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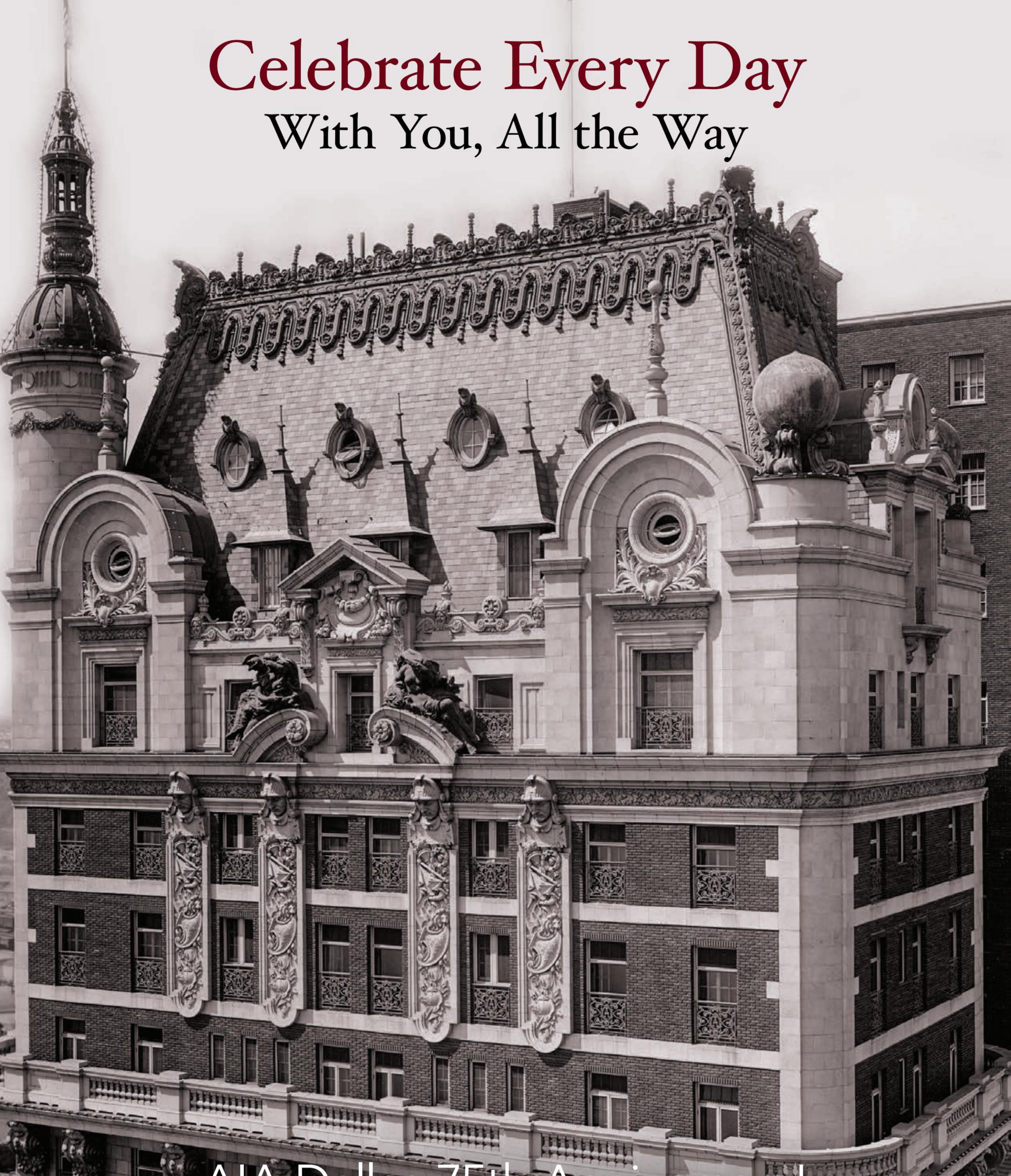
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ON THE COVER: As AIA Dallas reflects on its 75th year, we take a look back at its many milestone accomplishments and the people who made them happen.

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from top:

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

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Columns is a 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.

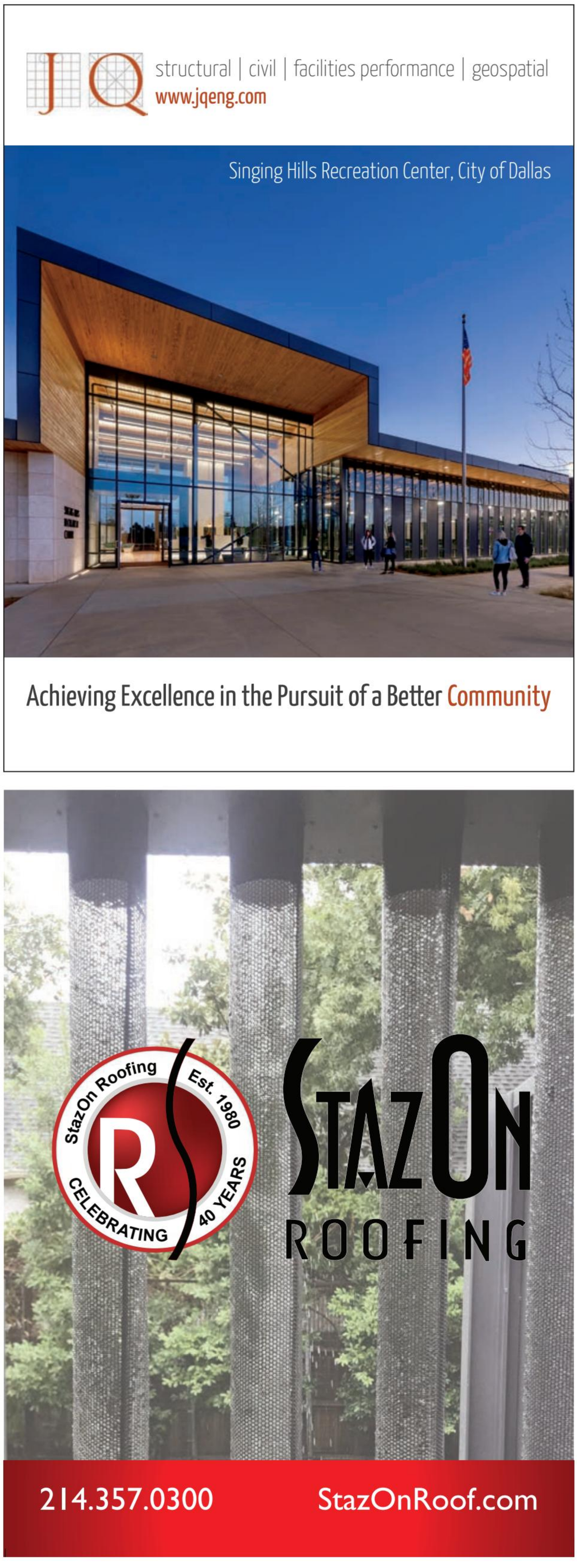
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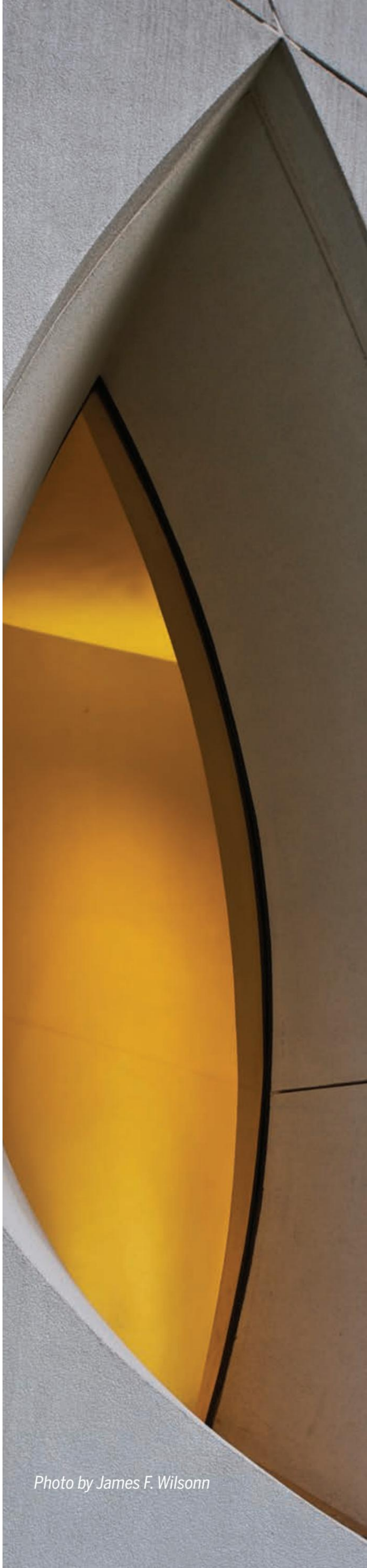


Photo by James F. Wilsonn

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Kate is head of exhibition design at the Dallas Museum of Art, where she designs spaces in ways that engage visitors and invites them to learn more about the art they experience. Kate is the 2023 president of AIA Dallas, where she has served in a variety of leadership roles across the board of directors and multiple committees. Additionally, Kate is on the board of the Dallas Architecture Forum, where she founded the Design Society for emerging professionals and design enthusiasts.

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PRESIDENT'S MESSAGE

Belonging



The writer Harper Lee is credited with the saying, "You can choose your friends, but not your family."

It's a notion I'm sure will resonate with many who gather around a holiday table, especially in an election year.

The theme Belonging seems fitting as we look back on how much the AIA Dallas collective of members, associate members, sponsors, and patrons accomplished in 2022. We formed a vibrant hub of activity across northeast Texas, notable among the 94,000 members of the entire AIA. Our chapter's energy reemerged in our 75th year, bringing thousands of us together physically and virtually at events large and small — impressive figures that reflect why our affiliation remains so important.

Our work together helped us progress toward our goals centered on advocacy, membership, partnerships, and organizational excellence. In 2022, we grew our membership base to over 2,400, balanced our budget, and reallocated staff to better serve the chapter. There were successes across many initiatives within the chapter. We worked with entities soliciting design services to alter language that put our members at a disadvantage; we brought you together with municipal leaders to discuss transformative initiatives in downtown Dallas; we helped four of our members ascend to fellowship at the national convention — the most in the state of Texas. AIA Dallas also hosted the organization's large chapter "Big Sibs" meeting to share what makes us a standout in the range of programming and resources we provide to our membership.

These accomplishments illustrate for me the strength we have in pooling our talent and resources. Belonging is an instinct key to our species becoming uniquely successful on this planet. We manage to live in ways that bring us together for good even as we also erect barriers that divide us or incentivize us to spoil the environment we share. Intimate bonds of family, geography, or association may shape our lives, but the unique contributions of our broader human family will be critical to addressing our environmental and social challenges.

Fortunately, as Lee reminds us in *To Kill a Mockingbird*, belonging is something that we can choose to define for ourselves. We, as members of AIA Dallas, have opted in to a community dedicated to changing the world around us through our design efforts. I am excited we have selected incoming President Kate Aoki, AIA to lead this community to new heights. Kate is an accomplished architect and head of exhibition design at the Dallas Museum of Art. I look forward to gathering around our table with her and all of you to discover what we can accomplish together.



Ben Crawford, AIA
2022 AIA Dallas President

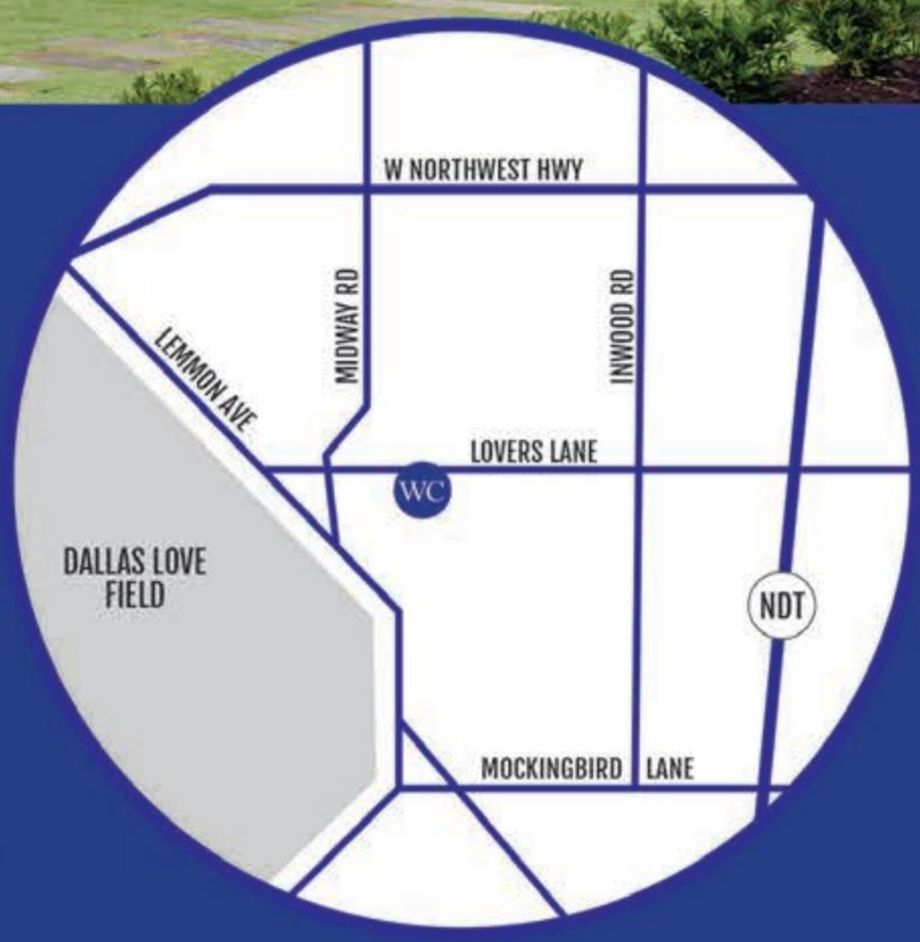
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EDITOR'S NOTE

Belonging



Photo by Donglin Chen

"If you want to teach people a new way of thinking, don't bother trying to teach them. Instead, give them a tool, the use of which will lead to new ways of thinking."

Richard Buckminster Fuller

We all belong in our own way to our own groups of people and communities. This publication belongs to our community of North Texas AIA members, allied members, sponsors, and advertisers. The work that we do as architects, the places we build, and the conversations we lead are rooted in our North Texas communities.

We took an opportunity in this issue to explore what it means to grow as an architect in our community, how our buildings can forge a sense of belonging, and how placemaking and urban design can create settings for engagement. But on the opposite side of the sense of belonging is the feeling of being disengaged and separated. The pandemic exposed very clearly how internet infrastructure impacted neighborhoods differently and intensified the hope that technology can promote greater equity.

As with most organizations during the pandemic, *Columns* has been reevaluating its process, goals, and potential to reach a larger audience and have a greater influence on the community. In recent years, the process, cost, and time to produce each printed magazine have become more cumbersome, especially given the volunteer nature of producing our magazine and dealing with uncontrollable paper shortages. Therefore, with the goal of creating more timely content that can be shared with a wider audience, the publication will start a new format by publishing all articles quarterly on a new website and producing one annual print publication for selected content.

To belong is also to grow and evolve as technology and people grow and evolve. At the beginning of 2022, James Adams, AIA passed along the editor in chief role to me. James had served both on the *Columns* committee and as editor for over 10 years and had spent his time trying to streamline processes to help with the transitions of volunteers. It is my goal now to lead the publication, its committee, and the advisory board into a digital age.

With this being our last quarterly publication in this format, we hope you enjoy our exploration of the theme of belonging as well as celebrate the chapter's 75th anniversary with us.



