COLUMNS

DALLAS + ARCHITECTURE + CULTURE *Winter 2021 Vol. 37 No.2*

PROTEST

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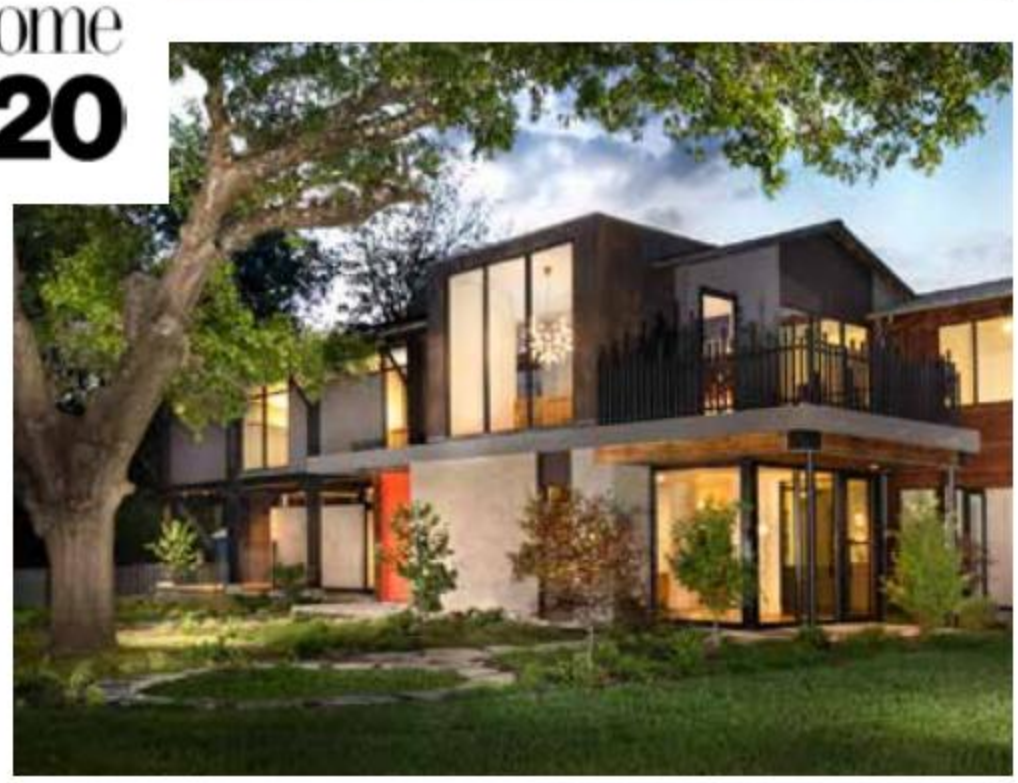

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AIA Dallas *Columns*
Winter 2021 + Vol 37, No. 2

PROTEST

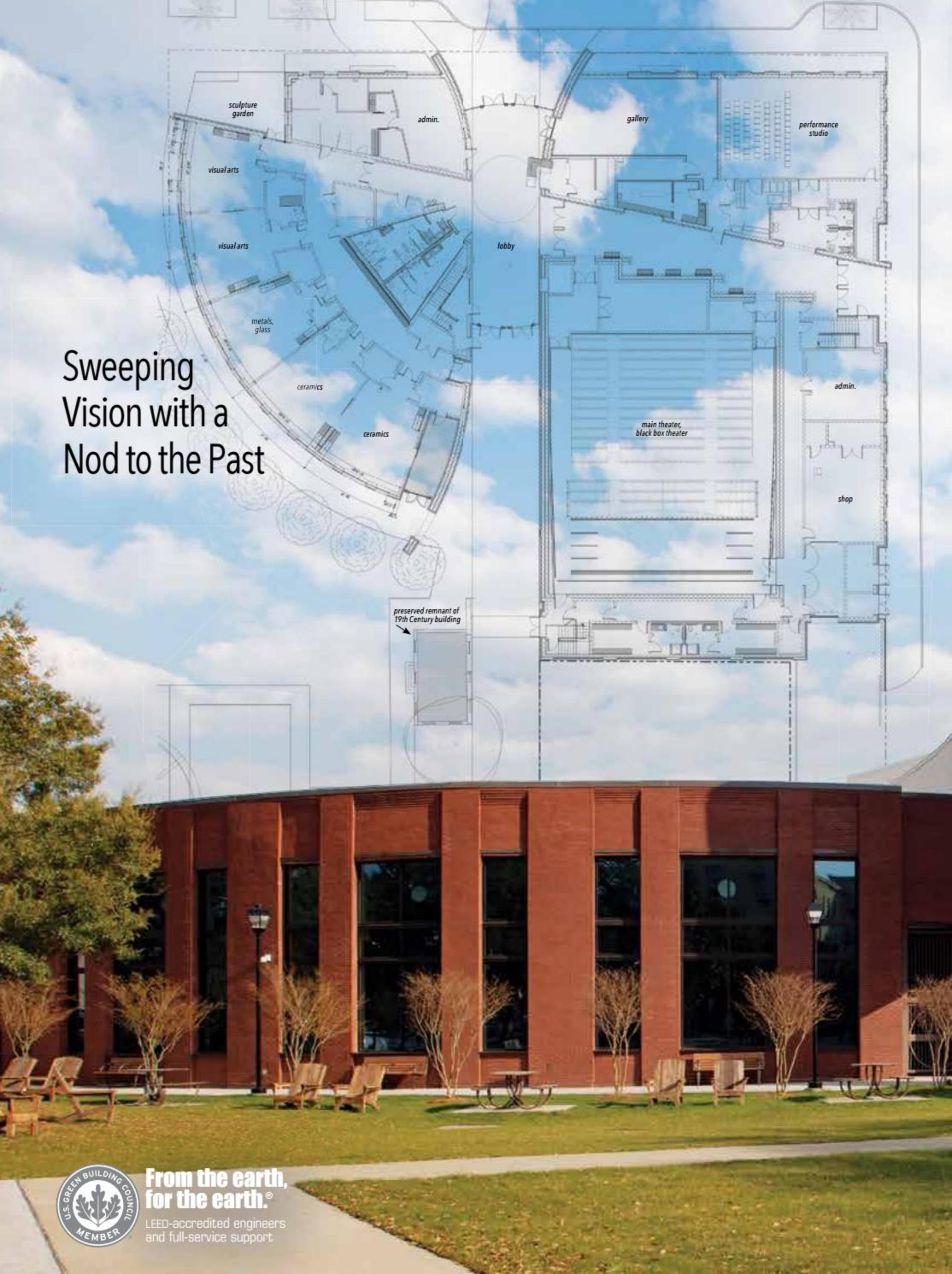
The reality of our world is one of inequity and unfairness, an environment that requires change in order to grow. Change requires action. Action requires awareness. The remedy for this is protest. Architecture intrinsically plays a role in protest by cradling the environment through which we share ideas and rally our objections.

PROGRESS THROUGH PROTEST

Cover Photography: Michael Cagle

ON THE COVER: Artist Mark Ross was commissioned to paint murals for the boarded-up portions of the AD EX at Republic Center in June 2020. These murals were intended to show solidarity with the Black Lives Matter movement for social justice and the protests that swept downtown Dallas and the country after the killing of George Floyd in Minneapolis last May.

Sweeping Vision with a Nod to the Past



An artful human touch has redeemed a desolate city block with the Savannah Cultural Arts Center. Architects took heart from nearby rail buildings and a historic fragment onsite, using two colors of brick, and one glazed accent, to create performance spaces and art studios in a vibrant community hub. Sealed concrete block completed the industrial motif. History favored these tried and true materials for a demanding fixed budget on the harsh Georgia coast.

"Brick was better for design, and more economical than structural concrete or stucco. Brick is a far superior material over the long haul, especially for a white finish; stucco gets disfigured quickly in this coastal climate. We used heroic detailing on the red brick structure. Corbelling is a reference to historic solid masonry structures. Normal weight concrete block allowed us to avoid painted walls. Its finer, denser texture is beautiful when clear-coated. Masonry gives the overall monumental building a human scale, too."

– Patrick Shay, AIA, LEED AP, Principal, GMShay

Savannah Cultural Arts Center
architect GMShay, Savannah GA
program manager CHA Consulting, Savannah GA
general contractor M.B. Kahn Construction, Columbia SC, and Polote Construction, Savannah GA
masonry contractor Rush Masonry, Andrews SC

photography © Richard Leo Johnson

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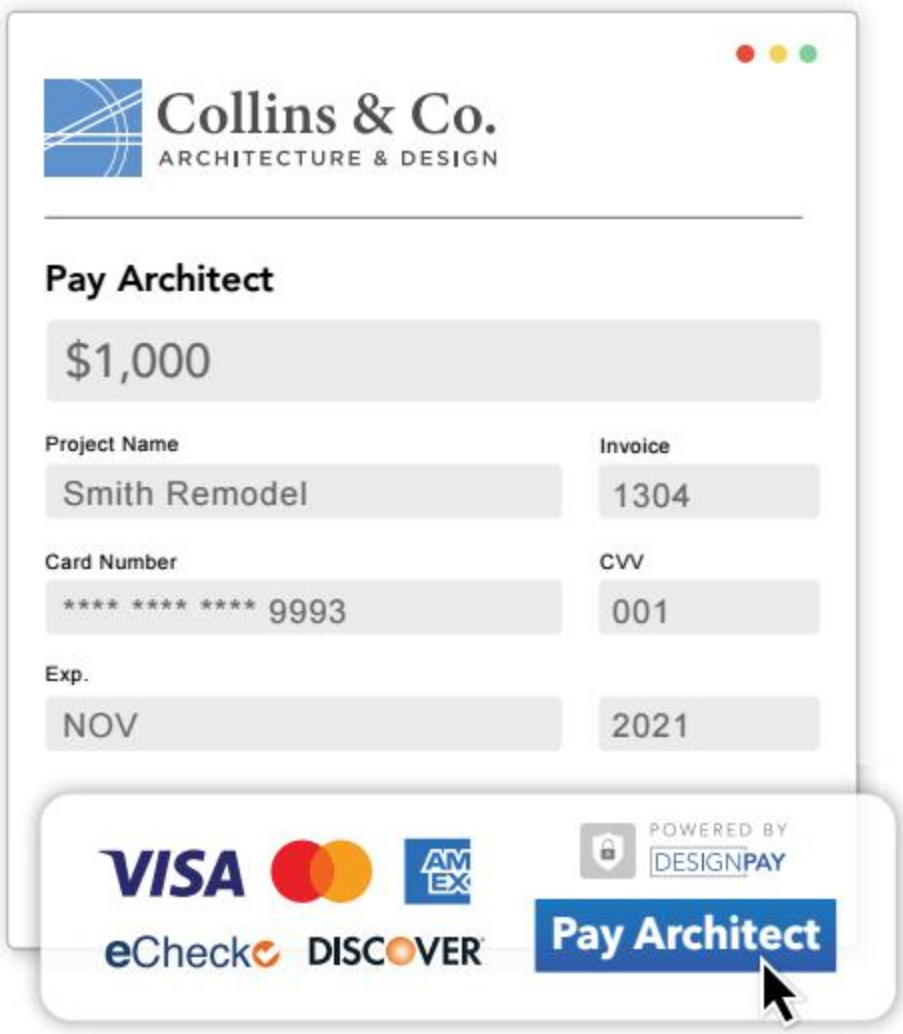

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***COLUMNS'* MISSION**
The mission of *Columns* is to explore community, culture, and lives through the impact of architecture.

ABOUT *COLUMNS*
Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects with the 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.

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IN THIS ISSUE - WINTER 2021

WEB EXCLUSIVE

Point/ Counterpoint: House Bill 2439

As we begin another state legislative session, we look back at one of the biggest issues impacting the architecture and construction industries last session, House Bill 2439. Read the panel discussion held among community leaders to explore the current and potential impacts of this bill at **aiadallas.org/columns/hb2439.**

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WEB **aiadallas.org/v/columns-magazine** FLIPBOOK MAGAZINE **issuu.com/aiadallas**

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Photo:: Shirley Che

CONTRIBUTORS




Ashlie Bird, Assoc. AIA
'Bird' currently resides on the couch, catching up on binge-worthy shows or watching novelas to brush up on her Spanish. She is a lover of all things Howard University and Bison. Fun fact: Even though she dislikes running, she can't seem to stop and has three half-marathons under her belt.

Derwin Broughton, AIA, NCARB
Derwin is a principal at KAI and also serves as the vice president of advocacy for the Texas Society of Architects. He is a citizen architect currently completing a six year term as the vice president of the Duncanville Community and Economic Development Corporation. A 21-year resident of Texas, he remains mindful of his humble upbringing on the family farm in rural South Carolina.

Ulrich Dangel, AIA
'Uli' is an associate professor and program director for architecture at The University of Texas at Austin. His research and teaching focus on the use of wood in construction, its influence on building culture and craft, and how it contributes to the advancement of sustainable practices at the scale of local and global economies. He is a registered architect in Germany, the United Kingdom, and Texas and maintains an Austin-based design practice.

Brien Graham, AIA
Brien is a licensed architect, experienced project manager, and designer at LPA Inc. He is an effective leader, providing oversight for decision making, problem-solving, and collaboration across multiple teams at all levels. He is the 2021-2022 DFW NOMA Chapter President and a current member of the AIA National Leadership Academy, with a passion for transformational leadership and providing young students early exposure to architecture.



Fuad Oluwafemi Kareem
'Femi' is an architectural designer at Corgan. As part of the aviation studio, he has been an integral member on some of the largest aviation projects over the past 12 years. A father of three, Femi is a self-aware thinker and photographer that loves capturing the moment and sharing how he views the world.

Madalyn Melton, Assoc. AIA
Madalyn is a recent graduate of the College of Architecture, Planning, and Public Affairs (CAPPA) at The University of Texas at Arlington and an architectural technician at SHM Architects. Her involvement as a project manager in CAPPA's Design Build Studio in collaboration with the Housing Channel led her to pursue an academic independent study on affordable living in the Dallas-Fort Worth Metroplex and inspired a career in the nuances of residential architecture.

Camille Wildburger, ASLA
Camille is a job captain at GroundLevel Landscape Architecture. A graduate of the University of Texas at Arlington with a master's degree in landscape architecture, she enters the profession with a background in sociology and with the intention of creating spaces that promote a sense of community. Outside of work, she enjoys exploring San Diego, either running on the trails, enjoying the beaches, or touring the city's cuisine and brew.

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Kyle Kenerley, AIA *Review*

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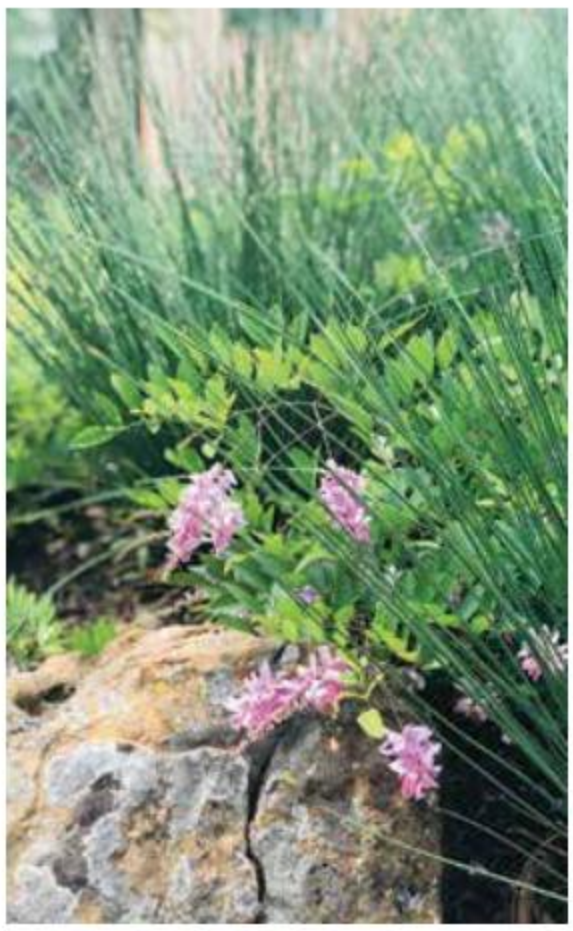

"We just couldn't be happier with the design that the Bonick team created and how it all came together to accentuate our home and outdoor space. The care and attention to detail by the Bonick maintenance crew is outstanding and we love how everything continues to evolve as the plants mature and take shape."

—Jane and Andrea

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PRESIDENT'S MESSAGE

Architects' Responsibility on Racial Justice

Photo: Luis M. Escobar

"The march toward justice for all is a marathon," and we all must commit, individually and together, to speed the pace toward the finish line.

In today's world, discussing the topic of protest is increasingly relevant. As mentioned in the AIA Dallas message from June, "the march toward justice for all is a marathon," and we all must commit, individually and together, to speed the pace toward the finish line.

How should our profession respond? (There are some who feel like we should not. There are those who believe this is a social issue and not specific to our profession and therefore AIA should not take a position.) Within our duties as architects, we have a social responsibility to speak up so the environments we design don't directly or indirectly promote racial separation and injustice. The leaders of architectural firms also hold tremendous accountability on how their businesses are run.

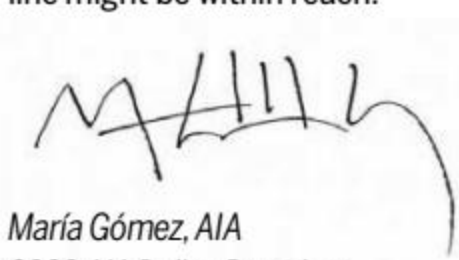
Since last January, our Equity, Diversity, and Inclusion Task Force has worked on identifying the issues that our chapter should prioritize. I hope all of you took the survey so we can determine the most urgent needs for training, mentoring, and providing support.

The Design Justice Conversation — a collaboration of the Architecture and Design Exchange (AD EX), the Dallas Architecture Forum and the University of Texas at Arlington College of Architecture, Planning, and Public Affairs (CAPPA) — attracted a diverse group of participants. Last summer's Architecture on Tap event brought together our members and the Dallas-Fort Worth Chapter of the National Organization of Minority Architects (NOMA) for a powerful discussion about the risk of losing another generation of minority architects during a recession.

In its fourth year, the AIA Dallas Women in Architecture Network's EMPOWERING Conference took a virtual format, engaging women in the design industry across Texas in a day of inspiration, promotion, encouragement, and, of course, empowerment.

Additionally, our Education Outreach Committee partnered with AD EX to create programming on building a pipeline of diversity in our profession and on teaching students how to use design to become better stewards of their neighborhoods and champions for a more functional, beautiful, and equitable city.

Let's take this opportunity to look inward, determine how we can remove hurdles, and set a leading pace in establishing equality both in our personal lives and in our profession. All of us must commit to fight for change so that one day, the finish line might be within reach.



María Gómez, AIA
2020 AIA Dallas President

EDITOR'S NOTE

Fight Against the Ugliness

Photo: Kurt Griesbach

"Architecture, even at its most accomplished, will only ever constitute a small, and imperfect, protest against the state of things."

Alain de Botton

As we settle into 2021 with hope after a year of protest, COVID-19, and uncertainty, I want to reflect on two moments in the recent history of this publication. In May 2019, upon accepting the role of editor in chief, I noted that the leadership and volunteer membership of *Columns* had historically lacked gender and racial diversity, and I was aware of my role in changing this legacy. As we restructured the editorial team, the advisory board, and the committee, we vowed to fix this. Unfortunately, we had no plan to provide accountability in place.

The second moment was in August 2019, when we convened a task force to outline our 2020 themes. We had the foresight to identify trending buzzwords and ideas, but our content failed to share diverse voices and perspectives in our Justice issue — especially from those who are systemically silenced.

