and turn pages, just like a paper sketchbook.

Tablet apps such as Morpholio Trace are fun and practical. In particular, its AR Perspective Finder is an addictive feature that lets the user pan around a live camera view and apply a perspective grid overlay to it. The grid can be set to different measurement increments, making overlay sketches reasonably accurate both dimensionally and in correct perspective. In some ways, it's like a far more sophisticated perspective chart, but more fun. It's a useful tool that just happens to teach the user about perspective.

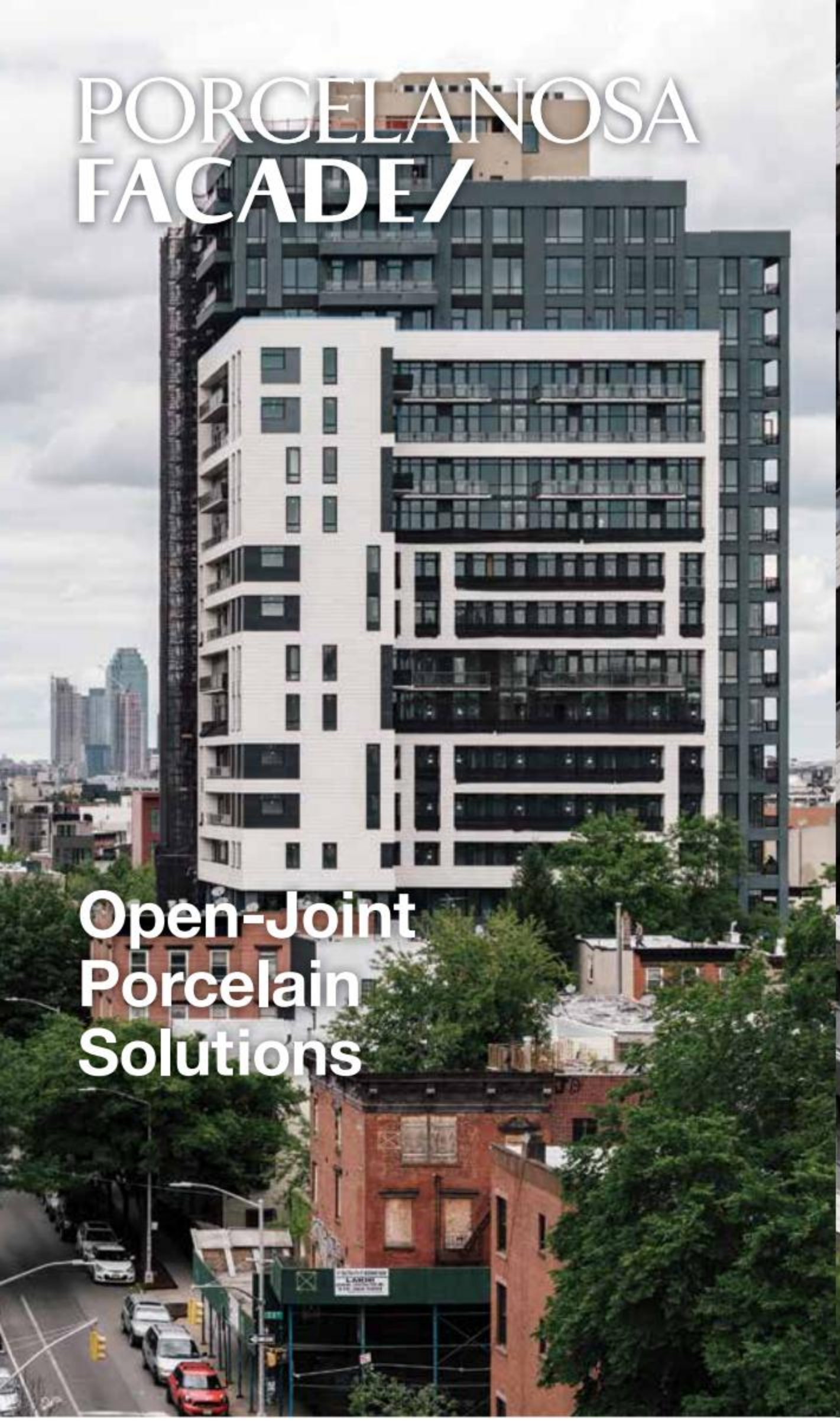
My own work is essentially 100% digital these days, whether via software or the iPad Pro. That includes freehand sketches. I keep a roll of trace paper handy at all times, but I typically sketch on the iPad. My preference for sketches is the Procreate app, a general use sketching and painting app that feels intuitive with plenty of tool options.

Ultimately, I favor at least some formal training in perspective as part of architectural education. But when it comes to drawing perspectives, it's time to bend to the reality that most perspectives will be drawn, in whole or in part, digitally. People gravitate to the path of least resistance. Given that digital tools can figure out the perspective for you, it seems inevitable that architects will take advantage of that.

John Yancey, AIA is an architect at Gensler.

PORCELANOSA FACADE/

Open-Joint Porcelain Solutions



321 Wythe Avenue
Brooklyn, NY

Porcelain
Ferroker Titanio

SF
24,000

Architect
ND Architecture and Design

Find us at

www.porcelanosafacades.com

Porcelanosa
Dallas
11639 Emerald Street, Suite 100,
Dallas, TX 75229
469.310.2870

Porcelanosa
Dallas - Decorative Design Center
1617 Hi Line Drive, Suite 415
Dallas, TX 75207
214.377.2327

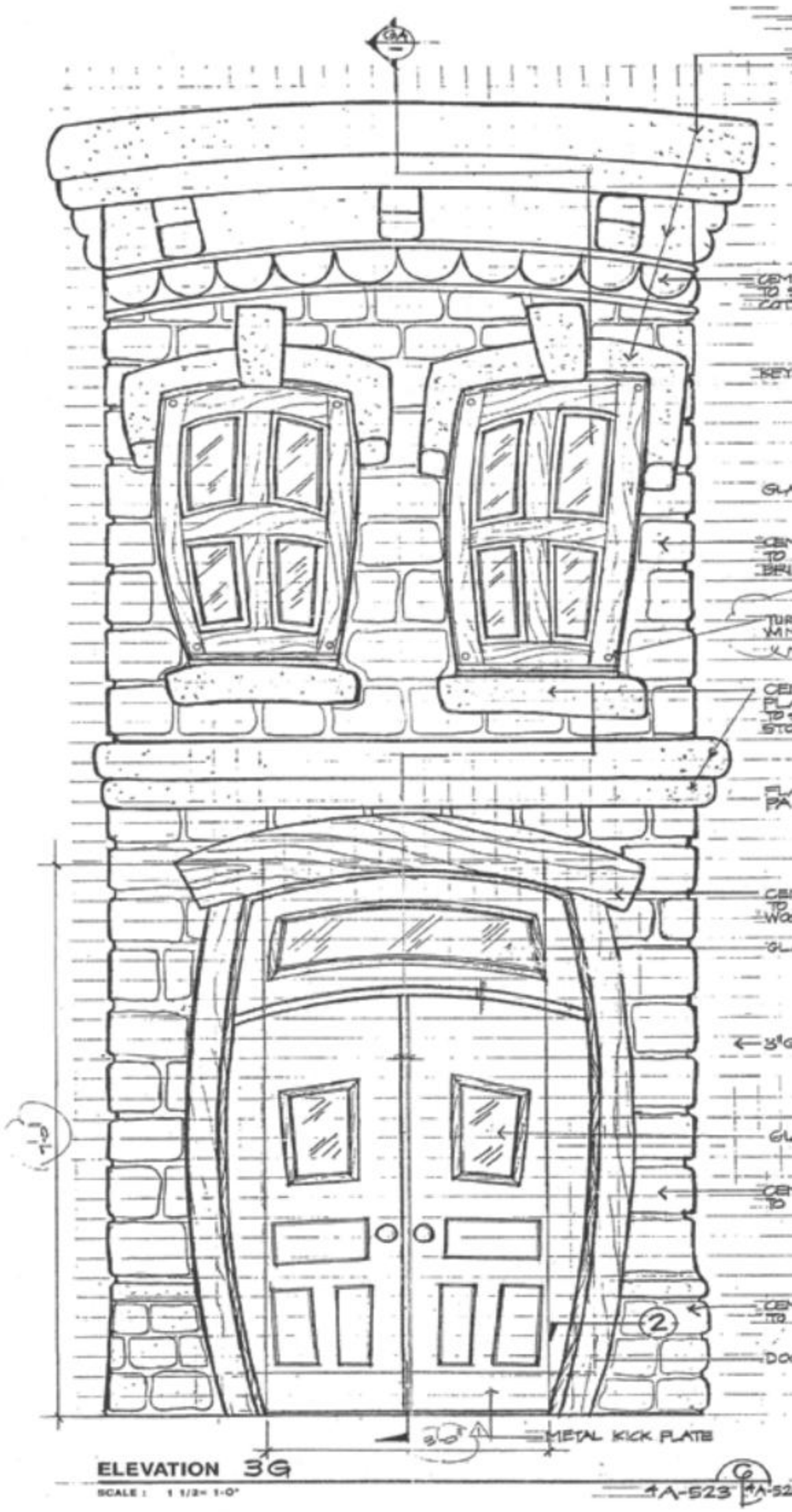
Porcelanosa
Houston
4006 Richmond Avenue
Houston, TX 77027
281.605.2770

Where Dreams Come Through

By Erick del Angel, AIA

When I visited New York City as a child, the skyscrapers and towers that I'd seen watching *The Jetsons* on TV in Mexico materialized for the first time before me. Years later, visiting New York City again, I began to imagine what my future vocation might be.

Whether vocation is a call from a divine source as in the Spanish-speaking world or an instinct that "the shoe will fit" in English parlance, I am struck by the importance that vocation played at a time when I felt otherwise clueless about my future. It is not that I was predestined to attend architecture school but that the influence of cities, friends, magazines, books, and movies nurtured my early call and gave me the tenacity to make my vocation a reality and see my imagined future come true.



Hand-drawn façade next door to Mickey's Toontown Bank. Credit: SOM

Mickey's Toontown City Hall

Much of what architects learn through project challenges comes in the form of variety: variety in the client's vision, variety in the dynamics of the market sectors, variety in the project components, variety in the country, the city, the site, the people, the team, the consultants, the schedule, the cost of materials, and, most of all, the challenge of a new design. The excitement comes from knowing that although construction systems have been standardized by our country's consumer model, there are still opportunities to think through an architectural problem.

Architects are always solving problems. We are committed to the idea of getting up every day to go into the office to solve new problems, challenges, and design puzzles. It's discoveries that feed a profession — not the income reward, but the persistence and time invested in incessant challenges, each unique in its context.

In a down market, when the pace of commercial real estate declines gradually — or precipitously — architects have no option but to diversify and explore new ideas and opportunities. Recessions are a time to invent projects, invent clients, and maintain a resourceful attitude.

In those days at Skidmore, Owings and Merrill in Los Angeles, the down-market steamroller crushed many of our projects. Pretty soon there were fewer opportunities for new commercial or private investment projects. We explored unconventional ideas, like working with the *Los Angeles Times* to modernize the design of its dilapidated 1930s art deco building. That kept us busy, but the effort never led to construction. We also tried some design work in Russia that went nowhere. Those were challenging times for high design in a well-regarded office full of young architects.

What really helped get us out of the funk was an incredible opportunity. SOM could not be called a modest firm. The opportunity to work with outside designers had not been tried by the Los Angeles office, and the idea intrigued the technical partner at the time. For us, this opportunity came from none other than the Imagineering group of the Walt Disney Co. To work with the creative force behind the Disney Real Estate Parks was a chance I relished. Still, nothing had prepared me for the collaboration that was the Mickey's Toontown project.

It began with a story, narrated by Creative, the obstinate yet incredibly resourceful group of writers and storytellers at Disney. They took the story and began to collaborate with their illustrator counterparts. The ideas were compiled into a storybook that would serve to generate the big ideas.

When Imagineering came to SOM for consultation on possibly creating a real cartoon land for the characters in Mickey Mouse's world to inhabit — a small village of structures to be added to Disneyland in Anaheim, California — the mandate was to avoid the old themed versions of buildings previously attempted in Florida's Magic Kingdom. Imagineering wanted a small town where the entirety of the environment was the hidden world of Mickey.

As architects, we realized, in 'architectonic' sketching, the graphic and artistic yet stylized and conceptual world they wanted to create in three dimensions. At my SOM office, years before this project arrived, we had been producing partial construction documentation with a drafting software that, coupled with powerful computers (using RISC architecture software running on UNIX-enabled processors), was a true precursor of BIM. With all its troubles, AES Model was the first CAD system with a fully three-dimensional enabling software. SOM developed it in collaboration with IBM in the 1980s.

The Disney Imagineers' concept intrigued our designers, but CAD was still in its early stages and not effective for handling the research of the construction technologies, collaboration in a 3D format, and the production of a project that required intense management and close collaboration with the Imagineers. The Disney Creative group was more comfortable carving styrofoam physical models than embedding themselves into the modeling of 3D solid imagery.

Back in the late '70s and early '80s, computer graphics had begun to be used in film and television, but architecture BIM wouldn't be available until many years later. It's interesting to think that what held us back as a profession in the digital world

The Gag Factory's entrance at Mickey's Toontown

was scale. The quantity of instructions required to run graphics software could not be compacted so that it could operate easily on personal computers in an architecture office until the turn of the 21st century.

In Burbank, the Imagineers were building a half-inch-scale, very detailed carved-foam physical model of Mickey's Toontown in their big warehouse. For us, one of the main obstacles to replicating the Imagineers' work was that the computer model tried to simplify or standardize ideas that required fidelity in form, texture and color. As with many projects created by large firms at the beginning of the CAD era, only plans and elevations were fully developed using the computer as a coordination tool. The remainder of the design documents and eventually the construction documents were hand-drawn. For Mickey's Toontown, the elevations (the images), sections and details were of utmost importance in maintaining the creative forms.

It was a truly delightful exercise to draft and research with the aim of discovering the methodology of the construction systems to be used on this project by the labor pool at the time. It proved to be one of the most valuable processes we've lost since the advent of the computer as a design development tool: the ability to think through a design concept in three-dimensional form, by way of iteratively drawing the forms and discovering, while drawing, the different views and sectional relationships. By this process, we gain the understanding necessary to optimize appropriate materials and systems. This was the craft. Today, design teams are challenged to develop concepts outside of BIM and then input their components into BIM in an almost standardized fashion — an objectively less creative approach, too often curtailing our design imagination.

It took, as I remember, perhaps a year for Creative to go through the process of arriving at the "story" and, along with it, the sketches of the environment: the Meet Mickey facility, Mickey's House (the primary structure), Minnie's House, Goofy's Tower House, Pluto's Dog House, Goofy's Gas, and Chip 'n Dale's tree. It took judicial use of the AES model to nestle the three-dimensional forms to adapt/reuse an old Dutch roller coaster among the town structures.

Aside from being the project architect for Mickey's Toontown — making me the coolest dad in my kids' world — spending a year going to Disneyland every day gave me my first opportunity to be on a site with almost every type of construction on display in a single, small area. I simultaneously saw concrete in footings and walls, structural steel in complex forms, wood framing in creative shapes, heavy timber, and an abundance of rich exterior cement plaster applied to a reinforced cage of steel rebar or steel mesh. And of course there was rockwork, the now familiar industry created by this type of project, in which stonework imitates the irregularity of natural rock. Rockwork became the primary material used to construct and create the credible impression of a mountain on top of a three-story steel building.

Toontown brought endless opportunities; I researched Class A material roofing systems that could contain a self-healing waterproofing membrane, with an outer shell that conveyed the Imagineers' concept of thick, uneven wood shakes, in multiple colorations. The Meet Mickey facility required close attention to security, for the sake of Disney's make-believe effect — such as making certain that no one would ever see two Mickeys at the same time. It is understood that behind the scenes, for the purpose of the large enterprise of Disneyland, multiple Mickeys are shaking children's hands throughout the park all day long. We discovered a flaw in our approach in the shop drawing process, finding that one secure route through the back-of-house areas of the Meet Mickey facility had only a 7-foot-6 clear headroom beam in a long stair.

It was a lucky catch. Somehow no one on the design team realized that when Mickey dons his impressive head/ears, the life-size character needs more than an 8-foot headroom clearance to safely navigate this secret route.