Jenny Kiel Thomason, AIA
Editor in Chief

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DESIGNING *to* BELONG

BUILDING COMMUNITY AT CATHEDRAL OF HOPE

by Bradley Fritz, AIA

What goes through your mind when you step into a space? It's a simple act performed by people around the world every day and one that we rarely think about twice. When we step across a threshold, most of us probably analyze our comfort – is it too hot or too cold in here? – or how well we like the aesthetic decisions made by the design team. Who would stop to consider: Do I belong here? By providing a sense of belonging, businesses can attract and retain more customers, apartments can transform into homes, and schools can be places where children learn as much from each other as from their teachers.

Photos by James F. Wilson

What is it about a space that makes people feel like they belong? That's a challenging question with no one answer. Indeed, there may be as many answers as there are people on this planet. But finding commonalities among the answers can help us speak less to our current interests and more to our shared primal sentiments instilled through countless generations. These sentiments, transcending trends, personalities, and politics, speak to what makes us human and how we share our lives with those around us.

This was the basis for Philip Johnson's design of the Interfaith Peace Chapel at the Cathedral of Hope in Dallas. Home to the country's largest LGBTQ+ Christian congregation, the chapel, along with the neighboring bell tower, were designed to welcome everyone regardless of their religious or secular beliefs. Originally conceptualized in the 1990s, the project went on a budgetary hiatus for about 10 years, relaunching just after Johnson's death. The project was picked up by Gary Cunningham, FAIA, of Cunningham Architects, who had worked alongside Johnson during the original conceptual design. He found himself interpreting Johnson's design intention posthumously.

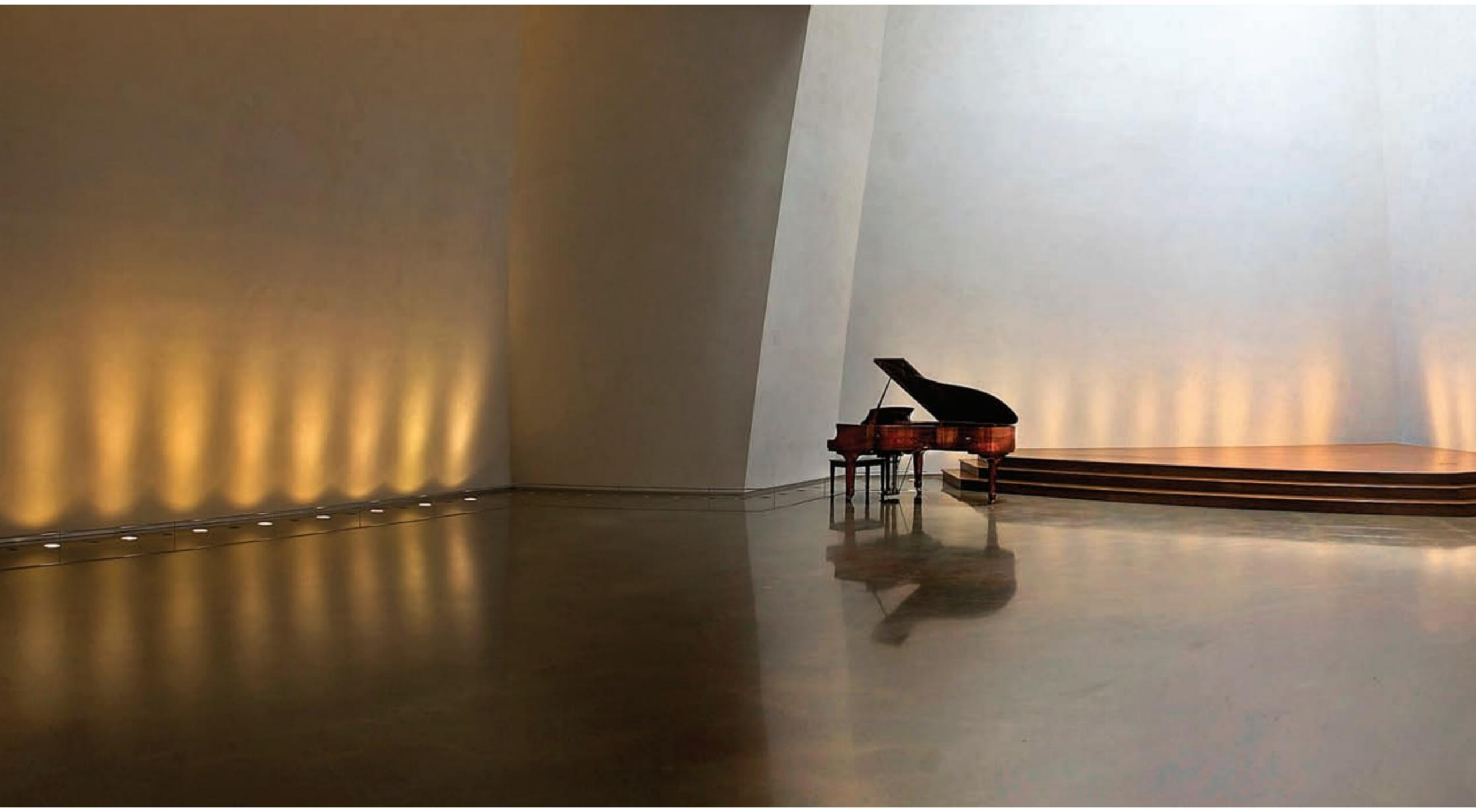
When the project was picked back up around 2006, the ultimate purpose for the chapel came into focus. Mike Piazza, then pastor of the cathedral, said the chapel design sought to be a welcoming space for all during a time of heightened anti-Muslim sentiment after 9/11 and the launch of the wars in Iraq and Afghanistan. "The George W. Bush Institute [at Southern Methodist University] was being designed at this same time," says Piazza. "The relaunch of the [chapel] project inspired a balance of sorts to the institution that would archive documents from wars that were underway."

Michael Nelson, then a cathedral member who acted as the owner's representative during design and construction, recalls conversations on creating a space with an enveloping sense of belonging. "That informed all of our considerations from the beginning. We wanted the space to be welcoming to all faith communities."

As it turned out, Johnson's 10-year-old concept for the chapel worked well for this mission. The design is a continuation of the forms Johnson created for Da Monsta, the visitors center at his famed Glass House, as well as the sculptural work of Frank Stella. Cunningham and his team, now in the role of associate architects on the project, faced the significant feat of extracting a full design from a series of models and sketches — the only documentation of the concept design left behind by Johnson. "There was a lot of mystery in the process," says Cunningham. "But that was how Johnson worked."

While that mystery created challenges, it also provided opportunities to modify the building in slight ways to reflect the new purpose set forth by the cathedral: creating a space where everyone belongs.

When you step inside the chapel, there is indeed a present comfort, quickly putting you at ease and calming your mind while at the same time heightening your senses. During an event, there is an invigorating cacophony that feels familiar.



When you are alone, you can hear your own breath, your own footsteps, and the space becomes intensely contemplative.

Visually, the form of the space is unperturbed, free of decoration and fussy details. Except for the floor, there are no straight lines in the building, yet you don't feel off balance. You feel the same warm embrace from the space whether alone or with 50 other people.

The subtle texture and coolness of the walls invite you to run your finger along them as you walk the perimeter, the slightest amount of clay dust being disturbed by your touch and floating gently to the floor. You can also smell the faintest hint of earthy musk. Something about the combination of these sensations is comforting, though the effect is subtle and vague.

How all these elements combine to create a sense of belonging takes deeper analysis. The first consideration should be the form of the building. While complex to design and document, Cunningham said, the form comes across as deceptively simple and humble in person. It doesn't adhere to any specific style of architecture. Rather, its familiarity can be traced back to the caves and other natural spaces where our distant ancestors gathered. The acoustics within the space are also reminiscent of natural rock enclosures. It is no wonder that our ears quickly adjust and find aural comfort in the chapel despite what might be, in another room, excessive reverberance.

The scale of the space is also important to the feeling of belonging. Although there is some good height in the chapel, the vertical curvature of the walls hugs the space above us and scales it down to a more human experience. The only natural light comes from above, creating an ethereal atmosphere that provides a sense of awe without grandiosity.

Finally, the material selection was critical. The walls are finished in pigmented Arizona clay. It is simple, raw, and earthy. The clay does indeed exfoliate when touched. Though it requires a bit of extra cleaning as the fine dust settles on the floor along the perimeter of the space, the phenomenon creates the distinct earthy smell. Also notable is what is lacking — any indication of religious iconography.

"It was important we didn't have any symbology in the building that skewed it toward one faith or the other," Nelson says. Someone of the Muslim faith should feel as welcome here as someone of the Christian or Jewish faiths, or no faith at all. Nelson adds, "It's a wonderful palette to paint your own experience and intention."

Cunningham notes that the overall effect of the design is that the chapel feels like a sacred space — not sacred in the religious sense, but in a personal, primal way. The room is reminiscent of the sacred spaces sought out in nature by our Meso-American predecessors. The caves, waterfalls, forest clearings, and meadows where they gathered connected them to nature and made them feel a part of a larger world, like they belonged here on Earth. So it is with the Interfaith Peace Chapel, a descendant of the ancient transformation of these nature-sacred spaces into built environments. It is a space where we can all feel like we belong.





Sketch: Concept sketch of the exterior believed to be drawn by John Manley, considered by many to be the "hand" of Philip Johnson. // The exterior of the Interfaith Peace Chapel illuminated. / Photos by James F. Wilson

There is one additional component to consider if a space is to truly foster a sense of belonging — and one that cannot be designed. It is the people who occupy the space. A building's design may have every intention of being welcoming, but if its occupants do not embrace that same sensibility, the welcoming atmosphere will be lost.

This may be where the chapel truly excels. The congregants of the Cathedral of Hope embody and radiate a warm spirit that is disarming and comforting. When I stopped by the chapel one Sunday with my family to see the space in use, everyone welcomed us in. As we stepped through the doors into the middle of a discussion on transgender health, one man walked over to us and said, "You are welcome here." Even better, we were invited by no less than five people to grab some tacos at the potluck.

After that visit, I asked Piazza if he felt the space was successful in its goal to give every visitor the sense of belonging that was at the core of the chapel's existence. He didn't hesitate before confirming: "People were struck by the building as a peaceful, centering space. People felt the spirit of what we tried to accomplish in the space." Within the first few years of opening, the chapel regularly hosted a traditional Jewish congregation, an LGTBQ+ Jewish congregation, a Sufi group, and an exiled Roman Catholic congregation, among others. Now over a decade later, it continues to be a place where people, no matter what their beliefs or background, can feel welcome.

It is both fitting and paradoxical that the chapel was design by Philip Johnson, who was gay and notoriously unreligious. He was also an admirer of Nazi architecture and expressed antisemitic views at various points during his life. How can it be that such a polarizing figure could design a space that expresses so well a sense of belonging?

He was reluctant to even take on this project, according to Cunningham. After many conversations, however, Piazza was able to convince Johnson to design the chapel. Over the next few years, Johnson came to see his design as a way of lifting up the LGTBQ+ community to which he belonged. As the last built work by an icon of modernist architecture, the chapel can, and should, serve as an opportunity to frame Johnson's life and career, and ask us to reflect on how our elevation of great architecture cannot be ignorant of the architects themselves.

Ironically, creating a space in which we truly and fully feel a sense of belonging requires a lot of exclusion. We have to exclude barriers of all kinds, set aside grandiosity and frivolity in favor of humility, and — critically — banish hate.

Sadly, not everyone has seen the Interfaith Peace Chapel for the welcoming and embracing space it is. The building has been targeted by anti-LGBTQ+ graffiti and other hateful actions. Yet the congregation keeps its faith in its welcoming and loving mission, of which the chapel is merely an extension. Perhaps, in time, the chapel will come to be seen as not just a well-regarded example of modern architecture, but also as the space proving that any of us can gather and feel like we truly belong — together.

Bradley Fritz, AIA is an architect and senior theatre designer with Charcoalblue.

ROOTED IN PLACE

THE ESSENTIALS OF LOCAL PLACEMAKING

By Lisa Casey, ASLA

An urban plaza anchored by trees provides a convenient meeting place in Bishop Arts. / Photo by Breanne Moreno

"The only valid purpose of any civilization is to grow better people, more creative, more productive, more inspiring, more loving people."

James Rouse, Rouse Co.

In *Cities and the Wealth of Nations*, journalist and activist Jane Jacobs theorizes that part of Tokyo's economic rise at the turn of the 20th century came from the unlikely source of local bicycle manufacturing.

It had started with repairing imported bicycles through a host of small enterprises that specialized in different parts. Improvising at first, these outfits eventually learned enough to start manufacturing bicycles to sell within the country. The culture of improvisation, which "fosters delight in pulling it off successfully and, most important, faith in the idea that if one improvisation doesn't work out, another likely can be found that will," generated a busy hive of like-minded entrepreneurs and created an economic springboard.

Today, that can-do attitude is also a hallmark of Dallas and Fort Worth, as well as the smaller cities around them. Where do these dense centers of creative and entrepreneurial energy happen and what supports them?

The architectural side of the equation is placemaking. The term dates from the 1960s and, not surprisingly, has sometimes sparked controversy. The nonprofit Project for Public Spaces, an authority in the field, describes placemaking as both a process and an outcome to create and maintain spaces where public participation is vital to an area's identity, design, and ongoing care.

During their groundbreaking work, Jacobs and sociologist William Whyte spoke of a rootedness and a human-centered approach involving those living near a place.

In *Within Walking Distance: Creating Livable Communities for All*, urban critic Philip Langdon saw these places as evolving neighborhoods with committed communities. Erin Peavey, AIA, vice president of HKS, observes that people are aware of these spaces even if the public does not have language for them. She recalls recently overhearing a conversation in Lower Greenville, the bustling walkable neighborhood in East Dallas, where two women were discussing how nice the area was and that Plano had a similar type of place. Within this collective framework, placemaking could be defined as crafting inspiring, active pedestrian spaces for and often with communities across Dallas-Fort Worth.

"The WalkUp Wake-Up Call: Dallas-Fort Worth," a report from the Center for Real Estate and Urban Analysis at George Washington University, echoes Jacobs' observations of economic value. The report identifies 38 established WalkUps, which are pedestrian-friendly areas that often have unique identities and other placemaking qualities — think the Bishop Arts district, for example. Although on less than 1% of the total D-FW land area, these areas generate 12% of the gross regional product. The dense neighborhoods are powerhouses of walkability, with a high walk score of 70.5 or greater and a concentrated density of 100 intersections or more per square mile.

The center includes additional thresholds on office and retail in classifying WalkUp areas. But urban location and mass transit, while adding value, are not essential to a WalkUp designation. Southlake Town Center is among the highly productive WalkUps located in the suburbs and away from transit.

Single-family houses falling within a half-mile of these suburban WalkUps sell at a premium as people can have a walkable experience while still enjoying the suburban lifestyle. When choosing corporate campuses, companies also prefer walkable places to attract and retain talent. In the past decade, State Farm put offices in the CityLine development in Richardson and Liberty Mutual selected Legacy West in Plano.

To understand the attractiveness of placemaking, it helps to revisit our physical experience of the world.

In his seminal work *Life Between Buildings*, urban designer Jan Gehl notes the basics: Humans move comfortably at about three miles per hour. The horizontal view is greater than the vertical view. When walking, a person must look slightly downward to see the path ahead, restricting the vertical view. Moving up or down is hard and requires conscious intention.

People can detect another human figure within 325 feet and that person's gender, age, and activity at 250 to 325 feet. Within 100 feet, facial features and hairstyle become recognizable. At 60 to 80 feet, mood and emotion can be discerned.