In a review of our content over the past three years, we identified the following author profile: 45% women, 5.9% Asian, 2.6% Hispanic/Latino, and 1.3% Black. While this generally parallels the demographics of architecture, it does not reflect our community.

We hope to do better than that, and we are committed to making this a reality.

Columns magazine, as a publication of AIA Dallas, is committing to a level of transparency and diversity for accountability in an effort to create an environment of holistic inclusion, to amplify the voice of those systemically marginalized, and, most important, to broaden the perspectives and stories shared within our community. While other online movements with similar inclusivity goals exist, we feel it is important to establish our own commitments that will best allow us to enact progress.

Here are our commitments:

- Annually report the collective demographic percentages of gender and race in regard to authorship and subject matter, where applicable, of our content. This information will be published within the Editor's Note of the first issue of each annual volume.
- Pursue volunteer membership on the *Columns* Advisory Board, the *Columns* Committee, and the editorial team that represents the gender and racial diversity of the greater North Texas community. This membership is published with the masthead of each issue currently.

These commitments are intended to be specific, actionable, and transparent. They are also written in the spirit of journalistic integrity allowing for self-regulation yet truthfulness, fairness, and public accountability.

Last, it is my honor to invite you to explore the topic of protest with us. Features include the role of gathering places and memorials in expressing our First Amendment rights, the history of the Dallas women's suffrage movement, and the protests that shaped our city. We have strived to share more perspectives than ever in this issue. We hope you find value as you read through the content. As always, we welcome your feedback.

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

PASS THE MIC

We are "passing the mic" to architects and designers of color. We asked contributors to share personal experiences in their lives and careers, ideas, and opinions on the state of the profession and their perspectives on our city, state, and country's response to the protests. We asked them to share anything they would like the *Columns* audience to know – progress, struggles, celebrations, and frustrations. We are listening, we are learning, and we are working to elevate and amplify Black voices. #passthemic

THA LADY DOTH PROTEST

This past year, we witnessed what protest looks like on a national and even global scale. Less than a five-minute walk from my home, I watched for weeks as people gathered at Dallas City Hall, but I was hesitant to participate in these protests.

For many people, protesting looks like exercising constitutional rights or marching with witty signs or tweeting or posting on social media. For me, it is the dope outfit I wear at the office (now at home), it is how I choose to style my hair, it is how I speak; protesting is a tool that I use daily to inform those around me that my authenticity and individuality do not diminish my professionalism.

While it does not look as radical as the images in the media, protesting is something I have done on a daily basis all my life. It is unavoidable and difficult to navigate. I chose a career where I am both Black and a woman in a profession where there are less than 500 people who look like me. Most people have more friends on Facebook or Instagram. In fact, there are more words on this page. Let that sink in.

I believe that representation is the most effective and cunning form in which to deliver a protest. I have seen it expressed most recently in pop culture. Television series and movies are sharing hyper-specific experiences that are universally relatable. Even though outwardly these stories seem to be far from who I am and how I represent myself, there is an intrinsic connection to these characters who are navigating a world where they are striving to be authentically themselves. It is important to me that my daily protest not only impacts my peers' understanding of the entirety of my identity but also provides a space, particularly for other Black women in architecture, to be authentic in the expression of their own unique identities.

However, sometimes "I don't know what is more difficult, being [Black] or being a woman. Most days I'm happy to be both, but the world keeps interrupting and I am tired of being interrupted." — Ruby Baptiste, *Lovecraft Country*.

Ashlie Bird, Assoc. AIA is a designer at WDG Architecture.

BY THE NUMBERS

> We hold these truths to be self-evident, that all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness. ... But when a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute despotism, it is their right, it is their duty, to throw off such government and to provide new guards for their future security.

These are the words the writers of the Declaration of Independence put pen to paper to craft in 1776 at the United States of America's founding. I would assume that all men meant all men, but this statement dripped of hypocrisy when men with melanated skin were considered 3/5ths of a man. Or maybe math was different then, and somehow 3/5ths equaled one. There was an invisible asterisk, and these rights were not so unalienable and subject to those represented in the majority.

Fast-forward to 2021, and the battle for equality persists. In the 245 years since those words, equality has been an elusive target and thus far an unattainable achievement. A few months ago, I read this statement in an article that gave me pause: "We must first ensure equity before we can enjoy equality." So we must first ensure fairness and impartiality before we can enjoy the sameness of opportunity.

If, as the founders stated, these rights were readily visible, how has the chasm not closed but widened? And how has architecture been an accomplice to injustice?

Bluntly, architecture began and continues to be a profession mainly inhabited by elitists who have the financial means to pursue it.

As of this writing, there are 116,242 architects in the United States, with 2,361 being African American. Two percent is far below the proportion of African Americans to U.S. total population, which hovers around 13%. With a severe lack of representation that reflects the diversity of our community and the clients we serve, could we expect the profession to honor the existence of diverse people? The answer is a resounding yes! We could, and we should, hold the profession accountable because these things are "self-evident." We can no longer allow our professional practitioners to hide their heads in the sand and claim ignorance to the reality that equity, diversity, and inclusion are not buzzwords; instead, they are worldviews.

Our country is simmering right now, on the edge of a boil-over that is ripe with architects' opportunity to step forward and be leaders, finally. They cannot be simply leaders of the moment, but practicing proper foresight can ensure equity in the present and the enjoyment of equality in the future.

Architecture in some form or fashion is experienced daily by nearly every citizen in this country. We have the charge to protect the health, safety, and welfare of the public, but what about preserving the same for architecture practitioners with melanated skin?

I am currently one of two percent — a number that is a paucity to the whole of licensed architects, and yet I and others who look like me are weighed down with the expectation to solve the ills that plague architecture.

An additional 114,000 voices must join the rallying cry for a more diverse and inclusive profession.

Who will join the charge?

I, for one, am waiting.

Brien Graham, AIA, NCARB is a project manager at LPA Inc.

ON THE COVER

"I love America more than any other country in this world, and, exactly for this reason, I insist on the right to criticize her perpetually."

James Baldwin

Who am I?

My name is Fuad.

Oluwafemi.

Kareem.

I am an American who loves his country.

I am Muslim man whose faith is the foundation of my being.

I am the son of two loving Nigerian immigrants who set my foundation.

I am the husband to a gorgeous, intelligent woman who supports me at every turn.

I am the father of three beautiful young girls who I would die for.

I am the oldest brother to three younger brothers who I am always learning from.

I am also having a hard time coping with what has recently transpired in America.

Over the past few months, I have gone through a range of emotions that have left me shaken to my core. Sadness overwhelmed me watching life leave a human body while a man begged and pleaded for mercy. This feeling took me back to the memory of my mother finding out that my grandmother had passed away in Nigeria. Anger and rage quickly followed because I couldn't understand how something like this could happen in broad daylight in front of a crowd. Soon, I was awash with fear because I started to think about my most precious commodities on Earth: my three daughters. My eldest, who is five, asked my wife why the people were fighting on TV. How does a parent explain the current climate of the world to a five-year-old? As I write this essay, I recognize a responsibility to express these feelings so we may all regain some semblance of hope.

"The best way to not feel hopeless is to get up and do something."

Barak Obama / *Dreams From My Father*

In my journey as a young undergrad who knew nothing about architecture to now working on some of the largest projects within the aviation industry, I have been exposed to a world I never thought possible as a young child. What I have learned most in these years is that as design professionals we hold a great responsibility in creating a built environment that is both beautiful and of true benefit for the people who experience it. These things are not mutually exclusive.

While matriculating through the industry, I am always nagged by one thing: the lack of diversity in architecture specifically the inadequate percentage of African Americans working in this honorable profession. According to the National Organization of Minority Architects (NOMA), only two percent of licensed architects in the U.S. are African American. Even more disheartening is that African American women only make up three-tenths of a percent. I believe this problem of licensure is the result of four major factors: the educational pipeline, mentorship, decision making, and design influence.

Exposing middle school and high school youth to the world of architecture is a first step in fixing the educational pipeline. Mentorship is important as they go through the difficult study of architecture in college. After joining the workforce and working for some time, it's very rare to see African Americans be put into decision making roles. When you're a young intern seeing someone who looks like you, and they are making important decisions, it gives a sense of aspiration. It helps bolster the dreams for which you are reaching. The lack of opportunity to make a real impact on the design process can really be disheartening to Black architects and designers, because their value is usually seen on the technical side of architecture. Holistic design that is built on a wealth of diverse experiences can only strengthen the final design solution.

"The ultimate measure of a person is not where one stands in moments of comfort and convenience, but where one stands in times of challenge and controversy."

Martin Luther King, Jr.

What have I done to support change? This is the fundamental question I continue to ask myself. It's not fair to ask for change if I am not looking for change within. It's also my duty to be brutally honest with myself and what I have observed even if it makes me or the reader uncomfortable. The goal is not to end inequality with one essay, but to start a dialogue on how real change can be made inside and outside of architecture.

I am willing to have the conversation.

Are you?

Fuad "Femi" Oluwafemi Kareem is an architectural designer at Corgan.

TWENTY TWENTY!

2020! A year of protest, a year of resistance, a year of conflict, a year of sadness, a year of change, a year of reflection. 2020, the Year of the Black Voice, the often-silenced Black Voice.

Twenty years in Dallas, 20 years in the profession. Hindsight is 20/20, yet in retrospect after 20 years, the voice of the Black architect in Dallas-Fort Worth and Texas is still marginalized, and presence at the table is absent.

Every year I attend the Texas Society of Architects convention, and I look forward to seeing James "Jimmy" Walker. Jimmy, an African American architect from Houston, is always thrilled to visit with me as well. He reminds me that he was the secretary of the Texas Board of Architectural Examiners when I received my certificate of registration, which bears his signature. When he mentions this occasion, Jimmy is not boasting but imparts pride in our connection as men of color in a profession in which we are severely underrepresented.

To be forthright, the number of African American architects has grown in the region but not significantly. The Directory of African American Architects lists just under 150 licensed architects in Texas, with just at 50 being in the D-FW area. Even more bleak is the lack of female licensed African American architects in the region with a number that you can count on two hands. There are numerous African American emerging professionals in the industry reaching toward licensure and others who have simply lost the passion. Being Black in America is a struggle and being a person of color in this industry is another level of resistance battled day in and day out. Over the coming months you will hear from a number of voices sharing their personal stories and journeys.

The first 13 years of my career, I worked for two majority firms and had great mentors of all creeds, colors, and genders. I am one of the fortunate ones, able to maneuver through the constraints and pitfalls while moving into various positions of leadership. One thing that I know is that I had only one chance to make a first impression. Layered on top of being an African American is making that first impression while overcoming implicit bias.

Seven years ago, I made a career transition to a respected and recognized African American firm where I eventually moved into a key leadership position with a focus on business development and client engagement. Again, a shift occurred with the bias evolving from not only the personal but to a corporate level. Our firm is constantly sized up with the following types of questions. So how many people do you have? What else are you working on? Have you done this type of work before? Is this project too large for you? We need to see your financials. To some extent these questions are warranted to determine ability. However, we have observed a number of our colleagues running firms of similar size, capability, and capacity that are not placed under the same level of scrutiny.

The truth is that as a minority firm, we typically get only one chance: one chance to slip, one chance to miss a deadline, or one chance to not communicate as clearly as we should before an adversary cries out that it was a mistake to provide the opportunity. For this reason, we strive every day to provide service above and beyond what our counterparts are delivering. For example, our principals and executives are often expected by new clients to remain highly engaged during all phases of the project. With each new opportunity, we are required to prove ourselves despite our résumés, credentials, and past performance.

I am proud of the work we do, most specifically in underserved communities. Our work and engagement brings voice to the voiceless. The struggle of humanity is documented through the cries of the people. We capture these needs, flip them on their head, and deliver projects exceeding expectations and goals, with the intent of changing the trajectory of generations. With the unrest in our world, these outcomes are what keep me advancing forward.

In the fall of 2020, I had the honor of being elected to the role of vice president of advocacy for the Texas Society of Architects. I am one of the few African Americans, if not the first, to serve on the TxA Executive Committee in its 80 years of existence. Maybe, like Jimmy, I will also have that six degrees of separation between myself and a litany of other emerging architects of color. There is much work to be done, and it is going to take our colleagues of all creeds, colors, and gender to bring about change.

Derwin Broughton, AIA, NCARB is a principal at KAI Enterprises.

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

DIMENSIONS OF DISSENT

Urban landscapes as a democratic network

By Camille L. Wildburger, ASLA

Becoming a Place of Dissent

It has long been understood that the city morphology centralizes public squares to symbolize the importance of shared communal values and democratic public dialogue: Think the Greek's Agora to the City Beautiful Movement.

Still held true today in public squares is architectural, civic representation of authority, and citizenship recognized through standard spatial design techniques, such as "monumental size ... distinctive architectural decorations, or imagery that makes extraordinary mythical historical claims to antiquity or authenticity for authoritative buildings; and their clustering, emphasis by axial approaches, or simple elevations above their surroundings that sets them apart," says Dell Upton in the 1998 book *Architecture in the United States*. At the intersection of built form and societal representation, political consensus can be reached or disputed.

Thus a dimension of American democracy can be defined around citizen participation and its public spaces. Due to the democratic ideals that civic space can represent architecturally, the choice of location for protest must reflect these ideals and use mass occupation as a stark contrast. The presence of symbols of state power and civic identity is highly considered for the selection of a protest site. These material symbols may be buildings, statues, monuments, or a civic plaza.

PROTEST EVENT ANALYSIS

Protest event analysis, the act of protest as design, and the physical dimensions of dissent provide a unique perspective for landscape architects, urban designers, architects, and other interconnected disciplines such as sociology and psychology. The awareness of the role of space in enhancing the impact of protest demonstrates the growing complexity of citizens who carefully design and plan dissent, and, more often, those who design and plan our urban spaces. Mass occupation through protest is increasing in scale, scope, and frequency. Considering these socio-political shifts, recent protests in civic spaces have taken on new dimensions; spatial dialogues between citizen and state cannot prove powerful without those gathering en masse to express their dissent and pressure those in political power for a response.

Understanding the social, political, and spatial influences behind participation in protest proves useful when focusing on the spaces used for the largest single-day protest in U.S. history, the 2017 Women's March.

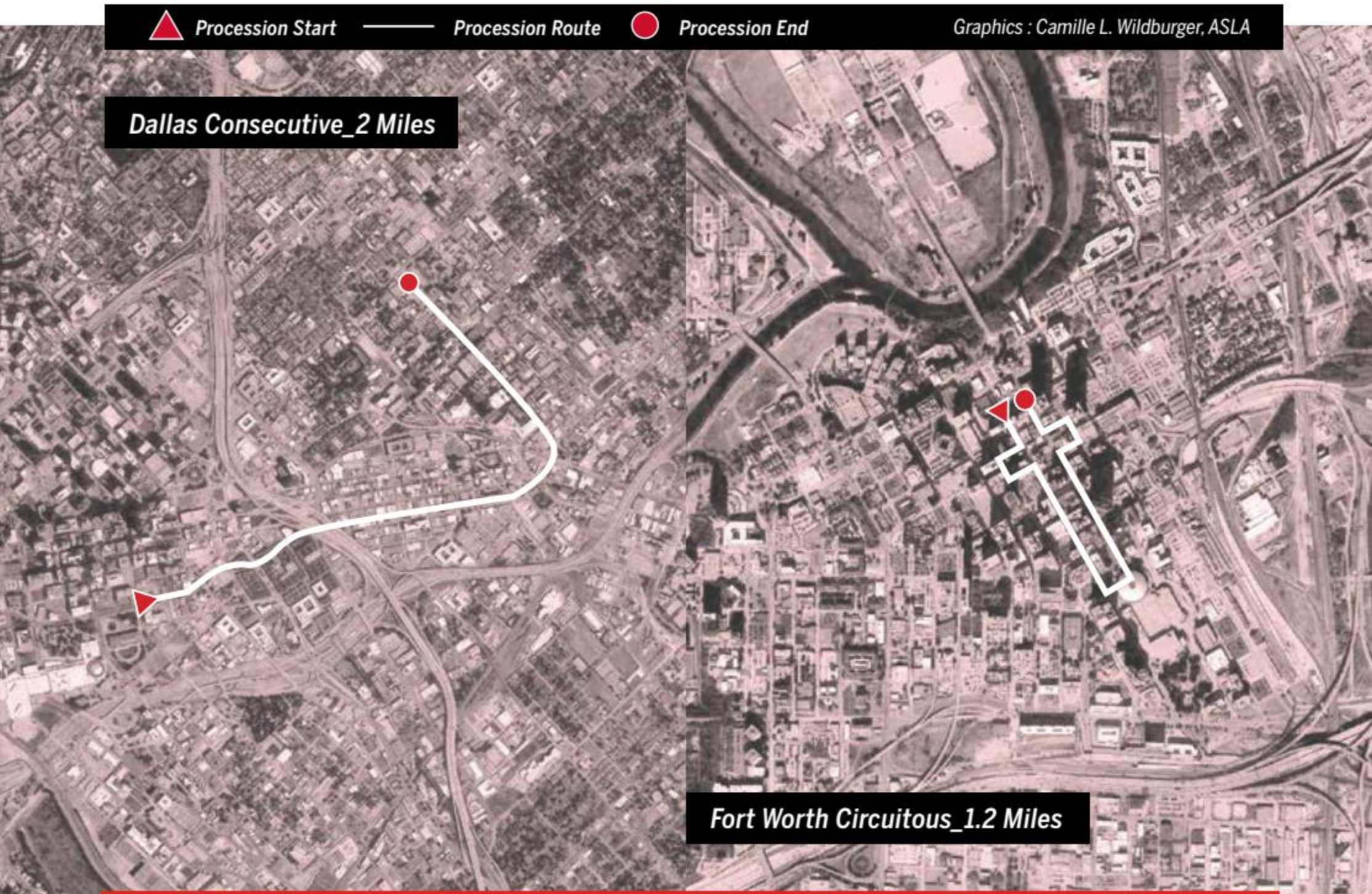
INVESTIGATION

How do the urban landscapes of the 2017 Women's March in the United States embrace the potential for socio-political spatial dialogue within the urban context of 21st-century American cities, specifically Dallas-Fort Worth?

In 2017, while a graduate student studying landscape architecture, I participated in the Women's March in Dallas, which occupied City Hall Plaza in downtown. It was an inspiring moment and one that made me curious about the ways that urban space, design, and architecture contributed to the power of protest marches. That curiosity led me to write a thesis that analyzed the routes of women's marches in cities across the United States. As we continue to observe the centennial anniversary of the ratification of the 19th Amendment, guaranteeing and protecting women's constitutional right to vote, protest, and occupy public space remain a fundamental part of the democratic process.

Through my research and cognitive mapping methods, I've found a few things that both confirmed and challenged my expectations. The destinations, routes, and architectural context all vary. However, among the differences in these marches are strong parallels.

I synthesize five core dimensions of dissent in this research: (1) the procession through the urban landscape of the city itself. There are three modes of procession: consecutive, orthogonal, and circuitous. An understanding of the modes of procession during this protest event helps define civic engagement as contact with the physical, material, and temporal nature of public space. (2) Almost all of the marches end at a large open public park or plaza with some form or another of an architectural symbol of power and democracy. (3) The space of gathering often embraces long axial approaches and are dotted with institutional and civic buildings. The spaces support a degree of symbolic projection, whether iconography, monuments, large-scale government buildings, and/or design quality. Most commonly during the appropriation of these spaces, there lies a (4) focus of occupation. While it might be expected that the foci are symbolic and sensory expressions of the trends and moods of public culture manifested in these spaces of gathering, these six cities suggest a more complicated picture in that some of the foci were selected for their functional purpose as opposed to their symbolism. Lastly, I define the fifth dimension of dissent as, (5) the edge of dissension. Crowd density increases as the distance between the crowd and the focus of occupation decreases. The crowds are drawn to these symbolic projections of power as the dense occupation of the spaces embracing the foci provides a stark contradiction between power and people. The intention of this research is to better understand the role landscape architecture and urban design play in supporting and advocating for the ideals of public democracy during times of civil unrest.