In every complex project that I have worked on, the obvious has been missed at one point or another. This is part of the variety I mentioned. There are countless things to watch for. Architecture is a profession where a team, and the eyes of everyone on that team, is essential. Sometimes only one

TOONTOWN SITE COMPLETED

1. Meet Mickey Facility
2. Mickey's House
3. Minnie's House
4. Goofy's Gas
5. Daisy's Diner
6. Gag Factory
7. Roger Rabbit Car Toon Spin
8. Goofy's Playhouse
9. Donald's Boat
10. Gadget's Go Coaster

member will catch such an important detail and make it known in time.

By far the most design effort was spent figuring out how to build the organic geometry of the walls, which bulged like cartoon images. Should the walls be built of wood studs? Was CFMF a better system? Could you brace ballooned-out truss-like 2X framing with enough practicality to meet Zone IV seismic requirements? How do you document such complexity, considering the less-than-flexible wood framing construction crews of the day?

Understanding these construction systems and their integration into the design process appealed to me. Becoming comfortable with the more technical endeavors of a project, witnessing how my research modified and optimized the design concepts and solutions of materiality and technology, manifested in personal professional growth.

Some of the drawings developed for the Mickey's House structure, Goofy's Tower and others seemed like real art in the making. They required ingenuity and the effective use of technology, coupled with artistry and drawing skill. It made architecture fun.

Looking back and trying to imagine that now with Rhino, Grasshopper and other algorithmic design modeling software, I fear some might think that our past efforts were a waste of time. I say that the lack of technology back then forced ingenuity and added invaluable best-approach techniques to the problem-solving process of architecture, design and construction technology. It necessitated strategies for lean design before that term existed.

With the excessive use of design technology today, much of this craft is being lost in contemporary architecture school programs. That's to the detriment of the important process of discovery through hand-drafting design and the development of unique technical solutions in everyday project work.

Little did I imagine, when I followed the calling of technical architecture, that I would discover such satisfaction in the vagaries of design images, the immense possibilities beyond design, the fresh thinking every day, the joy of getting to know other people through the long process of project work, the opportunity to meet other cultures through design, the fortune of being of service in whatever area of work a practitioner chooses within the variegated field of architecture.

Seeing your efforts and your thoughts reflected in the most peculiar corner of a building, on projects as far afield as Mickey's Toontown in Anaheim, or a skyscraper in Bangkok or Manila, or a transit center in San Francisco — for this and for the many other incredible experiences, I am grateful to have heeded that voice of my vocation so early in my youth. If not by divine intervention, then by force of nature, vocation is a powerful guide. It can take years to see, but it is never too late to discover that this great challenge you've undertaken as your life pursuit is indeed your vocation.

Erick del Angel, AIA is technical director at Gensler.

Can You Identify This North Texas Space?

Find the what, where, and more on page 59.

Photo: Michael Cagle

BOOK OF SHAPES

DRAWING CURIOSITY

By Ricardo A. León, Assoc. AIA

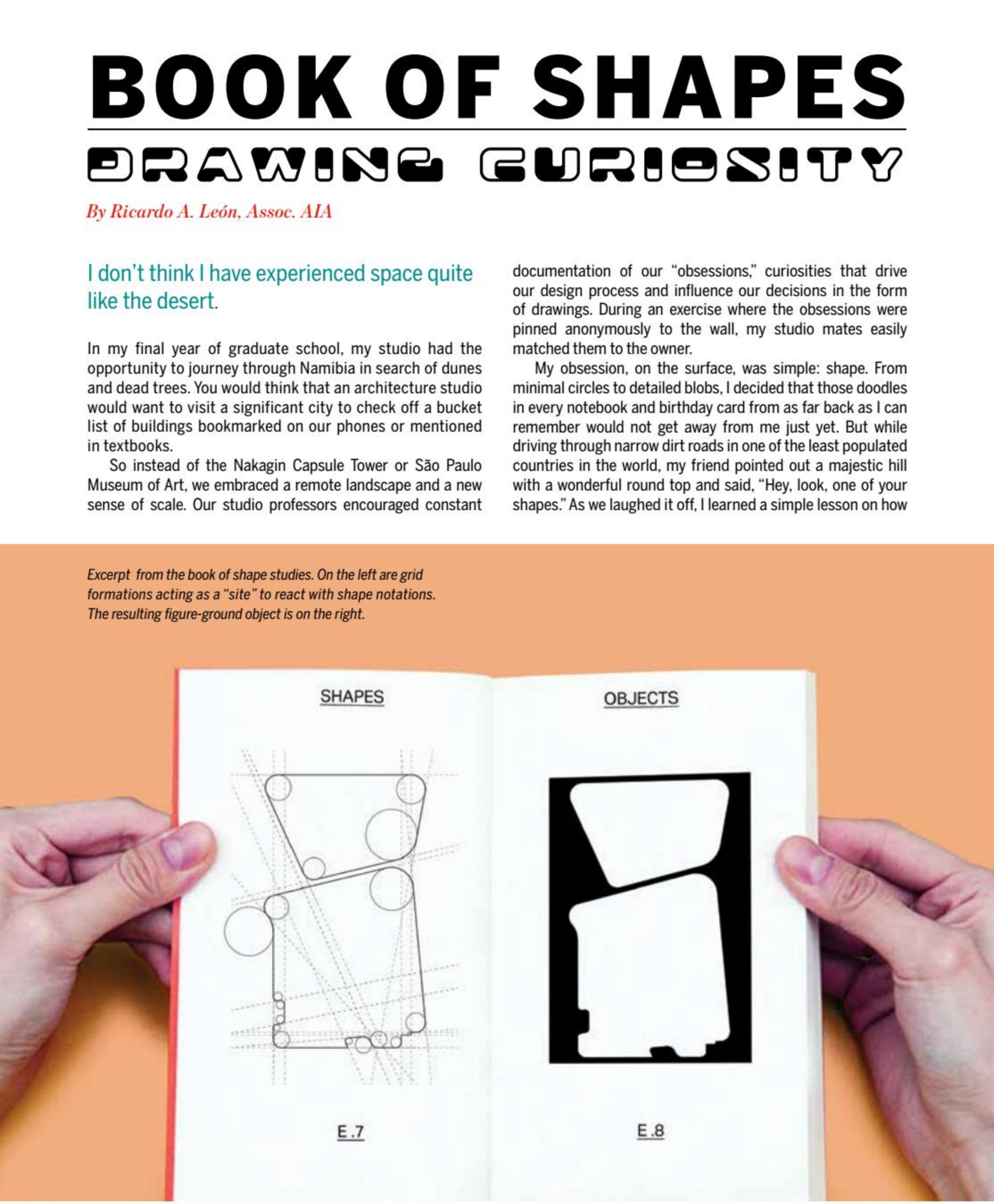
I don't think I have experienced space quite like the desert.

In my final year of graduate school, my studio had the opportunity to journey through Namibia in search of dunes and dead trees. You would think that an architecture studio would want to visit a significant city to check off a bucket list of buildings bookmarked on our phones or mentioned in textbooks.

So instead of the Nakagin Capsule Tower or São Paulo Museum of Art, we embraced a remote landscape and a new sense of scale. Our studio professors encouraged constant documentation of our "obsessions," curiosities that drive our design process and influence our decisions in the form of drawings. During an exercise where the obsessions were pinned anonymously to the wall, my studio mates easily matched them to the owner.

My obsession, on the surface, was simple: shape. From minimal circles to detailed blobs, I decided that those doodles in every notebook and birthday card from as far back as I can remember would not get away from me just yet. But while driving through narrow dirt roads in one of the least populated countries in the world, my friend pointed out a majestic hill with a wonderful round top and said, "Hey, look, one of your shapes." As we laughed it off, I learned a simple lesson on how

Excerpt from the book of shape studies. On the left are grid formations acting as a "site" to react with shape notations. The resulting figure-ground object is on the right.



those drawings were not only notations used in my design process, but also a lens to view the world.

Drawings in the broadest sense are lines or marks on a surface. Each mark and its place on the flat plane inform the steps that follow. Even simple gestures evoke meaning; for example, several dense markings that contrast with the page magically make the white space of the paper as important as the markings, also known as a figure-ground.

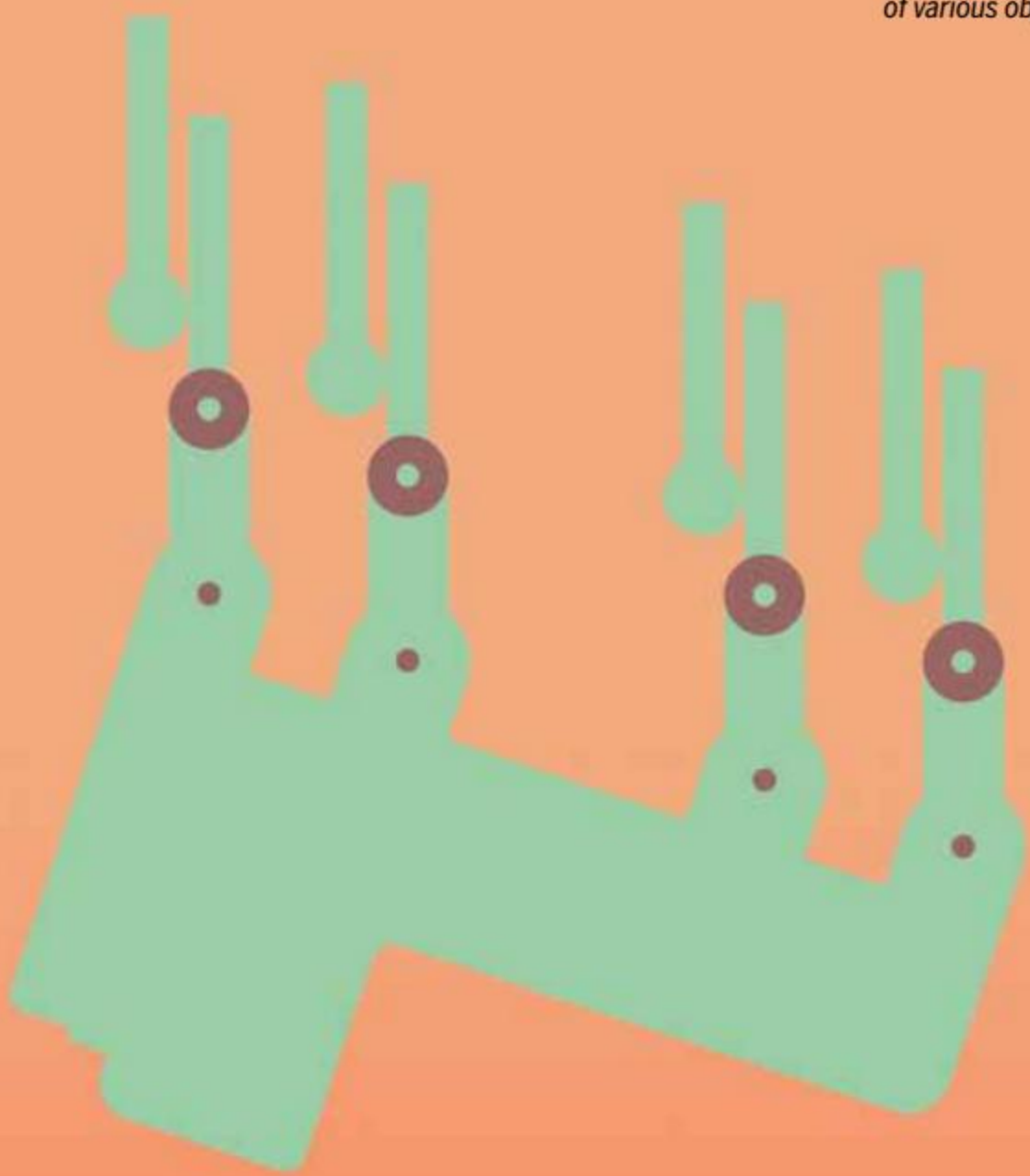
Centuries of techniques, cultural ideas of images, and technology have steered this form of communication into a multitude of areas worthy of exploration.

For architects, though, the drawing is especially crucial as the primary vehicle that makes an idea manifest. Any building you see came from specific drawings, interpreted and used to guide its construction. But latent in the romantic napkin sketch, "architectural drawing" is more than meets the eye. I stop short of calling architectural drawing "art," as art has its lineage, cultural importance, and intent that, although it might look the same, is curiously different. If art asks questions, architectural drawing seeks to establish answers.

The critical difference between an architectural drawing and a painting is that an architectural drawing is almost always about something else — a concept, a detail, a process, or a proposal that encourages the viewer to question every mark and contextualize it against a broader idea. Interestingly, at its very best, architectural representation operates somewhere in between asking questions and finding answers.

When I was a student in New York City, perhaps no work influenced my approach to this theory more than Bernard Tschumi's *Manhattan Transcripts*. Tschumi developed *The Manhattan Transcripts* as a collection between 1976 and 1981, when he said, "Architecture is not simply about space and form, but also about event, action, and what happens in space." Arranged on a grid meant to be read linearly like frames of a film, the drawings depict a specific encounter in the city, organized into four separate categories – the park, the street, the tower, and the block.

What makes these drawings unique is they do not represent a specific structure or space, but instead begin to map a relationship between the person and the city. Using several forms of notation, including plan, section, orthographic projections and mapping to define the setting as well as the characters inhabiting it, several protagonists move in and out of the drawings like a play. The exciting thing is how fascinated Tschumi is with "normal" situations. At the same time, he captures the complicated relationship of an individual exploring the city in addition to the relationship between spaces and their use.



Plan and section collage/color study composed of various objects from the book of shapes.

Drawings of buildings become distorted, recognizable elements repeat but shift, and the figure-ground transforms like a frame in a film. Each sequence flows into the next, like the musical notation of a film score marking the passing of time. While the drawing does provide a stage to where the viewer is, new questions begin to occur as the sequence continues.

I always find myself captivated by that process of distilling the energy and chaos of New York City into a drawing, and arriving at a new understanding of the city. The final series could never have been imagined without establishing rules, reacting against constraints, obsessive documentation, and letting the exercise take its own course to arrive at new questions to respond and learn from. In a similar sense, the design and construction of buildings are quite literally set in stone, but the people who inhabit them always change their use, intent, and cultural identity.

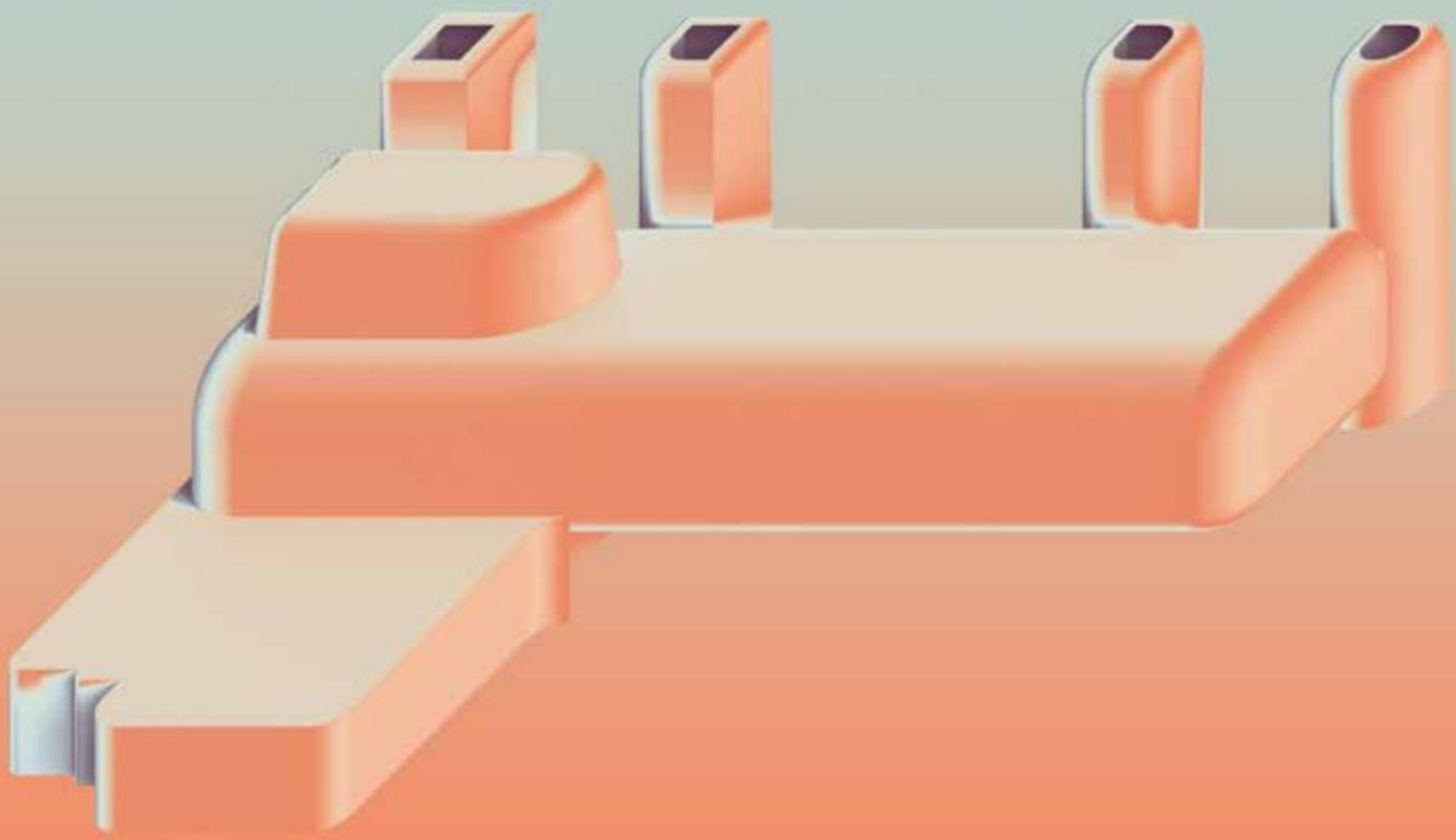
I am reminded of the Exquisite Corpse game that every architecture student encounters in some form and made famous by John Hedjuk, Colin Rowe, and the rest of the University of Texas architecture professors dubbed the Texas Rangers. In the game, one person makes a mark on a paper, and the next person follows up with a new mark reacting to the previous. After several turns and introducing different lines, shapes, and scribbles of varying complexity, the drawing is something unimagined in the mind but a result of making.