These distances define limits for viewing sports (250-325 feet) and seeing theatrical performances (60-80 feet) without technological aids.

Cities that compress spaces can be described as warm and personal. Parts of the French Quarter in New Orleans create these experiences. Those with expansive open spaces, such as the plaza at City Hall in Dallas, can make a city feel impersonal.

Gehl mentions a Scandinavian proverb that people come where people are, and effective placemaking depends on creating the conditions that encourage gathering. That includes creating public spaces and activities where someone might pass the time people-watching, run into acquaintances, or strike up a conversation with a stranger. If musicians start playing live music on a street corner, spectators are likely to gather. But no one comes running to listen to a loudspeaker playing a Spotify playlist.



People gather under the shade near the food trucks on a Friday afternoon in Klyde Warren Park. / Photo by Charlie Pruitt



The tangle of fans, heaters, shade umbrellas, and seating lends a welcoming and human scale to the streetscape. / Photo by Breanne Moreno

Amy Meadows, president and CEO of Parks for Downtown Dallas, observed two catalysts that have created more of a sense of place in the city's heart. One began when public improvement district and nonprofit Downtown Dallas, Inc. and other partners began disassembling the tunnels underneath buildings and urging office workers to use the streets instead.

The second was the opening of the Omni Dallas hotel in 2011, when almost overnight conventioneers wearing their conference badges started filling the streets and creating a buzz. As downtown residents grew from 200 in the late 1990s to over 13,000 today and schools have opened, they've added new life. Meadows mentioned walking back from a site visit downtown and seeing how "young people in their school uniforms are holding hands with their teacher to go across the street to a park."

Whyte researched how people used public plazas in New York City in the 1970s and noted how sun, protection from wind, and food enhance a place. One of his simplest, most profound observations was that people tend to sit where there are places to sit. He dismissed benches as an architectural conceit and preferred low landscape walls instead. But his favorite, by far, was the movable chair, which allows visitors a sense of independence or civility, as circumstances may require.

In the film that accompanies his book *The Social Life of Small Urban Spaces*, viewers can see the still photos in which a woman moves a chair several times for no appreciable value other than to make it hers.

Emily Schlickman and Anya Domiesky, researchers at the landscape architecture firm SWA, recently produced the white paper "Field Guide to Life in Urban Plazas: A Study in New York City" with a polemic opening and keen observations on how people interact with public space. These expand on Whyte's original research of seating options with notes of visitors roosting in high spaces, preferring a protected back while seated, and choosing seats closer to passersby over isolated areas.

The DFW WalkUp report noted that place management organizations, such as Downtown Dallas, Inc., are vital to success of these spaces as their regular programming generates activity and bolsters a sense of safety and comfort. Meadows says the strategies laid out in the Downtown Dallas 360 Plan, led by Downtown Dallas, Inc., proved "catalytic and transformative" in the changes that have occurred over the past decade.

Matt Nicholette, an assistant professor at Clemson University with previous local experience working at Studio Outside, says experience is an essential element of placemaking. Place management organizations like Downtown Dallas, Inc. offer many of these experiences and provide a conduit for people to influence places so that they evolve with their communities over time.

Experiences can be included in the design from the outset. Marty Hoffman, founder of urban development company Hoffman & Associates, made certain that the design of the Wharf in Washington, D.C., included a fire pit with space for a food truck selling marshmallow-roasting kits nearby. (Lisa Schamess describes his efforts in "Toward Placekeeping: How Design + Dialogue Can Make Cities Better for Everyone.")

The nonprofit developer Parks for Downtown Dallas has a similar placemaking goal for Harwood Park and other locations, in partnership with the City of Dallas Park and Recreation Department, to provide a total of 23 acres of parkland downtown. As part of its lengthy design process over multiple years, the Harwood Park team went through an additional round of public input. The final feedback session, occurring during the pandemic, went virtual and received record levels of survey participation at nearly 400 responses.

As the design team, led by Christy Ten Eyck, FASLA, of Ten Eyck Landscape Architects, researched the site's history, members uncovered a great deal of material to shape the park's identity. The nearly four acres in downtown Dallas' East Quarter had been home to a number of car dealerships in prior decades. It also was once called Film Row for the movie distributors and suppliers of popcorn machines and other supporting businesses located there.

But wondering what had been there before settlement, team members delved further back in time. Their find? Mammoths.

Dr. Ron Tykoski, director of paleontology at the Perot Museum of Nature and Science, confirmed that there indeed had been an abundance of these massive mammals near the Trinity River. These ancient creatures are now the theme for the custom playground design for the upcoming park. Initially designed in bright hues, the playground color "was changed to light gray to create 'ghost mammoths,'" Meadows says.

Placemaking takes many forms and engenders many such creative responses. However, Roberto Bedoya of the Department of Cultural Affairs in Oakland, California, coined the term placekeeping to suggest a different perspective. The concept of making suggests that nothing was there previously, he contends, while the concept of keeping anchors the process to acknowledge who lives there now.

Ultimately, this controversy may be more about expanding perspective to ensure placemaking is deeply rooted in a community's history. Dr. Maria Rosario Jackson, a professor at Arizona State University, said it may be unhelpful to push placekeeping on a deeply disenfranchised community because some may desire the fresh approach implied through placemaking. This dialogue in "The Future of Creative Placemaking" by Michael Rohd highlights a paradox facing designers and policymakers.

The controversial introduction in the Schlickman and Domiesky white paper posits that public life has transformed in its core essence over the past 40 years and questions the value of Whyte's work in today's placemaking. Omnipresent technology, gender dynamics, homelessness, and deinstitutionalization, and even surface temperatures have collectively created a tsunami of cultural change.

The perspective of HKS' Peavey is more nuanced as she frequently shows the film on Whyte's work when guest lecturing to college students because "we're still human to our core and these public spaces humanize us." Gehl found through 35 years of continuous research on life in public spaces that there is a timelessness to the principles. Although the particulars of society have evolved, the human form has not.

Nevertheless, technology has brought a new layer to placemaking. Nicholette observes that people often go outdoors to be alone with their phones. It creates this world of "being stuck on the screen, the black mirror" in a public space and is something that needs to be acknowledged in programming and design. Even the juxtaposition of a man reading the newspaper in Whyte's photographs in the 1970s to someone on a phone today is not the same. The information in a newspaper is one directional, while that on an electronic device is multidirectional. Physical space allows better connection and presence, but digital space functions alongside it. The protests that rocked Dallas and the nation in the summer of 2020 were disseminated via social media, but the content took place in physical spaces.

Concurrently, the digital can enhance place as has been done through the efforts of the Innovation District, which Meadows notes was started in response to President Barack Obama's designation of Dallas as a Smart City. She recalls how technology was a major piece of West End Square. In the construction of downtown parks Civic Garden and Pacific Plaza, the city put in conduit in case there were a future desire for smart features.

Meadows knew that West End Square needed public Wi-Fi from the start as a contemporary park within the Innovation District. The level of thoughtful design included in the details of the park has underpinned West End Square's success. A generous 50-foot worktable allows people to plug in and charge their phones. The louvers of the overhead pavilion slant to provide shade to make it easier to see a digital screen. Although modern day, these details would please both Jacobs and Whyte.

Recognizing the value of these places in generating economic and social value, the DFW WalkUp report found unexpected grounds for optimism. By its estimate, Dallas-Fort Worth could establish at least 25 more WalkUps. The report finds that emerging and potential WalkUps outside of Dallas and Fort Worth's more affluent zones have potential to boost their social and economic equity. By focusing on potential WalkUps in other parts of Dallas-Fort Worth, meaningful change through placemaking is possible.

Policymakers and constituents should consider other moves such as reducing parking requirements to improve zoning and legislative tools to support WalkUps. James Rouse, the legendary developer of Rouse Co., once said, "The only valid purpose of any civilization is to grow better people, more creative, more productive, more inspiring, more loving people."

Decades of research by leading pioneers and modern-day designers point the way to creating places that boost economic vitality and social connection. It is up to architects, planners, developers, residents, and city officials to engage in the essentials of placemaking.

Lisa Casey, ASLA is an associate and landscape architect at Studio Outside.

By Kate Aoki, AIA

CONNECTING THE ARTS DISTRICT *to* ITS PROMISE

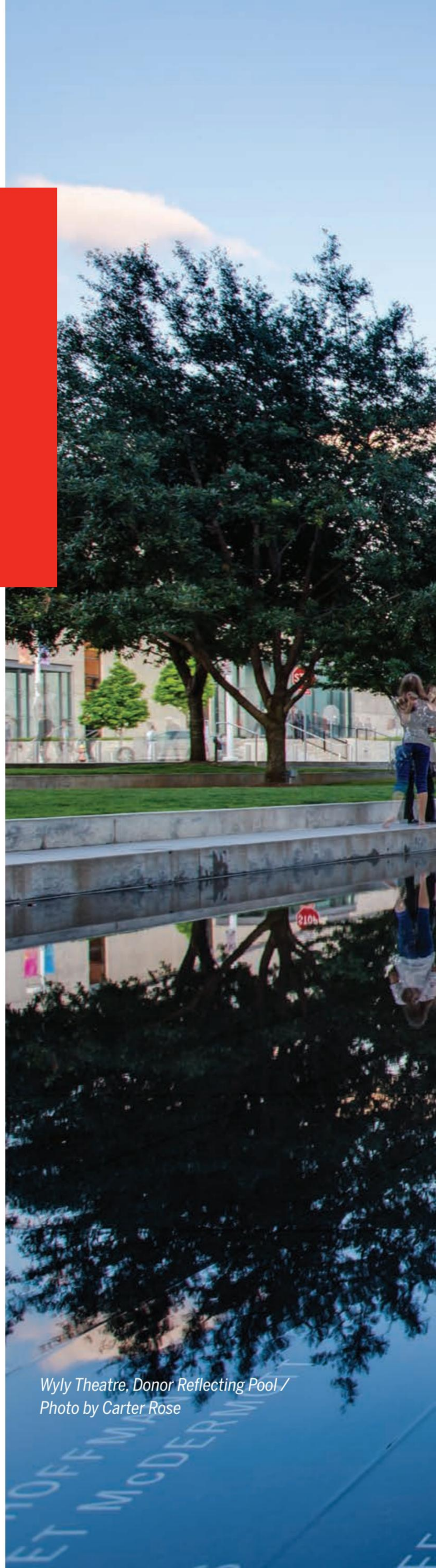
A PLAN TO FULFILL THE "PEOPLE PLACE" PROMISE

On a summer Friday, some girlfriends and I were going to make an evening of it. We planned to meet for dinner at a restaurant in the Arts District, followed by a comedy show at the Winspear Opera House. Being an employee of the Dallas Museum of Art, I kept my car parked in the DMA garage and headed out in sweltering heat to walk the few blocks to the restaurant.

Once beyond my cozy nest of Harwood and lower Flora Street, I passed several dark storefronts housing nondescript businesses and optimistically pondered future tenants that might soon occupy the street-level retail shops in the new Atelier building. Lost in thought, I quickly regained consciousness upon approaching Pearl and Flora; traversing this intersection requires a quick foot, lightning reflexes, and a quiet prayer that you make it across before the walk timer runs out (usually halfway across six lanes of Pearl) or before a car racing to beat a red-light zigzags around you. I reached the restaurant and waited for my friends, who took a ride-share since public transportation doesn't provide an easy stop in the area.

We enjoyed our dinner, paying a hefty sum for sushi and drinks (one of only a few dining options, none of which could be considered affordable), and walked to the Winspear. The show was fabulous — the comedian was hilarious, we enjoyed our time together, we ran into some acquaintances at the venue, and then the evening ended. My friends caught another car, I walked back to the museum and got mine, and, as I sat in the traffic jam blocking all of the small streets leading onto Woodall Rodgers, I thought about my night.

What made the evening so enjoyable was seeing friends and sharing a meal and a fun performance. But did I need to go to the Arts District to do



Wyly Theatre, Donor Reflecting Pool / Photo by Carter Rose

that? If the comedian had played elsewhere, we would have gone there. The traffic jam made it clear that, despite being a Friday evening, there wasn't anything in the immediate neighborhood that compelled us to stay and further enjoy the night and the neighborhood.

And yet we were in the middle of what the Dallas Arts District Connect Master Plan calls "the largest contiguous urban arts district in the nation" and had sat in a beautiful building designed by a world-famous architect, surrounded by several other beautiful buildings designed by several other world-famous architects. Shouldn't that count for something?

The beginning

The Arts District of today is the result of years of thinking, planning, consulting, designing, and building. Walking through the neighborhood, a visitor feels a palpable air of intentionality; little seems haphazardly planned.

When the Arts District was conceived in the late 1970s, local developers and city officials were seeking ways to bring more life to the city core. Downtown had become a 9-to-5 business district with blurry boundaries and little incentive to stick around past quitting time. Cultural amenities were scattered throughout the city, with the Dallas Theater Center in Turtle Creek, the Dallas Museum of Fine Arts in Fair Park, and no symphony hall — the true symbol of a city on the rise. Dallas had an orchestra, but not permanent home for it, and other arts organizations had small or temporary homes.

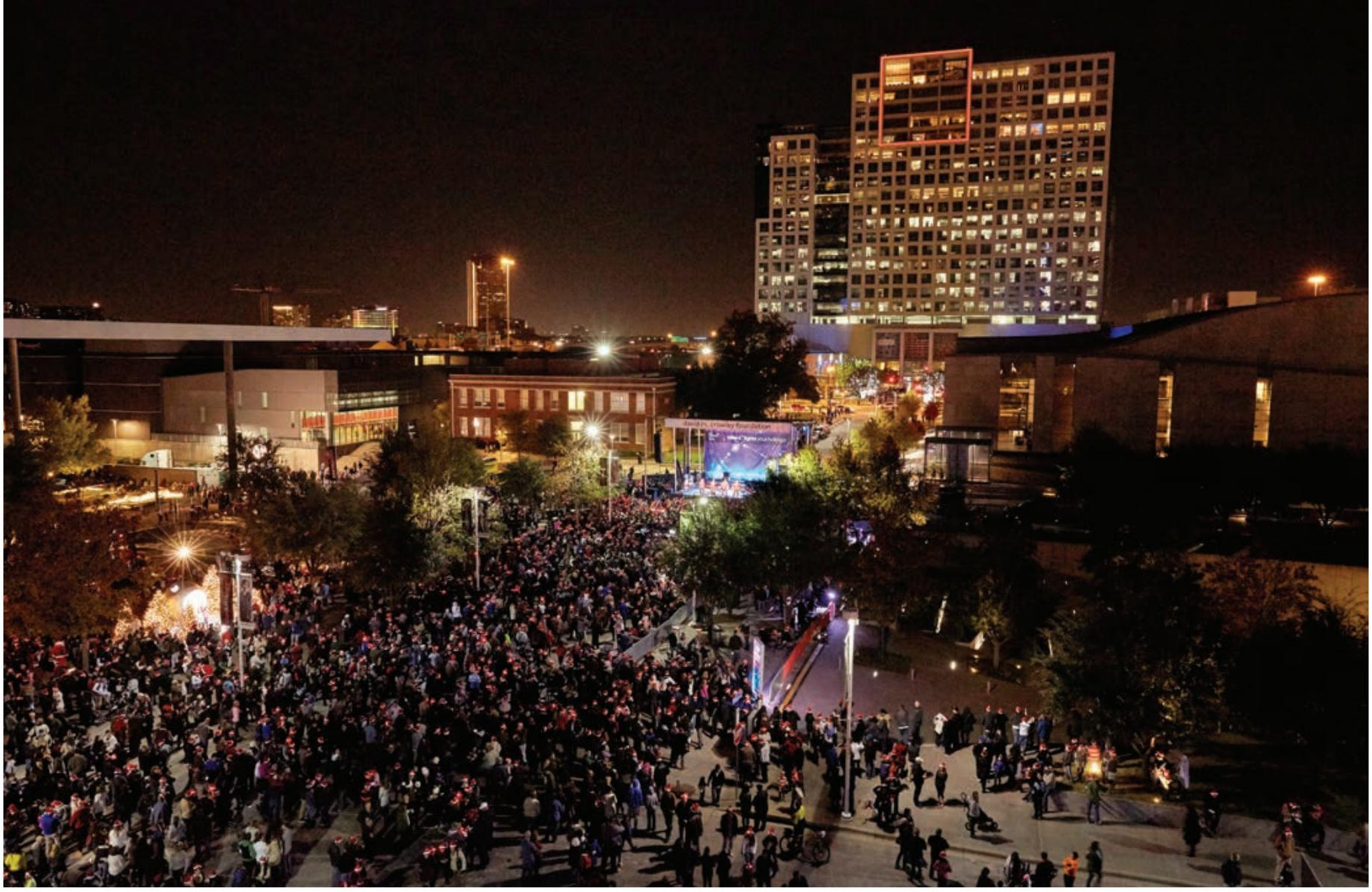
The decision to develop an arts district as a method to galvanize the city's residents and bring them back downtown began with the hiring of urban design consultants Carr Lynch Associates of Massachusetts. It assessed the space needs of Dallas' cultural institutions, then issued the report "A Comprehensive Arts Facilities Plan for Dallas" in 1977. The Dallas Museum of Art board had already found the appropriate property, settling on the site where the DMA sits today.