Two Cities, One Cause

2017 WOMEN'S MARCH: DALLAS-FORT WORTH

On Jan. 21, 2017, about 4 million people worldwide stepped out of their daily routines and onto the streets. People of varying backgrounds — young and old, diverse in race and ethnicity, women and men, varying in religious faith — came together in hundreds of thousands upon the urban landscape in solidarity. "Human rights and dignity of each person should be protected and our planet be safe from destruction" (Womensmarch.com, 2017). Women's rights, reproductive rights, LGBT rights, gender equality, racial equality, and worker rights were the intended conversational foci in the occupation. More than 600 cities worldwide held affiliated marches on this day, reports say. The 2017 Women's March was one of the largest coordinated, single-day protests in recorded history and the largest in the history of the United States to date.

I look specifically at examples from the 2017 Women's March to explore possible commonalities in the kinds of urban spaces that provide a platform for large-scale, peaceful demonstrations. In appropriating urban spaces, symbolic or otherwise, citizens practice their "right to the city," D. Mitchell says in the 2014 book *Right to the City: Social Justice and the Fight for Public Space*, and in this way their demands are not only heard but become measurable with the visualization of occupied space and its dimensions within an urban landscape. To explore the spatial implications of the urban landscapes and designed public space during protest, I look closely at the design of the route, mode of procession, space of gathering, occupational focus, and edge of dissension of the marches. When utilizing these dimensions to analyze the marches in Washington, D.C., New York City, Seattle, and three other U.S. cities, I found it inspiring to see how the routes revealed different values and varying ways of using public space.

I discovered that in the context of the 2017 Women's March, two linked landscapes matter: the procession through the city, offering visual opportunity for remote viewers and media coverage, and the spatial form of gathering, with both the crowds and the space occupied. There are many overarching similarities or dimensions to the design of these protests, but each event proves unique in its ability to adapt to its urban landscape. Each city offers a unique urban fabric met at the intersection of local geography, cultural history, and economic influences for the practice of democracy.

In Dallas and Fort Worth, where the marches were smaller, the story shifts again. The analysis of the spatial framework for these planned protests may suggest ways for landscape architects and allied professionals to understand and advocate for the relationship between designed public space and the ideals of public democracy and democratic speech.

Often the architectural condition and symbols of power are government buildings and civic landmarks. Within these spaces of gathering and among the architectural conditions lies the focus of each occupation. To no surprise, both Dallas and Fort Worth marches directly focus on paternalistic civic buildings ... These monolithic architectural symbols of power provide a stark contradiction to the image of masses of citizens engaged in democratic dissent beneath them.

Spatial Dialogue

URBAN PROCESSION

Here I map the 2017 Women's March processions through the urban fabric of Dallas and Fort Worth and observe two of the three types of processions: consecutive and circuitous. Consecutive processions characterize how the procession weaves through the city, as with Dallas' march. Beginning at City Hall in downtown, marchers paraded through East Dallas where protesters ultimately joined in a rally at the Communications Workers of America Hall at the Bryan Street and Washington Avenue. In this respect, the image of a 2-mile-long procession or protesters becomes a core dimension of dissent.

A particularly unique mode of procession I found in my research is that of a circuitous procession. In Fort Worth, thousands of women and supporters began their 1.2-mile route parading on Main Street, winding through downtown streets to the Fort Worth Convention Center, then winding back to where they started —at the Tarrant County Courthouse, which served as both the genesis and destination of the march. This proves unique in that the respective urban space is continually occupied as a dimension of dissent.

The visualization of the relationship between the physical structures shaping the urban procession, the architectural focus, and the defined use of space characterize the relationship of the march to its surrounding urban context. There is one principal land use that proves essential and recurring in each march; significant to the profession of landscape architecture and urban design is the recurring use of large, open public spaces, usually a park or plaza, as the symbolically occupied space.

SPACE OF GATHERING

I define the space of gathering as either the genesis or the destination of the routes of each march. Before and after occupying the streets during the march, participants of the 2017 Women's March coalesced and proclaimed themselves at such a space. In Dallas, marchers assembled at City Hall, a seven-acre expanse with unthwarted views of the city. Dallas City Hall Plaza nobly lies beneath the late modernist City Hall building designed by I.M. Pei, FAIA, and is a spatial symbol of the civic culture and identity of Dallas.

Fort Worth marchers both began and ended their march on the Tarrant County Courthouse campus, about 2.4 acres. It serves as the terminus of Main Street and sits high on a bluff of the Trinity River apart from the city beneath. These urban landscapes provide protesters with ample open space that embraces the architectural condition of governance and power.

In the case of Fort Worth, it is important to note that the protest route had to avoid Sundance Square, which would seem like a natural space of gathering with its generous scale and its ability to host large outdoor events like ESPN's College Game Day. Though it appears to be public space, it is in fact privately owned by Fine Line investments and is managed by Henry S. Miller Co.

FOCUS OF OCCUPATION

Often the architectural condition and symbols of power are government buildings and civic landmarks. Within these spaces of gathering and among the architectural conditions lies the focus of each occupation. To no surprise, both Dallas and Fort Worth marches directly focus on paternalistic civic buildings. Dallas City Hall's enormous scale and aspirational power are rooted in its intentions to push Dallas' urban identity into one of progressivism and change. (See Kathyrn Holliday's "Building Democracy in the Fragmented Metropolis," in the Summer 2019 edition of *Columns*.)

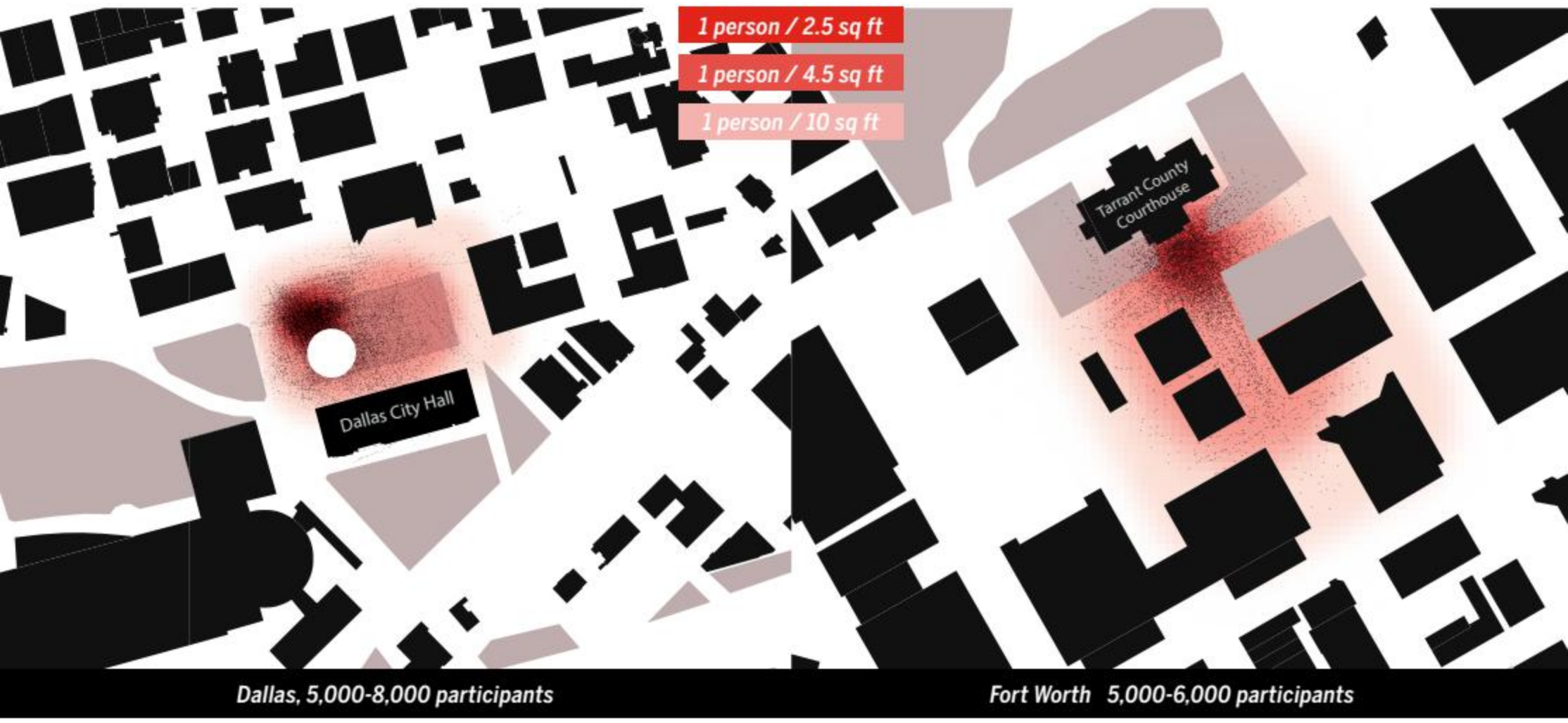
The Tarrant County Courthouse stands 94 feet tall on the bluff of the Trinity River, evoking an image of power with its looming stature above its city. Additionally, it is modeled after the Texas Capitol in Austin, the state symbol of democracy and power. These monolithic architectural symbols of power provide a stark contradiction to the image of masses of citizens engaged in democratic dissent beneath them.

According to news reports, 5,000 to 6,000 marchers assembled in Fort Worth in solidarity; as march organizer Ritcher stated: "We're not marching against something. We're marching for what we are for." The location of the architectural focus, be it a civic building or landmark, is directly correlated to the density patterns illustrated. Through these comparisons, one is able to initially understand how the built environment might shape a collective group. The built form in this case acts as an intervention to a free forming crowd; the negative spaces, the streets and parks, become a celebration, an avenue for political choreography and spatial communication.

EDGE OF DISSENSION

I define edge of dissension as the boundary or limits of the thousands of participants as they are shaped by the urban landscape around them. In Dallas, about 5,000 to 8,000 participants rallied at City Hall and took to the streets to march and be visibly and physically present. As I recall, having participated in the march, the crowd grew so large that it was virtually impossible to hear the unamplified speech from the organizer.

Graphics: Camille L. Wildburger, ASLA



Dimensions of Dissent

URBAN LANDSCAPES AS A DEMOCRATIC SYSTEM

Once we agree that public space is necessary in a democratic society, the question then becomes, how should our public spaces function? Public spaces could have one or more of the following features making it an ideal place for protest: (1) it is openly accessible; (2) it consumes collective resources meaning it is owned by the public sector; (3) it has a common impact. These dimensions allow for a stage for the performance of public roles (Parkinson, 2015). Every public space should not have to perform every public role. However, when understanding the role landscape architecture and urban design play in supporting and advocating for the ideals of public democracy during times of protest, it is important to look at the degree to which a city provides space for a variety of experiences and performances of democratic process. Context plays a large role in what makes a designed protest successful in any given place. By learning and experimenting, testing assumptions and responding, and by putting its citizens and users in the center of the process, we are performing democratically.

URBAN LANDSCAPES AS A DEMOCRATIC SPACE

Analyzing the Black Lives Matters marches in Dallas and Fort Worth provides an avenue for reflection on how contemporary forms of dissent are changing the way we, especially designers, perceive public space and its politics.

It is essential to democracy that cities provide ample open spaces for public use even during times of civil unrest. Currently, many of these spaces contain symbols of ruling power, religion, or civic identity that contrast with the looming masses of dissident citizens.

We as landscape architects, architects, and urban designers can build our design insight by understanding how urban landscapes frame political opposition when marchers and protesters gather to raise their voices. We need to think critically about our design decisions and placements and their impact on the greater social system. As urban designers and 21st-century creatives, we belong among the contributors and facilitators who provide expertise between concept and the built world.

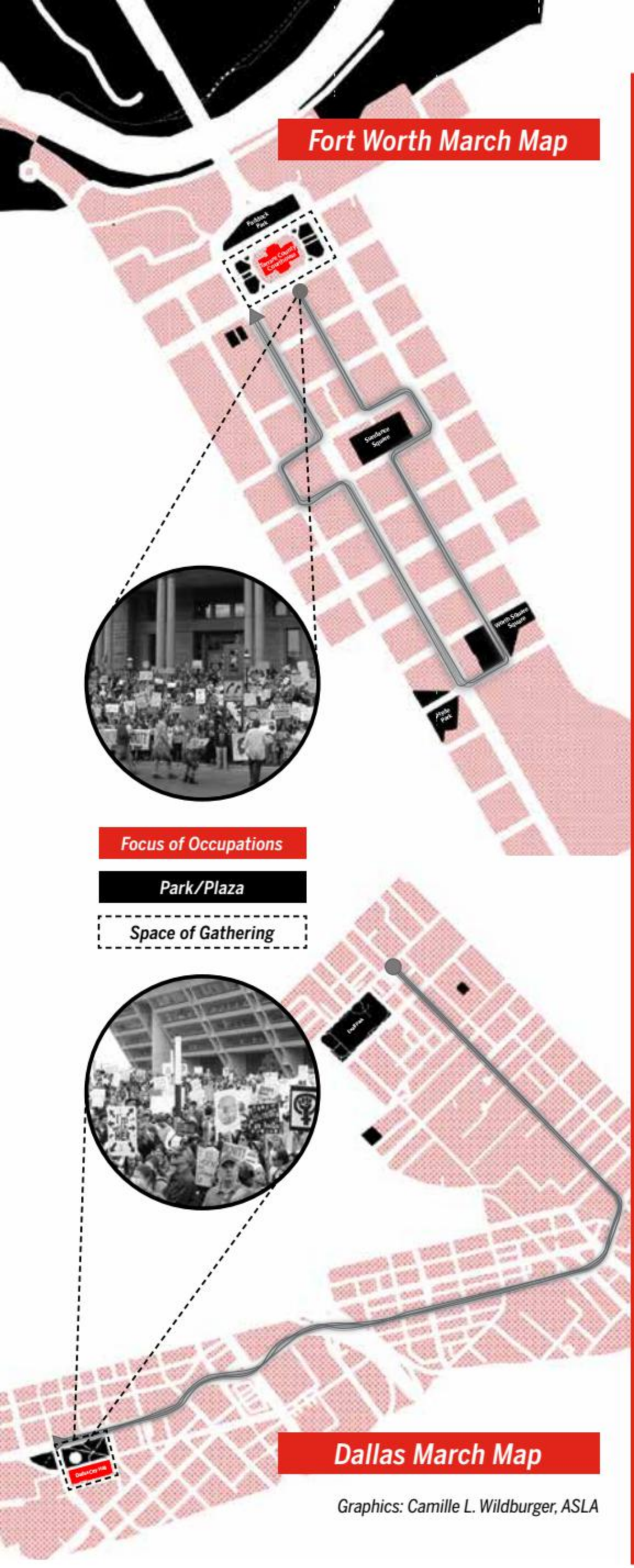
Now is the opportunity for urban design advocacy. Design can support the role of public protest in cities by reflecting the symbolic and functional roles that urban landscapes play in creating theaters for public democracy. The discussion of the landscapes of protest is crucial to the advocacy of American democratic ideals within the design profession.

If we can agree that physical space — public and/or open urban space — is necessary in a democracy, the next questions are: What are the characteristics that define these spaces and how should our public spaces function?

To be an ideal place for protest, a public space should have at least one of these features: It is openly accessible; it is owned by the public sector; it has a common impact. These factors create a stage for the performance of public roles.

There may not be one right way to design a democratic public space. But it is important to understand the role that landscape architecture and urban design play in democracy during times of protest. And just as important is the space that a city provides for the experiences and performances of democratic process.

Camille L. Wildburger, ASLA is a job captain at GroundLevel Landscape Architecture.



Graphics: Camille L. Wildburger, ASLA

DALLAS WOMEN'S SUFFRAGE MOVEMENT

Different strategies toward a 19th Amendment

In the years before the passage of the 19th Amendment on Aug. 18, 1920, the National Women's Suffrage movement organized peaceful marches in the streets of cities including New York and Washington.

Those marches, in many ways, set the stage for the Women's March of 2017, with supporters wearing sashes and carrying banners emblazoned with "Votes for Women."

In Dallas, though, the suffrage strategy was different. Members of the Dallas Equal Suffrage Association, or DESA, pursued quieter tactics. They intentionally chose a more socially acceptable path, holding indoor meetings and participating in organized community events where their presence was accepted.

In 1915, for example, DESA organized Suffrage Day at the State Fair on Oct. 23. But it was also German-American Day, Boys and Girls Club Day, Texas Presbyterian College Day, and Traveling Men's Day. DESA held its rally inside the civic auditorium and later walked the fairgrounds handing out Votes for Women pins. DESA also entered a Votes for Women car in the 1916 Style Show in Dallas, a huge fashion event that sponsored an automobile parade and fashion shows along Main, Elm, and Commerce streets downtown. Although they were prohibited from displaying banners or placards, they decorated their parade entry in yellow flowers that spelled "Votes for Women" – and they did not win the prize for best decorated car.

DESA was an organization run by white, educated, upper-class women, and they successfully collaborated with similar local civic groups to push the passage of partial suffrage rights for women through the Texas Legislature in 1918, two years before the 19th Amendment was ratified. They did not, however, campaign for Black or Latina women's right to vote, and Black women were turned away from the voter registration tables in Dallas. It would be decades before their right to vote was ensured, when civil rights demonstrations across the country again used the power of protest to demand political change.

Kathryn Holliday, PhD, Hon. AIA Dallas is director of the David Dillon Center for Texas Architecture at the University of Texas at Arlington.

The history of women's suffrage in Dallas was written almost entirely by Elizabeth York Enstam, and you can read more in her article in Legacies at texashistory.unt.edu/ark:/67531/metapth35099/m1/32/

Can You Identify This North Texas Space?

Find the what, where, and more on page 56.

Photo: Bill Tatham

James Adams, AIA, RIBA

SHAPES SCARS MAKE:

PROTESTS THAT SHAPED OUR CITY

A young city, Dallas is not without its share of protests that have catapulted it onto the national stage. Over the past century, issues of race, equality, urbanization, and preservation have all resulted in public outcries. Many of these have forged a better built environment for the citizens of Big D.

Pioneer Park Cemetery – 1900s
Located next to today's Dallas City Hall, Pioneer Park Cemetery has endured encroaching development and vandalism since its grounds were dedicated in 1857. The Santa Fe railroad expanded onto the western edge of the cemetery in 1907. Per *The Dallas Morning News*, workers "hauled away dirt strewn with bones by the wagonload." This event sparked public outrage that only grew as plans to relocate the remaining bodies and headstones became public in 1922. Protests stopped the development, and eventually civic leaders persuaded the private Masonic ownership to relinquish control to the City of Dallas in 1951.

An Unjust State Fair of Texas – 1950s
At its inception in 1886, the State Fair of Texas was segregated. Black residents were allowed only one day of attendance: Colored People's Day, later renamed Negro Achievement Day. This racial disparity created a battleground for civil progress. By 1953, African Americans were given daily general admission but no access to food or rides. Two years later, protesters led by Juanita Craft, the Youth Council adviser for the Dallas chapter of the NAACP, picketed and boycotted the State Fair. These pickets continued until full desegregation occurred in the 1960s. Fair Park remained a protest site throughout the 1970s for anti-apartheid demonstrations and the fight against eminent domain as the city of Dallas sought to force gentrification in the area and displace minority residents.