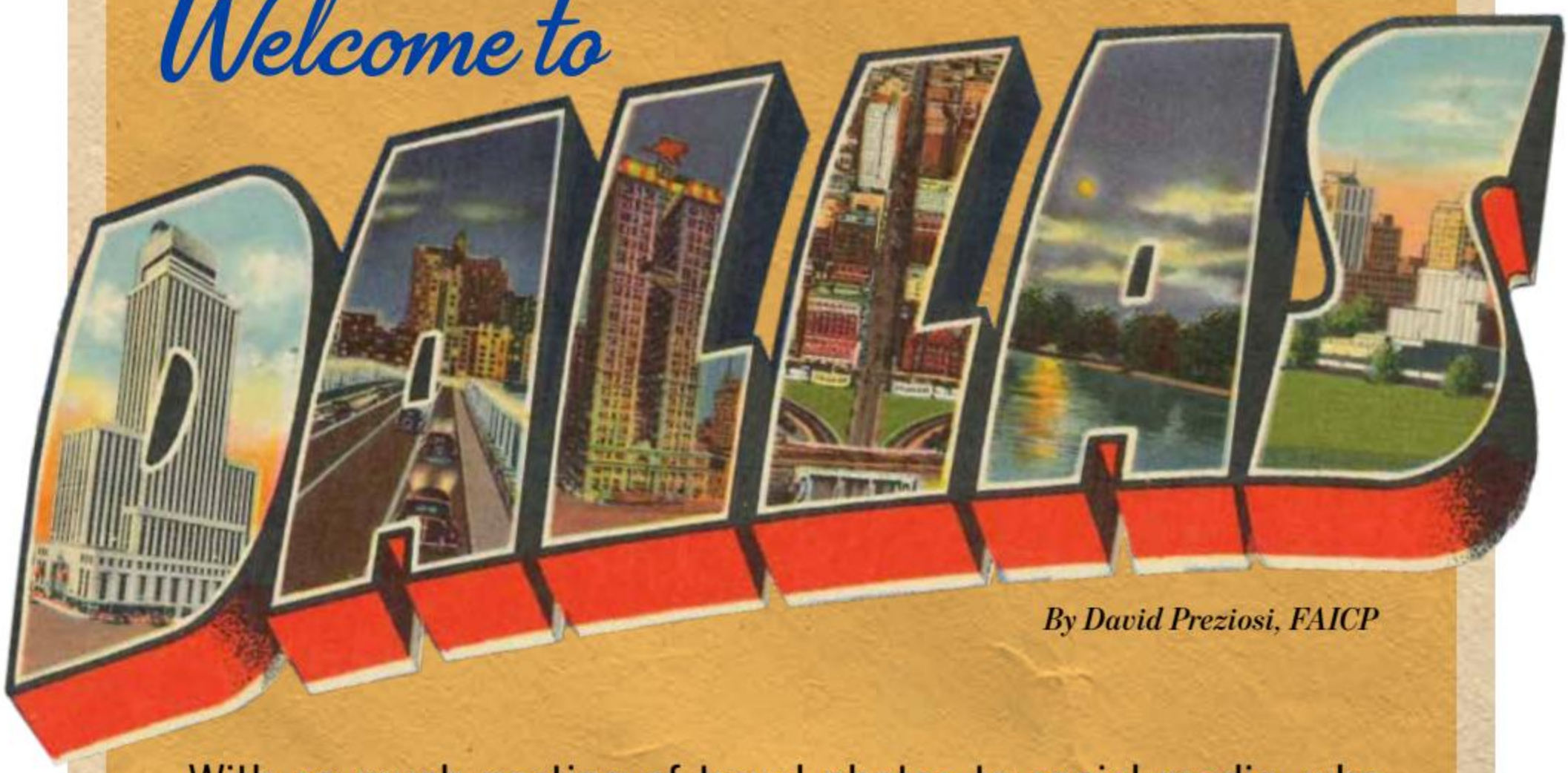
In my fervent study of shapes, drawings led to strange adjacencies, which led to inventive organizational strategies, which led to buildings — or something like them, which in turn led only to questions. After setting rules on how to alter one shape to the next, the architectural work developed and I could react with a new set of rules, playing my own iterative game. Each building evolved in the process like characters in a movie. In studio, my professor would ask: "How do I make a drawing? How does it make me feel? How do I want others to think about it? What is the physical experience of the space I am depicting in addition to the emotional or intellectual experience?"

This exercise of not knowing where the drawing would take me was powerful. It is a personal endeavor, but one so critical to any architect. It has been said that the drawing is the primary site where an architectural idea reveals itself. While that may be true, drawings can capture concepts that spark curiosity. Drawing this curiosity certainly provides a way of looking at the world but also a platform to make the world. What could be more wondrous than that?

Ricardo A. León, Assoc. AIA is a designer at Omniplan and 2020 chair of the AIA Dallas Ken Roberts (KRob) Memorial Delineation Competition

Oblique drawing of 3D form with the applied collage/color study. The object must remain scaleless and abstract to continue iterations.





By David Preziosi, FAICP

With so much posting of travel photos to social media, who takes the time to find, write and mail a postcard these days? However, through most of the 20th century, postcards were a popular way to let people know about your travels and send images of the amazing places you were visiting.

Originating in Europe, postcards gained favor in the 1880s as printing processes improved and beautiful images could be easily reproduced for mailing.

In the U.S., the first commercially produced souvenir postcards were made for the 1893 World's Columbian Exposition in Chicago. The series of novelty postcards depicted the pavilions and grounds of the fair. They were a sensation and helped build the postcard industry across the country.

Postcards grew even more in popularity with the turn of the century, especially with trips becoming easier and more affordable. The inexpensive cards gave travelers a way to document their journeys and let friends and family know where they were visiting. All sorts of postcard types were created, from linen to photo chromes, and they featured a wide range of images, including individual buildings, landscapes, streetscapes, and aerial views.

In the 21st century, smartphones and social media have captured the postcards' old market. Today, it is much harder to find postcards when traveling, especially in smaller, less touristy destinations. Now it's a given that people prefer posting travel images to Facebook or Instagram, reaching a wider audience and getting the immediate gratification of counting up the "likes" from the posts.

Thankfully, with the plethora of postcards produced in the last century, many survive today — even very early ones. They provide an excellent insight into how cities developed when compared with others of the same views from differing times.

The postcards of Dallas are no exception, and it is fascinating to look at the views of the city from the early 1900s to today to see how the city has evolved. It is especially fun to see the colorful renderings of the early linen postcards — which often took quite a bit of artistic license — and compare them to more modern, dramatic photo postcards of the city that don't add flourishes.

Postcard images courtesy of Preservation Dallas

There are many "Greetings from" postcards of cities from around the country, but Dallas offered its own twist with "Howdy from," as evidenced by this fun collage postcard from the mid-1940s.

Each letter features a facet of Dallas: the Mercantile Bank Building in the D, the Houston Street Viaduct in the A, the Magnolia Building with Pegasus in the first L, Dealey Plaza and Main Street in the second L, White Rock Lake in the last A, and a view of downtown in the S.

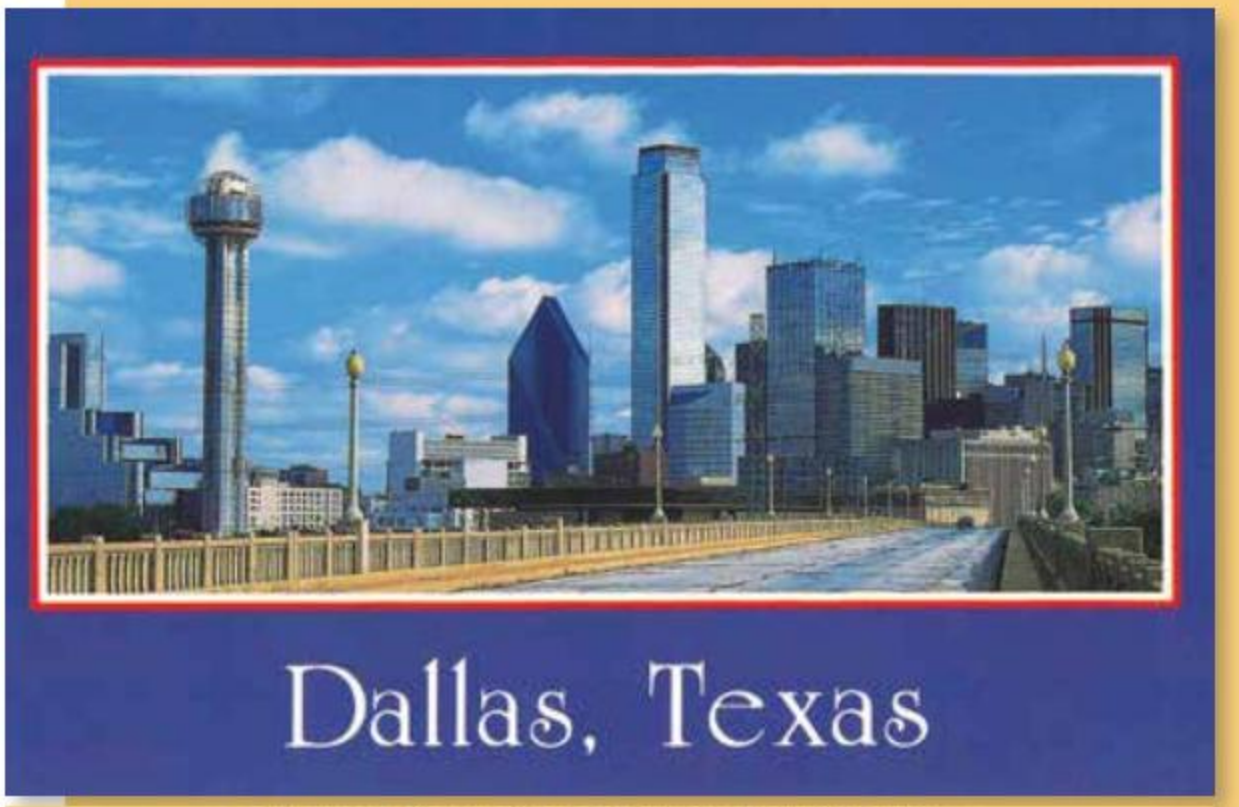
THE TRIPLE UNDERPASS

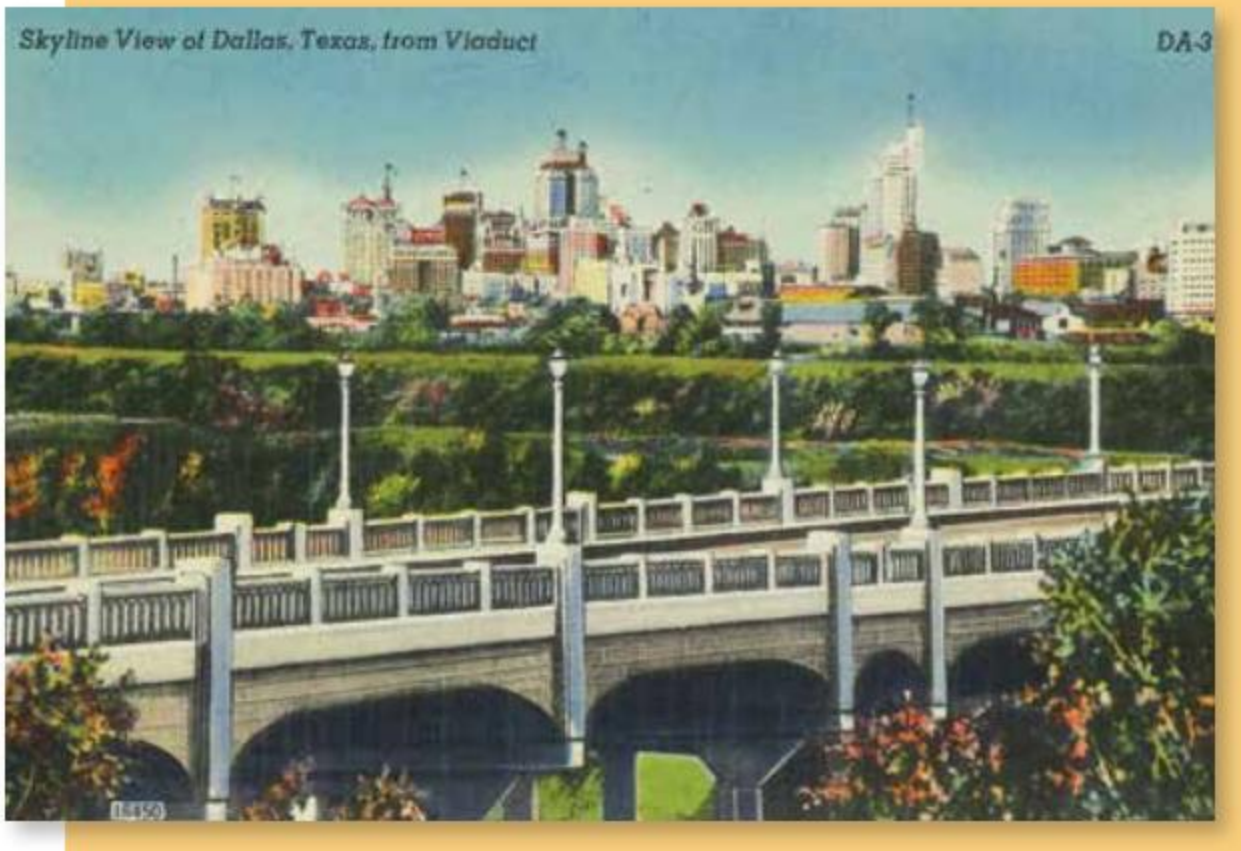
The Triple Underpass project of the 1930s was a massive Works Progress Administration undertaking to create a suitable entrance to downtown Dallas from the west. It required the removal of several blocks of buildings and the regrading and curving of Commerce and Elm streets into the underpass, originally called the Elm-Main-Commerce Subway. The project also created Dealey Plaza, which opened in 1936 as the gateway to the commercial core of the city extending east from the plaza, as depicted on this postcard from circa 1937.

It is an interesting "Art-Colortone," colorized to make buildings look lively; some artistic license was taken as the Texas School Book Depository shows up in cream instead of the actual brick red, along with other buildings with strange colors. Dealey Plaza is prominent at the bottom of the card in green; it did not get its colonnades, pergolas, and reflecting pools until between 1938 and 1940. To the right of Dealey Plaza is the U.S. Post Office Terminal Annex, finished in 1937. At the top center of the image you can see the Adolphus Hotel, the Magnolia Building, and the now-gone Baker Hotel. Just above those buildings is the old Municipal Building from 1914, which formed the edge of business district at that time. At the bottom left of the card, the railroad lines are prominently shown going through the warehouse district, now the West End, and at the bottom they head across the Triple Underpass bridge to Union Station, not pictured on the card.