While it was to become one of two anchors for the future development and was close enough to what might be considered the downtown core (A quote from the report put it succinctly: "Dallas still had no general downtown focal point – no 'corner of Main and Main.' "), the plan for the Arts District focused on the human experience, with the idea that it would become a "people place."

As excerpted from the report, the Dallas Arts District handbook issued in September 1984 said the neighborhood would become:

"A territory which belongs to all [population] groups in the city, and which has excellent automobile access and the best public transportation in the city (99 of the city's 101 bus routes pass through it). Over 100,000 people who work in the CBD [Central Business District] are a large potential daytime audience, to which may be added a heavy flow of convention visitors. Conversely, the arts institutions will help to balance the present office and shopping use of downtown with leisure time and nighttime events, benefiting workers and shoppers in the core, reviving the old Dallas tradition of going downtown for entertainment, and supporting further private development there. If the major arts institutions cluster downtown, they will in themselves provide an important tourist attraction and help to strengthen convention activity."

Among the neighborhood's tenants at the time, the Cathedral Santuario de Guadalupe and St. Paul United Methodist Church, the second oldest Black church in Dallas, were vibrant, well-attended religious institutions and seen as integral to the formation of a diverse, dynamic range of building and program types. The neighborhood public high school was shifting to become a magnet school focused on



Reliant Lights Your Holidays, AT&T Performing Arts Center / Photo by Nate Rehlander

the arts, bringing in even more traffic for the fledgling concept. With new office buildings that would punctuate the enclave of performance spaces, pedestrian foot traffic was guaranteed to be the driving force that would complete the concept.

THE PRESENT

The Carr-Lynch report and the Sasaki Plan, the master plan developed by Sasaki Associates in 1982, both laid out clear, community-focused, engaging visions that would provide multiple modes of entertainment, retail, shopping, and opportunities for chance encounters. According to the Sasaki Plan, the Arts District was to be a place where "artists, performers, visitors, workers, residents, and patrons of the arts may attend 'hands-on' pottery workshops, negotiate a business deal, savor Texas chili or Coquilles St. Jacques, muse over the meaning of a contemporary dance performance or an African sculpture, purchase Dallas souvenirs or additions to an art collection, or meander through trees along the street exchanging pleasantries with patrons of a sidewalk cafe." It would be a place where both the "sophisticated and the uninitiated" would be welcomed.

It cannot necessarily be argued that the buildings constructed since the report don't strive for that level of engagement; certainly the grand stair in the Winspear Opera House provides a see-and-be-seen opportunity for all who walk through the building's doors, in the grand tradition of opera houses in Europe; the social stair in front of OMA's Wyly Theatre is yearning for visitors to sit and chat before or after a performance; and the dining establishments in One Arts Plaza would love a crowd of post-performance patrons. The pieces are there, but is this the Arts District that it was meant to be?

While the stunning architectural monuments to art and culture provide these opportunities in the very academic sense, confusion remains as to what it is we are supposed to be doing here. What exactly is the Arts District, and what does it want to be? Is it meant to engage beyond the limits of the performances? The few restaurants in One Arts and scattered along Flora indicate that yes, you are meant to socialize and spend time enjoying yourself. But the campus-like feel of the Flora spine and the grand buildings that form the edges preclude that critical missing piece: connection.

THE FUTURE

Enter the Dallas Arts District Connect Master Plan. Developed in partnership with Alex Krieger and Alan Mountjoy of NBBJ in Boston and with the Dallas Arts District, the plan "is to guide the design and construction of new and replacement features in the Dallas Arts District" to support the five pillars of its mission: collaboration, education, community, inclusion, and innovation. The plan acknowledges the district's "institutional and architectural accomplishment" but says work "must now continue to reach for an equally exemplary urban experience."

In coming to terms with the idea that the built environment, while crucial, took precedence over the people-first nature of the original Sasaki plan, it is easier to see the spatial and social ambiguity in person.

Among its top priorities, the plan aims to improve the physical connections to surrounding downtown neighborhoods.

Lucilo Peña, president of development at Billingsley Company and a member of the Dallas Arts District Infrastructure



Winspear Opera House, Donor Reflecting Pool / Photo by Carter Rose

Committee, and Lily Weiss, executive director of the Dallas Arts District, are working to address these priorities.

"I remember when Alex Krieger said that the Arts District needs to tear down its walls physically and metaphorically with connectivity, safety, accessibility as a priority," Weiss says.

"Klyde Warren [Park] has been terrific in that it has connected Uptown to downtown, and it was connected at grade-level. But I refer to the highways around our neighborhoods as medieval walls; they isolate us from everything around us and challenge connectivity," Peña says.

Given the challenges of tearing down highways, the question becomes: How do we emphasize the connectivity of some of the underpasses?

The most accessible solution presented itself in the modernization and improvement of the Routh Street underpass. The Routh Street Gateway plan connects the Arts District at Routh Street. Designed over the last six years and now being implemented pro bono by Balfour Beatty, Corgan, and AECOM, this project is one of the first measures to make it safer and more inviting for pedestrians to enter the Arts District. Enhanced lighting, limestone blocks as buffers from traffic, and new signs are meant to act in tandem and create a link to Uptown. In addition, further partnerships with Billingsley, Downtown Dallas Inc., and Uptown Dallas, as well as bonds from the city, have helped foster the improvements.

But it's not just connections to Uptown getting the attention. Weiss and Peña also recognize the importance of their neighbors on the southern edge.

"We were the first to know that we turned our backs on a very important street, Ross Avenue," Weiss says.

The developments along Ross in recent years are noticeable. Starting with the renovation and redevelopment of the Trammell Crow Center, the neighborhood has seen options for dining and retail open up, with new opportunities for interaction and casual activity. Simply by broadening the visibility at Ross and creating more permeable physical spaces, that feeling of a turned back and hard edges is softening. While establishing more robust development for Ross is covered in the Connect plan, there are many improvements still to be made. The plan suggests adopting recommendations from the Downtown Dallas 360 Plan that outline "increasing pedestrian and bike access on Ross Avenue by reducing the width of the existing vehicle lanes," as well as establishing development guidelines that call for "ground-level setbacks to ensure a more continuous street wall of active uses."

These are just two of five goals outlined in the Connect plan, which is worth reading. Weiss is fully aware of the challenges and shortcomings that the district has seen over the years.

"We have more to accomplish in creating a vibrant cultural neighborhood where residents and visitors come on a regular basis," she says. She wants the Arts District to be seen as belonging to the entire city, not just as an area hugging downtown, and expects the programming and the offerings to act as a catalyst and connector.

"I hope what we're doing is what the title of our masterplan suggests, to connect," she says. "The future looks bright."

Kate Aoki, AIA is head of exhibition design at the Dallas Museum of Art and president-elect of AIA Dallas.

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Can You Identify This North Texas Space?

Find the what, where, and more on page 71.

Photo: Unmesh Kelkar, Assoc. AIA

Can You Hear Me Now?

BRINGING STUDENTS UP TO INTERNET SPEED

By Chris Francois



Original photograph by Rachel Claire via pexels.com /
Photo illustration by Frances Yllana

I began my teaching career at a Pleasant Grove elementary school in Dallas ISD during the spring semester of the 2014-2015 school year. My roster showed 23 third-grade students preparing for their first statewide standardized exam, the State of Texas Assessments of Academic Readiness. In years when there is no previous subject assessment (third-grade math and reading, fourth-grade writing, and fifth-grade science), there is no growth measure; still, the pressure of a pass-fail test was felt by students and teachers alike.

Our administration began requiring small group instruction in an effort to maximize the time in the classroom. The idea behind small group instruction is to allow students to work in smaller clusters so the teacher can have a better picture of what each child grasps in a subject. Then, using the data gathered in the small groups, the teacher devises individualized plans to close achievement gaps. Studies show that small group instruction leads to "particularly large achievement gains for participating students."

Small group instruction provides the most engaging and efficient learning for students, but this comes at an immense cost of energy, effort and time for the teachers. Luckily, in the age of technology, algorithmic artistry equips teachers with the tools to shorten tasks to a fraction of the time. All teachers can attest that grading assignments is some of the most tedious work known to man. By my second year in the classroom, educational technology let me flash my student's scantron answer sheet in front of my laptop camera and have a full diagnostic report in minutes. One program would even recommend small groups of students with similar answer patterns and pair a lesson plan for their lowest standard. But while technology has revolutionized classroom teaching, what good is the invention of a dam to those who live in the desert?

The problem was not lack of resources. In fact, the wealth of in-depth, often free online resources was at times overwhelming. Programs like ThinkThroughMath and Reasoning Mind — now both housed under Imagine Learning — interwove gaming and math instruction to eliminate the intimidation behind practicing difficult math concepts. Also, these programs put students on their own track based on their specific achievement gaps. Automated programs were having a teacher's assistant who could meet with my students one-on-one.

The frustration came from the impossibility of getting those resources to my students. In my classroom, there were five desktop computers, including the one on my desk. Rarely were all five operating simultaneously. During my five-year tenure at this campus, I never had a class where at least half of the students had access to internet speeds or devices capable of handling the functions of these online curriculum supplements. They only had the 45 minutes of my small group rotation schedule to use the online curriculum. By no means does technology replace all that a teacher is in that room to those children, but if dependable, technology expands their reach. The district curriculum came with an online supplement, but without access to high-speed internet, the students in that community essentially got a diluted dose.

This was five years before March 2020, when the global COVID-19 pandemic forced K-12 education to be entirely remote for the first time in United States history. In that 2019-2020 school year, I was employed at a private school in South Dallas. Even though we were not yet 1:1 with computers in the classroom, all of my students had devices and high-speed internet at home. The students were required to complete a certain number of online lessons each year as well as a weekly technology class. So, while being 100% virtual was completely new, computers were not foreign. Teaching remotely is not ideal, but those students were proficient enough to get the most out of the experience.

For many students in Dallas, the pandemic marked the first time they had internet access in their home. It is quite unfair that they finally get this access while their computer literacy is directly correlated to their academic success.

Dallas County Commissioner J.J. Koch authorized a report that showed Dallas County was among the worst in the nation for access to high-speed internet. Some data in this survey showed three of every 10 Dallas County homes didn't have access to the 2010 standard of broadband.

For reference, the average download speed of 2010 was 4 Mbps. The average download speed in 2021 was 100 Mbps. How can students excel when they barely have enough bandwidth to get their lessons in high definition?

A year and a half online equated to consecutive years of learning loss for many students who did not have the proper equipment or experience in the home.

Access to high-speed internet has been essential for residents, let alone students, for at least the last five years. The pandemic put a spotlight on the glaring differences in experiences for students solely based on their ZIP code and download speed. *(View Dallas coverage and provider maps on the next page.)*

Lawmakers have brought attention to these digital deserts. Texas House Bill 5 was passed on June 15, 2021, which established the Broadband Development Office, or BDO. According to govtech.com, BDO will be "responsible for creating a broadband map that reveals which areas are eligible for financial support, setting an established threshold speed for underserved areas, participating in community outreach, and acting as the subject matter expert to support local governments with funding opportunities."

This is not something that will be corrected overnight because it did not become a problem overnight, but there is plainly a need for improved connectivity throughout Dallas. Technology can only be the academic leveler we champion if all students have a chance to access it.

Chris Francois is a middle school math instructor for a private school in South Dallas.



Screenshots from The Texas Broadband Map *published January 31, 2022*

Map 1 (above): Density of Providers by Area
Map 2 (below): Max Advantage Download Speeds >10Mbps
View more at ***gis.connectednation.org***

Density of Providers by Area
(above)

- *5+ Providers*
- *4 Providers*
- *3 Providers*
- *2 Providers*
- *1 Provider*

Max Adv Download Speeds >10Mbps
(below)

- *1 Gbps+*
- *100 Mbps to < 1 Gbps*
- *50 Mbps to < 100 Mbps*
- *25 Mbps to < 50 Mbps*
- *10 Mbps to < 50 Mbps*



Background image by Aaron Kittredge via pexels.com

Rise of the SMALL FIRM

STORIES ON STARTING SOMETHING NEW

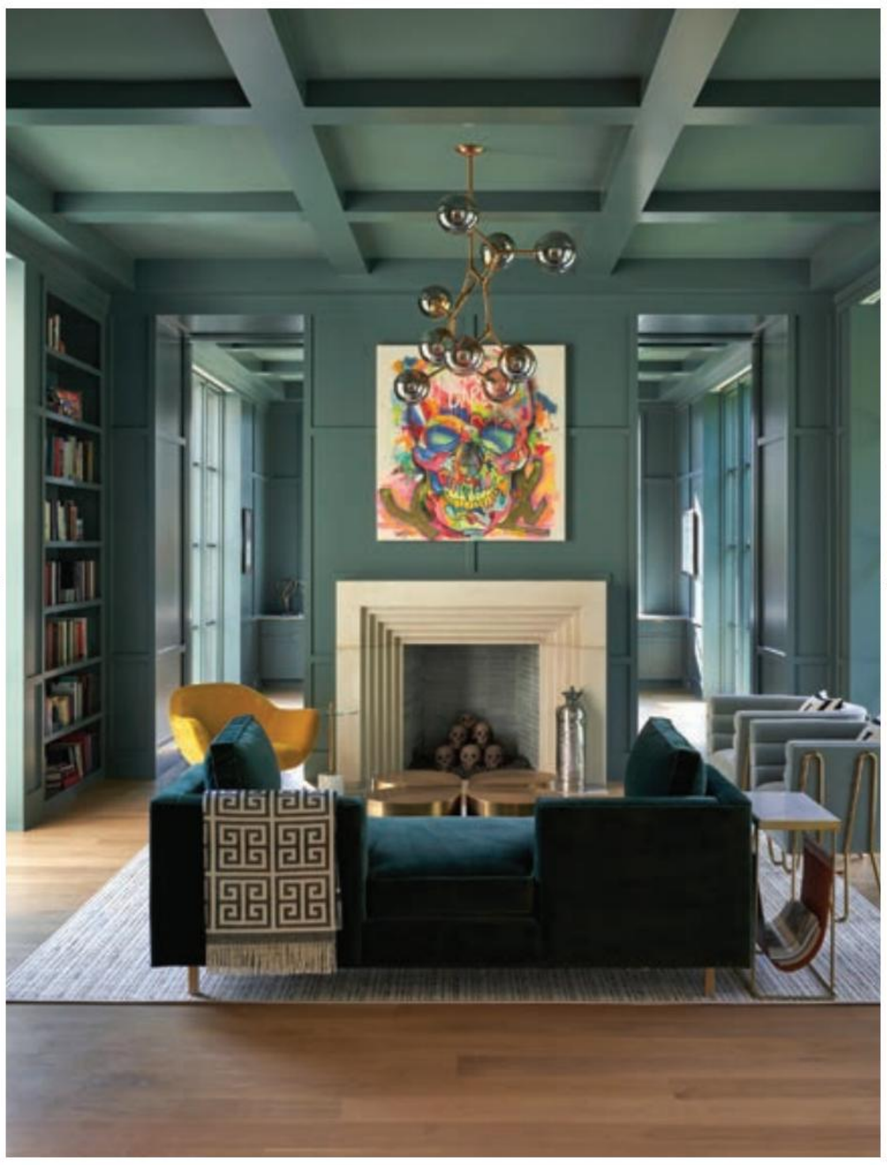
Discussion led by Janah St. Luce, AIA







When contemplating why small design firms proliferate, a variation of Sun Tzu's quote comes to mind: "In the midst of chaos there is also opportunity." We are reminded of this during times or recession or, as in 2020-21, pandemic, when more small firms spring up. Or is it a confluence of a vision, recognition of a need and passion? Columns got the perspectives of the managing principals of three new small firms: Lindsey Mathias of Mathias Design, Justin Parscale, AIA, of Parscale Group, and Santos Catalan, AIA, of Studio Mas + Architect.