Texas School Book Depository – 1960s
In the wake of President Kennedy's assassination, calls came to demolish the Texas School Book Depository. The urgency to distance Dallas from the City of Hate reputation was palpable; Stanley Marcus, Hon. AIA, the legendary Neiman Marcus retailer, took out a full-page newspaper ad entitled "What's Right With Dallas" to counter the stigma. In 1970, when the Depository abandoned the building, many citizens again sought its destruction. Preservationists pushed back, and Dallas city leaders eventually protected the building and created Dallas' first commercial historic district.

Old Dallas High School – 2000s
Purchased in 2000 by a California investor, the now historic Lang & Witchell-designed Dallas High School lay dormant for five years and was at risk of demolition. The City of Dallas quickly gave it landmark status for the 1907 structure to prevent its destruction. The owner protested this restriction and lost at the Texas Supreme Court. He let the building rot until its eventual sale in 2015 to Matthews Southwest for redevelopment. Today, it houses the Dallas offices of Perkins&Will and its restoration ensures it will thrive for another century.

Dr Pepper National Headquarters – 1990s
Dr Pepper moved its headquarters to Dallas from Waco in 1922. After significant growth, the soft drink company relocated in 1948 to Mockingbird

Illustration : Frances Yllana

Lane. There, it occupied a massive new industrial Art Moderne style building. Preservationists and city officials fought to save the building to no avail after it was sold in 1993. The new owners voluntarily worked with the Landmark Commission after it started the process of preserving it. Dr Pepper fan club members bolstered protest efforts and studies were undertaken to reposition the structure for new retail. But after demolition completed in 1997, all that remains today is an homage monumental signage on the corner.

Trinity River Toll Road, 1996-2017

The beautification and a desire for a park within the levees of the Trinity River has been an ongoing goal almost since the Trinity River was rerouted away from downtown in the 1930s. In 1998, voters approved a toll road through the proposed park. The battle that resulted over the next nearly 20 years pitted the perceived establishment of Dallas against progressives who feared a highway would hinder the quality of any future park space. Former City Council member Angela Hunt, Hon. AIA Dallas led unsuccessful efforts to kill the toll road in 2007 but, eventually, its detractors prevailed and the project was canceled in 2017.

Omni Hotel, 2009

On May 9, 2009, voters defeated a measure to prohibit the City of Dallas from owning a convention center hotel. A lively and bitter public debate, the argument centered on whether it was fiscally responsible for the city to build such a hotel and whether it would even be a profitable business. Harlan Crow, owner of the Hilton Anatole hotel, led the petition drive to allow voters to decide on the viability of the project. Critics of this protest said it was serving self-interests, but defenders countered that Mayor Tom Leppert benefited politically from its construction. Nonetheless, the hotel was built and enveloped with color-changing LED lighting, which started another debate about the quality of our skyline.

South Oak Cliff High School, 2015-2020

In the late 1960s, South Oak Cliff High School had seen a dramatic shift in demographics from a nearly 100% white student body to a nearly 100% Black student body as a result of desegregation. This change led to a long, systematic decline in the maintenance of the 1952 school. Dallas Independent School District began renovating the interiors in 2015 using funding from a bond program. However, after a gas leak in December 2015, students David Johnson and Lizzett Godinez staged a walkout demanding better learning conditions. These protests resulting in DISD spending $52 million in upgrades. After four years of construction, students returning from winter break were delighted to see the refurbished high school in January 2020.

Confederate Statues + Black Lives Matter

Nationwide protests last year reignited calls for the removal of Jim Crow-era Confederate statues. A swell of protests in 2017 led to the removal of a statue of Confederate Gen. Robert E. Lee and the eventual rechristening of the park where it stood to Oak Lawn Park in 2019. Public dialogue that arose from this event also resulted in the decision to decommission the Confederate War Memorial, located in Pioneer Park since 1961. The 65-foot-tall granite and marble monument, originally erected in 1897, maintained its presence as the largest Dallas Confederate memorial for another year because of pending lawsuits. Concerns that its destruction might result in injuring protesters led to its removal in June 2020.

I-345 tear down

Completed in 1974 at a time when urban roadways signaled progress, this one-mile highway only divided the urban core further. In 2013, Patrick Kennedy and Brandon Hancock launched an initiative to present the case for demolishing the highway. Armed with the slogan 86 / 345 and a strong argument, the issue became the impetus for the Coalition for a New Dallas, both a political action committee and a nonprofit urban research group co-founded by the late Wick Allison, the owner of *D Magazine*. As awareness of the issue expanded, the Texas Department of Transportation did a feasibility study for the future of the highway in late 2019. The future of this highway is unknown, but public protest online, in the press, and at townhall-style meetings has shifted the needle toward its possible demolition.

James Adams, AIA, RIBA is a senior associate at Corgan and editor in chief of Columns *magazine.*

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MATERIAL DISRUPTION:

MASS TIMBER IN THE LONE STAR STATE

By Uli Dangel, AIA

Photo: Casey Dunn

With the attention buildings made of mass timber have recently received in trade publications and the popular press, most architects and designers are likely familiar with the concept of this new method and its potential to effect change in the construction industry.

The trend of timber construction in the United States can be traced to the introduction of one particular building product: cross-laminated timber, or CLT.

Originally developed in Europe in the 1990s, cross-laminated timber consists of several layers of lumber board that are stacked at right angles to one another and glued face-to-face to form large-format structural panels up to 10 feet wide, 60 feet long, and 12 inches thick. This cross-lamination yields exceptionally strong and dimensionally stable products with bi-directional load-bearing capacity, particularly suitable for floors, walls, and roofs in multistory applications.

CLT panels have opened up the potential for residential and commercial mid- and high-rise buildings with primary structural systems that are made almost entirely of timber. By combining these planar panels with glulam beams and columns, this novel approach competes with conventional building systems for structural performance. Most important, building with mass timber takes advantage of one of the greatest benefits of wood: its ability to store, or sequester, significant amounts of atmospheric carbon.

Substituting wood for energy- and carbon-intensive materials such as steel and concrete can therefore result in substantial carbon savings over time. Although wood is not necessarily the appropriate choice for all construction, there are clear environmental advantages to using it when possible.

Contrary to popular belief, using wood does not contribute to deforestation as long it is obtained from responsible sources, making

it a truly renewable building material. Each log harvested from a sustainably managed forest and processed into lumber makes room for new trees to grow, with the ability to absorb more carbon dioxide from the atmosphere. That's why well-managed forests can provide greater climate change mitigation than unmanaged forests while also preserving wildlife habitats, increasing biodiversity, and improving water and soil quality. The widespread deforestation occurring in the tropics is rarely related to harvesting wood for construction but instead for clearing land primarily for agriculture, particularly commodity crops and cattle ranching.

While many European countries have used cross-laminated timber products for almost 20 years, the U.S. has been slow to adapt. Pioneer projects here relied on European manufacturers for their panels. CLT fabrication in North America started in 2011, when Canadian companies Structurlam in British Columbia and Nordic in Quebec began operations. The U.S. trailed its northern neighbor by four years, with DR Johnson in Oregon and SmartLam in Montana starting commercial production in 2015. Since then, International Beams (now SmartLam in Alabama) and Katerra in Washington have begun production.

But in Texas, concrete and steel are the building materials of choice. Although dimensional lumber is used extensively for residential and small commercial light wood framing, timber construction has played only a minor role in the state's architectural discourse.

That's partly because trees large enough to supply large-scale commercial production don't grow in much of Texas. Regardless, architects, engineers, developers, and clients today, recognizing the environmental challenges of our times, are looking for new ways to improve the performance of the built environment. As the operational energy consumption of buildings has been vastly reduced, the need to lower their embodied energy becomes more apparent since it makes up a considerable portion of a building's life-cycle energy use. This is where mass timber and its potential for carbon sequestration comes in.

EARLY ADOPTERS OF MASS TIMBER

Eager to undertake aspirational building projects, enlightened clients have proved instrumental in teaming with Texas architecture firms to employ these novel technologies.

The firm Lake Flato Architects of San Antonio has been at the forefront of bringing engineered wood products to the state. In 2018, the firm's rooftop addition to the Museum of Fine Arts in Houston — the Sarah Campbell Blaffer Foundation Center for Conservation — featured the first installation of dowel-laminated timber panels in North America. Dowel-laminated timber, or DLT, is created from softwood lumber boards stacked on edge and fastened together using long hardwood dowels, making it an all-wood mass timber product.

Two more of Lake Flato's DLT projects, the Hotel Magdalena in Austin and the Soto Building in San Antonio, were completed in 2020. The latter, a collaboration with BOKA Powell, consists of a glulam post and beam frame supporting dowel-laminated timber floor panels and will be the first six-story, mixed-use mass timber building in Texas. Its well-thought-out systems integration strategy features a raised floor plenum with underfloor air distribution. The result not only maximizes flexibility for tenants, but also removes the visual impact of suspended air ducts while highlighting the beauty of the exposed structural components.

In Austin, TB/DS, a joint venture between Thoughtbarn and Delineate Studio, worked with ambitious client Endeavor Real Estate Group to reimagine a turn-of-the-century warehouse aesthetic for a contemporary five-story office building in its eclectic East Side context.

Completed in 2019, 901 East Sixth is the first Texas project to use

Top to bottom: Gensler's design for the First United Bank Regional Headquarters in Sherman, TX uses regional materials to create a modern hill country aesthetic that has a deeply rooted, simple form. / Photo: Alicia Spaete // 901 East Sixth Street in Austin, TX, designed by Thoughtbarn/ Delineate Studio, is the first Texas project to use cross-laminated timber as part of a composite structural system. The hybrid structure went through a yearlong approvals process with the city, paving the way for future CLT projects. / Photo: Casey Dunn // Located in San Antonio, TX and designed by Lake Flato in collaboration with BOKA Powell, The Soto is Texas' first mass-timber office building. / Photo courtesy of Lake Flato

> “Anyone interested in building with wood in Texas will surely welcome a ramp-up of production capacities.”

cross-laminated timber as part of a composite structural system. Steel beams and columns with bolted connections provide flexible, column-free spaces with an industrial feel while mass timber floor decks add warmth and form the finished ceiling. The hybrid structure went through a yearlong alternate materials and methods approvals process with the city, paving the way for future CLT projects.

For the First United Bank branch in Fredericksburg, Gensler’s Dallas office completed the state’s first full mass timber structure in 2019. The forward-thinking client wanted a building that not only reflected the bank’s strong presence in rural communities but that also aligned with its sustainability goals. Using Southern yellow pine CLT from Alabama, the architects delivered a net-zero energy design with a vernacular yet modern look, showcasing that any building can be a steward for the environment. Gensler is also behind the company’s two other mass timber buildings: an additional retail branch bank in Shawnee, Oklahoma, and a two-story branch bank and office building in Sherman, which opened in January 2021.

Kirksey Architecture in Houston is leading the way in the higher education sector with several mass timber university projects in East Texas. Construction for a three-story, 120,000-square-foot classroom building for the San Jacinto College Central campus commenced in November. Featuring a glulam post and beam frame, CLT floor plates and CLT staircase enclosures, it will be the nation’s largest instructional building constructed from mass timber when it opens for the 2021-22 academic year.

The firm is also collaborating with American/German architectural practice Barkow Leibinger on a dormitory for Rice University. The five-story, 166-bed Hanszen College dorm will replace an aging building with the goal of making on-campus living more attractive for upper-level students. The university hopes that the innovative design of the building will benefit the well-being of its inhabitants since early studies show that mass timber buildings can positively affect physical and mental health.

Most recently, Kirksey Architecture has begun working on a four-story, 338-bed dormitory on the Stephen F. Austin State University campus. The scheme is in its early planning stages and will include a new dining hall, welcome center, and an addition as well as renovation for the school’s fine arts facilities.

All three higher education projects are supported by federal funding from the Mass Timber University Grant Program, a cooperative partnership established by the U.S. Department of Agriculture Forest Service and the U.S. Endowment for Forestry Communities. This initiative aims to break barriers related to the design and construction of cost-competitive, code-compliant mass timber buildings while showcasing the architectural and commercial viability of these materials in sustainable construction. It also seeks to clearly demonstrate the direct relationship between the use of mass timber products, the health and resilience of American forests, and the potential for economic development in rural communities.

While there are currently no mass timber projects under construction in the Dallas area, several are in the works. Mark Bartlett, regional director of WoodWorks, an organization that provides free technical support for the design of commercial and multifamily wood buildings, is tracking 12 projects at various stages of development in Dallas-Fort Worth.

REGIONAL PRODUCTION

Many mass timber buildings have been completed with cross-laminated timber from European suppliers. Despite the disadvantage of long transportation distances and panel sizes limited by the dimensions of international shipping containers, these products have been very cost-competitive, thanks to the manufacturers’ high production volumes and significant market shares.

North America’s most established CLT production facilities are concentrated in Canada and the northern U.S., which can still present procurement challenges to early adopter projects in more distant states, including Texas.

Each manufacturer offers proprietary panel sizes with different spanning capacities. This means that design teams are often forced to settle on a particular product early in the design process to maximize the most efficient use of material. While selecting a specific company provides access to a wealth of expertise, it also reduces the ability to obtain the most competitive pricing.

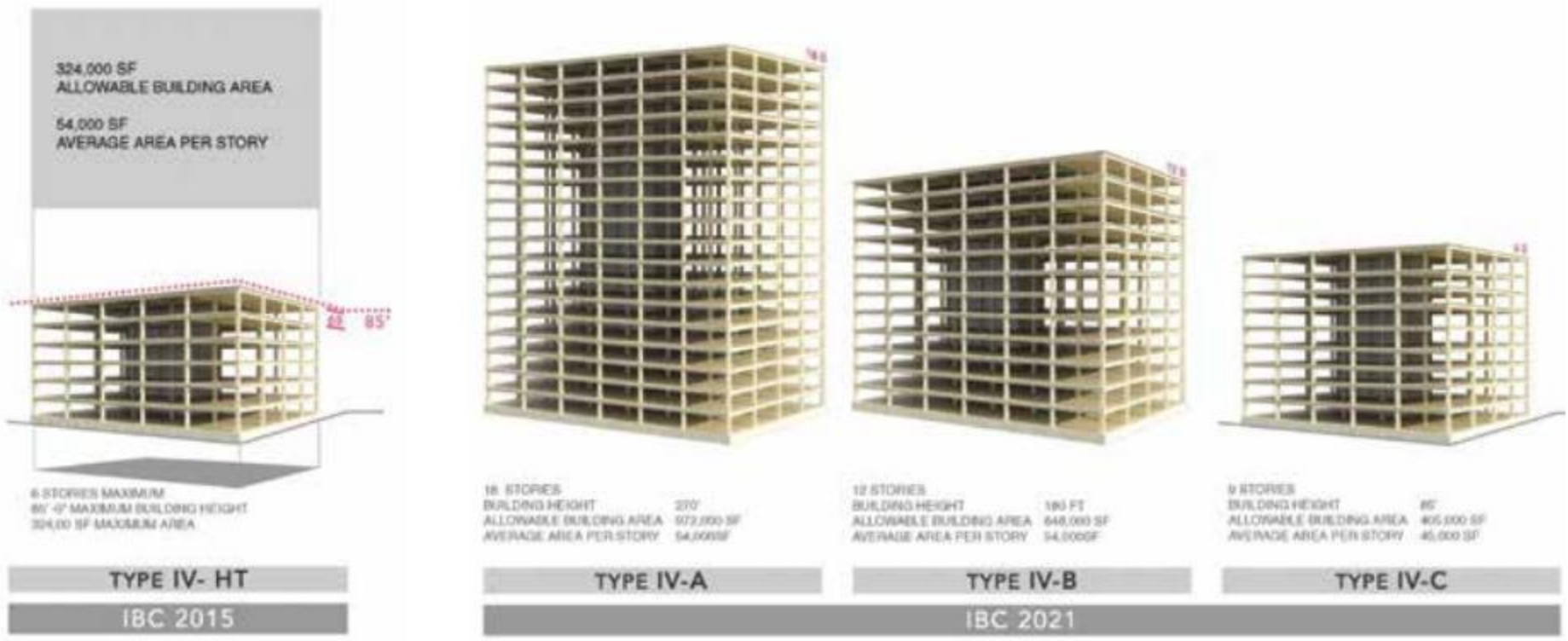
There are no CLT production lines yet in Texas that manufacture for building applications, but several suppliers are nearby. SmartLam’s Dothan, Alabama, plant, operating since 2018, is the first one to offer certified CLT products made of Southern yellow pine. Located in Magnolia, Arkansas, Texas CLT gets its raw materials from within a 100-mile radius of its facility. The company just received final certification and plans to set up a second plant in Jasper, in the Piney Woods of East Texas.

Canadian company Structurlam is expanding its operations to Conway, Arkansas, for its first U.S. CLT and glulam plant, scheduled to open in 2021. About 40% of the facility’s entire manufacturing output will be solely for Walmart for the first three years. The world’s largest retailer has pledged to build its home office campus in Bentonville out of mass timber, and Structurlam will serve as its exclusive supplier.

Anyone interested in building with wood in Texas will surely welcome a ramp-up of production capacities. Broader availability of mass timber products throughout the Southern states will facilitate material procurement, reduce transportation costs, and foster healthy competition between manufacturers. As the number of built projects made possible through regional production grows, the increased visibility is likely to lead to wider acceptance of timber buildings by the public and rising demand for their construction by future clients.

BUILDING TALLER IN WOOD

Most mass timber buildings completed in Texas have been permitted as Type III and Type IV construction under current



In January 2019, the International Code Council (ICC) approved a set of proposals to allow tall wood buildings as part of the 2021 International Building Code (IBC). Based on these proposals, the 2021 IBC will include three new construction types allowing the use of mass timber or noncombustible materials (shown here in comparison with allowable height under the 2015 IBC). / Diagram: atelierjones

applicable building codes. For these construction types, the 2018 International Building Code, or IBC, allows building heights of up to 85 feet with a maximum of five stories for residential and six stories for office occupancy.

While both types are similar in allowable height and number of stories, there are some notable differences. Unlike Type IV, Type III requires char rate calculations for member sizes to determine residual cross sections for load capacity calculations, which can lead to oversizing of structural members to achieve the necessary fire rating. Exposed steel connections also are not permitted under Type III and require protection. Just these two examples highlight the potential impact of code limitations on architectural expression.

Therefore, it is advisable to engage the local authority with jurisdiction early in the design process since it can serve as a valuable partner in selecting the most appropriate construction type. Mass timber structures taller than 85 feet and exceeding six stories are currently only possible in Texas if they undergo an Alternative Materials and Methods Request, a provision in the IBC. That gives local building officials the flexibility to address new concepts, innovations, and developments that may not yet be formally recognized by the current code. Depending on the extent of the request, this can potentially be a lengthy, costly process that might require structural tests as well as fire resistance testing.

In response to the growing interest in tall timber construction, the International Code Council approved a set of proposals in 2019 to allow tall wood buildings as part of the upcoming code changes. Based on the previous Heavy Timber construction type, which will be renamed Type IV-HT, the 2021 IBC will include three new construction types: Types IV-A, IV-B, and IV-C, arranged from the highest fire resistance and safety requirements to the lowest.

For business occupancy, Type IV-A will allow buildings with 18 stories up to 270 feet tall with no exposed mass timber components. Type IV-B will allow 12 stories up to 180 feet with some exposed mass timber elements, and Type IV-C will allow nine stories up to 85 feet with almost all interior mass timber exposed.