TEXAS CENTENNIAL EXPOSITION

This wonderful postcard image was created to promote the Texas Centennial Exposition in 1936, which was described on the back of the card as "celebrating Texas' 100th birthday and commemorating its glamourous past and its achievements subsequent to the birth of the Republic of Texas in 1836." It was a wonderful way to show the massive size of the Exposition and the many attractions it had to offer. Although a wonderful depiction of the grounds, it also has some variations from what was actually built as the artist must have had earlier drawings of the site to use. This is evidenced by the State of Texas building (Hall of State) that has wings that extended toward the Esplanade on card, which was an earlier design for the building that had to be scaled back. The U.S. Government building (Tower building) had a much different shape than depicted on the card. It also doesn't show its signature tower, which was the tallest feature at the Exposition. Below that was the Ford Motor Co. building, which ended up being much larger than on the card and also of a different shape. The Cotton Bowl is at the center of the image with the race track to the right and at the edge of the Exposition grounds. The buildings built along the Midway, below the Cotton Bowl and race track, were also quite different with buildings that don't match what was constructed and attractions not depicted such as the Normandy and the roller coaster. Nonetheless, the postcard would have been an incredible way to visualize the Exposition in all its grandeur in an effort to attract visitors.





HOUSTON STREET VIADUCT

These postcard images together are quite striking as they show the changes in Dallas in only 50 years from basically the same perspective.

The Houston Street Viaduct opened in 1911 and was an incredible way to enter Dallas from Oak Cliff over the Trinity River. It was celebrated as one of the longest bridges with reinforced concrete arches. The historic postcard image from the mid-1930s clearly shows the tallest building in Dallas at the time, the 29-story Magnolia Building with its "Flying Red Horse" as the postcard described it, which was visible at night from many miles away with its glowing red neon. The modern card is from 1986 from the same bridge with a dramatically different view of downtown showing the shiny glass skyscrapers that replaced masonry buildings. The Magnolia Building ceded its title as the tallest building in Dallas in the 1940s. Now the crown belongs to the Bank of America building, which was completed, along with Fountain Place, in 1986.

Here is another depiction of the Houston Street Viaduct, albeit there was great deal of artistic license taken with this image from the 1940s. The bridge is not at the correct angle, as it should be heading toward the left of the Magnolia Building in the center top of the image. The middle ground of the card is a depiction of the Trinity River levee. The tallest building in the image is the 31-story Mercantile Building built in 1942. Several of the buildings in the image have been replaced with modern towers; however, surviving buildings include the Adolphus to the left of the Magnolia Building, the Dallas Power and Light building and the Butler Building before its reskin, to the right of the Mercantile.

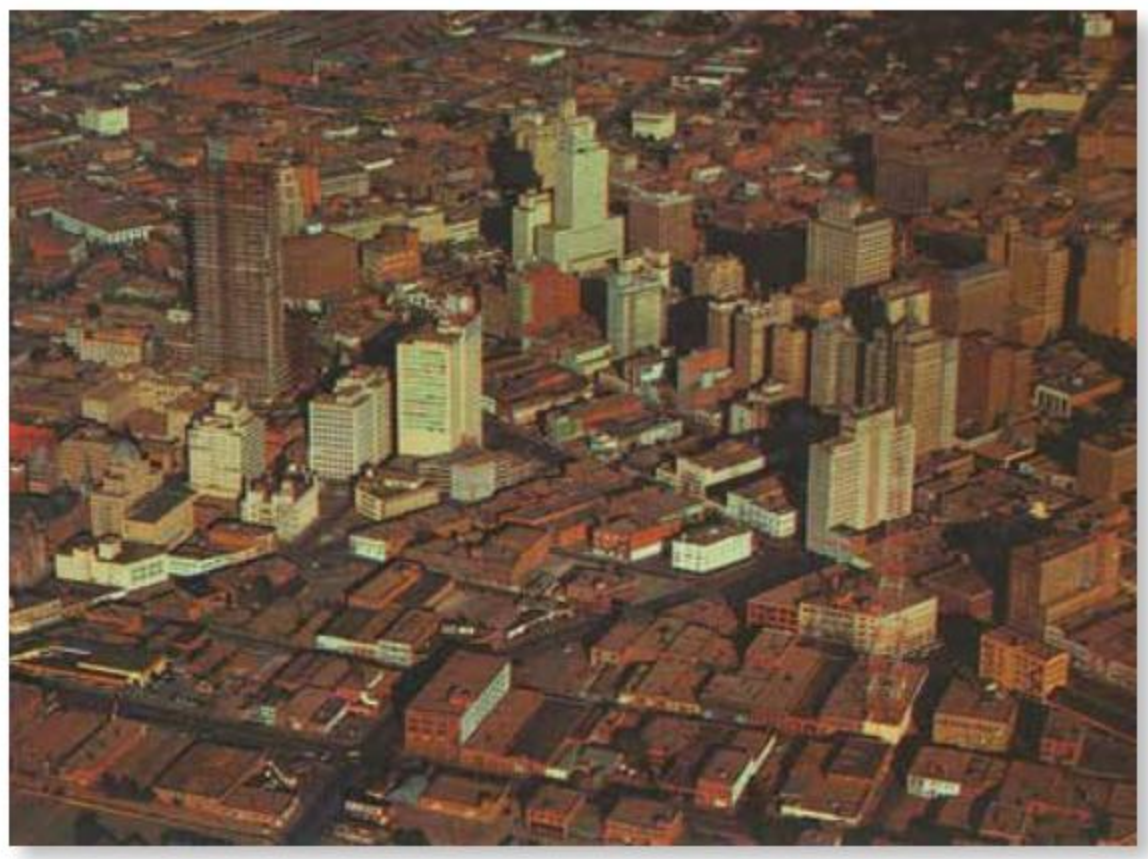
THEATER ROW

Theater Row along Elm Street was a major attraction in downtown Dallas, especially at night as the neon signs lit up, calling people to movies, restuarants, and shops.

The back of the card from the 1930s says "The metropolitan atmosphere prevailing here is reminiscent of New York-Skyscrapers, a business bustle and volume of traffic." It clearly shows the variety of movie houses and businesses in the stretch of Elm Street from Akard Street to Harwood Street. The photo postcard from the 1950s described Elm Street as "the 'Great White Way' of the southwest." Twenty years later, another card shows that several of the movie theaters are gone, including the Rialto and Capitol, and the street went from two-way to one-way. The Tower Petroelum building is the tall building in the background and had its own theater at one time. The only theater from Theater Row to survive today is the Majestic, which is the farthest block of Elm Street pictured on the cards. By the 1950s, Theater Row started to lose its luster in favor of suburban cinemas, and many of the theaters closed and were replaced by other businesses. Eventually those buildings gave way to skyscrapers such as Thanksgiving Tower, LTV, and 1700 Pacific.

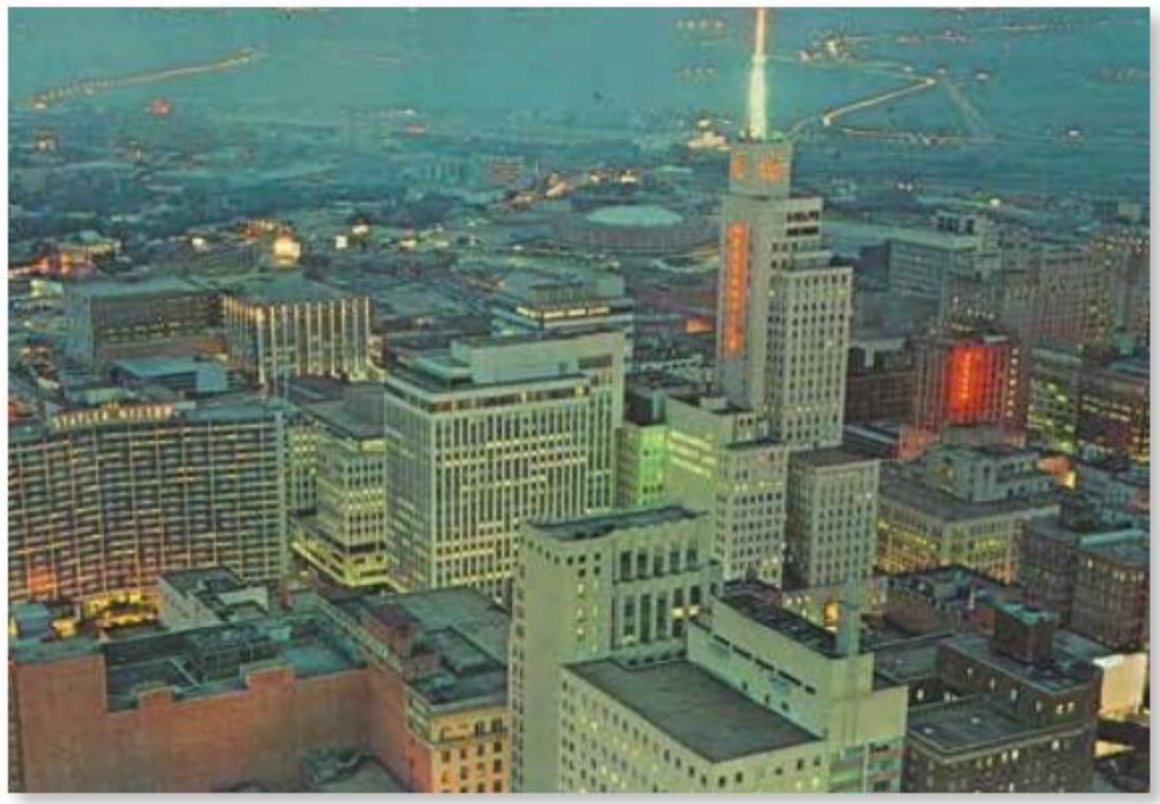
A GROWING CENTRAL BUSINESS DISTRICT

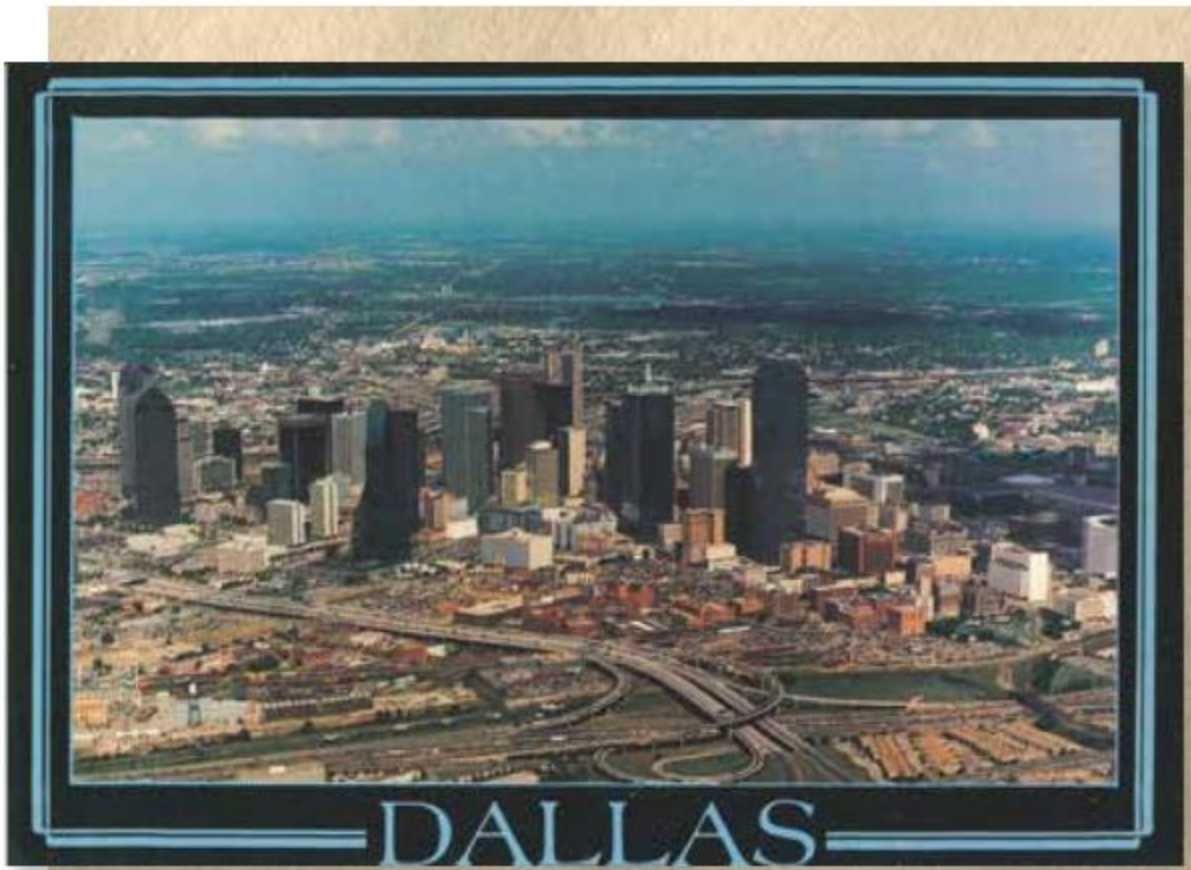
Unlike the colorful Art-Colortone postcards of earlier years, this photo postcard from 1953 shows the "ever-growing big "D" skyline" as proclaimed on the card in its true, and very red and brown, coloration. The white building towards the top center is the Mercantile. Below that to the right is another tall white building, the Rio Grande National Life Insurance building which was built around 1950 and demolished not much later to make way for the Renaissance Tower completed in 1973. The tower under construction to the left of the Mercantile is the 36-story Republic Bank tower, which opened in 1955. The other prominent tall white building below that is the 21-story Fidelity Union Life Insurance building which opened in 1952. It received a 31-story addition in 1959-1960 and is now the Mosaic Apartments.



According to the back of this postcard from the mid-1960s, it shows: "A panoramic view towards the Trinity River taken after the lights go on in the skyscrapers of a typical downtown section of the big metropolis."

Once again, the Mercantile figures prominently in the image with its neon sign, clock, and spire lit up, alerting people of changing weather by the color it turned. To the left of the Mercantile is the Continental Building and to the left of that is the Statler Hilton. Also visible at the bottom left corner of the image is the 1925 White-Plaza Hotel, which was the first Hilton Hotel built in Dallas. To the right of that the large red brick wall is the back of the Titche-Goettinger Department Store. Below Titche-Goettinger is the Tower Petroleum building and its Corrigan Tower addition. Above the Mercantile, the round dome building is the 1957 City Auditorium before the Convention Center and its City Hall neighbor were built.





This postcard from the 1990s shows downtown with its multitude of shiny glass skyscrapers in contrast with the low masonry buildings of the West End. It also prominently showcases the highways at the bottom of the card, the vast Trinity River and levee system with the Cedars, Deep Ellum, and South Dallas in the background fading off into the distance. The back of the postcard sums up the image Dallas wanted to proclaim to visitors from the early postcards of 1930s to those of the 1990s:

"Rising dramatically from the vast Texas plains, modern Dallas proclaims its beauty and cosmopolitan atmosphere. Sparkling in the warm friendly Texas sunshine, Dallas is a city of beauty, progress and charm."

Who knows how much longer postcards will be around, especially in an age of instant posting of images of your travels on social media. Thank goodness for the popularity of early postcards. They give us a great snapshot of the different eras, including showing how far Dallas has come and what has been lost to get where it is today.

David Preziosi, FAICP is executive director at Preservation Dallas.

Have a favorite postcard image of Dallas? Share it with us on Instagram: #ColumnsPostcards

THE WONDER YEARS
NURTURING POTENTIAL

By Lisa Lamkin, FAIA and Anne Hildenbrand, AIA, ALEP

A diverse group of educators, architects, and designers recently met to discuss why wonder is an essential element for creativity and how it can be nurtured at school and in the workplace.

Participants included:: Don Gatzke, FAIA, professor at the University of Texas at Arlington / Oswaldo Rivera Ortiz, Assoc. AIA, Dallas ISD teacher / Lester Ortley, Garland ISD teacher / Monica Ramirez, Dallas ISD director of early learning / Megan David, territory manager at VS America / Michael Nelson, interiors manager at BRW Architects

Photos: Shaun Menary

How we learn and what we learn is important. We all learn differently.