Recently completed projects / Credit: Mathias Design

What happened that made starting your own firm a natural move? Why then?

Justin Parscale: Time. After 19 years of hard work, navigating my way to a regional leadership role at an international design firm, I peeked behind the corporate curtain and became disinterested in the future reward of being a leader of a corporate firm. Good aspects of corporate leadership included the opportunity to lead and mentor and advance a local office, but the inability to influence significant change in such a large corporate entity was frustrating. I had the realization that I had interest in creating culture and strategically assembling a design firm that will positively impact this city and its diverse communities while creating a work environment of hustle and entrepreneurship. I previously explored starting a firm more than a couple of times with friends, but it never came to fruition. You tend to know if a partnership is going to work after just a couple of conversations. However, with my current partners, Matthew Prigmore and Ryan Roettker, everything seemed to make sense. We call it a "partnership by design."

Lindsey Mathias: At the time it was a lot of what the market demanded. Residential design was booming and really still is. I've always loved both commercial and residential design so thought if I were ever going to go on my own and do it, that the opportunity was right-timed. I want to jump into residential first as my primary focus and slowly build commercial design back into my portfolio.

I have always considered working for myself. Things haven't changed. I work very hard and maybe even more than before, but I can be more flexible with my time and am able to be there more for my family. It is a true blend of work and home. I do what I love, too, so when I am always plugged in and working, most of the time I'm happy to do so.

Santos Catalan: Starting a firm was always a dream I had. I had the entrepreneurial bug in me and had been preparing all my life for it, taking on various job roles and responsibilities to make sure that I was exposed to all the areas of the profession. Ultimately, I was laid off when the pandemic started. Having planned to start a firm, I decided that it was time to make the jump and make it work. My dream was to start a firm focused in design.

In an environment challenged by a pandemic, inflation, and global conflicts, what made starting a firm the right move?

JP: A culture of collaboration across the industry. Too often the industry operates as if it's a zero-sum game. Our industry has become very specialized, we want to work on building close relationships and collaborate in a manner which benefits all, resulting in better outcomes for the entire delivery team — the user, the design team, the developer, the contractor, the trade partners, the environment, the city. For many, the pandemic allowed them time away from the daily grind to think. For me, the pandemic was the great inspiration and not the great resignation. Many who resigned from their jobs are not returning to their previous industries.

LM: I guess you never really know if the move was right or not, but I'm not looking back. I feel grateful for the courage to try and am committed. I know very well that nothing is certain; tomorrow is totally different than today. So I truly believe that any time could be the right time and perhaps the best time.

SC: I thought it was a good time to come in and rise with the economy. I do believe that if you start when the economy is way on the top, it will be very hard to survive when it comes down.












Projects "on the boards" / Credit: Studio Mas + Architect

How has your upbringing shaped how your work and your choice to start your own firm?

JP: In general, growing up, I did not have any direct guidance or examples for which to model a professional career path or choices. I grew up knowing how to hustle, willing to bootstrap and be competitive in all aspects of life, and to treat everyone with equal respect. Witnessing others move forward with the decision to start their own businesses over the last 10 years was probably my biggest driver.

LM: My upbringing certainly influenced my career path. My dad was both an engineer and talented artist. He painted. He was also a bit of a free spirit. Actually, a lot of a free spirit. My mother spent a lot of time with us. She was a hard worker, but I felt very supported. Between my dad and his free-spiritedness and my mother having the flexibility to be present, that did have an impact. Having my own firm gives me flexibility and great pride that I do want to share with my children. More important than anything is my passion for my career. That passion pushes me to think big — and what is bigger than running your own company while loving what you do?

SC: Being an immigrant, you come here to follow your dreams, and that dream was to be a leader. Naturally, as a professional and a business owner, I always question what can go wrong — we already made it here, and you will never know if you don't try.

Were you in a perfect financial place to start your firm?

JP: Absolutely not. I happen to be an empty nester, but each of my partners have two young children. We were able to allocate a certain amount of capital and rely upon our spouses' income to provide us a runway.

LM: I wasn't in a perfect place at all. In fact, my husband had no job at the time. I am well connected in the industry; I had built relationships with many builders and have commercial connections. It certainly helped to have the support and positive working history with so many great people in the design industry. I felt safe as if, well, if it didn't work out, I could find something great.

SC: If you are waiting to be in a perfect financial position, you will never start a business. In my case, I felt that I had at least a year to make it work. I could rely on my savings while I started on this journey. Bottom line, you should have some savings to give you a fighting chance and diligently plan for it. You should not roll out of bed one day and say, "I am going to start an architecture firm."

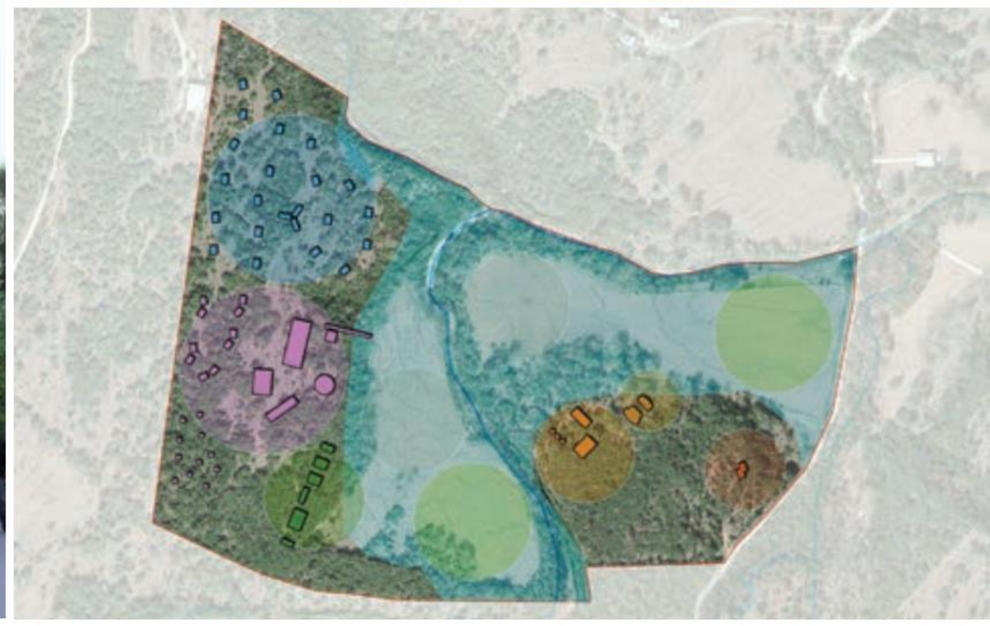
Did you have a great knowledge of running a business before working for yourself?

JP: I learned a lot about running a business from my previous employers. I was lucky enough to sit adjacent to the company leaders for many years prior to co-leading studios. I learned a lot from other principals, legal and accounting leadership, where my mistakes were protected by the larger organization. Mistakes today will be amplified. We have a great network of friends who have started their own companies — not just architecture firms. We all share questions, answers, and experiences.

LM: No, I didn't. However, I had left a firm that was very well run. I learned so much about project management, working with different trades and consultants, fee structuring as well as building and maintaining client relationships. Oh,







Projects in progress / Credit: Parscale Group

and professionals — that is huge! I have close friends that have started their own companies, and their advice, knowledge, and encouragement has been amazing. If we look at design more as a community versus a pool of competitors, it benefits us all.

SC: I would not call myself an expert, but I made sure I got familiar with all phases of a project, on writing proposals and contracts, and doing business development. Most importantly, you need to be a good planner and have vision to foresee your workload and pipeline of projects. Some things you just have to learn as you go, as long as you are flexible. Understand that you will not bill for every hour you work, if you are leading that firm you will have to invest time in doing billing, accounting, business development, and the list goes on and on. Running a business takes time.

What were some of your fears and doubts as you decided to start your own firm?

JP: The fears are obvious and do not leave your side. Not a day goes by that I don't have a fear of the unknown, but each day I better learn to navigate that fear. Doubts? We have no doubts in our ability to be the best design firm to partner with. I believe doubt is a self-generated fear. If you have doubts in your ability to deliver, do not start your own business. Our motto is: "Take risks, explore what-ifs, deliver."

LM: I had them all. How do I connect with co-workers when I don't have any? What if I mess up? What if I fail? How do I find the right people to help me?

SC: Of course, many fears I try to not think about or else they will become who you are. Almost every architect will not be too concerned about being able to do the work but rather will this work? Will clients believe in me, being a new firm? Will I get nice projects? Will I be able to get projects in the area I am an expert on? Or will I have to jump into other project types that I am not familiar with? Ultimately you have to be flexible with what comes your way.

What is the best business advice you've been given and would share with others?

JP: You get one shot at this whole entire life — don't miss out. If you enjoy what you do and you're good at delivering it, you'll be successful. Treat your team well, because good people are hard to find and helping them be successful only makes you more successful. My personal advice, "be a little bit selfish and put everyone else first. In time it all comes back around to you."

LM: Never be afraid to ask questions or admit you need help. Spend time finding the right resources externally and internally. Be comfortable being uncomfortable. Starting your own business is hard. Admitting that to yourself shouldn't be defeating — it should be a source of encouragement. Celebrate small successes, talk about them with others, and congratulate other startups.

SC: Someone told me the more you do it, the better you get at it; if you do not know it, learn it and be persistent.

Discussion led by Janah St. Luce, AIA, an architect at Glenn Partners. Answers have been edited for clarity and brevity.



RedBird

Columns Committee member Terry Odis, project manager at DFW Airport, sits down with Terrence Maiden and Dr. Saosat Stafford to discuss the impact of the redevelopment of Red Bird Mall, which was, and remains, the only major shopping center located in the southern half of Dallas. Southern Dallas comprises 54 percent of the City of Dallas' land mass, 40 percent of the city's population, but only 15 percent of the tax base.

Terrence Maiden is the chief executive officer for Russell Glen, a real estate development and investment company in Dallas. He draws on more than two decades of real estate experience to lead and inspire the company's growth. Terrence is recognized for his vision and approach to transformational real estate projects in commercial real estate development. He is currently at the forefront of the multi-award-winning Shops at RedBird (former Red Bird Mall) redevelopment in southwest Dallas.

Dr. Saosat Stafford, owner of WOW Dental Redbird, gives her perspective on why she moved her practice to the Shops at RedBird. The dentist graduated from Baylor College of Dentistry Texas A&M Health Science Center in Dallas in 2008 and is a member of the Army National Guard, providing dental services to soldiers.

Photos by Conleigh Bauer

As a developer and a member of the community, how important is it to come back and contribute your experience and education to projects of this magnitude?

TM: I grew up in this area, like two miles away. To come back home and work on a project of this magnitude has been very fulfilling.

I think it's important for several reasons. What drives my motivation is seeing the need of the area and knowing that there are options to fulfill that need. I saw it as a real, true investment opportunity but also an opportunity to create a deep impact. It's been tough. We've been working on the mall for seven years. And there's still more work to be done. But it's been good to be a voice for the business community, the health systems and inspiring them to return and invest here in our community.

How do you convince business owners to locate their business in RedBird?

TM: There must be buy-in from leadership to say, 'Hey, this investment is important from a corporate philosophical standpoint,' especially when you get into diversity and inclusion, being able to create jobs in an underserved community, to provide health care. This area is considered a health care desert and grocery desert — Parkland and UT Southwestern's recent openings will address that. We're talking to a grocery store about fulfilling those needs, which has driven their decision-making as well, so there's a mutual benefit. For example, the Starbucks at RedBird ranks No. 3 or 4 in all DFW. It's a community store concept, and it's one of around 12 in the country. The first one [Starbucks Community Store] was opened in Ferguson, Missouri (if you need to know what happened in Ferguson), so they're going into Black and Brown communities. This store was built by Source Builders and designed by KAI, both minority-owned and operated architecture and construction firms.

Is it important that the community know that this Starbucks, this area is being developed, designed, and built by its own community members and minority-owned companies? If so, how do we promote that?

TM: I think we could do a better job of that. Part of what I like trying to do is really identify minority-owned businesses in the area and welcome them. Breakfast Brothers is one of the newer businesses opening at the Shops at RedBird, and we're really excited about that.

What percentage of businesses in RedBird are minority-owned?

TM: 40% to 50%.

Are there any further plans for redevelopment?

TM: Our hope is to continue redeveloping in this area for years to come. There are 100 acres here. Seeing high-rises here is definitely feasible.

Dr. Stafford, why did you locate your practice here in RedBird?

SS: I've had my practice in Redbird for the last five years prior to moving into the redeveloped area. I love the area and my clients here, and I'm excited to be part of the community. Everyone loves the new office.

I feel like instead of going to Frisco or Plano, I wanted to have an office in RedBird, with a great experience in a nice space, great customer service, state-of-the-art equipment that won't decrease in quality because we're in RedBird. If anything, I want to stand out. I want to make sure that I have an impact in dental care and be in an area that's thriving and growing and moving, and I feel like we have that here now.

We've been here the last 10 years, so even if patients show up to the old space, they can come right down the road and still make their appointment on time.

What were some of the challenges you faced as a tenant relocating into the renovated area?

SS: The buildout of the exterior space took a bit longer than expected, but after that we were off to the races. Our buildout went fast, about five months. And I never wanted to stop providing service to our clients. So we closed on Thursday at the old location and were back up and running on Monday in our new office with new furniture and equipment.

As a developer, Terrence, what are some of the challenges you faced?

TM: Holding fast to our commitment to quality and not compromising on the level of tenants that we wanted as part of the project. Securing financing proved to be tough initially, but once we got momentum we have banks and capital guys that are very interested in financing here. We've been talking to a grocery store for five years now. But getting a stakeholder from thinking about it to talking about it to actually moving here is a huge challenge. We must show that we can address and mitigate their risks and concerns. But once there's a grocery store, then you get more restaurants and other retailers eager to move in, so we're hopeful.







In projects like this, how often does a developer have the opportunity to engage with tenants directly?