Denver, Oregon, and Washington state are among jurisdictions that have already adopted the code changes as a basis for design, before publication of the 2021 IBC. The Real Estate Council, or TREC, a trade organization representing the commercial real estate industry, is exploring early adoption of these tall mass timber provisions in the Dallas-Fort Worth area. Supported by WoodWorks, the American Wood Council, and industry groups, TREC has formed a working group that is in discussions with the city of Dallas and the North Central Texas Council of Governments, an association that promotes the standardization of model construction codes for the region.

THE POTENTIAL OF MASS TIMBER IN TEXAS

As one of the fastest-growing states in the nation, Texas will continue to experience a substantial increase in its population. Most of this growth will be concentrated in urban areas, and the increasing density of our cities will play a critical role in reducing our impact on climate change. Sustainable urban development will need to focus on affordable, healthy environments for living and working while also reducing carbon emissions.

Building with responsibly sourced timber can decrease our reliance on fossil fuels and turn our buildings and cities into carbon sinks rather than sources of CO2 emissions. With wood deemed unsuitable for dense urban environments for so long, the recent development of engineered wood products and amendments to building codes have allowed its return to the city.

Innovative strategies for structural design and fire protection have enabled the construction of multistory buildings that satisfy the most stringent standards, offering opportunities for the emergence of a new type of urban architecture. Increasing demand for timber buildings in our cities will not only ensure that forests remain sustainably managed, but also drive economic development in Texas' rural areas through new jobs from the manufacturing of wood products. Building with mass timber has the potential for positive impact on the environment, local economies, and our building culture at large.

Uli Dangel, AIA, is associate professor and program director for architecture at The University of Texas at Austin.

AN OPEN CENOTAPH FOR OPEN MINDS

HOW A MEMORIAL FOR ONE MAN BECAME A PLATFORM FOR OTHERS

By Madalyn Melton, Assoc. AIA

Photo: Charles Davis Smith, FAIA

Previous page and above: Designed by architect Philip Johnson and erected in 1970, the concrete memorial to President Kennedy dominates a square in downtown Dallas near Dealey Plaza, where the president was assassinated. Johnson's design is a cenotaph, or open tomb, that symbolizes the freedom of Kennedy's spirit. / Photos: Charles Davis Smith, FAIA

On June 24, 2020, the John F. Kennedy Memorial in downtown Dallas marked its 50th anniversary.

Since the time of its conception, a clear meaning and use of the site have been misunderstood. For one, it is both a cenotaph in the president's honor yet removed from his place of death. Its juxtapositions in its narrative through time have only exacerbated the public's sense of misinterpretation.

Work on the memorial began about a month after the assassination, with the John F. Kennedy Citizens Memorial Committee gathering information and recommending a plan of action. But R.L. Thornton, a former mayor of Dallas, led the opposition to a physical reminder of the assassination, with residents sensitive about reinforcing the "City of Hate" label the city was facing. He and nearly 200 other people pushed for an educational grant or a Kennedy scholarship instead.

Despite Thornton's efforts, Dallas County commissioners were swayed by the Kennedy family's interest in a memorial and swiftly voted to dedicate a vacant site less than 200 yards from the assassination site to the project. The Kennedys wanted a minimalist, modest memorial, and family friend and architect Philip Johnson, FAIA was commissioned to do the project.

After its dedication on June 24, 1970, the model of a cenotaph left visitors puzzled. Unlike traditional presidential memorials, it did little to educate the public on Kennedy's life, tragic death, and legacy.

But with visitors coming to Dallas to see the assassination site and wanting to know more about that fateful November day, Dallas County developed the Sixth Floor Museum at Dealey Plaza. The museum, opened in 1986, is housed in the former Texas School Book Depository, from which Lee Harvey Oswald fired his deadly shots on Nov. 22, 1963.

Dealey Plaza and the John F. Kennedy Memorial are inseparable from the events that took place that day. In time, the memorial honoring the president who advocated civil rights became an anchor for social movements and protests.

From the time of the assassination, it took nearly 25 years for the city to house both the John F. Kennedy Memorial and the Sixth Floor Museum at Dealey Plaza. This hesitation brought to light the weight of the task at hand as well as the pressure to respect what felt like a mistake in Dallas' history to so many. The tension within the design and construction process was like that of the emotion still felt within the space today as visitors yearn for an optimistic look toward the future. These emotions are able to now manifest within the spaces designed to remember the president's legacy similarly to what has long been seen on a national scale.

Less than three months before Kennedy's death, 250,000 people gathered in the shadow of the Lincoln Memorial to demonstrate for equality in the March on Washington. There, Martin Luther King Jr. gave his "I Have a Dream" speech, which has echoed in the quest to uplift the marginalized and underrepresented.

The National Mall and Memorial Parks have long been landmark sites in American demonstrations, starting with the 1913 Women's Suffrage March. Other significant protests include the March on Washington for Peace in Vietnam in 1965 and 1966, and the 1986 Great Peace March, which began in

Left: Model of the John F. Kennedy Memorial / Credit: Jim Birmingham, From the Dallas Times Herald collection of the Dallas History & Archives Division, Dallas Public Library // Right: The Freedom, Part II event in June 2020 included art, dance, a panel discussion, 3D projections, and a fashion show in support of the Black Lives Matter and Black Art Matters movements. / Credit: Christian Vasquez

Los Angeles, as well as many more on human rights, foreign affairs, and domestic policy. However, it was the civil rights movement and the organization its leaders cultivated in both national demonstrations and local involvement that set a precedent on the political change that protest can spark.

Likewise, in Dallas, the Kennedy Memorial has been home to social activism and demonstrations on civil rights and the Vietnam War. One of the earliest involved the Circle of Friends, a local LGBT group. Originally consisting of five members, the group organized a peaceful march seeking awareness for their cause while attempting to minimize any potential negative response. After receiving a permit for the 1972 march, Circle of Friends began their march at the Kennedy Memorial. By the time it ended at City Hall, their original group of about 100 had quadrupled in size as spectators joined in.

Over time, many groups have gathered at the Kennedy Memorial. In 1980, a Cuban American rally there encouraged the immigration of Cuban refugees to the city as Fidel Castro started the Mariel Boatlift. In 1984, as the Republican National Convention met in downtown Dallas, protests erupted at the memorial, City Hall, and outside the convention itself. Hundreds of protesters were arrested on various charges, including Gregory Lee Johnson for burning an American flag. The case, Texas v. Johnson, moved through the judicial system to the Texas Court of Criminal Appeals to the U.S. Supreme Court. In a 5-4 decision, the justices ruled that the act of burning an American flag was protected under the First Amendment.

In recent years, the memorial has been the center stage for protests on issues as diverse as foreign policy in India, workers' rights, immigration, and, inspired by Occupy Wall Street, economic inequality. These demonstrators intend to voice their message in the space that embraces the symbolism of an idealistic president.

Most recently, the memorial acted as a backdrop for the event "Freedom, Part II," organized by artist and fashion designer Charles Smith II. The event took on issues of racial justice and police brutality through the lens of panel discussions, 3D projections, musical performances, and a fashion show. "Freedom, Part II" took place in the wake of the deaths of George Floyd, Breonna Taylor, and Rayshard Brooks, in addition to many others, while the Black Lives Matter movement gained global support.

In the anniversary year of this memorial, it is important to reflect on how this space for collective memory has been used and valued in our culture. Disagreements involving these topics, spaces, and monuments of public importance acknowledge the fact that we are attempting to move to a place of resolve. However indefinite the path to resolve may be, we must honor unique heritage in each of us by ensuring voices continue being heard. As newer generations bring forward their own perceptions of the John F. Kennedy Memorial, we will continue seeing how these viewpoints relate to much larger issues raised in the current state of American culture.

Madalyn Melton, Assoc. AIA is an architectural associate at SHM Architects.

PATRICK & PHILIP TODD

TODD INTERESTS

By Lisa Lamkin, FAIA

Photo: Shirley Che

Todd Interests has been a key player in redeveloping downtown Dallas, including the U.S. Post Office at 400 N. Ervay, which received a Preservation Achievement Award in 2012 from Preservation Dallas, and One Dallas Center, a National Association of Home Builders Multifamily Pillars of the Industry finalist in 2016 for adaptive reuse.

Shawn Todd has made his 25-year-old company a family affair, with sons Patrick and Philip Todd now partners in the firm.

Their most recent projects are the East Quarter and the National, formerly the First National Bank building. At $450 million, the project is one of the largest historic renovations in Texas.

Here, the Todd brothers talk about that project, business, and architects.

Patrick: In May 2018, we closed on 30 properties from six sellers, creating the East Quarter. It included world-class architecture that had become dilapidated. It was an opportunity to buy an entire district of town, even though it wasn't branded as such. We've got Deep Ellum on one border, the Farmers Market on another, and the true downtown on another side. You're fully surrounded by burgeoning areas of downtown.

We spent two years repurposing 18 buildings that were originally Auto Row, where the highest-grossing Cadillac sales in the country happened in the 1920s.

Philip: We are preserving the old Meletio Electric Building — your entry into the apartment lobby will be through the 75-year-old building, which gives you that touch point of the old. Then you'll go up to a modern floorplan and you're sleeping in a new building. The second floor has a private bar for East Quarter tenants and a lounge, as well as fitness.

Did you have a consultant outside of the architecture team?

Patrick: We worked with SWA on the landscape architecture — what they did at Pacific Park really redefines this area of downtown. With that bringing a more contemporary slant, that complements the steel storefronts we put in with the 75-year-old buildings. Once we finished the old buildings and were on to the new, we spent a few weeks debating what art to install in the area. We worked with a couple of international artists to bring some world-class sculptures and paintings there.

Do you feel the pressure of deadlines?

Philip: Every day is a deadline. The largest historic tax credit project in Texas history, one of the largest in the country, the 52-story former First National Bank tower, had to be completed by the end of 2020. We had a great team with Merriman Anderson Architects — Aimee Sanborn in particular, who ran the historic process, and Andres Construction, which did a great job. We had around 400 people in the building per day working. In fall of 2020, we turned on the Thompson Hotel.

We have 324 apartments above the Thompson. Our apartments start on floor 22, which is unique because you look at a lot of towers in Victory or in other areas, they top out around floor 22. We're able to give truly the highest views of the city to apartment residents. You couple that with access to the Thompson amenities, it's the first residential project that will have a full-service pool bar, spa, and amenities — hotel-level resort style!

Did you go to college thinking you would work with your dad?

Patrick: There was never a master plan where they said, hey, let's all join hands and jump in the family business.

Philip: It was always in the back of my mind to maybe one day join on. But we both had our own careers, which is crucial to go learn in another place. In the three years I've been here, we've almost doubled.

Does it start with the relationship or the opportunity?

Patrick: It's both. We don't say, 'Hey, we need to get to Austin,' and we're not saying, 'Hey, we need to do another hotel.' It's really on a deal-by-deal basis. Every deal we've done has a story, and the stories have different origins.

Philip: We're enjoying the historic side of the business, finding these old towers and repurposing them or refreshing them as the same use. It often costs the same amount of money or more money to redo these buildings than build new. At the end, you have a far greater product than what you get building from ground up.

Patrick: Authenticity creates value. We don't play a lot in the suburbs. We think the patina of the buildings we've acquired builds character you can't replicate.

Is sustainable architecture part of creating value?

Patrick: That's a part of our business. We're also seeing with our tenants that it's much more than being environmentally responsible — that's a baseline. We look at things that pertain to an active lifestyle. We've added our first batch of bike lanes, and we're going to continue that to I-345 and through Harwood Park. We want to talk about wellness holistically.

Looking for opportunities for green space, we took a stretch of cement that wasn't big enough for parking ... and we did a bocce ball court and added some turf and Adirondack chairs, getting some outdoor seating where people can enjoy some sunshine, take a coffee break.

What's your favorite thing about your job?

Patrick: In the role of developer, we sit down with architects, engineers, brokers, our finance partners. Each day is unique, and you connect with people in every scope of real estate. Then you develop relationships that are beyond just the professional transactional relationship to people you enjoy doing life with.

What do you want in an architect? Why are they right for you?

Patrick: Architects are some of, if not our most, important partners, whether we're looking at a piece of land or at adaptive reuse-repurpose of a building. Once we do our internal modeling, we think that there is a deal, the first place we go to is an architect to say, 'Can you bring this to fruition?' From an architecture standpoint, it's incredibly invaluable to sit in the pocket with us and not get frustrated when we completely scrap a great plan, because we've got a *new* great plan that we're going to do. But the ability to bring that to life is special.

Philip: We've got great architectural relationships. And truly, I've enjoyed Merriman on the National because they're empowered to make decisions at all levels. It's not a chain of command where we have to go up a bunch of levels to make a decision. With the tight time frames, we just make decisions quickly.

So what's your dream project?

Patrick: If you asked us that two years ago, it may have been what we're working on now. We're already exceeding anything that I would have loved to have done.

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

Learn more about Patrick and Philip, including what they see in the next 10 years, lessons from being athletes, and book recommendations, at ***aiadallas.org/todd-interests.***

A Worthy Companion: Fountain Place Residences

DALLAS' FOUNTAIN PLACE WELCOMES A SIBLING TOWER AFTER 34 YEARS

By Janet Spees, Assoc. AIA

The AMLI Fountain Place residential tower, designed by Page, wrapped up final construction and opened to residents over the summer of 2020. The tower sits directly across from the well-known Fountain Place tower, once known as Allied Bank Tower, designed by Henry N. Cobb with Pei, Cobb and Freed Partners.

The Fountain Place complex was originally designed as twin towers for a competition called "Let's Top Pennzoil Place," referring to Pennzoil Place, the double tower in downtown Houston. In early designs, the second tower was envisioned as an exact replica of the first Fountain Place tower, only rotated 90 degrees. Today, AMLI Fountain Place completes the original intent for two towers, but in a new way, while paying utmost respect to the original tower.

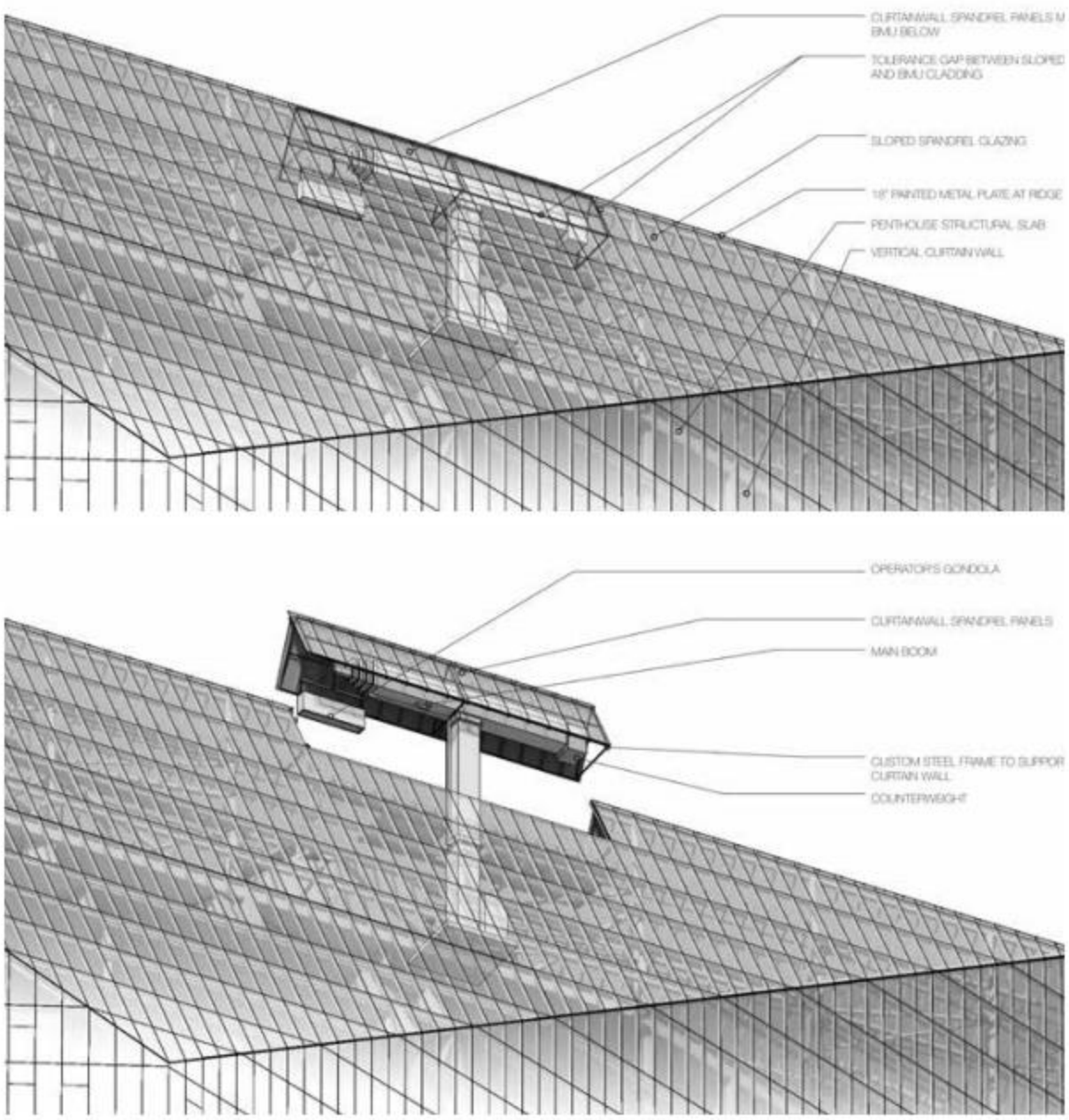
The 45-story building sits on a modest site, only 300 feet wide by 600 feet long. The base of the Fountain Place residential tower connects seamlessly to the existing shared courtyard, designed by Dan Kiley and Peter Ker Walker in 1986. The all-glass structure includes a nine-story plinth, for eight levels of parking within the base of the tower. At the 10th level, Page cleverly carved out an 18,000-square-foot amenity deck by rotating the tower 45 degrees. This design decision not only provides a multifunctional amenity with a pool for entertaining on the south and a quieter deck on the north, but it also allows the building to have a true north-south orientation.

"We knew that if we were going to do an all-glass building in the middle of downtown Dallas, we really needed to think about solar control. It's so hard to control those west and east faces, so we went north-south," said Talmadge Smith, AIA, a principal with Page.

The remainder of the 45-story building contains 367 residential units, including six floors of penthouses and a Sky Lounge amenity on Level 45. Above the Sky Lounge is "60 feet of [architectural] fun" — six stories of full height, all under a glass enclosure.

"In that 60 feet of fun is included a steel structure, which complements the base building structure, which is technically concrete, and 60 feet of steel allows us to complete the geometry of the building. Within that 60 feet of overrun is [the] elevator overrun, mechanical penthouses, and our building maintenance crane," Smith said.

Photos by Conleigh Bauer



Operation diagrams for integrated Building Maintenance Unit [BMU]. Diagram: Page

Even with the pressure to leave the top of the building open, Page felt strongly about finishing it in a similar fashion to the original Fountain Place tower. The steep angles to the ridgeline are "something intrinsic to the design," said Sergio Botero, AIA, project architect for Page, and the team wanted preserve that design connection.

One of the biggest challenges with an all-glass building with complex angles and surfaces is maintenance.

"One of the big challenges with a shape like that is how you wash the windows. It sounds so practical and so mundane, but it will kill your project if you don't manage it well," Smith said.

Page worked with CoxGomyl, a building maintenance unit, or BMU, consultant, early in the process to find ways to incorporate the BMU within the structure itself. The result was a now you see it, now you don't type of magic trick. The BMU incorporates a crane within the six-story glass enclosure that, in effect, forms a glass hat at the top of the building. A portion of the glass enclosure at the ridgeline is sitting on top of the BMU and raises up with the BMU when it is time to perform various maintenance.