ON DIFFERENT LEARNING STYLES

There are so many different modes of learning. There's the auditory learner who needs to be listening to things. There's a kinesthetic learner who needs to be touching things because that makes a connection to the brain, and the brain's making all these synapses and things happen. You have the visual learner who needs to see the things — and they need to see bright colors. So thinking about your multidimensional learners that you have, you have to set up those spaces for all of the learners because you don't know at what age or stage the light bulb is going to come on, they are going to connect and those students are going to understand, be able to comprehend. Their cognitive development really begins to develop very young, from birth to 5 — they're like sponges with the most opportunity for building capacity.

Things that we thought were joyful and nurturing and appropriate for the early childhood learner, they're now in the workplace because there's something about the different kind of environments that opens up the creative spirit or perhaps creates the conversation of the adjacent possible. That makes a more creative environment because those different kinds of learners can all excel. There's a lot of research about furniture, particularly focused on the kinesthetic learner. Many of us remember well back in the "sage on the stage" era of teaching where chairs were all equally uncomfortable — which didn't do justice to anyone, even the introverted students who were more compliant with that approach.

I think if you look at how children do homework, it's a probably a little more illustrative. You send them home, say this is your homework for tomorrow. So they go home to an environment in which they aren't necessarily structured. So not every child's going to go right to the kitchen table to do their homework. Some will go to the desk in their bedroom, some will end up in the living room on the floor, some will curl up on the sofa. Whatever is going to work for them that day is the mode of operation for doing homework. And I think it's the same. It should be probably heading that way in the classroom and the workplace.

We have an increasingly diversified student body. When I was young, the "dumb" kids, who didn't fit the rigid norms, just disappeared. Our objectives are now to keep everybody in school and get them through an educational program. So that means kids on the autism spectrum, and behavioral and physical challenges. We're talking about a much more complicated group of individuals than in the past. Even when you say, well, every kid is a little different, the "little" is really big.

ON SOCIAL AND EMOTIONAL LEARNING

Virtual experiences for young children should never replace actual kinesthetic. There's so much research about the human touch and just feeling — children feeling secure, and just the voice, some body language, everything that children are developing — the virtual experience will never replace or be as suitable.

[The virtual experience] already has replaced the kinesthetic! Because if I see a couple of 8-year-old boys out on the street in my neighborhood, I start to think something must be wrong ...

We're worried about the future because it's not re-creating our past and looking like our past. And a big part of that, too, is the new social and emotional learning movement that's sweeping the stage, sweeping across the nation that we're now creating environments in classrooms for children who come from trauma, from homes where they're not being nurtured, where they're not receiving interaction. Now we have to create an actual space in the classroom to support this — the management and the development of the children who come in, who are throwing chairs across the room at 4 years old — we definitely see this movement happening. ... At the same time, the classroom has to start becoming a place to nurture what did happen in the home from zero to 5. And so those spaces are being created. We have calming corners, different pods, different circles. That's where you learn to do conflict resolution. That's where you solve your problems. And that's where you make friends.

The children are on the street and having conflict and those kinds of things with their friends. Lots of things are happening when children are playing. There, all of the different modes of learning are happening. There's the kinesthetic, there's the visual, there's the auditory, those things are happening. But also we think about when you're touching things, the experiences that you're having — whether something's hot, whether something's cold — all of those things have a lot to do with brain development very early on. They have lot to do with cognitive development as well, which is happening while children are exploring and they're playing. And there's different textures happening in the classroom. So it's not just individual play, but it's also playing with someone else. And then there's that camaraderie. There's the conflict resolution. There is lots of research about the purpose of play and making it purposeful. That's the time when you can have those conversations and you

can do some higher order thinking questions. You can become very scripted, or you can be very on the surface. But if you're not doing those things, children aren't developing language. They're not talking about things — they're not.

ON ENVIRONMENTAL ELEMENTS

Twentieth-century architecture was sort of the obsession with the fit of the space to the activity, the hand in the glove — you can make a very strong argument that it's actually the loose fit, or the conflict between the environment and the activity that is the catalyst for a kind of creative inhabitation of space."

We are seeing in certain schools that people keep, in a way, bumping up against the environment. And then they've got to figure out how to manipulate it in order to use it. And that becomes a kind of sense of wonder and experimentation in and of itself.

They're shaping their environment daily, and it's changing daily, because they might have a group project one day, or they need their retreat for 30 minutes."

How do they react to that environment having different options — them having the choice? Are there kids that need the structure? Are they failing in these environments? Or are they figuring it out?

By nature, people are very adaptable to our environments. That's why we're by far the most successful in what we do is because we have to learn how to adapt. The people that are more adaptable are usually more successful. So I think people will function in whatever space you give them. But why not give them a space where they can be better? And feel better? Because if I'm in a space where I'm miserable, yes, I can cope and I can produce something, but I could produce it so much better if I actually enjoyed the space. How can we make this space better for learners? ... How do we make it adaptable, flexible, bringing in natural light — there's so many things we can do.

ON THE EVOLUTION OF LEARNING

Maybe it's not so much the environment, it's not so much the layout, but it's the people leading. You can have a space that is great, but if the teacher or the curriculum or the leadership is not utilizing it in the way it was designed for, or not creating those conditions where that friction creates wonder, then it is a waste of time.

We don't stop learning when we enter the workforce. Teaching has evolved: In lieu of teaching subject matter, we give them the tools to learn. ... Teaching a student how to learn, providing a space for them to explore that simple notion of how we acquire information, I think, is a critical role of being a teacher today.

Employers are looking for people who can solve problems, not people who just know how to do math – that's a calculator.

But the people you are describing can also do the math. ... We talk about living in an interdisciplinary world in which boundaries of knowledge are not in silos and not divided up, and we've got to teach interdisciplinary. But before you could have interdisciplines, you have to have disciplines. ... You put eight people in a room, all of whom know nothing or know the same thing, you're not going to get genius out of it. It's when you put eight different people who know eight different things that then something interesting might come out of it.

I think that with project-based learning — bringing students together so that they understand that they have a role gives them purpose, gives them importance, gives them a sense of wonder. ... I have noticed that I am a better teacher because of the environment that I'm in. And so it is not just simply that the environment can help the student, but it can help the teacher. ... I noticed in this environment that there is more

Photos: Shaun Menary

collaboration, there is more exploration – including my own exploration as a teacher.

Many students are struggling because they don't understand the protocols. I had a professor in an architecture school that gave me a quote once. He said: Often we're given limits and we seek freedom. But more often, we're given freedom and we seek the limits. And for some of our students, that's really true. They need those boundaries, they need those bumpers. And I think maybe I should say for the whole school, I am struggling. My first experience of being able to control my environment was in architecture school where I was given a desk. And I was given a desk next to someone else. And that desk taught me socialization, it taught me a lot of things because I had to work with my neighbors and we shared ideas. Finding that freedom at 11th or 12th grade, I'm not sure that they all have the maturity to handle that responsibility.

Or is it because we're hybrids? With a foot in each camp?

We've set up an environment that has restrictions, but with liberties or with freedom. Because it's kind of a choice where they want to go to the centers. But the teacher plays a really big role in facilitating that and scaffolding for their learners on a daily basis, because a student may come in one day and work really well in this, doing and touching. And then the next day, you just want to be alone. They don't want to be with the other kids. Things are happening in their lives that every day are different. So we do a lot of teacher training with the group setup. It's not just you set up and come in because we've also had to switch some of our schools for the flex spacing where they can sit on the floor, and the teacher comes in and says, "I can't teach with this furniture." And it's because their mindset is very traditional and they don't have any formal training on how to make these flex spaces work for their students. What we see a lot is really interesting in our pre-K is that by about December, these students are pretty much running the classroom, the teacher's facilitating. They know where to go. They know where to move their nameplate. It's very much choice-based in our pre-K classrooms. Across the hall in a kindergarten classroom, nobody's moving for most of the day. So you go from a choice area — give them these opportunities to become independent — and then you move into a very restricted place. Maybe they move across town to a personalized learning school. It looks a lot different. Or to tech school itself. When you get them all in high school, they probably had many different experiences. So adapting to one or the other, there's just lots of back and forth with them, but it's confusing for the student to go from one environment to another environment.

Are the pre-K students the new normal? Are they going to take over kindergarten at some point? I think it's very challenging for the students to be present and to listen to learn when they're stressed out by trying to figure out, "How am I going to learn in this environment? Or how am I going to learn this way when last year was so different?"

The sense of students being in competition with each other, I think, is almost completely gone. They do see it as they're in an experience together and that they can achieve more if they're doing it collaboratively.

ON THE SHIFT TO VIRTUAL LEARNING

Now, as things have moved on to the computer and everything is in the "magic box" that moves with the students from home to the studio space, that is actually not the same but we're making it work. I think there could be many of improvements in it, but it's not being used the same way. Students aren't enhancing and personalizing their spaces in the same way.

But I think that's absolutely true in the workplace, too. It needs to take time, because of the people who have feet in both camps, but with the laptops, probably 80% of our workforce, are very portable. You can pick it up and move it anywhere so the physical office is not as personalized.

Virtual experience is already there, right? It gives you that exploration in real time, or, you know, you can do a conference with Africa and plan with them there. Does this mean that education will have a match.com element? Personalization of the team experience through virtual tools?

It has already changed. Look at the tool throughout human history. The tools we have chosen to pick up and use and favor have shaped our culture in our environment. It's just different tools.

There's something irreplaceable about the real experience, the wonder and surprise that we as humans strive for can't be created for the virtualization of that experience.

If I let my imagination run with me on this, we end up with a very different set of architectural principles, underlying design of most everything we do. And if you put that together with some of the changes in technology that are going to come, we're going to grow buildings, buildings are going to become biological, they're going to become biomorphic. They're going to become genetically constructed and epigenetic, where they will respond, because that has almost nothing to do with certainly the architectural principles that I learned — the simplification and minimalization of 20th-century modern architecture.

The comments have been edited for clarity and brevity.
Lisa Lamkin, FAIA is principal at BRW Architects.
Anne Hildenbrand, AIA, ALEP is associate principal at BRW Architects.

PROFILE

OSWALDO RIVERA-ORTIZ, ASSOC. AIA

By Lisa Lamkin, FAIA

Oswaldo Rivera-Ortiz, Assoc. AIA is combining the best of two callings – architecture and teaching. Born into a hardworking family in Puerto Rico, he earned his bachelor's in environmental design at the University of Puerto Rico and his master's in architecture at the University of Southern California. But he graduated into the Great Recession, and the twists of life led him into teaching. After a decade as a bilingual teacher and an architecture instructor at Richardson ISD, he is venturing into CityLab High School's Urban Planning program, opening students' eyes daily to the wonder of the life ahead of them.

To paraphrase David Byrne, how did you get here? What kind of choices led you to where you are today?

I studied architecture at La Universidad de Puerto Rico starting in 2002 and graduated in 2007. I got an amazing opportunity for a year studying abroad in Seville, Spain.

Life opened a door to complete a master's at the University of Southern California in LA, where I had the opportunity to do projects in China, as well as do my own study abroad program for a semester. I was offered admission in Barcelona, Spain, and Aalto's University in Espoo, Finland. Since I'd been to Spain already, I picked Finland. Later that summer of 2008, I interned at Arquiprojecta, a firm in Lisboa, Portugal.

After that, what brought you to Texas?

In 2009, the economy was on the floor. I had a friend whose uncle knew someone in San Diego, so I moved close to the border in January of 2010 and volunteered for the city of San Diego for half a year, waiting for a job to come up. Nothing happened. I thought well, let me do something else to pay my loans. I like kids. I like teaching. So I looked into Teach for America. I did interviews and didn't get anything in California; then I saw Texas had a similar alternative certification program called TTF.

Is there a teacher who had the most impact on you? That shapes how you teach?

Yes, definitely, one architecture teacher. His name is Elio Martinez Joffre, AIA. In Puerto Rico he was a studio professor. During my time he had the only community design studio on campus, called *Taller Comunitario* (Community Workshop). One of the projects that I really loved was an eco-resort in an area that was protected.

Photo: Shirley Che

What really struck a chord with me was that this community design work connected with my vocation of helping others. Since I was little, my parents were always helping people, always willing to go in the middle of the night to help anyone that was in need, leave everything to give of their time, money, talent, even to people who didn't treat them well. It became my passion to learn about the needs of communities who could benefit from my work.

What were their vocations?

My dad had a small cafeteria — a cook and business guy — for 32 years. My mom has been a secretary for 42 years working for ConAgra and now for Arden Mills, which processes and packs grain at the ports. They're both from a beautiful town in the countryside called Orocovis, in the mountains. I grew up going every weekend to the river and fishing with my hands under the rocks. My parents grew up in poverty but in a gorgeous green mountainous area. My dad was able to buy a little piece of land, right where he was born. He's an engineer without a title, as he's always building things for the kids, our family and friends alike, like a zip line across the river and a suspension bridge.

Do you have a typical student? Are they reflective of the community?

At Richardson we have about 60% Hispanic, 25% white, and the rest are black, Asian, Hawaiian, etc. Even though 60% is Hispanic, within Hispanics there are differences; you have second- and third-generation Americans, and many of them came to the U.S. not long ago. Last year, I got eight students who have been in the States just a few months. That combined with students whose families are longtime Texans or from the South, some refugees, some military. I believe RHS reflects Dallas' beautiful diversity.

Is architecture an aspiration for them? Or are they just taking it because it's a cool class?

Close to half of the kids are there because the counselors put them there based on an aptitude test or interest in construction. My class is an elective, not a magnet. At a magnet program you select kids from a list, but in an elective, you get many kids who are not interested, just placed there.

What is your biggest challenge?

Distractions. No. 1 is the cellphone, of course.

No. 2 is the balance between the two types of students. I'm not a magnet, many kids don't travel to me wanting to be here. How do I teach high quality when half of the kids need something different? In the end, around 10% to 15% of my kids go on to study architecture. But the rest study related fields or come away with a basic understanding of what a design career offers.

What is your biggest success so far?

Trusting God with my career, my family. I never thought I would have a family of four kids seven years into my marriage!

Professionally, a high school student I had my first year of teaching at Richardson HS was not the best student, he was not the most responsible, but he was interested. On the way back from a trip to Oklahoma's colleges of architecture, he shared, "I wish somebody had told me to do better when I was in ninth or 10th grade." In my head I was like I'm pretty sure teachers told you, but you know, nobody that you will listen to, no one that clicked. As a junior, he went with me on a two-day trip to Texas Tech, and he fell in love with it. He didn't have the grades to get in. But he went to a smaller college preparing to transfer, and a year ago he texted me saying he got into Texas Tech for architecture. Knowing his family, his struggles, and his drive, this makes all the work worth it.

What questions should I have asked that I haven't asked yet?

The possibilities of collaborating. For example, at my wife's high school in Garland, three weeks after it opened, they participated in the event Park[ing] Day Dallas. In those three weeks, they came out with an award-winning installation, not just among high schools but among professional firms. It was a collaboration between engineering, architecture, graphic arts, manufacturing, and robotics; all those kids involved, they built it, they installed it, it was amazing. They had a clear vision of what such a space could do in an urban setting, as well as a great plan to use the installation to benefit an elementary school afterwards.

The last thing I would say is engage K-12 design education! Do a project with us! It can be a one week or a one month charrette where you intervene with the kids once or twice, maybe include a site visit or videoconferences. It doesn't have to be that big of a deal. Or it can be big! Jacobs just engaged our second- and third-year students in a semester long Federal Street Tunnel redesign project and gave scholarships as awards. Beck helped three high schools to design and build a bench, but also did a competition with five teams designing a specialized school over two months. Gensler guided three teams of students designing an art installation and an interactive bench for our campus. [bc] workshop designed and built five Little Free Libraries in high-need communities with four of our students, throughout a full year, in honor of the five officers who died in July 2016. Every student should have the opportunity to engage in collaborative projects like those.

Do you have a favorite architect?

I am not into starchitects! I like Barragan. I love colors. I love life. Architects, we will wear black until something darker comes up. Where's the color, the icon for the tropics? I need that color!

Another comes to mind — a type. I love community design. I love when architects engage communities, sometimes for profit, sometimes not. I have learned so much from working with different communities like environmentalists, drug-embattled areas, and poverty barrios, but also from [bc]workshop here in Dallas and in the Rio Grande Valley. My school's studio Taller Comunitario does an amazing job in community design as well, which I have developed to know as my calling.

I have seen the impact of 'hoods' with lack-of-design or low-quality design, what an impact it has in people's lives, what hardships it imposes and how that crushes lives in low-income places — high-crime, high-violence places with low sense of belonging. Hardship is happening right in front of us. Design has a say.

This interview, conducted by Lisa Lamkin, FAIA, principal at BRW Architects, has been edited for brevity and clarity.