TM: With RedBird, most of the tenants are here based on relationships. Typically we like to get involved and spend a lot of time with the tenants. Ironically, I think Dr. Stafford and I have met the least as she interfaced mostly with the brokers and mall management, but she and my wife are sorority sisters from the same college. My brother used to work at Frost Bank group and I knew their leadership, so we convinced them to come in. I know the owner of Fuzzy's here, and we became good friends. A lot of the major anchors like UT Southwestern, Children's Hospital, Parkland, Chime were all relationship-driven. I attend Concord Church just around the corner. A lot of those relationships are centered on trust, history, and reputation. People need to know that if they invest trust in you, that you can get it done.

Dr. Stafford, what is one thing you think the developers should know from a tenant/business owner's perspective about this redevelopment so far?

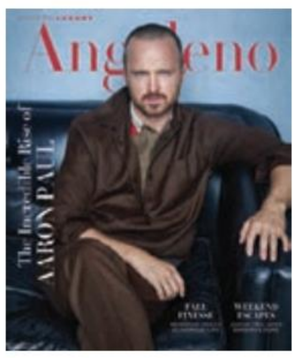
SS: I'd like to know the long-term vision for the area, what things are important in the vision of the developers, and how we as business owners fit into that vision. What kind of input and leverage can we expect to contribute? I'd like to see the larger developers reaching out and inviting small business owners to be a part of the process, for both reassurance and knowledge. I feel like we have that here for the most part. What I'd like you to know is that this has been a great experience, so I'd like to continue to be a part of that.

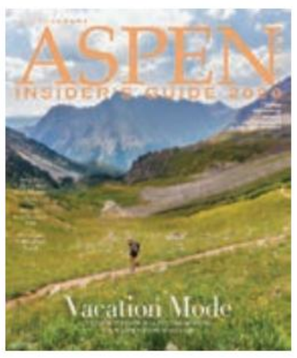
Terrence, what is one thing the tenants and business owners should know from a developer's perspective about this redevelopment so far?

TM: We want our entrepreneurs to know our appreciation for being willing to invest. This is a huge investment of not only capital, but of time, resources. We realize those decisions are not easy. We appreciate the entrepreneurs, business owners, and executives who are willing to take that risk.

We also want you to know that as developers we juggle a lot — design, construction, financing — and we don't get it right all the time. The one thing we try to reassure people here is our level of commitment to making sure that this experience has been top of the line. We also want to continue to support you and make sure you're operating well, that we can keep your environment safe to operate your business.

This interview, conducted by Terry Odis, project manager at DFW Airport, has been edited for brevity and clarity.

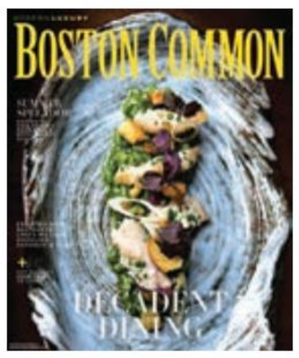
















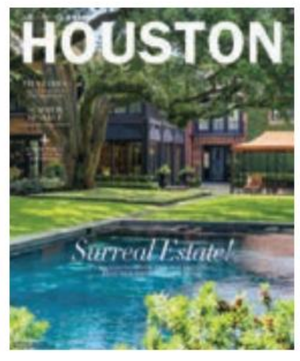


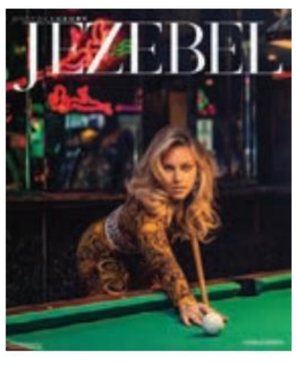
























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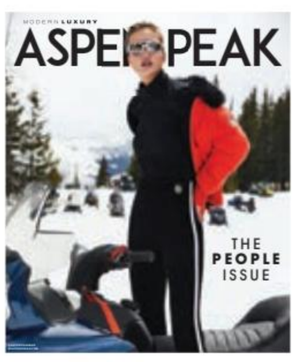










































ON MENTORSHIP
Formal vs. Informal

Wenguel Yohannes, AIA, NOMA & Ricardo A. Muñoz, AIA



The 2022 DFW NOMA Project Pipeline students, standing behind their mentors, show off their final models. / Credit: DFW NOMA

EDITOR'S NOTE:

Columns is launching a series that will explore types of mentorship and sponsorship and their impact on recruiting, retention, development, and advancement. Recognizing mentorship is invaluable for career advancement and has the potential to help build inclusiveness, the AIA has established programs both locally and nationally to encourage it. Additional resources on mentorship can be found in the AIA's *Guides for Equitable Practice*.

We would like to use this series to discuss the different forms mentorship can take. The first piece in this series looks at the traditional mentorship relationship. Here, **Ricardo Muñoz, AIA,** associate principal at Page, and **Wenguel Yohannes, AIA, NOMA**, construction manager at Alamo Manhattan, share their personal experiences and perspectives.

We encourage our readers and members to participate in this discussion by sending a letter to the editor at **columns@aiadallas.org**. What types of mentors have been most meaningful and impactful to you?

Mentorship can take many forms and often occurs without a mentor or mentee realizing it. In recent years, mentoring and access to mentoring have raised several questions. What is the best approach? How can mentoring become more equitable and accessible? The following conversation dives into some of these questions and shares our experiences with mentorship.

Ricardo Munoz: What has your experience been with mentors and how would you describe those relationships?

Wenguel Yohannes: There were some mentors I had early in my career that I didn't even know were mentors until later. I struggled with defining what a mentor is because I didn't have one while I was in school and it wasn't something that was talked about, so I didn't think it was a thing. I always labeled a mentor as something else, like my project architect or project manager. But as I looked back, those were folks that mentored me and really shaped who I am today.

RM: I would say most of the mentoring I've received has been intentional, over a period of time, and generous.

WY: I am curious if this was your experience as well since we graduated from the same undergraduate program. Was mentorship a thing you knew when you were in school or started working?

RM: I would say my experience with mentorship was minimal while in undergrad. I found certain professors I could learn a lot from and asked advice about things that weren't necessarily studio-related, but it was very minimal. My real experience with mentorship started once I began working. I got along with certain senior people, and it was easy to learn from them because I was receptive to what they were teaching.



Students working on vision boards for their final project presentation./ Credit: DFW NOMA

WY: How would you define a mentor because you just mentioned how your professors were ones you would ask questions to and they would give you feedback. What's the threshold of when it becomes a mentor/mentee relationship versus just someone giving you general feedback?

RM: I would say that a mentor is someone that goes out of their way and is generous with their time. They are someone that you can count on regularly, on a frequent basis and not just someone you ask a question to once. As a teacher, I like to give advice whenever it's requested, but sometimes I don't necessarily consider those mentor/mentee relationships.

WY: Do you agree with the saying that your mentors choose you?

RM: I do. I think a mentor chooses you. The most fruitful mentoring I've received evolved naturally.

WY: I totally agree. I also think it's a two-way street. In other words, I think the best mentor/mentee experiences, for me, have been ones where we chose each other. It's symbiotic.

RM: What about situations that, for whatever reasons, situations aren't conducive to mentoring. Do you think mentoring should be structured in certain cases?

WY: Structured mentorship may be worthwhile in situations where some people might not have the access to anyone in a position that can mentor them. Or they could be more reserved or don't have the tools to advocate for themselves yet. In those situations, whoever is setting up the structured relationship should be very intentional. I've seen them work; I think it's a good way to set up initial connections. I will say I'm not a fan of the ones that are too structured, like ones that dictate how often you meet. It starts to feel like a second job.

RM: What do you think it takes to be a good mentor?

WY: First and foremost, it is being a good listener. It helps you give tailored advice. Good mentors explain the why instead of just telling you to do something. It adds more weight to the advice.

RM: I would add that a good mentor is someone that is patient, generous, available, and, most important, someone that treats you as a peer.

On the flip side, what do you think makes a good mentee?

WY: From personal experience, I would say someone that can take the advice, filter it to their needs, and ask follow-up with questions that can be put into action.

RM: I would say a good mentee is someone that is patient, receptive to advice and guidance. They should show that they're serious about the relationship and willing to put in the effort.

WY: Do you think it's necessary to have a mentor to be successful?

RM: I don't think it's necessary, but it helps a lot. We've both gone through periods with minimal mentoring and we turned out fine! At a certain point in your career, it makes your path easier and you learn a lot more. When a mentor is an advocate, it can be very helpful. They can recommend you for interesting project opportunities, promotions, or conferences.

WY: I have looked at mentors and advocates as separate people, but I can see how they can be the same person. It's important to have both when you are younger in your career since your mentor may not have access to the room where decisions are made. I define an advocate as someone that can help you with your career growth monetarily or via promotions. A mentor can sometimes help you in intangible ways but ways that help you in your interpersonal skills.

RM: What made you get into mentoring?

WY: The main driving factor has been to be a face for aspiring black female architects. It goes back to that age old saying of, "You can't be what you can't see." As much awareness as there has been about the lack of diversity in our field in the last couple of years, we are still a long way from bridging that gap. I want to do my part in the effort. My involvement with DFW NOMA Project Pipeline gives exposure to students about architecture, and it warms my heart that the program lights a spark in them and maybe helps them decide whether or not to pursue a degree in architecture or interior design. The feeling of making an impact is the best part.

RM: There are so many things I wish someone would have told me when I was in school. It's selfish in a way to want to mentor because it's so great to see someone grow. It feels good to



Students listening to a presentation by Fair Park First board president, Darren James, FAIA, on the history and future projects of Fair Park. / Credit: DFW NOMA

help others, especially others that are in situations or similar paths that you were in. I feel that there is often a disconnect between academia and the profession, so my involvement with getting CAMP Pro up and going at UTA was in part to help bridge that gap. I think that it is great that the students themselves, through the local chapter of AIAS, developed this awesome program where design professionals from DFW are paired with students to create a mentorship opportunity.

WY: That is a cool program, I have done it in the past and it was great. What has been your experience in mentoring others? Either as part of the CAMP Pro program or otherwise. Additionally, did you apply things you've learned from your interactions with your mentors?

RM: My experience with mentees has been rewarding. It's been great to see younger generations achieve their goals. In my most successful mentoring relationships, where I was the mentee, the mentors shared information in digestible amounts. That is something that I now appreciate, because it can be very tempting to go into everything you know about a certain topic or situation and leave a mentee with an information overload. That is something I try to do when working with younger generations.

WY: I like that — I'll add it to my tool chest. I think I've learned to meet people where they are. Everyone is coming to a situation from a different perspective, which has helped me more than them in growing my interpersonal skills. Some mentees don't necessarily know the questions to ask, and that's OK. I think building the relationship is more important and the questions will come easier. My mentors pushed me to join organizations, but the why was never really given nor did I ask. I wasn't passionate about the ones I was being encouraged to join, but later in my career I learned to tailor the encouragement to fit my agenda. It was then I finally realized the potential of these organizations. They help you network, open doors, help you learn about things you want to do that you didn't even think about such as writing an article. Certain things mentors will tell you and you don't really listen until you are older and realize, "Ah! That's what they meant!" So now I encourage my mentees to find their village.

RM: What advice would you give to someone trying to find a mentor?

WY: Be intentional in who you are looking for; not everyone that looks good on paper is a good fit. It's good to have someone who partially knows what your background is or is willing to understand your background. Find someone that can be a sounding board and will give you unfiltered, honest advice but in a respectful way. Also let's not forget you can have many mentors to serve many needs. Keep an open line of communication to have candid and constructive conversations.

RM: I would also add that you should be open to mentors in any position or role. Sometimes aiming for a mentor in a senior position may not be the best because of their time, commitments, or familiarity with where you are in your career/life.

Mentoring and finding a mentor are great opportunities to expand your horizon. Although our path to our professional lives differed slightly, we still have similar thoughts on what we believe creates a fruitful mentor/mentee relationship. We both find that an organic mentor/mentee relationship has been the most successful. But when necessary, structured pairing of mentor/mentees can also be a great introduction into mentoring.

As a mentee, you should look for those moments in your daily interactions with your co-workers, teachers, or at networking events to find those individuals that can help you and begin to cultivate those relationships. We have both been grateful for those relationships that have shaped us to be who we are today, and we plan to continue giving back.

Ricardo A. Muñoz, AIA is an associate principal at Page in Dallas and an instructor at Syracuse University.

Wenguel Yohannes, AIA, NOMA is a construction manager at Alamo Manhattan and the 2021/2022 DFW NOMA Project Pipeline chair.

KAI is proud to serve as the **Executive Architect** for the **National Juneteenth Museum** in Fort Worth, Texas!

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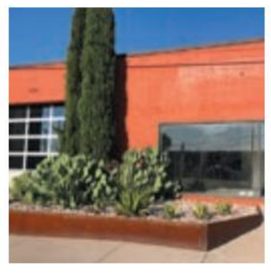
Floyd Newsum, *Remembering Winter in Chicago*, 2010, oil on paper, 80" x 65"

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DERWIN BROUGHTON, AIA, NCARB

By Terry Odis

Terry Odis, project manager at DFW Airport and Columns Committee member, asked Derwin Broughton, AIA, NCARB, principal at KAI Design and president-elect of the Texas Society of Architects (TxA), about his experiences in finding a sense of belonging throughout his career and how he believes design professionals can create a sense of belonging.



Photo by Conleigh Bauer

How did you find your place in architecture?

It came about sort of by accident. I've always worked for smaller firms, sought out a more diverse group of voices, places with a family-oriented environment. In terms of being connected to the overall society of architects, I sought involvement in two organizations, NOMA and AIA. Also, being connected to other younger professionals, being part of a broader community and finding a slot to fit into and help me find where I fit in well.

I started off with the Young Architects Forum and being around like-minded architects of various backgrounds and diversities. It was really good to grow together. My progression has just been sort of natural.

What has your experience been in AIA/NOMA as a professional?

My involvement started with NOMA here in D-FW. It was primarily led by some of our more seasoned architects like Michael Johnson, Al Bryant, Charyl McAfee-Duncan, Clyde Porter. I think they were anxious to see some young blood in the organization, so I got pulled into leadership almost immediately and served as chapter president for about two years. It was a good fellowship for us; we did some programming there, and it definitely helped me along my journey and connected me to people who were on a similar path.

My involvement with AIA was a little bit selfish because I figured out when I was preparing for my exams that if I joined the Young Architects Forum, I could access all of the seminars they hosted. I was a young intern at the time, I'm broke. After I did the math, the volunteering paid for the cost of membership. Out of that came some other good opportunities and relationships.

How important is initiative to someone early in their career? How difficult was it for you to take your first steps? When talking to somebody who's earlier in their career, is it important that they take initiative and jump out there, not knowing the end result?

In my career I've always done more than expected. Sometimes it's not about taking risks necessarily, but about seeking out opportunities. I'm not talking about going to another firm but seeking new opportunities within your practice, within the industry and within organizations. Say, "Hey, I want to be involved." It may be something that stretches you a little bit further than what you're used to, but that's what brings about growth and it shows initiative. It shows people you're excited to do new things.

I think initiative really sets apart some professionals from others, even if they don't have the skill sets to excel at that particular time. But they learn over time because they have the drive and put in more effort and time outside of the 9-to-5 to make it work. It's about vulnerability to some degree. It takes courage.

Seek out those conversations with colleagues, after hours in the office, at lunch to discuss projects or work out concepts. It's in those times that relationships and opportunities to grow are created.

Do you feel yourself lean into taking the initiative to reach out to your team members, community, and mentors now?

I've always had multiple mentors in my career, and each brings something different to the table. They're from various backgrounds, people in the industry who are doing the things I seek to do.

Diversity and inclusion are paramount in our profession. How do you think we as professionals can create a sense of belonging in a community as diverse as ours?