Once it is raised, an arm extends out for workers to access the exterior to wash windows or complete other types of exterior building maintenance. When the maintenance is finished, the arm of the unit retracts, and the BMU lowers back inside the building. Then, the "hat" sits back in place along the ridgeline, barely noticeable to the public. This piece of artistry is accomplished with an incredible less than six inches of tolerance at the connection to the glass enclosure within the ridgeline.

"It's a little bit of performance art, on the top of our tower," Smith said.

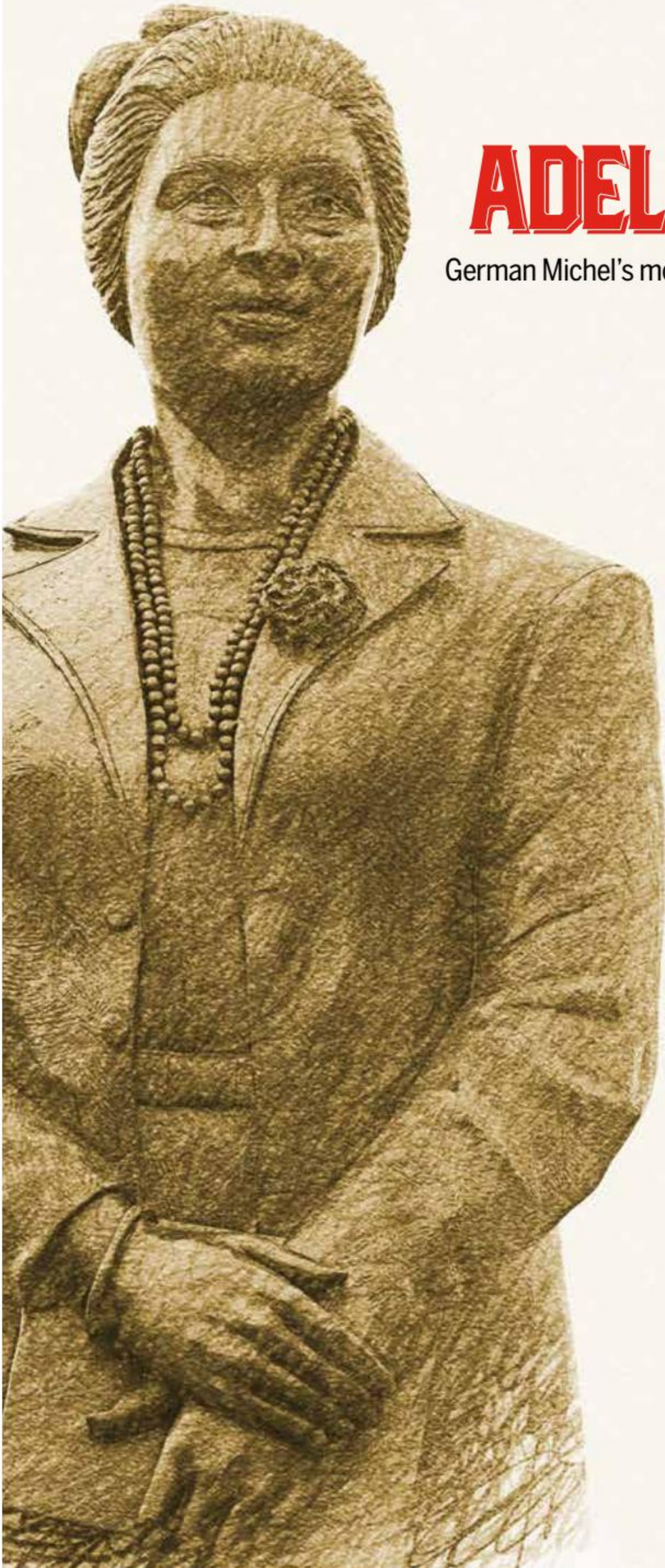
Looking at the structure, most people have no way of knowing just how complex the project is and how much work went into resolving these design challenges. Overall, the solution to this challenge is resolved in such an elegant way, complementing the design and honoring the original Fountain Place.

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

PROJECT DESIGN TEAM

ARCHITECT/ INTERIORS/ MEP ENGINEER: Page
PROJECT TEAM: Talmadge Smith, AIA; Wendy Dunnam Tita, FAIA; Eric Kuehmeier, AIA; Brent Cutshall, AIA; Will Butler; Sergio Botero, AIA; and Kaitlin Jones, RID
CLIENT: AMLI Residential
CIVIL ENGINEER: Walter P. Moore
ENVELOPE CONSULTANTS: Morrison Hershfield
LANDSCAPE ARCHITECTS: Talley Associates
PARKING CONSULTANTS: HWA Parking
STRUCTURAL ENGINEER: Cardno
VERTICAL TRANSPORTATION: Persohn/ Hahn Assoc. Inc.

Photo by Conleigh Bauer



ADELFA CALLEJO

German Michel's monument for a fearless civil rights lawyer

By Jessica Boldt

So often those who should receive recognition for their work and their effect on a community go unrecognized. For Adelfa Callejo, this is sadly the case.

A fearless civil rights lawyer who fought for immigrant rights, police scrutiny, and the representation of Latinos in government, Callejo became a controversial figure for the work she did and the impact she made.

After battling brain cancer, she passed away in January 2014. Shortly afterward, a statue committee formed to raise money and commission a piece from Mexican artist German Michel. The statue cost $100,000 and weighs 1,000 pounds.

Where is this monument to be placed then, you ask? Well, this has been an issue of contention, leading to a somewhat suspicious amount of procrastination.

In November 2019, Dallas Mayor Pro Tem Adam Medrano moved the issue of approving the statue to the council's Quality of Life, Arts, and Culture Committee, which determines whether an artwork will be accepted, its location changed, or the project rejected altogether. This decision was made within seconds and without discussion, ignoring all possible opposition.

For a good amount of time, the statue was kept under a curtain in a back room. Originally, the statue was to be installed at Dallas Love Field Airport, where millions of travelers pass through every year. The original committee had gone through a long list of potential locations for the Callejo statue and had finally settled on the airport. Donors had wanted the statue to be indoors and in a highly trafficked area so that those outside the Latino community could learn more about Callejo's significant contributions.

Council members have finally reached an agreement to place the statue in Main Street Garden across from the University of North Texas at Dallas College of Law. Despite the delays and controversies, advocates of the statue are proud to see installation nearing reality. Dallas can look forward to honoring a champion for the rights of its residents.

Jessica Boldt is is the graphic design coordinator at AIA Dallas.

Illustration: Frances Yllana

LEMONS *to* LEMONADE

By Norman Alston, FAIA

In early 2020, the City of Dallas' historic preservation program was moved out of the Department of Sustainable Development and Construction and reorganized as the Office of Historic Preservation. The program has evolved substantially since its creation in the mid-1970s to become not just one of Texas' most respected programs, but also one of its most unique. This evolution has been sporadic, seemingly driven forward by disastrous losses of important historic buildings. Playing off of the old saying "When life hands you lemons, you make lemonade," we assembled a panel of local preservationists who have long been in the trenches of the Dallas preservation program. They discussed how the City of Dallas' Historic Preservation Program has used preservation losses (lemons) to leverage improvements to the program and make it more relevant and effective for the future (lemonade).

PARTICIPANTS INCLUDED:

VELETTA FORSYTHE LILL, HON. AIA, who represented District 14 on the Dallas City Council from 1997 through 2005 during which time she led the push for important improvements to the Dallas historic preservation ordinance. She remains an active leader in the arts and historic preservation.

KATHERINE SEALE, HON. TXA., who recently chaired the Dallas Landmark Commission from 2012 to 2019 where she continually worked to broaden the city's historic preservation program from a largely administrative one to a program that influences future development of the city by contributing to the urban planning process. Prior to her time on the Commission, she was executive director of Preservation Dallas. She remains very active in a number of historic preservation initiatives.

MARCEL QUIMBY, FAIA, is founder of Quimby Preservation Studio and has been highly active in Dallas' historic preservation program since the early 1980s. She served on the Landmark Commission from 1987 to 1989 and has served on multiple Landmark Commission task forces and is a long-time member of the Designation Committee. She was also on the Board of Advisors for the National Trust for Historic Preservation and president of AIA Dallas in 1995.

DAVID PREZIOSI, FAICP, has been executive director for Preservation Dallas since 2012. After graduation from Texas A&M University, he worked in historic preservation in Mississippi for 16 years. He writes a regular column for AIA Dallas' *Columns* magazine.

PANEL MODERATOR:

NORMAN ALSTON, FAIA is the founder of Norman Alston Architects, a state-wide preservation practice. He served on the Dallas Landmark Commission from 1989 through 1995 and chaired numerous commission task forces over a 20-year period. He was recently on the board of directors for AIA Dallas as Director of Advocacy.

NORMAN: While some would say that the effort to preserve Millermore Mansion in 1966 marked the beginning of historic preservation in Dallas, I have always understood that Dallas' historic preservation ordinance and program were a direct result of grassroots efforts in the 1970s to preserve and revitalize the Swiss Avenue neighborhood. More recently, I've learned it was in response to a specific threat to that neighborhood. What actually happened?

MARCEL: Two things: There was no good east-west roadway through East Dallas. Proposals were made through the city's Thoroughfare Plan to upgrade Swiss Avenue to a thoroughfare by removing the large, tree-lined center median. That, of course, invited interest from developers, which resulted in a 10-story apartment building being proposed to be located someplace on Swiss Avenue.

KATHERINE: Just to add to that, it was zoned for multifamily industrial so that the apartment building could be done by right.

MARCEL: As was most of East Dallas following World War II, because they needed to get more people in town, because most of those homes had already been converted to multifamily, and because Swiss Avenue was looked at as a declining neighborhood.

VELETTA: East Dallas in general was under assault from the Thoroughfare Plan. The Thoroughfare Plan, bad decisions on

Photos: Liane Swanson

up-zoning, and the proliferation of multifamily all contributed to the decline.

NORMAN: There was no historic preservation program at that time. Where did the idea come from to use that as a tool to fight the Thoroughfare Plan improvements?

MARCEL: Weiming Lu, Hon. AIA was the assistant planning director at the city of Dallas. He was familiar with historic areas elsewhere, and he was the one that met with Swiss Avenue folks. Coincidentally, the Texas Legislature had only recently authorized that type of zoning, so it hadn't been an option earlier.

KATHERINE: The most interesting thing, I think, was that Weiming Lu was hired because of Goals for Dallas. Mayor J. Erik Jonsson's Goals for Dallas was both a vision document and a planning document prepared in response to the aftereffects of the Kennedy assassination. Goals for Dallas included preservation of neighborhoods as one of its goals.

MARCEL: So Swiss Avenue folks were organized because of the Thoroughfare Plan and other things, so they and the city saw this as a new opportunity. In 1973, Swiss Avenue was designated as the first historic district.

KATHERINE: The developers of the high-rise sued the city because they could have otherwise done their project by right. Known as Corwall v. Dallas, the case went all the way to the Texas Supreme Court. Home rule had to be used to fight it. And the city did so successfully.

NORMAN: As I recall, the West End Historic District happened about the same time and was our first commercial historic district.

KATHERINE: This is also because of Weiming Lu. This is a fascinating story that a lot of people don't know: The City Council was really grappling with what to do with the School Book Depository Building [from which Lee Harvey Oswald shot President John F. Kennedy]. Half of the sentiment was to tear it down as a signal to the nation that what happened to President Kennedy was not us. The other half felt like this happened, and we have to own it and this is part of the fabric of who we are. Weiming developed the idea of pulling the focus off the School Book Depository Building but include it in a larger district. So the goals were multiple. No. 1 was to have some say on what happens with the School Book Depository Building. No. 2, we would recycle all the adjacent vacant warehouses. No. 3 would bring in an entertainment use because we were trying to stabilize these neighborhoods that surrounded downtown.

The point was so broad. The clients were multiple. The methodology was programmatic. In other words, we were not doing preservation for the sake of preservation. We were doing it under the tenets of Goals for Dallas. It was all about quality-of-life issues, about bringing back the residential population and ensuring City Council was not going to be put in position of being on a national stage and struggling with what to do with the Sixth Floor. It was more about vision than regulation. It was an extension of the commitment to urban planning.

NORMAN: This is the beginning of the Dallas program, and we talk about the ordinance, but this really reflected something more. It's a developing attitude.

MARCEL: It's an ethos

KATHERINE: It's an ethic.

NORMAN: So the lemon in this case is the Kennedy assassination.

MARCEL: And World War II. Goals for Dallas was specifically related to the events of 1963, but there was planning after WWII because people realized two things: After the war things were going to get better, and the suburbs were happening. Planning for this happened in the late '40s and began to grow in the '50s, so the banks and businesses wanted to be where the people were. So growth occurred in Preston Hollow, and the Meadows Building was the first multistory building outside of downtown. Central Expressway was built. These things all take time.

NORMAN: So now we add World War II to the list of lemons. That's a basket of lemons, I guess ... Looking for the next lemon, I don't have knowledge of any other disasters before the loss of the Dr Pepper Building. Dr Pepper was a watershed moment. Anyone want to provide a summary?

MARCEL: What was especially irritating was the DART rail in the planning stages. We knew DART was going to happen and they were going to have a station just to the west of Dr Pepper [the headquarters at Mockingbird Lane and North Central Expressway]. I remember having discussions with the Planning Department, and they were like, "Well, that's DART's problem. We don't plan for DART." However, if you plan properly



for DART, this is part of it. You should do area plans, but nobody wanted to do an area plan, so I got really frustrated.

We initiated the landmark designation process, and the property owners pushed back, but after a long and very difficult fight, we got it done. It was designated as a city of Dallas landmark, and the ordinance had a six- or eight-month demolition delay to give us time to work with the property owner to come up with alternatives.

VELETTA: And that's all it had!

MARCEL: Yes, that's all it had. It did not have permanent or strong protections against demolition. So Dr Pepper was demolished in 1997.

The results of Dr Pepper are the first big change in the preservation ordinance. I remember sitting in this room with Catherine Horsey or Dwayne Jones (both former executive directors of Preservation Dallas), and going through all of that. It was a discussion of, "What do we need in the ordinance?" Catherine was smart enough to say that we were probably going to lose Dr Pepper and this is why. Now what do we want out of this? We had meetings in the room for months about what we wanted. Virginia McAlester, Hon. AIA (noted author on historic preservation and a leader of preservation efforts in Dallas from its very beginnings) was also there. Permanent protection was one of those things we wanted.

VELETTA: It's really not until the ordinance for St. Anne's Catholic School in 1998 that we get real protections from demolition. The preservation of that school was very important to the local Hispanic community, which was not represented by any landmarks. We started by writing the new protections against demolitions into the individual ordinance for St. Anne's, then we went back and worked those into the underlying ordinance so that they were in place citywide by 1999, when the demolition of Crozier Tech [Old Dallas High School] was being proposed.

There were two changes to the ordinance. The first was to put down all the reasons why you couldn't tear something down. We increased the number of reasons why Crozier Tech was historic. The second came from the David Dean closet case on Swiss Avenue, where an addition is proposed that does not conform with the preservation ordinance. Mr. Dean gets his closet addition on Swiss, which had been denied at Landmark committee, because he was very well-connected politically. So he appealed to the City Council and got his closet approved. We went back with another modification within a two-year time frame to take the City Council out as an appeal option.

MARCEL: So it goes to U.S. District Court. This is the beginning of the Landmark Commission's quasi-judicial status.

VELETTA: That got tested in court with Crozier Tech because we had stopped the demolition. The out-of-state owner had applied for the demolition permit, and it had been denied. He appealed all the way to the Texas Supreme Court and lost. He also tested the part of the ordinance where we had to appoint the mediation body. He tested that twice but lost them both.

NORMAN: So I can include a closet case with the other lemons ... OK, continuing on, there's one more disaster. We've been operating with those advancements to the program for a while, then we get to September 2014. The loss of the wonderful late 19th-century buildings on Main Street, right in the middle of one of downtown Dallas' most picturesque and authentic historic block faces.

MARCEL: My story is I was in West Texas to see my father, as I did almost every weekend because he was in his later years, and my friend Diane lived downtown. So I'm driving in from West Texas about lunch time and I decide to drop something off with Diane as I came through downtown. Then I see all these people on main street and all these cars. I looked down the street and see what's going on, and I think "Oh My God!" I take cellphone pictures and email Robert Wilonsky (former *Dallas Morning News* columnist), and I start calling.

DAVID: You called me. That's how I found out.

MARCEL: Yeah, I was calling everybody. "Get down here! Look at what is going on!" I stay about an hour until it's was nearly done, then I just went home and cried. I never made it to Diane's. That was awful.

NORMAN: Yet it was not completely unexpected.

DAVID: Mark Lamster [*Dallas Morning News* architecture critic and University of Texas at Arlington professor] had done an article around springtime about the building because he had a friend who had to move out of those buildings. We tried contacting the building owner reps. I called, emailed, sent letters saying we wanted to meet about it but heard nothing at all back. Then about August one of the magazines published an article about how the buildings were going to be reused,

so we thought, "Oh, great! They'll be saved! Then September comes along and the wrecking ball shows up. They pulled the demolition permit on Friday, and they were gone on Sunday.

NORMAN: So we all understand this was an unmitigated disaster, but it resulted in some of our greatest strides forward. Not in terms of the ordinance, but in much greater public awareness of preservation challenges and possibly strides in political influence. I was surprised at the people who jumped up and cried, "Foul!"

KATHERINE: Yes, Wilonsky's article was huge. He already had a really strong following. This was the time where we didn't have people writing for *The Dallas Morning News* or even the *Dallas Observer* who were as critical or articulate. He called them out.

VELETTA: Remember we had gone from these years of fights until about 2003 when they were finished. Now we're in 2014, and there had been no big fights during that intervening time. No one was on the council from the earlier time. And you cannot do these things without a constituency. You have to be able to fill the council chamber.

NORMAN: But that's hard to get unless you lose something, which is the original premise of this discussion.

DAVID: In the case of Lakewood Theater, there were a lot of people who came out.

KATHERINE: That was huge.

DAVID: And that was a big social media push, too.

NORMAN: I think the Lakewood Theater is the best manifestation of the new realization by some in the community that, "Hey, we can really make a difference." This is where they took out their frustration. "We lost the little downtown buildings. By God, we're not losing this one." So why didn't that happen when the Main Street buildings were torn down?

VELETTA: There was no particular constituency for those buildings, nor were there a large number of personal events or relations with that building. It was in a fairly secluded downtown setting, no one could see them as they drove by on the highway, and it was in an environment where there was, and is, a growing context of more contemporary architecture.

NORMAN: With the Main Street demolitions, public concern and awareness were revealed. What else came from that?

KATHERINE: As a result of the Main Street demolitions, I called the mayor [Mike Rawlings] and said, "You have 200 people at a meeting in the library and you have all this negative press." He agreed to meet. I said the city's response was there is nothing they can do. The public is outraged, but there is no call to action for them to do anything. I said that the real problem is that preservation is a decision-making process yet there was no process. Why is there no process?

The city's response was that they were not landmarked buildings. That's just ridiculous. Even though it might be 250 years old and might be the most important building in the world, yet the city has no stance because it's not designated? Because it technically doesn't have the zoning? No. That's ridiculous.

You need a task force with a really diverse group. It needs to include developers. You need big developers, small developers, you need Preservation Dallas, AIA, Greater Dallas Planning Council, landscape architecture, planning, and others. Get all these people together to break bread and let them come up with a response.

That was formed and resulted in nine recommendations, and we're currently working to complete the last two. We need an updated Preservation Plan, and we need an updated historic resource survey. All the other recommendations are in progress.