Learn more about Oswaldo's outlook on inspiring the next generation and view student work at ***aiadallas.org/rivera-ortiz.***

1415. Lake Cliff Entrance, Dallas, Texas.

LAKE CLIFF PARK

A clean, cool, delightful wonderland

By David Preziosi, FAICP

With names like Shoot-the-Chutes, Mystic River, and Circle Swing, you would think these attractions would be found at Six Flags Over Texas. Well, they predated Six Flags by 55 years and resided in the newly opened Lake Cliff Park in the Oak Cliff area of Dallas.

The man behind the new park was Charles A. Mangold, whose grand vision to bring an amusement park to Dallas — unlike any other the South had seen — became reality on July 4, 1906.

A short train ride from downtown Dallas, Lake Cliff Park was marketed as an escape that was "Clean, Cool, Delightful" and "the Southwest's greatest playground." The rides, attractions, entertainment, and dazzling electric lights that illuminated the park at night captivated the people of Dallas. Thousands flocked to see the wonders it provided during its short seven years of existence.

In an effort to attract people to developing Oak Cliff in the late 1800s, the Llewellyn Club, a private country club, excavated a large area for a lake around 1888 and built a clubhouse and recreational area three blocks from the streetcar line. Even with the convenience of the streetcar, little development came.

The property was sold to Dr. Robert Spann, who converted the clubhouse into a sanitarium. He operated it for several years before selling it in 1906 to Mangold and John F. Zang. The two had grand plans for the site and for the development of additional land they acquired surrounding the lake.

Mangold and Zang gathered several prominent Dallas businessmen to invest in the Cliff Park and Theater Company, which was responsible for developing the park. Mangold was the visionary and driving force behind building an incredible amusement park to rival those found in other parts of the country. They also hoped the new park would greatly increase the value of the land they owned around the newly renamed Lake Cliff. That didn't turn out to be the case — and certainly not for want of trying as the new park was wondrous for its time.

The transformation began immediately as the company invested heavily in creating a park with "all the marvels, countless curiosities, and spectacular features of the great amusement resorts of the country." They hired the prominent Dallas architectural firm Lang & Witchell to design the park and its buildings around the 30-acre lake.

The entrance "gate" to the park was a statement piece by itself. The 45-foot-tall structure had a large, two-story archway emblazoned with "Lake Cliff," surmounted by a large eagle sculpture. Flanking the archway were two-story blocks with arched openings at the first level, windows at the second level and topped by large American flags that fluttered in the summer breeze. Once visitors passed through the entrance, they were enticed to try the rides, attractions, entertainment venues, restaurants, athletics, and curiosities.

The rides were a big draw at the sprawling park, and the "take the breath away" attraction was the Shoot-the-Chutes ride, an early version of the modern-day flume ride. Visitors climbed into a gondola and were set adrift before being carried up a steep incline by a chain cable. At the top of the incline, the riders had incredible views of the park's surroundings before the gondola was turned and pushed down the large slide into water below, spray flying to either side while the passengers stayed dry. Over 125,000 people enjoyed the ride that first season.

Another thrill ride, the Circle Swing, consisted of an 80-foot-tall steel tower with six long arms extending from the top, each with chains attached to passenger baskets that looked like airships. A 15-horsepower motor rotated the tower extensions, gradually swinging the cars outward and upward until they reached a speed of 40 miles an hour. At its top speed, the ride's circumference stretched 400 feet and the cars stood straight out from the vertical center pole. At night, the ride was

Top: The popular Shoot-the-Chutes ride was an early version of a flume ride with a gondola that took riders up a steep incline then shot them down a slide, splashing in the water below.

Above: An aerial view of Lake Cliff Park shows the many rides and attractions that surrounded the 30-acre man-made lake which provided "clean, cool, delightful" fun for its visitors. Lang & Witchell designed the park and its buildings, which were a marvel for their time and unlike anything people had seen before in Dallas.

gloriously lit with hundreds of lights strung on the arms, rods and cables, producing an electric sunburst effect.

Other rides included a milelong roller coaster, a Ferris wheel, a "Carousal" for the children, and the Mystic River. The latter was described as a "weird and wonderful journey through whirlpools, maelstroms, and quiet rivers." It also included "spectacular and realistic features" such as the Lagoons of the Gnomes, Venice at Night, Palace of the Doges, the Royal Gorge, the Canals of Stygian Blackness, and beautiful electric displays.

The Japanese Village, a later addition, was designed as a "perfect unabridged realization of the Kingdom of the Mikado and the Chrysanthemum" with a re-creation of Mount Fuji, botanical gardens and Japanese tea offered by kimono-clad servers.

Sports abounded in the park, which had tennis courts, baseball grounds, a skating rink, a bowling alley, a natatorium, and boating. The skating rink, its roof resembling an airplane hangar, was touted as the largest in the world. It could accommodate 2,000 skaters on its polished white maple floor and 2,500 in the seats. By night, electric lamps hung from the ceiling.

With depths ranging from 18 inches to 30 feet, the natatorium featured a large enclosed swimming area in the lake. A bathing pavilion contained 70 dressing rooms for guests.

The Casino built on the site was really a theater as no gambling took place on the premises. The grand building featured a large arched entrance with an open-air gallery above and towers flanking the sides. The theater was on the second level, with a soft drink emporium below and a balcony above called the Palm Garden, which also served lunch. The Casino had modern opera chairs and seated over 2,000 for theater, opera and orchestra performances. Actors, singers, and stage designers came from New York and Europe to create the most up-to-date productions, presented daily at ticket prices of 10 to 30 cents.

An open-air circus with a series of daily acrobatic feats and exhibitions added to the festive atmosphere. At the Stadium, more entertainment took place, with balloon ascensions, athletic feats, high-diving, and moving pictures. There were also fireworks and parachutists paid to drop into the park.

Even though Lake Cliff Park was highly successful at drawing hordes of people, it did not do well financially, as the park was expensive to operate and the attractions costly to build at an estimated $250,000. A couple of months before the park opened for the 1913 summer season, a fire destroyed the skating rink, Shoot-the-Chutes and the grand entrance gate. With the loss of key attractions and the mounting expenses facing them, the investors sold Lake Cliff Park at a loss in 1914 to the City of Dallas, fetching a mere $55,000.

In 1921, the city built a public pool, separate from the lake's swimming area. In the 1930s, the Works Progress Administration built rose gardens, a stone pavilion and pergola, and retaining walls, which stand to this day. By the 1940s, the remaining rides and buildings from Lake Cliff Park's glory days were removed for residential development. With the amusements gone, the focus shifted to athletics with new tennis courts, softball diamonds, a football and soccer field, and a handball and volleyball court along with a paved perimeter. The public pool was subsequently removed in 1958. The park remains to this day for people to enjoy for sports and other activities in its open area. The lake remains as well, although not for recreation or swimming.

Mangold's vision of an amusement oasis in Dallas was realized with Lake Cliff Park, if only for a short time. The park brought joy and wonder to the many thousands of people as they frolicked on the grounds, rode the exhilarating rides, marveled at the park's attractions and gazed in awe in the evening when thousands of electric lights illuminated the wonderland. Lake Cliff Park was truly something special for Dallas — a place like no other to escape to in the heat of the summer for enjoyment and refreshment.

David Preziosi, FAICP is executive director of Preservation Dallas.

Diamonds *in the* Design District

THE VIRGIN HOTEL DALLAS IS MAKING AN ENTRANCE

By Janet Spees, Assoc. AIA

Arriving by car, a visitor passes Dallas restaurant staples Ascension and Meddlesome Moth before turning onto a tree-lined thoroughfare to reach a diamond-patterned building with a canopied entrance.

Designed by the 5G Studio Collaborative, this 16-story, 145,000-square-foot tower stands tall above Design District retailers.

The Design District has long been known as the go-to place for trendy design products and materials. However, since the Dunhill Group acquired 33 acres and 700,000 square feet of buildings there in 2014, the district has been transforming into a live-work-play neighborhood with more residential buildings, shops, and restaurants.

That's why the addition of a hotel brand like Virgin seemed like the next logical step for Dunhill.

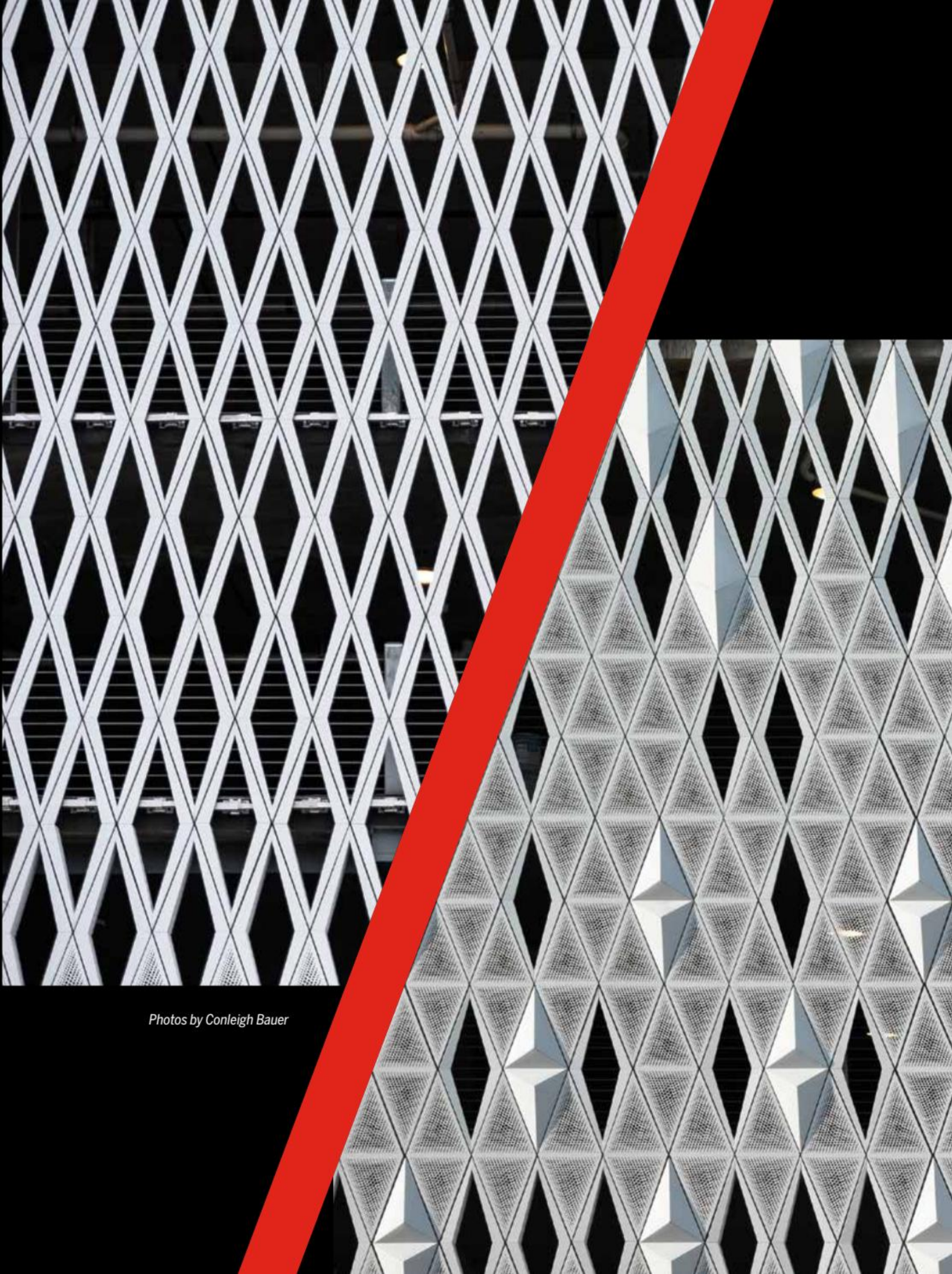
Getting the OK for the height of the hotel required working through a Planned Development amendment with the City of Dallas. The city's desire to maintain the visual corridor from the surrounding area to the Trinity River also influenced the orientation and dimensions of the building's footprint.

"Virgin is very fashion-forward, they're very fun, they're cheeky, they like to pay a lot of respect to where a building is, like the culture or context. But they also always have their signature moments of fun, something a little British, something a little offbeat," says Lauren Cadieux, AIA, project architect of 5G Studio Collaborative.

While fun and cheekiness fill the interior design of the 268-room hotel, the exterior is structured and refined. The diamond-pattern facade took inspiration from the patterned concrete masonry unit and brickwork of the buildings nearby.

PROJECT DESIGN TEAM

ARCHITECT: 5G Studio Collaborative: Yen Ong, AIA; Hoang Dang; Lauren Cadieux, AIA; Josh Allen; Michael Doerneman
PROJECT DEVELOPER/OWNER: DD Dunhill Hotel LLC/Operated by Virgin Hotel Group
ACOUSTICAL DESIGN: Saunders + Associates
CIVIL ENGINEER: Stantec
CONTRACTOR: Andres Construction
ENVELOPE CONSULTANT: Amodal Inc.
GEOTECHNICAL ENGINEER: Reed Engineering Group
INTERIORS: Joel Mozersky / Swoon / Ink+Oro
KITCHEN DESIGN: Sam Tell Companies
LANDSCAPE ARCHITECTURE: SWA
LIGHTING: PH| DC
MEP ENGINEER: JSE
SPECIALIZED METAL: Cleburne Metals
STRUCTURAL ENGINEER: Viewtech
SUSTAINABILITY: Paladino and Co.



Photos by Conleigh Bauer

> "From an architectural standpoint, we wanted to pay homage to the heritage of the design district which has a lot of patterning to it. There's the obvious connection to the textiles, the design industry itself, the materials that we work with."
>
> *Lauren Cadieux, AIA, Project Architect, 5G Collaborative*

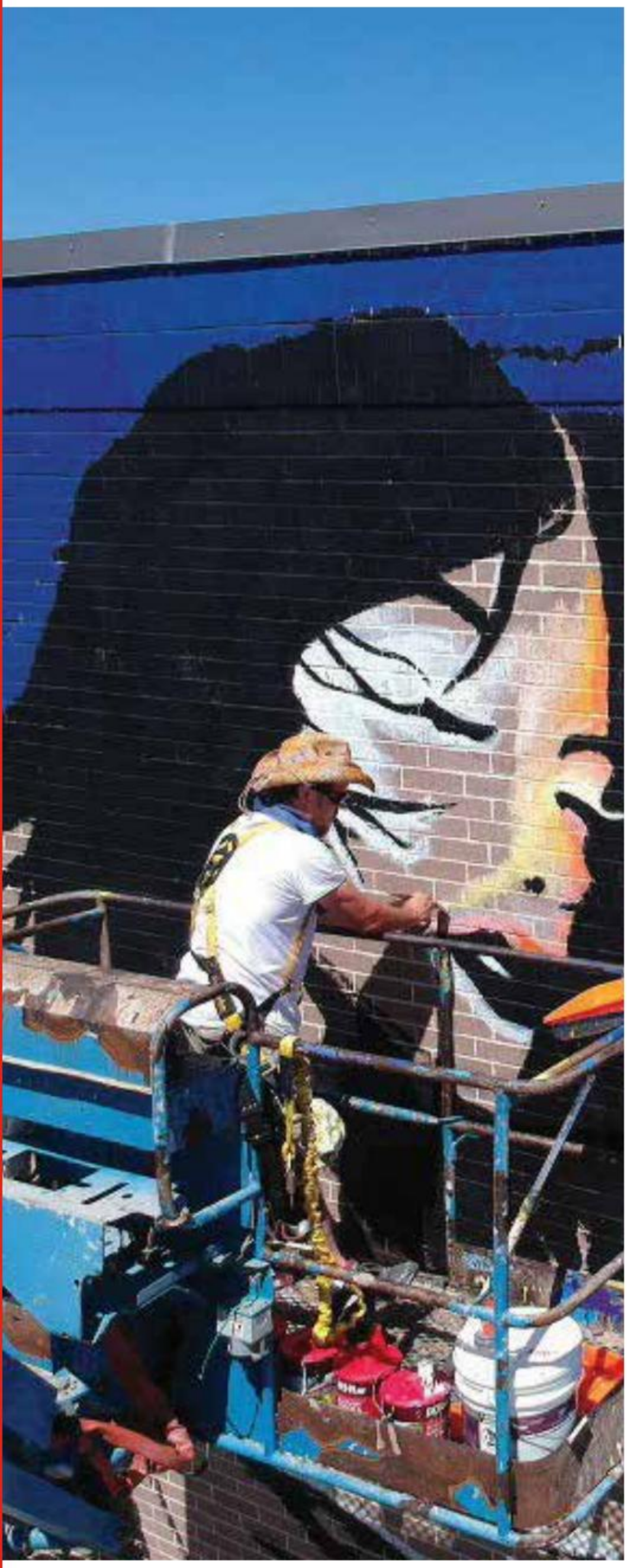
In fact, the design process involved origami pattern-making, creating a form through folding paper.