I think it happens through connectivity. I didn't really seek out a mentor, I was just involved. When you're involved and engaged outside of your office, there's an opportunity to interact with other professionals. Sometimes the best relationships form organically.

Who in our community would you consider a mentor?

One of my mentors for some time is Dennis Stacy. Dennis actually brought along three young professionals, and we met quarterly during the pandemic and we probably talk monthly now. He's really helped me maneuvering AIA and TxA, advising me along the way.

Who are some colleagues that you've created a community with? How do you maintain relationships while juggling career and family life?

Fun story: I was working for a small firm in Garland in 2008. There were no other young professionals in the firm besides me, so I entered a design competition in Austin for young professionals and I won. The second- and third-place winners, along with myself, were all on the path to licensure. We stayed in contact. We stayed connected and held each other accountable, and we all got licensed within six to eight months of each other. It grew to be four to five of us total. Of that group, Jamie Crawley now works for the Texas Historical Commission. Veronica Castro de Barrera and Martin Barrera are architects in Austin out of that group, and Veronica worked with us at KAI for a couple years. Paul Bielamowicz is a past president of TxA. So it's really about finding your tribe, engaging in peer-to-peer mentoring. People think mentoring happens top to bottom, but it's in all directions.

My high school was 90% African American. I deliberately made the decision to attend Clemson University because of the diversity. It gave me the exposure to deal with many groups of people. Life lessons prepared me for this career, but learning how to effectively communicate with different groups of people was key. A big challenge we face now is that we try to drive our clients and colleagues into a specific communication style, and that creates barriers in building sound relationships that make a project team work really well together. We have to speak each other's language. We're architects, but we're in the communications business.

And we're not just communicators within our industry but also to our clients and society in general. We're facing a problem because people don't understand what architects do, and we have to do a better job of conveying that so people understand our value, skill sets, and tools.

This interview, conducted by Terry Odis, project manager at DFW Airport, has been edited for brevity and clarity.

ANDREEA UDREA, PHD, AICP

By Alison Leonard, AIA



Photo by Liane Swanson

It's not news that Dallas is one of the most diverse cities in the nation. Just look around and you'll find niche neighborhoods with a variety of ways to experience food, art, and entertainment. There is a community for everyone no matter how or who you identify with.

What does it mean to be a Dallasite? Why do you love it?

If you were to ask people what a sense of belonging means, you'd get a variety of answers, shaped by many things —age, personality, culture, and lifestyle.

In Abraham Maslow's Hierarchy of Needs, the psychologist places a "sense of belonging" in the middle of the pyramid, above basic physiological and safety needs. His 1943 paper, "A Theory of Human Motivation," says a person is less likely to reach the upper sections of the pyramid (self-esteem and self-actualization) until the sense of belonging and connection is sustained.

But how does where you live contribute to your sense of belonging? While it may not be created by a specific spot in a neighborhood, it's most likely the personal connections and feelings felt within the space that make the air of acceptance, or belonging, a reality. If the pandemic has taught people anything, it's that connections to people, community, and nature are paramount.

This kind of neighborhood and establishing a sense of community don't happen overnight and aren't as organic as many may think. Sure, there are some history and traditions involved, but successful cities keep a laundry list of fundamental needs to provide. Urban planners and community leaders spend countless hours studying, strategizing, and designing to build environments where people want to live, work, relax, raise a family — and belong. It requires a delicate balance.

“We deserve a happier and healthier city. We have to be open-minded to the different needs for the different generations but know that we have the same goals.”

Andreea Udrea is one of those planners having a huge impact on the how we experience Dallas. Originally from Bucharest, Romania, Udrea moved here 10 years ago, bringing her expertise, experience, and love for placemaking to North Texas. An urban planner who did doctoral work at Bucharest’s University of Architecture and Urban Planning, with an academic year at the University of Turin in Italy, she spent her early career in Europe. That enables her to critique Dallas from a different point of view than those held by native Texans.

After overcoming some initial culture shock in Texas, she began exploring downtown Dallas around the Sixth Floor Museum at Dealey Plaza and Reunion Tower area.

Yes, she found Dallas beautiful and exciting, but wondered: “Where are the stores? Where are the people?”

She couldn’t understand why there weren’t more people out walking and experiencing the city. Where do people gather outside? Where do downtown workers take lunchtime walks?

“The city is so beautiful, but all of the places are not connected in a walkable way,” she says.

Udrea started working in the Farmers Branch Planning Department. She cut her teeth on American city planning, soup to nuts, and getting things done in real time. She even became a certified planner with the American Institute of Certified Planners (AICP). She discovered that many city planning codes were based on 1960s regulations and often updated to a form-based code in the ‘90s. Still, they were light-years behind European cities, she found.

“There is such a different culture of public space,” Udrea says. “We can take a cue from Europe to create change.”

Udrea recalls walking to the stairs leading down to a subway station on her commute to high school in downtown Bucharest. Those steps provided a public place to hang out, talk, and be kids.

“There is a different attitude toward the relationship between space and buildings. People want to be human beings and walk, and that means wider sidewalks than streets. Everything here is very programmed,” she says. “It’s OK to be organic and less rigid — let it happen! The hot weather does make it challenging, but we can adapt with trees and misters. You learn to work with your climate and embrace it.”

Dallas has long been criticized for being car-centric. Despite the addition of the DART rail lines, most Dallas-area residents rely on a vehicle for daily commuting, making the area one of nation’s worst for traffic congestion. Popular close-in neighborhoods are praised for their walkability and parks, but also face harsh complaints about the lack of parking. Yet all that parking adds to development costs and worsens the city’s heat island effect, a huge problem for addressing environmental sustainability.

But Dallas is going through some changes. For more than 60 years, the city has followed parking policies that are individualized per development and per planning district. Over the years, there have been numerous amendments, basically Band-Aids, to keep development progressing. Now Udrea is leading the charge of researching and documenting Dallas’ parking policies while offering new ideas and insights to support positive change.

Since joining the Dallas Planning and Urban Design Department in 2019 and assuming the role of assistant director in 2021, she has been working to overhaul zoning and code changes and move away from case-by-case decisions. The challenge is to create policies that reverse past decisions.

Udrea says that cities like Dallas are market-driven. The consumer shapes policy, and codes must align with the priorities of both business success and pedestrians. Ultimately, she says, change is hard and scares people.

“In order to have a bigger impact, we have to be more intentional for the future,” Udrea says. In her view, Dallas must plan for growth while maintaining stability, and that it will take a dedicated team to look at the city and determine what it really needs. She adds that the planning and urban design team in Dallas is young and passionate about change and stability of Dallas’ great neighborhoods. In order for her ideas to support successful change, planning and zoning have to work together in concert.

“We deserve a happier and healthier city. We have to be open-minded to the different needs for the different generations but know that we have the same goals.”

Udrea says that Dallas needs to get out of its cars, that the perception we need vehicles to live and work downtown is hurting us. She proposes the what-if scenarios: “What if we change our means of transit? And that allows us to see the city? And while we are walking, we see and meet new people? Your entire lifestyle can change.”

Udrea sees the potential for growth and positive change. By taking a humble and gracious approach to leading the change that Dallas needs, she hopes to help create a place where residents fulfill their sense of belonging and acceptance.

Alison Leonard, AIA is vice president at Blue Cottage of CannonDesign.

FINDING LITTLE EGYPT

By Dr. Tim Sullivan and Dr. Clive Siegle

In September of 1883, former slave Jeff Hill purchased a tract of prairie in the cotton country north of the bustling town of Dallas. Although the roughly 30-acre parcel is today crowded with suburban apartments and businesses, the view that met the pioneer landowner's gaze that autumn would have been a vista of blackland prairie that hosted herds of deer and even a buffalo or two.

But there was a shadow slowly creeping over the land, as a post-Reconstruction Texas descended into the Jim Crow era. While its legacy of segregation, sharecropping, dependency, and debt often smothered enterprise for many Black freedmen, Hill, on the other hand, had paid three hundred dollars in cash for his acquisition, and was a family man with a wife, Hannah, and seven children.

Hill's neighbors were mostly white farmers, with a scattering of Black landowners, Black and white sharecroppers, and a growing number of small crossroad communities like Audelia and Vickery. Today, the land he purchased is located in the Lake Highlands area of northeast Dallas, and is bounded by Northwest Highway on the south, Ferndale Road on the east, Lanshire Drive on the north, and Thurgood Lane on the west. Over the next nearly eight decades, the land would go from a single-family farm to a vibrant rural community, would come to be defined by a church, and then would disappear virtually overnight.

One hundred and thirty-one years after Hill signed the deed to his land, a Lake Highlands resident whose home lay on the fringes of Hill's vanished parcel paused in his yardwork to ponder what the relict landscape was like before the suburbs engulfed it. How did the nearby shopping center come to be, and what about those rumors of a settlement that stood on the property? Being a history teacher, the opportunity to reanimate the past was particularly attractive when it was literally in one's backyard.

THE QUEST BEGINS

Aided by the efforts of colleagues and students, the task of researching the settlement called Little Egypt began to unfold.

By 1900, Hill's property had begun to develop into a multi-family, multi-generational settlement that included the landowner's adult children, as well as renters from outside the family. As an added sign of attention and status, Hill's farm appeared on Sam Street's 1900 comprehensive map of Dallas County. One of the most significant community developments occurred with the building of a church on the site. In 1880, the Egypt Chapel Baptist Church was organized in the area, and in April 1920, it relocated to the Hill property. Named in reference to the biblical release of Hebrew slaves from bondage in Egypt, the church was the spiritual anchor for, and became identified with, the settlement itself. It was at some point during this period that the growing settlement also took on the names "Egypt," and "Little Egypt," probably because of the presence of the church. By 1920, a one-room school also operated on the property.

EGYPT LOST

In the 1950s, a tide of home development brought the suburbs ever closer to Little Egypt, and by the end of the decade, it was virtually landlocked by residential Lake Highlands. As a rural enclave of private property in a sea of newly constructed suburban tracts, and still without paved streets, city water, sewage, and trash removal, it faced the uncertain future of an uphill fight for city amenities and was fraught with the potential for property code violations and possible condemnations. In 1961, community leaders met with developers, and an agreement was reached whereby Realtors consented to purchase the land as a block and move all residents—many of whom wanted to maintain community ties in their new locations— to the destinations of their choice. In mid-May of 1962, moving vans arrived, and in one fell swoop, the residents were packed and gone.

Bulldozers then swept away every vestige of Little Egypt and its church for commercial development. While the Little Egypt settlement was all but forgotten, its namesake, the Egypt Chapel Baptist Church, relocated to the Cedar Crest area in southern Dallas, where it prospered and remains to this day.

EGYPT FOUND

When Jeff Hill purchased his land, he couldn't foresee that the family who sold it to him also owned acreage that would one day become the campus of Richland College, a part of the Dallas County Community College system.

In fall 2015, Richland College history faculty member Dr. Clive Siegle, the contemplative yard worker whose home hugs the former Hill property, and Dr. Tim Sullivan, a Richland anthropology professor, embarked on a quest to uncover Little Egypt's past. They launched an honors-level Learning Community course, and students began working to reconstruct the history of Little Egypt and illuminate its nearly 80-year past.

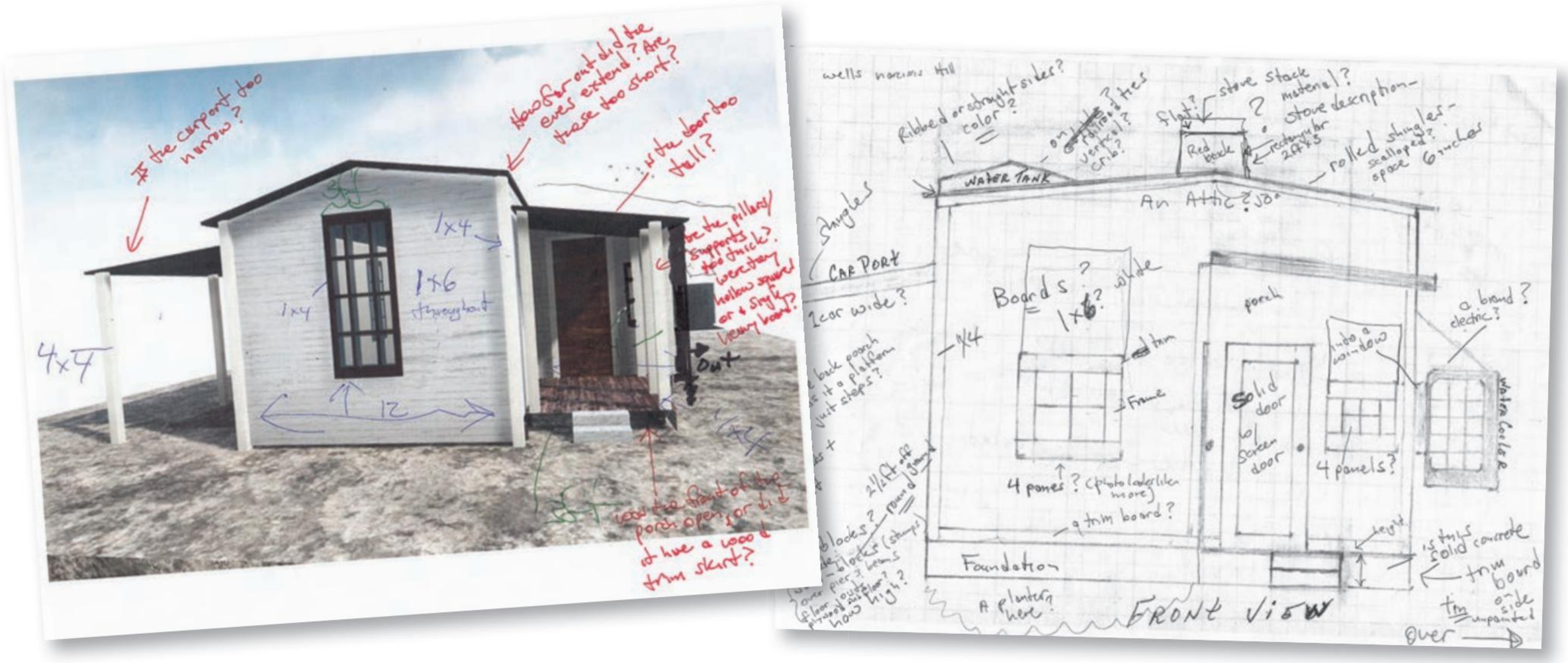
EGYPT REANIMATED

The Richland students eagerly embraced the project, delving into the land plats of Little Egypt and sorting out the owners of each parcel in the community. While these provided foundational structure for basic anthropological and historical inquiry, the goal of the project was to do a deep dive into total community reconstruction. That meant locating as many former inhabitants as possible and soliciting their help in vicariously re-creating the world of Little Egypt as far back in its history as possible. Additional plans included an attempt to interview as many as possible of Egypt's suburban neighbors as well, since by 1960, newly-constructed Lake Highlands homes bordered the old settlement on its north and west sides. Interview scripts were prepared for the student interviewers with an eye to covering a broad range of topics that would illuminate the day-to-day life of the Egypt community: norms, lifestyles, housing, education, infrastructure, recreation, and whatever else the interviewee had the time and inclination to volunteer.

Inquiries to the still-existent Egypt Chapel Baptist Church yielded a fortunate break when the McCoys, five siblings who had lived in the Egypt community, volunteered to be interviewed. They gave generously of their time and proved to be the Rosetta Stone that unlocked vital information to make connections that greatly expanded the field of inquiry. They had kept artifacts, news clippings, and photos of their childhood in Little Egypt. A wellspring of knowledge, these five siblings not only provided rich oral histories, but they also sketched a map of the Little Egypt households, listed names for the families in each, and even offered some ideas as to where those former occupants had relocated.