NORMAN: So with each disaster, or lemon, it's notable that the program has strengthened and hasn't needed to retrench. We've lost important buildings, but the ordinance has advanced. Working across Texas, I have always said that Dallas has the best preservation program.

KATHERINE: We should be really proud of having an intact program.

VELETTA: Our ordinance stacks up against the best ordinances in the country.

MARCEL: We have long had a good ordinance and have had people who were willing to take the time and look at what's effective on a national basis. Other cities look to us, and that's a good thing.

Discussion led by Norman Alston, FAIA, principal at Norman Alston Architects.

MARIA GOMEZ, AIA

By Lisa Lamkin, FAIA

A conversation with the outgoing 2020 AIA Dallas president and principal with GFF on accomplishments, COVID-19, and what she sees ahead for our chapter.

Photo by Luis M. Escobar

What kind of lessons or perspectives from your childhood in Colombia do you bring to your practice today?

When I started practicing here in the U.S., one of the things that was shocking was how sustainability was viewed 20 years ago. Back then it wasn't even a concept. But it was very strange to me that we were not looking at how to place a building in a site. It was more about the visibility, where the signage goes, not thinking about how an enormous amount of windows facing east and west have huge solar exposure. There's so much that you do in Colombia that has to do with natural ventilation.

After 20 years, what's your favorite part of your job?

Some of the most exciting parts are when a client gets it, when we're trying to do something that is the right thing from an architectural and design standpoint. With the type of work that we do at GFF, developers are very oriented toward the finance of how this is going to pan out. But every now and then, there's one of those clients, even though they're still developers, they get how much better a particular approach might be. And they understand it might cost more. You know, it's been a great thing where I can come out of the meeting and know that the client understood it and that they're willing to do the right thing.

From a professional standpoint, the collaborative part of our profession is so fun and interesting. Which is also part of what is difficult right now, with us working from home. Even though we can see each other on a video meeting, it's not the same as having that contact and a more collaborative discussion.

Your résumé reflects an interesting duality. You engage directly in project design, collaboration, and firm leadership. But you're also the director of technical resources. How did that combination come about, and what does that do for your design approach?

In Colombia, that's the way we would approach the practice of architecture. You can't just do one thing. A well-rounded architect, a well-rounded designer needs the entire experience. A person can't do successful design if they've never been out in the field and they've never done the entire process. I've always liked to be involved in everything. I try to be diligent and disciplined about the quality of the work, and I guess it started catching other people's attention. When the director of technical resources was retiring, the leadership decided I needed to be the one replacing that person. It wasn't something that I was particularly pursuing, but the person who used to do it in my office, Lawrence Cosby, was my mentor; he influenced my approach.

As the 2020 chapter president, you certainly had your year quickly disrupted. How did that change or reinforce your original goals?

The original goals are still really strong, very applicable. There was certainly a huge shift to figuring out how we're going to make sure that we take the chapter through this process in the right fiduciary way. We needed to react quickly because things were changing on a daily basis, and there was no way anybody could have expected that. So we needed to make sure that the board was looking at everything that we needed to be looking at it and understanding what might happen through the rest of the year so we could figure out how we're going to approach it and make sure that the organization stays viable and financially afloat. We're still doing a lot of the work to make progress on those original goals.

With tools such as Zoom, have we actually expanded the connections of members so we get more participation from a broader group?

Yeah, there have been plenty of silver linings. And that's one of them. There are a lot of people who are able to make the time because now they're not commuting. There's so many of our members who work north of Dallas in Plano or Frisco, and they make the commute, but it's tough. Now it's so much easier to just finish a meeting and immediately jump on an event or a committee meeting than it was before.

What will define success for the chapter in your presidency as we look back on 2020?

I thought about that every month at our board meeting. There were a few things that I thought were particularly important to achieve. And we made so much progress in some of those areas, particularly the one where I had seen a very big disconnect between the Architecture and Design Foundation and the chapter.

Until recently, I didn't really understand much about the foundation because I wasn't involved in it. And it's such a different organization than our chapter is. But what was clear to me is that they were intentionally separated, but that we have gone too far. Now we're trying to bring them back together so that there's more collaboration between the two organizations and we can leverage efforts that both are making.

You've been here, with one firm, for 20 years, and it has more than doubled to 120 staffers. So what's success in the next 20 years for your business? For Dallas?

One of the things GFF has been striving to do, and the new leadership has taken it on, is to move in the direction of being more design oriented. Then service-oriented. As a practice, we're moving GFF from a more business-oriented practice to a practice-oriented practice.

In terms of the city, we got here in 1991, and I see the big shift from everything being about the car to now talking about urban design. A lot of the shift has to do with the millennials because they're driving the markets. And they said, "We're not interested in having a long commute." They've made the developers realize you're going to have to change your mindset to stay relevant.

Any parting comments for our young professionals who will be president in 20 years or in 15 years or 10 years?

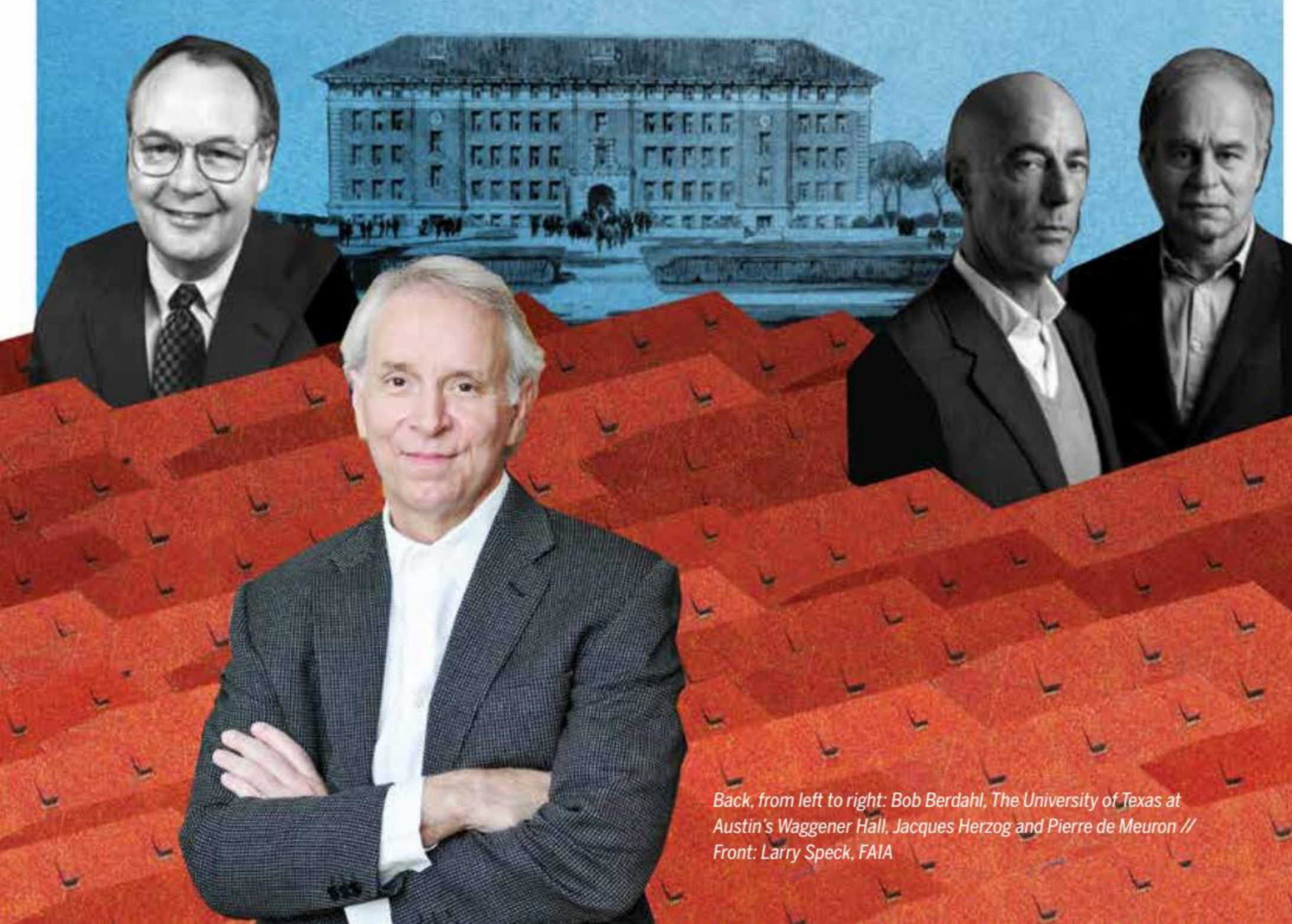
I'm so looking forward to that generation because they are so confident and have so many great ideas. We have a few young professionals serving on the board, and I love how many creative solutions they're coming up with, and they're not fearful of saying something that people frown upon. AIA, as an organization, has evolved quite a bit. We have been very purposeful on including diverse people on our board and making sure that it feels comfortable expressing ideas and thoughts and feelings about different topics.

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

Learn more about Maria, including lessons from childhood that impact her practice, her travel "bucket list," and much more, at ***aiadallas.org/maria-gomez.***

Red Tile Roofs & the Blanton Museum Controversy — *and* — The Battle of Waller Creek

Blanton Museum interview conducted by Evan Beattie, AIA
Waller Creek by Marcel Quimby, FAIA



Back, from left to right: Bob Berdahl, The University of Texas at Austin's Waggener Hall, Jacques Herzog and Pierre de Meuron // Front: Larry Speck, FAIA

Looking Back at the Blanton Museum Controversy 20 Years Later

AN INTERVIEW WITH LARRY SPECK, FAIA

Interview conducted by Evan Beattie, AIA

Larry Speck, FAIA's principled stand against the University of Texas Board of Regents' treatment of Herzog and de Meuron through the Blanton Museum design process left a lasting impression on me as a young aspiring architecture student. Architects have an important responsibility to stand up for civic and professional causes that shape the futures of the cities where they practice. Larry led by example resigning in protest as Dean of the UT School of Architecture, which resulted in meaningful improvements in the design culture and built work at the university I love over the course of the next 20 years. Thank you, Larry, for what you have done for UT as a dean, professor, and leader over the course of the last 45 years, and for making the time to discuss what I know was a difficult period.

Please share a bit about your role at the University of Texas when Herzog + de Meuron (HDM) was hired to design UT's Jack S. Blanton Museum of Art.

Larry: I was dean of the UT School of Architecture beginning in 1992, and shortly after that Bob Berdahl became president of the university. There were several initiatives that Bob was interested in including in a master plan for the campus, which was a fantastic opportunity that I could help with. Bob wanted to make the Blanton Museum a priority for UT, and he asked if I would help conceive a steering committee that would be in charge of initiating that project.

The steering committee included people from the Blanton, people in the art community statewide, and Jessie Otto Hite, who became the Blanton director in 1993 and is a good friend of mine. From the conception of the museum, I was involved with the larger team that Bob put together to make the museum happen.

We formed a committee of incredible people in the arts from around the state, including philanthropist Deedie Rose, who was a committee co-chair, and Jack and Laura Lee Blanton, who at that point were considered prospective donors and certainly were arts leaders in the state. It was a real blue-ribbon committee.

One of the first things the committee looked at was architect selection, and I was part of the subset of the overall committee that wrote an RFQ for that. We made a list of architects from all over the world.

We got phenomenal response to the RFQ, with portfolios received from the best architects in the U.S. and internationally. We narrowed the list to seven or eight firms and invited them to present in Austin. We wanted the selection to be a public process in which the community could participate and get excited about the prospect of the new museum. So when each firm visited, they gave a public lecture and met with the committee separately. The public lecture series was extremely well attended, and tons of people were really excited about getting a new university art museum. Austin didn't really have much in the way of art museums apart from the university's museum.

The committee narrowed the list to three finalist architects, and we visited projects by all three firms, as well as talked to their clients for past projects. We traveled to Seattle, the Bay Area in San Francisco, Munich in Germany, and Helsinki, Finland. I went on all the trips along with Deedie Rose, the Blantons and, of course, Jessie Otto Hite.

After HDM was selected, its team came to Austin to visit with Chancellor William Cunningham, a major figure for the entire UT System. They visited again with the president of the university, and everything was vetted thoroughly.

Did the same group of people that guided the selection process for HDM oversee the initial museum design progress, or did a different group do that?

Larry: This question gets to the complexity of UT-Austin and the UT system. A project like this is normally the campus's project to do, so it normally would have been initiated by Bob Berdahl, the president, and directed by Hite, the museum director, and the committee would report to the UT-Austin campus. At a certain point, UT projects must be approved by the UT System and Board of Regents. Day-to-day work is done at the campus level, and then there is an approval process with the regents.

Did HDM share its design progress with the committee, and was any of its work shared publicly as the schematic design moved ahead?

Larry: No. Sharing the design publicly is not part of the normal procedure. Typically, architects work with the committee and project staff, university administration and others directly for design approvals. Designs aren't shared publicly until late design development or the completion of construction documents, when renderings are released as part of a big announcement.

As dean of the UT School of Architecture, did you have much interaction with the regents prior to the Blanton Museum project?

Larry: I actually did. There was a question about the UT-San Antonio Downtown Campus that had recently been designed and construction completed. There was a regent who was very upset at how the project looked, and they asked me what they might do about it. At that point, the upset regent wanted to strip the skin off all the buildings and redo all their facade. I suggested that was really extreme, and they of course ended up not doing anything about it.

"Really extreme" is a modest way of describing the strip and reskin approach. Please forgive my ignorance, but it seems accurate to describe the Board of Regents in the early 1990s as being very interested in controlling campus architecture.

That hasn't always been the case on UT's campuses, right?

Larry: In general, it is left to the campus. I don't know of any other period when the regents overruled a campus. There may have been more or less involvement through the years, so it is fair to say it has varied over time.

Left: Blanton Museum of Art as viewed from E. Martin Luther King Jr. Blvd. in Austin, TX / Photo: Emery Photography // Right: Beijing National Stadium, AKA The Bird's Nest, designed by Herzog & de Meuron / Photo: Peter23, CC BY-SA 3.0

Did HDM have any interaction with the regents before starting on the design of the Blanton?

Larry: Before HDM did any design work, there was a meeting to introduce HDM to the regents because they had been taking such an interest in architecture. The introduction was done at a normal meeting of the building committee of the regents, and Harry Gugger, HDM's third in command at the time (below Jacques Herzog and Pierre de Meuron) came to Austin. Harry was asked to show their work to familiarize the regents with the new architect hired to design this significant project.

As Harry was presenting HDM's work, I was pulled aside by a regent who had heard that Jack Blanton had pushed for HDM's hiring. We were whispering back and forth in the corner as Harry presented, and I tried to assure him that there was a formal process and a committee with many involved.

Jack Blanton had been a chair of the regents before and I don't know if he was in the room at the time, but it was clear that the current regents knew that he had been involved, and this regent from the beginning was not interested in this architect. During the presentation, he wasn't listening, he's talking to me, and that was the first sign that we may have a bit of trouble here. And this all happened before any design work had been done.

Was HDM's design for the Blanton at a 50% schematic level of completion when it was first presented to the Board of Regents?

Larry: When the design was first presented, it was very preliminary. There was a scheme with floor plans, sections and not very much in the way of renderings. It was all very conceptual, and at that point the feedback HDM received from the regents was that the building needed to fit the tradition of a red tile roof. There was a bit of awkward dialogue about that, and so HDM went back to redesign.

I remember seeing a headline or a big quote in a news story of Rita Clements, one of the regents, exclaiming, "I have a flat roof on my house; I wouldn't want a flat roof!" Wasn't it rare for regents to comment publicly like this?

Larry: The regents' meetings are public, and anyone can attend when they have a quorum. These were building committee meetings, so the full board of regents wasn't participating. I don't remember hearing that flat roof quote in a meeting, so it may have been a comment to the press in response to questions. The comment that "it needs to have a red tile roof" forced HDM to go back and create a second scheme that was substantially different from the first, with a long, low-pitched red tile roof. There was even an idea of having some of the tiles be transparent or translucent to contribute to the light quality inside.

HDM's rendering of the second option was a graceful and elegant solution.

Larry: Right, and yet that was also rejected by the regents. It wasn't what they had in mind. At some point, a picture of Waggoner Hall on the campus was held up by a regent, who said, "This is what the Blanton should look like." Waggoner Hall is the old business school. It was done by Herbert Green in 1931. It isn't one of the more iconic buildings from that vintage on the campus like Battle Hall, it was more of a fabric kind of building.

After the meeting in which the regents demanded a Waggoner Hall copy, HDM did eight or 12 additional design schemes that tried to incorporate something of Waggoner Hall with a red tile roof. It was a sincere effort to parse out if could we do something really good that had some of these characteristics in it. Again they were all rejected by the regents.

There were three separate times that design options were rejected, and HDM made a sincere effort to do a great building while listening to all the constituents (building committee, museum director, regents). After the third round of options was rejected, HDM said it needed to walk away from this project.

I give them huge credit. I can't imagine better professional behavior than what they did. They were solid as a rock, and the notion that they were these flighty, egotistical European architects wanting to have their way couldn't be further from the truth. They were very responsive and sincere, and you can see that in HDM's portfolio of work. Their designs are varied, based on their clients and the conditions they find where their projects are located.

What do you think would have resulted if one of HDM's design options were approved and they had gone beyond schematic design for the Blanton, which would have been their first project designed in the U.S.?

Larry: I have no doubt that this was a huge missed opportunity for UT. In 2008 during the Beijing Olympics, HDM designed the Bird's Nest Stadium featured prominently in the TV coverage. I ran across a prominent professor from the business school in

Left: Blanton Museum of Art looking south toward the Texas Capitol / Photo: Emery Photography // Right: The de Young Museum in San Francisco's Golden Gate Park by Herzog & de Meuron / Photo: Checubus

the parking lot, and he asked if the Bird's Nest was designed by the firm originally hired for the Blanton. When I confirmed it, he exclaimed, "Gosh darn it!" He didn't understand architecture at all, but he could understand that this was a world-class architect ... and a university with the aspirations of UT needs to be involved in world-class things. He was furious that this university he loved had missed an incredible opportunity.

After HDM resigned from the Blanton, they almost immediately won the M.H. de Young Memorial Museum in San Francisco. San Francisco is an incredibly difficult context to do progressive architecture in, but they did it. And it wasn't without controversy either, but they pulled it off. The project was reviewed in *Time* magazine shortly after completion and described as the best building in America of the 21st century.

The Blanton Museum, which completed construction a year or two after the de Young, got virtually no notice anywhere. I don't recall ever seeing it covered in an architectural publication and certainly not in a publication like *Time*. In fact, there was a big article done shortly after the Blanton was completed that covered 12 to 15 recently built museums; the de Young was covered prominently, and the Blanton wasn't even mentioned.

The regents just missed the boat to take a leadership position, to be prominent in the arts, to have their museum — which houses an incredible collection — get some visibility, so people would see it as the caliber of museum it is. And everyone was aware of what was missed. The president of the university, the museum director — they all knew the significance of what was lost.

As a student of the School of Architecture during the Blanton Museum controversy, I took incredible pride in your principled stand against the treatment of HDM by the Board of Regents, and I know that most of my fellow students did as well. Would you mind sharing a bit about your decision-making process prior to stepping down and what you risked in stepping down?

Larry: It was a really hard decision for me because I loved being dean. I was involved across the university on many things outside the School of Architecture. President Berdahl and his successor made a point to involve me in many important university-wide decisions, and stepping away from that was a big personal loss for me.

I also understood that there could be ramifications. The regents are powerful people, so I realized I might have personal difficulties from doing this. I went so far as to discuss that I was contemplating stepping down as dean with my partners at Page and that there could be consequences to our firm and my own ability to do work in the future. They were like bricks. With no hesitation, they said if you feel like you need to do this, just do it. We are behind you.