"We made some paper models where we did some physical folding to develop a custom skin," Cadieux said. "We wanted to make something that felt like clothing, [like] the building was wearing a very tailored suit that has these nice sweeping gestures. But the pattern itself was simple. A lot of it had to do with the context of what was already there."

From the paper folding, the skin developed into an aluminum diagrid metal structure, a custom system unique to this project. The diagrid system begins at Level 1 and ascends to Level 5 with differing perforation and three-dimensional forms. This grid system wraps the building and opens strategically, depending on where the program called for more light. The diamond-pattern grid seems to touch the ground slightly at the first level, opening up to expose an outdoor patio at the corner Commons Club restaurant. Moving up the building, at the Pool Club on Level 4, the multifaceted panel diagrid opens up again to expose a beautiful view of downtown Dallas from a shaded patio. Above Level 5, where the hotel rooms — or "chambers" in the Virgin vernacular — begin, the diagrid system ties seamlessly into a panel Z-clip system for the rest of the floors above. The faceted diamond panels transition to a regular, almost quilted pattern in contrast to the varying levels of transparency below.

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

Lower left rendering by 5G Studio Collaborative / Photos by Conleigh Bauer



JOHN BRAMBLITT

Muralist who defies blindness

By Jessica Boldt

After losing his eyesight in 2001, John Bramblitt feared he would never be able to pursue art again.

While attending the University of North Texas, he began having epileptic seizures, which damaged his optic nerve. But with the support of his family and friends, he found a way to navigate the world with a paintbrush in hand.

Since he returned to painting in 2002, Bramblitt has completed five large-scale murals. His first was in New York for World Sight Day in 2017. Since his own blindness, Bramblitt has instructed hundreds of visually impaired students across the United States.

Recently, Bramblitt had the opportunity to brighten Dallas' own Bishop Arts District. This is the first mural that he has painted in his hometown. It looms over four stories tall on the side of the Bishop Highline Apartments and reflects the vibrant culture in the neighborhood. It depicts a woman strumming a guitar as her hair blows in the wind against a bright blue sky with a hint of the rising sun behind her.

To complete each mural, Bramblitt works in stages. He paints the image on a smaller canvas to prepare for moving to full scale on the building. After this step, he outlines the image on the brick with a special thick black paint that guides him. Painting has become a tactile and haptic experience for Bramblitt as he works with different colors that each have a unique consistency. Beyond Braille written on the paint tubs, the experience of touching different paints helps him make artistic decisions and work with colors in an intuitive way.

Bramblitt's contribution to the Bishop Arts District is hard to miss and fits well in the neighborhood. It stands tall, speaking to the beauty in our city and reminding us that we can enjoy the simple texture of life.

Jessica Boldt is committee and communications coordinator at AIA Dallas.

Photos: Jacqi Serie

UNIQUE.
DISTINCT.
FACADES.

University of Texas - Tyler
Architect: SmithGroup
Location: Tyler, TX

Dri-Design Metal Wall Panels offer virtually limitless possibilities of design within the same fully tested, easy to install, dry joint system. Additionally, the unique attachment method allows several variations to be used together, which can produce a truly customized look. The University of Texas in Tyler used varying depths of Shadow Series panels in combination with a custom wood-look Dri-Design soffit to create this beautiful façade.

- No sealants, gaskets or butyl tape means no streaking and no maintenance for owners.
- Not laminated or a composite material, so panels will never delaminate.
- At Dri-Design, we have a strict policy of recycling and creating products that the world can live with.
- Fully tested to exceed ASTM standards and the latest AAMA 508-07.
- Available in a variety of materials and colors.
- Non-combustible and NFPA-285 compliant.

dri-design®
WALL PANEL SYSTEM

616.355.2970 // DRI-DESIGN.COM

CONVERSATION *about* COLLABORATION

David Hocker, FASLA &
Gary Cunningham, FAIA

by Nate Eudaly, Hon. AIA Dallas

Above left to right: David Hocker, FASLA Gary Cunningham, FAIA

Photos: Gisela Borghi

Collaboration between architects and landscape architects is necessary to create and complete successful design projects. But the design process can be fraught with challenges.

Gary Cunningham, FAIA and David Hocker, FASLA, both highly respected local practitioners, have a strong track record of close collaboration that produces award-winning design projects. They recently talked about what makes their collaboration so successful.

Why is collaboration between architects and landscape architects important on projects?

GC: Collaboration is essential to achieve the full potential of a design project. Fortunately, it is almost effortless when I work on a project with David. We know each other well, and we were even educated by the same monks (Cistercian Preparatory School in Irving). The monks taught us to never assume anything, to respect everything, and to value each other. This gave us a level of self-confidence that allows us to be who we are.

DH: This is just the way it's supposed to be. We should never be defensive when we collaborate with other practitioners. It's important to always seek further knowledge and to not be worried about questions. The monks stressed the concept of community and gave me a baseline from which I naturally collaborate.

How many projects have you collaborated on together, and how does the process work?

DH: Probably 20 to 30. Before each project, we sit down and have free-flowing conversation about the potential design. Working collectively, we get a better idea of what the project can be. We've learned that lack of collaboration hurts the design potential of the project. We've both been with other design teams and have observed that some of those projects didn't achieve their potential because of lack of collaboration. For us, ongoing collaboration is a given.

GC: In our collaboration, we believe that we can achieve designs that exceed the client's expectations. It's also important that we don't demand that our ideas be reinforced. We don't lead with design, but we let vision and collaboration guide the design process. And it's important to know that the architect is not the director of the project but a team member.

DH: Our teams also work together well. Everyone on the project needs to be involved in collaboration, including the client.

What are some of the challenges in collaboration between architects and landscape architects?

GC: Architects can get territorial and want credit for their ideas. The process needs to be a team effort with each person respecting different opinions. Each team member must be willing to give and receive constructive ideas that change and improve the design direction.

DH: It can be a challenge to keep open dialogue throughout the process. Collaboration can be cumbersome, but it's essential to keep the conversation going. I've found that some teams don't work well together — it's important to find teams that you can work with.

GC: Recognize that styles may vary but stay focused on a common design vision. Be willing to let go of "precious" ideas if a better idea emerges.

DH: Teams can become obsessive about their piece of the budget pie. Good collaboration requires looking at the budget in a holistic manner.

The two of you recently collaborated on a residential project. How did your collaboration improve the overall project design?

DH: The project started with the existing trees on the site. The client wanted to protect them, and Gary and I completely agreed.

GC: The focus was more on the site than the house. The design of the house was driven by the need to preserve the landscape. We spent the first year focused on the restoring the health of the trees before we moved on to the rest of the project. We were fortunate that the clients shared our vision and allowed us to do this.

DH: We worked together with the client to develop the overall budget. In designing the house to complement the site, we focused on curated public views as well as private views that the client would experience from within the residence. It was an extended process. Collaboration takes time – you need to consciously prepare to collaborate.

Who should the client engage first – the architect or landscape architect? How can the client encourage and facilitate collaboration?

GC: Historically, many projects have focused first on the house or building. Some have focused on the site first. Some clients engage the contractor first. It's important to bring the entire team together early in the process. Never wait to bring in the landscape architect until the end of the project.

DH: The client needs to have all the design team at the table throughout the process. Clients should encourage new ideas and challenge the design team.

GC: The client and the design team need to be sensitive to the carbon footprint of the project. The collaborative design process must be holistic and produce a resilient result.

When is it too late to add a landscape architect to a design project?

DH: It's never too late, but the outcome is diminished if the landscape architect isn't at the table from the beginning of the project. They need to be involved at least by the schematic design phase so there aren't wasted opportunities.

GC: As I mentioned before, sometimes the site is more important than the house so it's essential to have the landscape architect involved from the beginning.

Did your academic studies prepare you to collaborate with other design professions?

GC: I chose to take landscape courses at UT-Austin, but they were not a part of the core curriculum for architecture. Fortunately, there is movement in schools for students to work in cross-disciplinary teams. Learning to work in teams is crucial since that's what they'll be doing when they enter practice.

DH: The landscape architecture program at Texas A&M had very little architecture offered other than an environmental design course. I had limited interaction with the architecture students, with only one combined studio. I was fortunate to study abroad in Italy, where architecture and landscape architecture students interacted closely since we lived and ate together and benefited from visits to historic sites with all the students.

What is one of your favorite examples of a significant collaborative design located outside of Dallas?

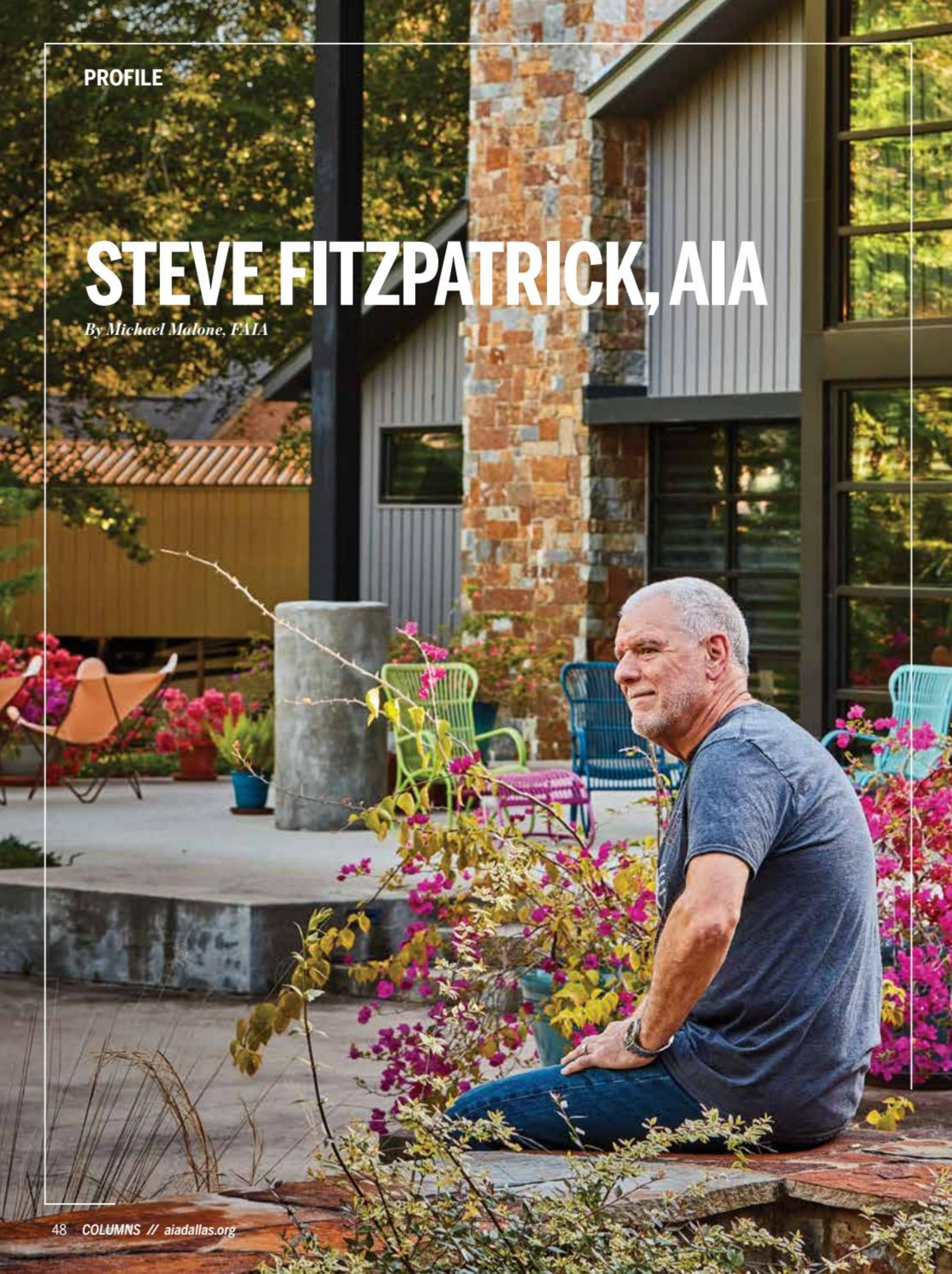
DH: La Foce in Tuscany is an outstanding example of architectural renovation and landscape design. In the early 20th century, British architect Cecil Pinsent was commissioned to restore a 15th-century villa. In continued close collaboration with the client, he then designed a remarkable series of gardens around the existing structures. The design intent was for the buildings to blend into the landscape, creating a seamless whole.

GC: The Gateway Arch in St. Louis is a great example of collaboration. The teams of Eero Saarinen and Dan Kiley achieved an amazing outcome – the monument and the landscape blend in a holistic manner, producing an iconic design.

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

STEVE FITZPATRICK, AIA

By Michael Malone, FAIA



Tyler architect and firm principal Steve Fitzpatrick, AIA is a busy man, a consumed man, a man on fire! His firm, Fitzpatrick Architects, is radically reshaping its community and approaching its work with the dogged belief that good design and thoughtful urbanism has a place everywhere, especially Tyler.

This warm, engaging bear of a man is an evangelical force for architecture. To him, everyone is a friend (or soon will be) as he shares his aspirations for not only the basic needs of Tyler, but also the enhancement of its built environment. He encourages the residents to envision a better place for themselves and their families, a city with a vibrant downtown and world-class amenities. It's no wonder that Fitzpatrick Architects was the AIA Dallas Firm of the Year in 2019.

He served on the AIA Dallas Board of Directors from 2017 to 2019. He took the position after the incorporation of AIA Northeast Texas as a section of AIA Dallas, and he champions the integration of the two groups.

Steve knew early in life that he would be an architect. As a boy, he enjoyed drawing and making things, especially forts and treehouses. While living in Atlanta — his father was a corporate nomad — Steve befriended a neighbor boy whose architect father provided an influence from his basement office. He considered art as a career but pursued architecture because it seemed more lucrative. He started at Tyler Junior College, married his 12th-grade sweetheart, Marta, and transferred to Texas A&M in 1976. There, Professor Jim McDonald mentored him and urged him to attend Rice University for graduate school.

While at Rice, Steve impressed noted architect Charles Tapley, FAIA so much during a spring break stint that he ended up working full time throughout grad school. When McDonald joined Tapley's firm, Steve had two influential mentors shepherding his career.

The Fitzpatricks wanted to go home to Tyler, so Steve found a position there with Sinclair and Wright. In 1986, an opportunity to do a building with a friend led him to launch Fitzpatrick Architects.

The firm handles a wide range of projects, which comes with a small market like Tyler, Steve said. Much of East Texas is unincorporated, resulting in lax adherence to building codes and the expertise of an architect undervalued. In fact, he often encounters the perception that architects make projects more expensive than need be. To overcome that, he works to deliver more than clients expect.

Those clients have become his best marketing tools and sources of referrals. Having grown the firm to 24 staffers, Fitzpatrick Architects has garnered recognition as a leading firm in East Texas. That has enabled Steve to recruit strong partners, who get a grounding in exceeding clients' expectations as well as the importance of being part of Tyler's community.

Seeing Tyler through Steve's eyes is to see what Tyler could be. His firm's portfolio reflects the pursuit of thoughtful buildings, a focus on quality and skills, and the fulfillment of doing the kinds of projects he wants.

Steve's most consequential project is the downtown Tyler master plan, which he and his office developed speculatively. He is selling the city and various constituencies on the asset that downtown Tyler is and its role as the commercial and urban hub of East Texas. In designing, he encouraged his staffers to go for broke, taking the Burnham approach of no small plans and aggressively reimagining a city with a public park at its heart, a new and enhanced courthouse, and new uses for older buildings while also preserving them. After crafting beautiful renderings, Steve and his staff have presented their vision to over 900 people in more than 50 meetings, he estimates. Momentum is growing to pursue the dream for Tyler.

As for long-term plans for his firm, Steve has focused on the development of his staff and putting them into leadership roles. Fitzpatrick Architects is a team, and Steve clearly appreciates the talents of everyone he works with.

But he's not going anywhere – other than the beautiful contemporary house he recently built within a grove of mature trees, a place that serves as the base for family gatherings. It's easy to imagine him looking out through the glass walls, reflecting on a life well lived and his multiple personal and professional achievements. But then he'd have to stop being Steve long enough to do that, and that's not in the plan.