I made the decision to step down and communicated my intent to Larry Faulkner, who had recently been installed as university president. Larry asked to meet with me, and quite remarkably at that meeting were the president, the provost, the chancellor, the chair of the Board of Regents — all in the president's office. They all assembled to share that they understood how I felt and what I felt I had to do, and they respected it, but they didn't want me to do it. They asked if it was possible to persuade me not to do it.

But I told them I had put a lot of thought into it and discussed it with a lot of people — that if word got out that HDM was pushed out of this project and we didn't take a strong position on this, we would look spineless. The architecture community would see this horrible thing happened at UT and the School of Architecture was just silent. I told them that they don't have a window into my profession, and we will lose a lot of respect in the architecture community if we don't stand up for professional integrity, respect and fair treatment of architects. They totally got it and were all very understanding. I walked out of the room and they were all shaking my hand and patting me on the back. There was no anger. They asked me not to resign, but they respected my decision and didn't pressure me or threaten me.

Then after it made the newspapers and got a bit ugly, something truly remarkable happened three or four months later. Larry began reorganizing the upper-level administration, asking me to chair the search committee for a prime vice president position.

By doing this, Larry sent the message: "See this guy that kind of made a stink here? He's still on the team, he's still a part of this university, and I still respect him and want his help and advice in this important endeavor I am doing." I can't tell you how much that meant to me.

I was treated remarkably well personally by UT. They just could not have been better or more respectful to me, and I didn't know that would happen.

Dell Medical School Health Learning Building, designed by Page, located between the Texas Capitol and I-35 / Photo: Albert Vecerka/ ESTO Photographics

Did positive changes result from the Blanton controversy that improved the approach to architects and how the design approval process is managed at UT?

Larry: I absolutely do think the Blanton controversy resulted in enormous change. I believe people in leadership roles at the university started thinking more critically about how things were being run, and luckily regents come and go. The next round of regents likely saw what happened with the Blanton and realized they don't want to get involved in something like that again.

After I resigned as dean, the new director of the Office of Facilities Planning and Construction (OFPC), the arm that oversees campus buildings systemwide, mandated that design decisions be made by the campus and that the OFPC wouldn't dictate design decisions to the campuses. For several years after the Blanton controversy, the feeling persisted that the only way to get regents to approve a project was to put a red tile hat on it, so we got lots of red tile hat buildings on the campus.

A few years later, CO Architects was designing for a site on 24th Street that wasn't large enough for the building's program, where the modest-sized Paul Cret-designed Experimental Science building was torn down to make room for expansion. CO Architects was doing a very good job on the design, but the building was crowding the site, and a big ol' red tile roof on top was making the scale issue even worse. It was overwhelming adjacent buildings from the 1920s and '30s that, at two or three stories, had appropriately scaled red tiled roofs.

We discussed the scale issue at a Faculty Building Advisory Committee meeting, asking, "Could we skip the red tile roof here?" The people from OFPC said, "The regents won't approve that. We need a red tile roof." But CO Architects was willing to go to the regents with two schemes, one with a flat roof and one with the red tile roof, to see if they really were that adamant about the tradition. Going to the regents with two schemes was very unusual, but that is what we decided in our meeting. Shortly afterward, CO Architects called me and said the OFPC told them to just present the red tile roof scheme.

A few days later I crossed paths with an OFPC member and told him I'd heard that you are just showing the red tile roof option, which he acknowledged. I reminded him that "your director said we aren't making design decisions for the campus," and now you've just made a design decision for the campus. That isn't what your director said was going to be the policy. They ended up showing both options to the regents, who chose the flat roof option because it was more in scale with that part of the campus.

That was the first moment that we broke through and realized, "OK, we don't have to have a red tile hat on every building." Soon thereafter, Pelli Clark Pelli's office was doing the Gates Dell building and came in again with a red tile roof on top of that building, but it was going to cost an extra million dollars for the red tile roof compared to a flat roof option. The Faculty Building Advisory Committee urged showing the regents the proposed design with no red tile roof because it made the building scale wrong, and $1 million is a lot of money to invest in something that doesn't make a project better. To which the stakeholders in Computer Science exclaimed, "Yay! Yay! We never wanted to pay a million dollars for that."

So Pelli Clark Pelli presented it to the Board of Regents with a flat roof and the project sailed through the regents' approval process. The science building described earlier and Pelli Clark Pelli's Gates/Dell building, those two projects broke the dam and we no longer had to design historicist buildings on UT's campus.

We are getting some really good buildings on the campus these days. I would point to the Liberal Arts building by Overland Partners. Gates/Dell is a really, really good building. I would say the Medical School that Page did is a really good building, and I think there are six or eight really fine recent buildings on the campus that I don't think would have been approved if we hadn't broken that dictum of "new buildings on this campus must replicate historical buildings." I think the Blanton controversary was an element in breaking that and letting everyone see we can be progressive and at the same time we can do buildings that are extremely comfortable and supportive of the larger campus environment.

I also want to stress that Texas architects can and have done excellent architecture on the campus. It doesn't have to be someone from Switzerland or someone from New York.

Do you have any advice for architects who are considering standing up for a strong personal or professional belief that may be met with controversy?

Larry: Architects can and should be thought leaders in their community, and typically there are no negative consequences for taking a strong stand for what you believe in because people understand that architecture is a value-based discipline. Architects are expected to stand up and be vocal leaders in their communities.

Interview conducted by Evan Beattie, AIA, chairman and CEO at GFF.

Battle of Waller Creek at the University of Texas, Austin – 1969

By Marcel Quimby, FAIA

The year 1969 is largely remembered as a year of protests. They started with demonstrations against Richard Nixon's inauguration in January and included a National Day of Protest against the Vietnam War that drew crowds at universities and cities across America on Oct. 15. That day, an estimated 100,000 people in Boston, up to 500,000 in Washington D.C., and tens of thousands of students and faculty at the University of Texas' Main Mall showed up in dissent.

Protests that year also demanded environmental protection after an oil spill off Santa Barbara, California, and the Cuyahoga River caught fire in Cleveland from chemical pollution; they helped lead to the Clean Water Act in 1972. Conservationists' opposition to a planned Disney ski resort in the Sequoia National Park culminated in a 1972 U.S. Supreme Court decision siding with a Sierra Club coalition.

The Stonewall riots, sparked by a June 28 police raid on a New York gay bar, would usher in major social changes in the following decades.

WALLER CREEK

In Austin, the Battle of Waller Creek at the University of Texas was also a harbinger of the future, uniting architectural students, environmental activists, and the student body in bringing changes to the university and creating expectations of public involvement in communities across Texas and the country.

Waller Creek, lined by magnificent cypress, live oak trees, maple, and pecan trees, forms a natural corridor within the busy campus. Many of its trees, planted the 1920s through 1940s, owe their existence to John W. Calhoun, a UT professor who became the school's comptroller and president. The 27,000-seat War Memorial Stadium, renamed in 1996 for legendary football coach Darrell Royal, was built across the creek in 1924. Its location defined Waller Creek and the adjacent San Jacinto Boulevard as the eastern edge of the educational core of the campus.

Architect Paul Philippe Cret, in his 1933 Plan for Future Development of the campus, envisioned the creek remaining in its natural state between the educational buildings and the athletic fields to the east. Despite the tremendous growth of the student population and a burst of new buildings after World War II, the administration had made no efforts to protect Waller Creek in any way – either by updating Cret's plan or making a new master plan. This lack of action would later contribute to this unfortunate event.

EVENTS LEADING UP TO THE BATTLE OF WALLER CREEK, OCTOBER 1969

In 1965 the UT Board of Regents, led by Chancellor Frank Erwin, considered demolishing the football stadium and constructing a larger one off campus. Students and alumni immediately and strongly objected, and the plan was abandoned. The regents and administration then planned a narrow expansion on the stadium's west side to accommodate the physical education and intercollegiate departments, with the roof supporting an upper deck of 12,000 seats (it actually became 15,000). This 1968-69 plan accomplished what the regents couldn't in 1965 — a larger stadium of 78,000-plus seats to accommodate a powerhouse collegiate football program that won the Southwest Conference championship in 1968.

Unfortunately, this plan included the relocation and widening of San Jacinto Boulevard 65 feet to the west that would cantilever over Waller Creek, requiring the removal of at least 39 live oak and cypress trees and changing the creek bed into a concrete channel.

This stadium expansion and the changes to Waller Creek were planned, an architect hired, contract documents completed, and construction bids sought by the regents and administration without student, faculty, or public knowledge or input. Only when *The Daily Texan*, the student newspaper, published an article about the changes in early October 1969 did the public find out.

There was an immediate uproar by students and faculty. Letters poured into the newspaper objecting to the destruction of the creek's natural setting, the loss of the majestic trees, the fait accompli approach to the project without opportunity for student input. Architecture students debated the issue; several developed alternative designs on relocating San Jacinto Boulevard without disturbing the creek, which *The Daily Texan* published.

Neither Erwin nor the university administration responded to the campus-wide outrage. Beyond campus, the *Austin American-Statesman* and other Texas newspapers carried articles about the heated debate.

Architecture students were angered that they weren't involved in shaping the campus's future and then had only two or three weeks to voice their objections once the plans were revealed.

This insular approach was contradictory to their curriculum. The dean of the School of Architecture, Alan Taniguchi, embraced a socially conscious approach to architecture and the environment. He supported the students' efforts and their requests to talk with the university's administration. Among the students who took part in the public discussions were Jon Thompson, president of the UT Architectural Council; Kirk Hamilton, architectural representative of the student government who served on its Grounds Committee; and David Watkins, Joe Freeman, and Scott McCreary. Students from other majors — biology, science, and law students in particular —also opposed the destruction of the creek and its trees and joined the discussion.

A San Antonio contractor had already been hired for the project, and word got out about a work order to begin construction by the month's end. The students were on alert that the destruction of the trees and irreversible damage to Waller Creek would soon occur.

THE AFTERMATH

Quickly dubbed the Battle of Waller Creek, the protest endures through photos of the students pulled from trees and of their leafy procession to the Tower's front doors, and through coverage in newspapers and in TV reports nationwide.

Although the students appeared to have lost the battle, several positives resulted:

- The university has embarked on several collaborative master plans for the campus, including the Waller Creek Framework Plan in 2019.
- Waller Creek, now viewed as an asset, remains intact. The university and the city of Austin have plans for preservation and trails.
- The students' strong desire for a voice in changes to the campus was heard, with more participating in such efforts.
- The protest served as a catalyst for environmental activism in Texas and beyond.
- At the time of the protest, funds had been allocated for a new School of Architecture building east of the main campus. Those funds were rescinded over Dean Taniguchi's support of his students during the protest and his public stance against the Vietnam War. The school remained in Battle Hall, which Taniguchi told *Texas Monthly* in 2015 was a blessing in disguise: It stands in the coveted center of the campus instead of in a remote location.

The protest highlighted the divide between Erwin and Taniguchi in ideology. Erwin was a polarizing personality and worked to mold the university in the image he chose. He didn't tolerate opposition and dismissed faculty members, including Hackerman in 1970, who did not share his views. Although Erwin was committed to the university, his actions became out of sync with the times. He was removed as chancellor in 1971 and from the Board of Regents in 1975.

Taniguchi resigned from the university in 1972 to serve as dean of the School of Architecture at Rice University. Upon retiring, he returned to Austin. In addition to being a remarkable architectural educator and mentor, he was committed to Austin's inner-city revitalization, working on the Town Lake master plan and Waller Creek trail plan, and serving on planning, historic preservation, and environmental boards. He received AIA's Whitney M. Young, Jr. Award in 1997 for his advocacy and efforts against inequity.

The story of the Battle at Waller Creek serves as a badge of honor not only for its participants in 1969 but for the university students who follow. For the protest's 50th anniversary last year, the UT School of Architecture recounts the story in its film *The Battle of Waller Creek*.

Marcel Quimby, FAIA is principal at Quimby Preservation Studio.

HERE IS A TIMELINE OF EACH DAY'S EVENTS:

MONDAY, OCT. 20

The Daily Texan and *Austin American-Stateman* stay on the story. As the discussions take place, the contractor removes five trees on the east side of San Jacinto Boulevard where the building expansion is planned.

TUESDAY, OCT. 21

Contractors arrive, prepared to cut trees along the west side of the creek. When they move toward the creek, dozens of students carrying signs stand in front of the creek to protect the trees. At the direction of the vice president for Student Affairs, the contractor ceases further clearing while awaiting word from President Norman Hackerman's office. Some protesters spend the night in the trees in case the contractors return after dark.

In a separate effort, law students, two botany professors, and the Sierra Club file for a temporary restraining order to halt construction.

WEDNESDAY, OCT. 22 – BATTLE OF WALLER CREEK

By sunrise, more students and other protesters begin arriving, while several hundred others watch from nearby. Students who spent the night in the trees remain in place; others sit or lie on branches. When contractors arrive, the law students present the temporary restraining order, which is pending until the judge rules after 10 a.m. The bulldozer operator says he doesn't want to cut the trees either, steps off the bulldozer, and waits.

Erwin, visibly irate, arrives at the site and calls campus police, Austin police, state police, and firefighters to bring ladder trucks, ladders, and safety nets to remove and arrest the protesters in trees — despite the pending restraining order.

The last protester, a female student, perches at the top of an estimated 50-foot-tall cypress tree. Student Larry Grisham later tells the Harvard Crimson that police almost knocked her off the branch, leaving her dangling by her hands. In all, 27 people are arrested, and police shoo away others.

Erwin tells the bulldozer to start work on the trees, adding, "Get the big ones first." The large trees fall as hundreds watch.

Students form a procession, dragging the severed limbs from the creek, across the campus and down the South Mall to the Tower, where Hackerman offices. They pile the branches against the loggia's locked front doors.

The students demand an audience with Erwin, and he agrees.

Meanwhile, the restraining order has been approved, but the trees are already broken and lying in Waller Creek.

THURSDAY, OCT. 24

Erwin and a student delegation meet, with reporters present. Hamilton, the architectural representative of the student government, tells Erwin, "This really isn't about trees. It's about the absence of planning on one of the most important and beautiful campuses in the country." Erwin says the stadium follows the campus's master plan. Hamilton responds that there has not been a master plan since the 1933 Cret plan. The meeting ends with Erwin making no more commitments on Waller Creek.

The students gain one concession: Hackerman says the university will not build a concrete channel at this portion of Waller Creek.

SATURDAY, OCT. 26

At a Clean In, Plant In at the creek, students, and volunteers plant 75 trees donated by Austin nurseries. Shrubs are also planted, stone walls repaired, trampled creek beds leveled, and brush and rubble removed by a large group, some singing folk songs and passing the hat for donations. Students passing by on their way to the football game cheer on the efforts.

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THE DESIGN OF PROTEST

Choreographing Political Demonstrations in Public Space

By Tali Hatuka

Reviewed by Kyle Kenerley, AIA, NCARB

In the architectural design profession, or perhaps in all professions, there is a process that takes place day to day. It forms the repetition of the job.

After gaining experience and handling multiple projects from beginning to end, an architecture professional also absorbs the repetition of the process. Lather, rinse, and repeat — or rather, design, document, and construct in an architectural professional's case.

Yes, this experience differs from person to person and project to project, and there are plenty of unique opportunities and challenges that might occur to break that cycle. But monotony is not the point here. Rather, it is this process that can narrow a person's view to just the work at hand without realizing where else it might apply.

I, for one, forget sometimes to take a step back from my work and remember that design is a part of many things not related to the building and fabrication industries. Tali Hatuka's book *The Design of Protest* allowed me to take that step back to see design from a different perspective and gain a newfound sense of the typical design process.

Hatuka is an Israeli architect who founded the Laboratory of Contemporary Urban Design at Tel Aviv University. Her work explores the relationships of urban renewal, violence, and daily life in contemporary society.

Hatuka's experience gives her an informed perspective on protest as a designed event that uses public space. In the first part of the book, she explains many concepts by addressing "distance," viewing it from a sociological and literal perspective and using it throughout the rest of the book. From there, she studies not only the physical attributes of protests but also digs deep into the sociological, psychological, and political sides of what drives them.

In the second part of the book, she describes typologies of protests based on such factors as place and procession. Then she goes into great detail on protests that have occurred across the world, using the terms and concepts she presented earlier. She helps the reader understand the demonstrations and the effects they had in their specific physical and social environments.

In the third and final part of the book, she wraps everything up by reflecting on the nature of protests and associating them with our hubris and, again, the impact that they have.

This book is by no means a guide on how to put together a protest. Please do not pick this book up with that in mind. Rather, pick this work up to appreciate design from a different perspective. Pick it up to read about the experiences of others who worked to put together what is essentially a design project with many facets aimed at making a point, calling for action, or simply standing up for a belief.

Today, with worldwide political, social, and geographical strife, this book could not be a more relevant read.

Kyle Kenerley, AIA, NCARB is an architect at Corgan.

PACIFIC PLAZA PAVILION

PROJECT DESIGN TEAM
ARCHITECT: HKS Inc.
LANDSCAPE ARCHITECT: SWA Group
CLIENT: Parks for Downtown Dallas
DESIGNER: HKS LINE
CONTRACTOR: The Beck Group
ENVELOPE: Zahner Metals
LIGHTING: Scott Oldner Lighting
STRUCTURAL ENGINEER: Brockette Davis Drake

Shahad Sadeq, Assoc. AIA is an architectural designer at SmithGroup.

Photo: Bill Tatham

A simple ellipse featuring hundreds of V-shaped fins that support trapezoidal perforated steel panels, Pacific Plaza Pavilion sits roughly 15 feet above ground, supported by 11 cruciform columns. Its 58,290 perforations present a glimmering record of the 337 train stops along the Texas & Pacific Railway and the telegraph codes used to identify them. In that way, the pavilion pays homage to the history of place and the complexity of a language that ensured the smooth movement of trains from 1871 to 1976.

The first of four upcoming downtown parks, Pacific Plaza demonstrates the power of leveraging private dollars to transform the city through public works. Its story began when the site, then a parking lot, was identified as a potential park in the 2004 Downtown Parks Master Plan. But it remained a parking lot for the next decade until Parks for Downtown Dallas approached the city with its ideas for the park.

PfDD sought to form collaborative relationships between the public and private realms. With three more parks in the works, it advocates building a robust network between existing and upcoming parks, each with its own unique experience.

Led by SWA Group, PfDD, and the City of Dallas, public events solicited community ideas to drive the design of the park. At the top of that list: a shady respite from Texas' sweltering summer sun. HKS LINE, the firm's innovation team, got the job of designing the pavilion in a park envisioned as part refuge, part iconization of place.

Building parks in downtown Dallas comes with the caveat that there is almost always contamination history. While conducting that research, SWA Group unearthed the story of the railroad tracks and subsequent stops. This inspired the park's aesthetical theme, which can be seen incorporated in the concrete, colors, and patterns.

HKS LINE studio followed suit. The dynamic, complex nature of Morse code created a puzzle of visualization and fabrication for the perforations. The LINE studio used parametric design to iterate pattern sequentialization, dilation, and standardization for production.

The gradient design starts out solid at the base of the pavilion cladding and grows more porous at the top – it is also a pragmatic solution that prevents people from climbing the structure and yet still engages visibility from various peripheries.

A highly designed, functional, and lush park in the midst of high-rises, Pacific Plaza aims to inspire the public.

Dallas has a thriving core that will continue to grow. Developing greenspace not only enhances the health and wellness of occupants, but also their safety and the quality of the air they breathe. It's a place for families who don't have access to lawns or nearby parks to come and give their children the joy of nature and playing outside. It's a place for people from all walks of life to find respite. It brings our community closer. In the end, it is a social justice endeavor.

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