Michael Malone, FAIA is the founding principal of Malone Maxwell Dennehy Architects.

Photo: Craig D. Blackmon, FAIA

INSPIRATION YOU CAN GROW ON

DELIVERING YOUR VISION, ONE DETAIL AT A TIME

At BMC DESIGN, we're transforming the entire product-selection experience. Staffed by industry-leading specialists, our design center provides a sophisticated, relaxed atmosphere where you can browse top-quality finish products, all in one showroom, from Marvin's new modern window line, to custom millwork and mouldings, cabinetry, and designer hardware.

Experience BMC Design in the heart of vibrant Dallas Design District.

BMC DESIGN

DALLAS DESIGN CENTER

1250 Slocum Street, Suite 738 | 972.764.1895

Call today to schedule an appointment with a design specialist. Get inspired at BuildWithBMC.com/Design.

2020 AIA DALLAS UNBUILT DESIGN AWARDS

Earlier this year, AIA Dallas announced three designs to receive its 2020 Unbuilt Design Awards, the highest recognition of works that exemplify excellence in unbuilt projects by Dallas architects. An additional design earned a People's Choice Award.

This year's Unbuilt Design Awards recipients were selected by a jury composed of esteemed architects, including Inanc Eray, founding partner of Eray/Carbajo; Jen Maigret, AIA, founding principle at PLY+ and an associate professor of architecture at the University of Michigan; and Jesus Robles, Assoc. AIA, founding principal of D U S T and an instructor at the University of Arizona. The jury deliberated 42 entries from 30 Dallas architecture firms.

"Whether providing another perspective on integration of site and context, typologies, cultural narrative, and the act of dwelling, the award winners hit a note that architecture and its impact can be something greater than itself."

— Jesus Robles, Assoc. AIA, juror.

The 2020 celebration also included an additional honor, the People's Choice Award that was voted on in an online gallery leading up to the event.

"The Unbuilt Design Awards program not only gives us a glimpse into what will be constructed in the future, but it also showcases great design that will never be built," said Kei Lee, AIA, 2020 AIA Dallas Design Awards Committee chair. "This year, we held the event virtually for the health and safety of all during this global pandemic. However, I am excited at the opportunity for local, Dallas-produced projects and our design culture to spread to people around the world through the technology available to us despite being apart."

GALLERY: UNBUILT DESIGN AWARDS

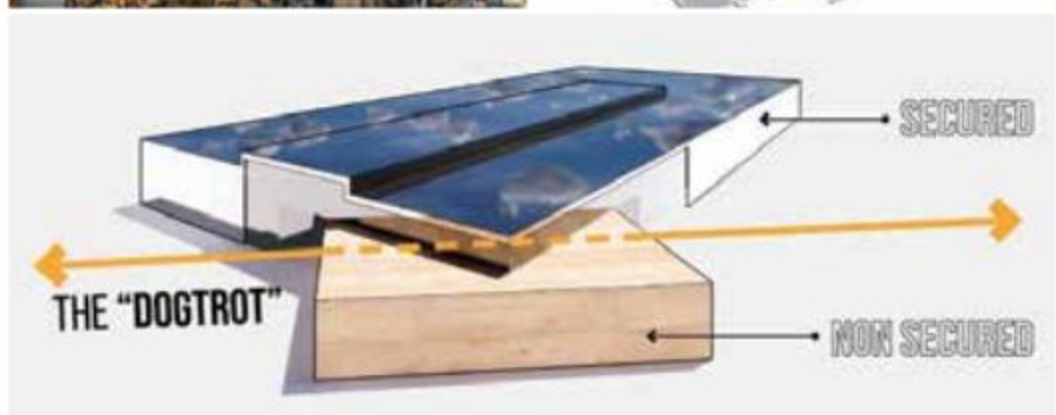
FRISCO PUBLIC LIBRARY

Frisco, TX

Gensler

"I loved how the Blackland Prairie site history played into the design and can be seen in the façade's response to site. It is exciting. The element of adaptive reuse to this typology incorporates an important and challenging aspect that this project addresses, weaving the larger conversation of site, history, and context throughout design."

Jesus Robles, Assoc. AIA, juror



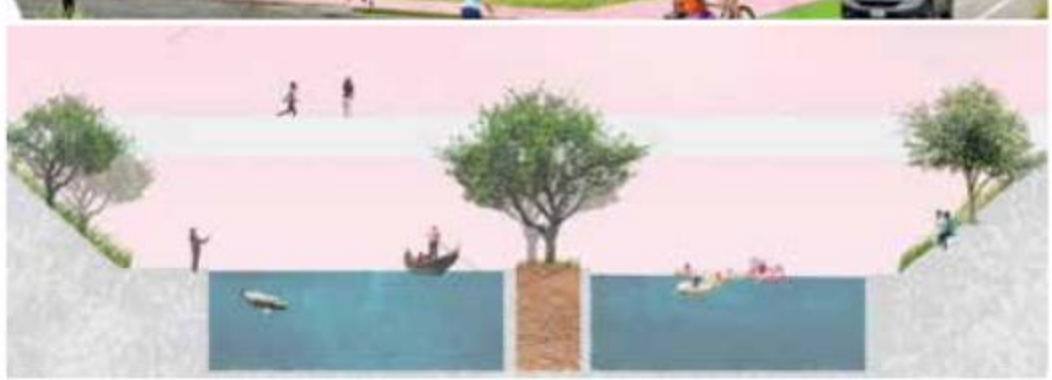
CONVERSE GUEST HOUSE

Vogafjos Farm Resort, Iceland

Eric Gonzales, AIA

"The jury found the clarity of the concept of nine-grid 'twins' clear and compelling. The diagram gained richness through its sensitive site response and spatial balance between individual and collective experiences amidst a stunning landscape."

Jen Maigret, AIA, juror



DALLAS: FREEWAYS HACKED

Dallas, TX

Agent Architecture

"We all found this to be a thought-provoking proposal and we appreciated its playfulness and use of satire. It is very timely and has something meaningful to say regarding how social distancing can help us reimagine a positive urban future. The project is refreshingly optimistic."

Jen Maigret, AIA, juror

PEOPLE'S CHOICE AWARD

Frisco, TX

The People's Choice Award presented by Charles Davis Smith, FAIA, was given to the Batu Hotel (5G Studio Collaborative) based on popular vote.

"We found projects that were able to spark an imagination for opportunities that are not typically found in the built environment compelling and inspiring. The award winners rose to the top for different reasons, but all demonstrated a level of synthesis of ideas that allowed us to discuss how architecture can contribute to our discipline and beyond."

Jenn Maigret, AIA, on the jury's award selection process

The 42 Unbuilt entries featured a range of project typologies across the globe — including spaceports, health facilities, parklets, residences, and experimental studies meant to provoke thought and further discussion. View the complete gallery of 2020 entries and recipients at **www.aiadallasdesignawards.com/winners**

Answer to In Context on page 23

Nestled in the trees and sloping terrain of the Dallas Arboretum, the Rory Meyers Children's Adventure Garden is bursting with a charming playfulness that interweaves life and Earth science throughout.

Since 2013, children, families, and teachers have discovered new ways to connect to nature while exploring eight acres of whimsical sights and sounds. The Adventure Garden includes 17 indoor/outdoor galleries, 150 interactive science games, the Incredible Edible Garden, a secret garden, wetlands, the Texas Skywalk inside a tree canopy, giant kaleidoscopes, interactive water features, misting arbors, and a cafe.

The design of this immersive wonderland of hands-on adventures promotes sustainability through rooftop gardens, rainwater reused for irrigation, low-flow plumbing, and solar panels. Through careful design consideration and grading, the significant slope of the site becomes part of the whimsical journey while providing a fully accessible experience. The buildings throughout the garden are expressively detailed and stand on their design while also accentuating their lush botanical surroundings. One visit can't cover the expanse of learning and play moments, but with robust programming and special events, there is always something else to discover.

Contributed by Anna Procter, regional business developer at Outside the Lines Inc.

PROJECT DESIGN TEAM

LANDSCAPE ARCHITECT: MKW + Associates
ARCHITECT: Dattner Architects
EXHIBIT DESIGNER: Van Sickle & Rolleri Ltd.
ADA CONSULTANT: Access by Design
LIGHTING DESIGN: Horton Lees Brogden Lighting Design
CIVIL ENGINEER: Pacheco Koch Consulting Engineers
STRUCTURAL ENGINEER: Datum Engineers
MEP ENGINEER: Blum Consulting Engineers Inc.
GENERAL CONTRACTOR: The Beck Group

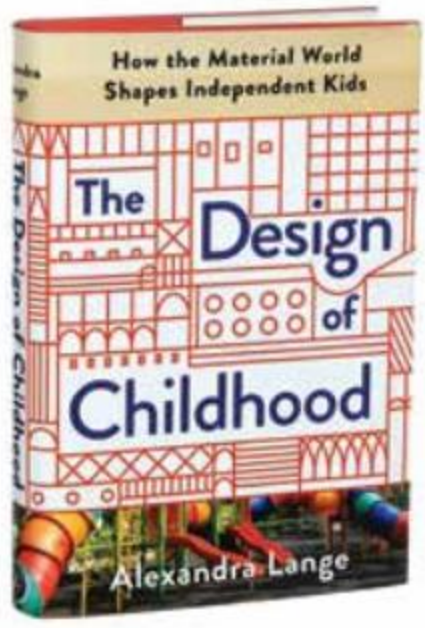
Photo: Michael Cagle

INDEX TO ADVERTISERS

WHY ADVERTISE?

Advertising in *Columns* means your firm will be well positioned to get in front of an array of subscribers, readers, and leaders who have come to rely on the premier publication in North Texas devoted to art and architecture.

Contact Jody at 800.818.0289 or jcranford@aiadallas.org.



THE DESIGN OF CHILDHOOD: HOW THE MATERIAL WORLD SHAPES INDEPENDENT KIDS

By Alexandra Lange

Reviewed by Jessica Boldt

Architecture critic Alexandra Lange focuses on how the built environment plays a large role in the development of young psyches. She identifies five material worlds – block, home, school, playground, and city – to deepen our understanding of childhood design today and how each is important in integrating children into the world around them. Using in-depth research, anecdotes, and case studies, she shows how we can raise our children to be more present and how their roles have changed over the course of history.

From Froebel cubes to building blocks to Legos, the block has undergone its own evolution over the course of time. The same can be said for children's place in the home.

For centuries, there was no room for children in design; they lived in what architectural historian Marta Gutman calls a "generationally integrated world." The material culture of childhood did not find its footing until the early to mid-1800s. It eventually inspired similar movements for schools, playgrounds, and cities with the recognition of the importance of the developing child.

Lange leaves us by prophesizing another revolution. She describes the book as not prescriptive, but descriptive of what we need to pay attention to in order to better understand the direction we are going. Her ultimate goal is to promote a child-centric view of society while we consider how we build environments, such as schools, that children will inevitably interact with. She reminds us that the daunting task of raising a child is not a journey we have to travel alone but a shared experience. Collectively, we can learn from each other and make childhood a time to mold independent, curious people.

Jessica Boldt is committee and communications coordinator at AIA Dallas.

HICO LOOKOUT

Can architecture create a space without the presence of the architecture itself? That is precisely what architect Dan Shipley, FAIA has achieved with the Hico Lookout, standing humbly and poetically within a cedar-tree-covered hillside in Central Texas. The composition of primitive, individualized materials rises out of the ground to create a treetop perch, a solitude to enjoy the rolling vista. Visitors must move through the architecture to move past it to a place above the landscape where the materials of the architecture and land are but brush strokes in the painting of the horizon.

Eric Gonzales, AIA is associate at Cunningham Architects.

Photos: Charles Davis Smith, FAIA

LAST PAGE

We asked four architects 'on the move' to share the items they have collected on their travels.

Samantha Flores, AIA
Director of Hugo and Senior Associate at Corgan

Yen Ong, AIA
Partner and Co-founder at 5G Studio Collaborative

Robert Meckfessel, FAIA
President at DSGN

Sean Garman, AIA & Kelly Mitchell, AIA
Partners at Mitchell Garman Architects

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

AIA DALLAS AND THE ARCHITECTURE AND DESIGN FOUNDATION THANK THE CORPORATE, INSTITUTIONAL, AND INDIVIDUAL DONORS WHO HAVE MADE OUR MAGNIFICENT NEW HOME AT THE AD EX A REALITY.

AD EX Shaping Environments. Building Community.

AIA Dallas

DONORS:

HKS

Corgan
GFF
PAGE

Beck Architecture
JHP Architecture/Urban Design

Jacobs
Nunzio Marc Desantis Architects
Perkins&Will
Stantec

AG&E Structural Engenuity
Blackson Brick Co.
Brockette Davis Drake
CallisonRTKL
Downtown Dallas, Inc.
Gensler
Glenn I Partners
Hensley Lamkin Rachel, Inc.
Hoefer Wysocki
HOK
Huitt-Zollars
L.A. Fuess Partners
Risk Strategies Company
SCHMIDT & STACY Consulting Engineers Inc.

Blum Engineering
Mike Arbour, AIA
Mattia Flabiano, III, AIA
Callaway Architecture
EYP Architecture & Engineering
James R. Thompson
Merriman Anderson Architects
Solender/Hall, Inc.

Joe Buskuhl, FAIA
Davy & Melissa Pang
Fitzpatrick Architects
Jeff Potter, FAIA & Shelley Potter
Malone Maxwell Borson Architects
MEPCE
Richard Miller, FAIA
Wayne Barger, AIA
Zaida Basora, FAIA
Paula Davis & Bob Bullis, FAIA
Walter P Moore
Elaine & Ted Kollaja, FAIA

Cunningham Architects
Droese-Raney Architecture
Duncan T. Fulton, FAIA
Emily Henry
H. Ralph Hawkins, FAIA
Integro Development LLC
Jeff Forbes
Larry & Cathy Boldt
Laura Juarez Baggett Studio
Nancy McCoy, FAIA
R.L.G. Consulting Engineers
Stephen H. Lucy
Todd Hamilton Architects
Amy & Michael Malone, FAIA
Amy Rogers & Carole Steadham, Hon. AIA
Carl Malcolm, AIA
Charles Davis Smith, FAIA and Susan Smith, AIA
Click Engineering
Evan Beattie, AIA
Greg Brown, Hon. AIA Dallas
J. Mark Wolf, AIA
Katie Hitt, Assoc. AIA
Maria Gomez, AIA
Mitchell Garman Architects
Nimmo
Richard L. Myers, AIA
Sheila Kleinpeter, AIA
Victor & Rebecca Guillen
Andrew Stiglmeier, AIA
Blane Ladymon, AIA
Bob Lamkin, AIA & Lisa Lamkin, FAIA
Anita Linney-Isaacson
Bruce Rachel, AIA
Clemente Jaquez, AIA
Cristina Fitzgerald
Echelon Leadership
Emily & Sam Stribling, AIA
Gil Hickox
Jason Harper
Jeff & Amber Slajer
Jill Magnuson
John Schrader
Kirk Teske, AIA
Kris Martin
Randall Watterson
Rene E. Gracia III
Ron Wommack, FAIA
RGM Architects
James Meyer, FAIA

IN-KIND DONORS:

Hossley Lighting and Power Solutions

Crestron

Focal Point
Sherwin-Williams
Christie Digital Inc.
Legrand
OSRAM Encelium
Diversified

Herman Miller
Humanscale
Poreclanosa
Innreach
Hallmark Building Supplies
Cherubim Custom Millwork
Muraflex/Irgroup
Milliken
Logical Solutions, Inc.

Claridge / J Fyffe Co.
Cosentino
Trw - Modernfold
Woodwrite Hardwood Floors
Richards-Wilcox
Global IFS / Allied Interiors
Isolatek

Certainteed Ceiling/Saint-Gobain
Mk Red Sea
Whirlpool
Ferguson
Texas Bomanite
Consuro
Lundy Services
AEC
Subzero
Hilti

Many thanks to our generous donors, who are listed as of August 2020. Visit DallasADEX.org today to join our Capital Campaign and make your gift!

BLACKSONBRICK.COM

BUILD BETTER WITH BLACKSON™

IT'S IN OUR DNA

COME TO OUR SHOWROOM AND FIND THE PERFECT MATCH.

214.855.5051 | INFO@BLACKSONBRICK.COM

U.S. GREEN BUILDING COUNCIL MEMBER

Build Green,
Build Better:
Blackson Brick.

BLACKSON BRICK CO.