The extensive details from the McCoy family interviews literally laid the foundation for all further research, including the decision to launch one of the project's most ambitious goals: the reanimation of Little Egypt's historic landscape. Photos of the McCoy house and sketches of its exterior and floorplan, as well as interior and exterior photos of neighboring homes, aerial survey photos, and oral descriptions of structural details not shown in the photos provided a viable basis for launching a 3-D reconstruction project.

Because the Little Egypt project is largely considered a basic college history/anthropology course with no other institutional funding, creative partnering has become the norm. Although Richland has no curriculum for any exotic architectural modeling programs or software, and the Egypt project had no funding for such professional services, the college does offer a degree in interactive simulation and game technology, and their cooperation and facilities proved



The limited number of ground-level photographs of structures in Little Egypt is a reminder of the importance of developing oral history connections and a multidisciplinary process to create a reasonably accurate 3-D rendering of past structures in the community. Here, a diagonal view photo of the front of the McCoy house is given additional perspective and detail in a drawing by McCoy family members. Since there were no photographs of most of the house, verbal accounts from the family and a floorplan and exterior drawings sketched by them served as the "blueprints" to generate a 3-D prototype of the structure in the Unreal Engine 3-D gaming software. Family members then viewed screenshot images of the prototypes and made comments and corrections as the build progressed. Geospatial data for anchoring the virtual structure to its place for archaeological inquiry and 3-D modeling in both a relict world and today's landscape were done using GIS software with drone surveying. / Photo and sketches courtesy of the McCoy family / 3-D image created by the student members of the history/anthropology honors classes with assistance from Dallas College Richland Campus' simulation and gaming program.

invaluable in helping to initiate a key project goal: building a virtual home tour component for the Little Egypt portfolio. Constructing the McCoys' wood frame Little Egypt house with the use of high-end gaming software and the invaluable assistance from that department made it possible for some of the history/anthropology honors students to develop new skills and make an innovative contribution to the project.

Leaving no stone unturned in a literal sense, serendipity had a hand in enabling the project to employ focused archeology and GIS tools to the interpretative mission.

Early in the project, the faculty project leaders located all of the available high-resolution aerial surveys of Little Egypt and its neighbors to supplement the small number of ground-level personal snapshots of structures in the community that were in the project's archives at the time.

Subsequent research revealed that of all the 30-plus acres of the Hill property that had been purchased and developed after the 1962 sale, one small, empty patch remained that had never been redeveloped after the sale. That undeveloped lot was none other than the one on which the McCoy family home had been located. Amazingly, it also turned out to be adjacent to Dr. Siegle's home — although he was over a decade late from being their neighbor.

The property owners, the East Lake Veterinary Hospital, generously gave their permission to lay out a grid and conduct a surface collection. With volunteers from the Tarrant County Archeological Society (now the North Texas Archeological Society), the students plotted elevations and established a general grid layout before running limited metal detection and shovel testing (limited excavation). Test units were subsequently excavated using trowels and screening dirt for small remains that may have been missed.

Team members Miranda and Daniel Davenport provided drone-generated GIS maps, which when layered over historic aerial photos, guided further excavations of the site. Under Dr. Sullivan's supervision, students have unearthed the remains of the porch of the McCoy house and a chicken coop and/or smokehouse. These discoveries corroborated the oral history data provided by the McCoy family and confirmed student hypotheses generated in classroom work prior to fieldwork.

At this writing, a Texas Historical Commission marker commemorating Little Egypt is stored at a Dallas city facility, awaiting only the completion of some construction at the site before it can be erected.

This significant achievement is largely due to the efforts of cohorts of eager Richland students, a legion of volunteers, and the generosity of the interviewees who have given their time and enabled the project to reconstruct, via their minds' eyes, the vibrant Little Egypt of long ago.

Maybe yardwork isn't so bad after all...

Dr. Tim Sullivan is professor emeritus at Dallas College. Prior to retirement in 2020, he conducted fieldwork in Texas and New Mexico. // Dr. Clive Siegle is professor emeritus at Dallas College, where he most recently taught history at the Richland campus.

A SECOND LIFE

By Ricardo A. Muñoz, AIA

"A gem, hidden in plain sight" is an accurate way to describe the Mason Dallas in Oak Cliff. A block from Jefferson Boulevard, this building seemed invisible for many years. Once the Oak Cliff Masonic Lodge, the structure was acquired by Très LA Group, a hospitality company based in Los Angeles whose founder, Alan Dunn, is a Dallas native.

Très LA Group converted the lodge into an events venue, opening it for weddings and receptions in 2020.

Over a century earlier, in 1919, Herbert M. Greene, a Mason himself, designed the building. By 1923, the lodge housed Texas' largest Masonic chapter, with about 1,900 members, according to the Texas Historical Commission. Greene also was the architect for some of Dallas' most recognizable structures such as the Neiman-Marcus Building, the Arts District Mansion (formerly known as the Belo Mansion), and The Dallas Morning News building. In 1922, he was chosen as the architect for the University of Texas.

When approaching The Mason Dallas, you are struck by the stark white facades of painted brick, previously unpainted with white only occurring at the water table. After ascending the curved steps to enter the building, you reach the piano nobile and are immediately greeted by a sense of timelessness. On this level a large reception hall, interrupted only by columns, figures most prominently, with walls of exposed original brick and windows looking out to the neighborhood.

On the floor above, two large rooms with 20-foot ceilings capture your attention. These rooms, the Grand Hall and the Drawing Room, were previously separated by a wall but are now open, marked by a row of tall columns and curtains between them. The Drawing Room, the smaller of the rooms, creates an intimate space, serving almost as an ante-space to the Grand Hall. Judging by the photos of the Grand Hall before the building's renovation, many of the original details have been kept, most notably the frieze and guttae that wrap the tops of walls and beams. Columns, both engaged and freestanding, also have been preserved. Details that could have easily been removed to create a more neutral space were admirably spared and give this floor its unique historic character.

It is inspiring to see the conversion of a historic structure into something that gives it a second life. When the previous owners sold the property in 2004, the building could have been doomed. Instead, a renovation with attention to detail has ensured that a historic structure will remain within the built fabric of Oak Cliff for years to come.



Credit: Très LA Group

Ricardo A. Muñoz, AIA is an associate principal at Page in Dallas and an instructor at Syracuse University.

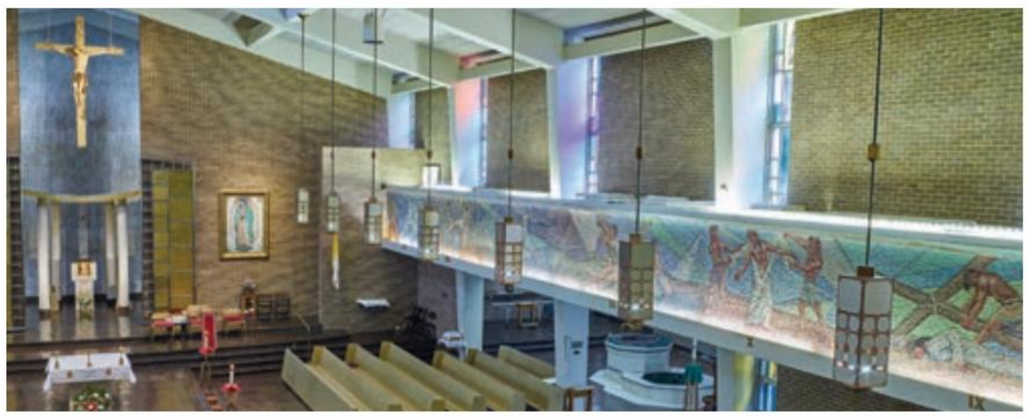

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OCTAVIO MEDELLÍN & ST. BERNARD OF CLAIRVAUX CHURCH

In 1981, the Dallas Chapter of the American Institute of Architects selected the sculptor and teacher Octavio Medellín to receive its Citation of Honor Award. In his letter, AIA Dallas President Alan R. Sumner wrote, "We specifically want to recognize your dedication to bringing the strong qualities of the earth to your own work and your helping all your students express that same honesty through their own talents."



Top: Detail of Station 4-5, Stations of the Cross Murals, St. Bernard of Clairvaux Church, Dallas, Texas / Above: Interior Views of St. Bernard of Clairvaux Church, Dallas, Texas // Credit: Dallas Museum of Art

Medellín, writing a few days later to accept, replied, "The small contributions that I may have made to art, during my time, up to now, hardly makes up for this great honor."

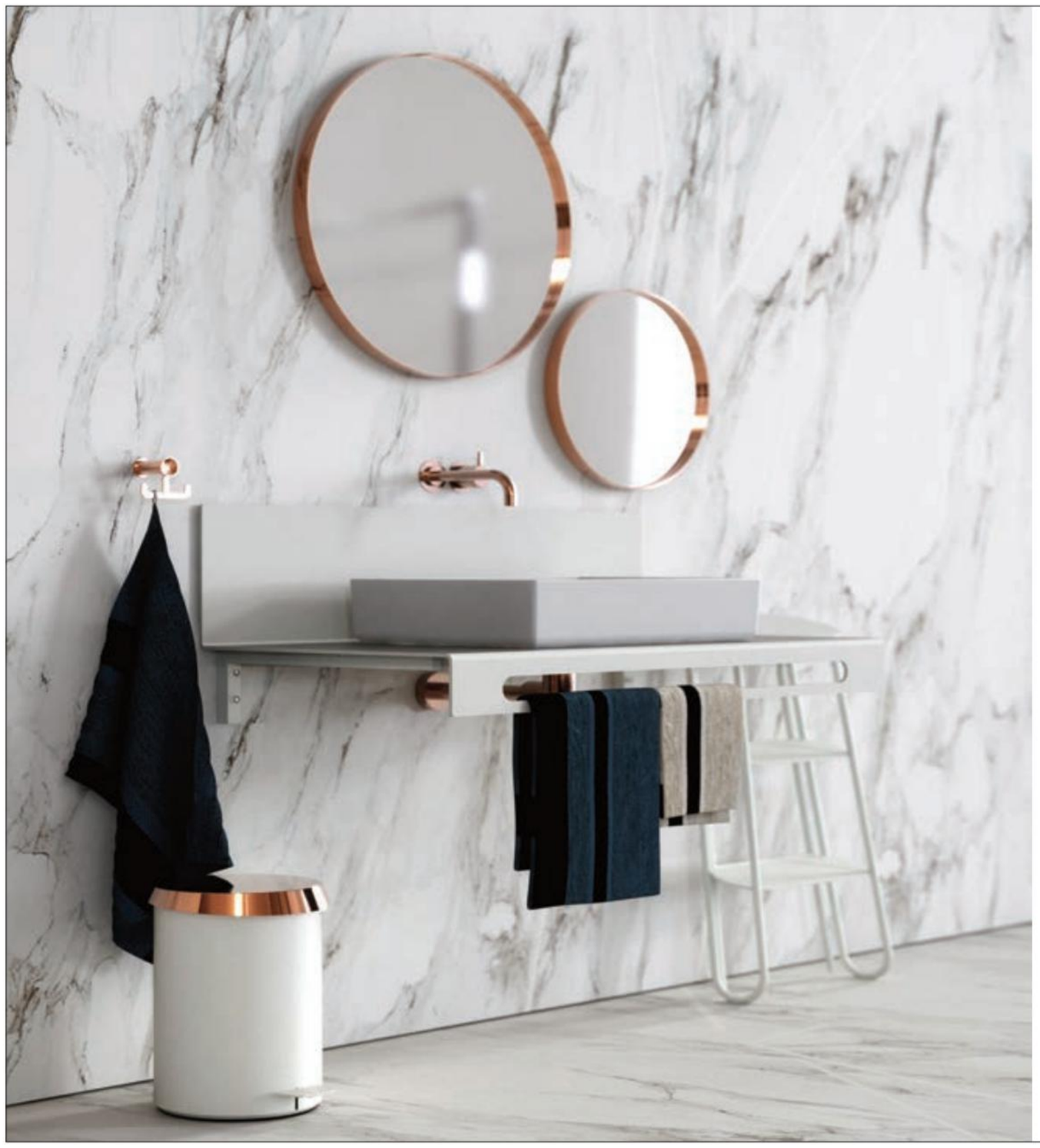
Over the more than four decades that Medellín worked in the Dallas area, he had a significant impact on the city's art scene as well as its architectural landscape. Beginning in the 1950s, Medellín produced numerous public art projects on commission, many of which can still be found across Dallas-Fort Worth today.

Among the most engaging of Medellín's public works are his 1958 mosaic and painted stucco murals depicting the 14 Stations of the Cross at St. Bernard of Clairvaux Church. Divided into two panels, each 5 by 87 feet, the murals are installed opposite from one another, lining the length of the church along two second-floor balcony spaces. Rather than create 14 individual stations, as is common in many Catholic churches, Medellín integrated them across two murals. Although each of the murals is continuous, Medellín created narrative breaks between the stations through a combination of subtle spacing and dramatic positioning of the mural figures. These effects were further emphasized by the murals' painted stucco background, which is comprised of saturated fields of contrasting colors. The overall result is 14 scenes that appear distinct yet unified with an almost filmstrip-like quality.

Unlike typical mosaics, in which the tiles are uniformly distributed across a surface, Medellín varied the density and depth of the tesserae to create an impression of distinct textures and surfaces. In Station 4, where Christ meets his mother on the road to Calvary, a structured line of tesserae gives the wooden cross on Christ's shoulder greater weight. In contrast, the denser yet less ordered tesserae of Christ's and the Virgin's robes create a sense of moving expanses of fabric.

The installation of these murals, especially given the complexity of their design, represents a feat of organization. In collaboration with the artist Michal Kozlowski and with the assistance of Dallas artists Clara Millar and Herbert Hughes, as well as Medellín's two sons, the entire process took eight months. Medellín would also decorate the church's altar wall, as well as produce a sculpture of the church's patron saint, Bernard of Clairvaux, for its exterior façade. When he completed these projects, Medellín said in *The Dallas Morning News*: "The art of this church has been the largest and most important commission given to me in the 30 years that I have been pioneering art in Texas."

Mark A. Castro is the Jorge Baldor Curator of Latin American Art at the Dallas Museum of Art.



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2022 AIA DALLAS

TOUR of HOMES

16TH ANNUAL TOUR PRESENTED BY EGGERSMANN KITCHENS | HOME LIVING

The 16th Annual AIA Dallas Tour of Homes, presented by Eggersmann Kitchens | Home Living, returned on November 5 & 6, 2022. Dallas' only citywide home tour curated exclusively by architects, the tour celebrates the beauty and diversity of Dallas area residential architecture by featuring homes with a variety of styles, scales, and price points.

This year's tour included a contemporary take and classic mid-century modern (MCM) designs. In Preston Hollow, an MCM home on Northaven told the story of resiliency, rebuilt after incurring tornado damage in 2019. The tour's first historic home, Maple Springs, was designed and occupied by Dallas architect Harold Prinz, AIA, in 1950, and boasts a 1950 AIA Dallas Design Award: Honor for Excellence in Residential Architecture.

Across the tour, residences showcased contemporary and modern design, innovative uses of traditional materials, sustainably minded spaces, and the unique history of each home. Featured architecture firms included A Gruppo Architects; Bernbaum/Magadini Architects; Domi Works LLC; Harold Prinz, AIA (posthumously); JRAF Studio; Laura Juarez Baggett Studio; M Gooden Design; Malone Maxwell Dennehy Architects; and Modern Living Dwellings.

Save the date for the 2023 AIA Dallas Tour of Homes October 28 & 29. Details will be announced at **hometourdallas.org**.











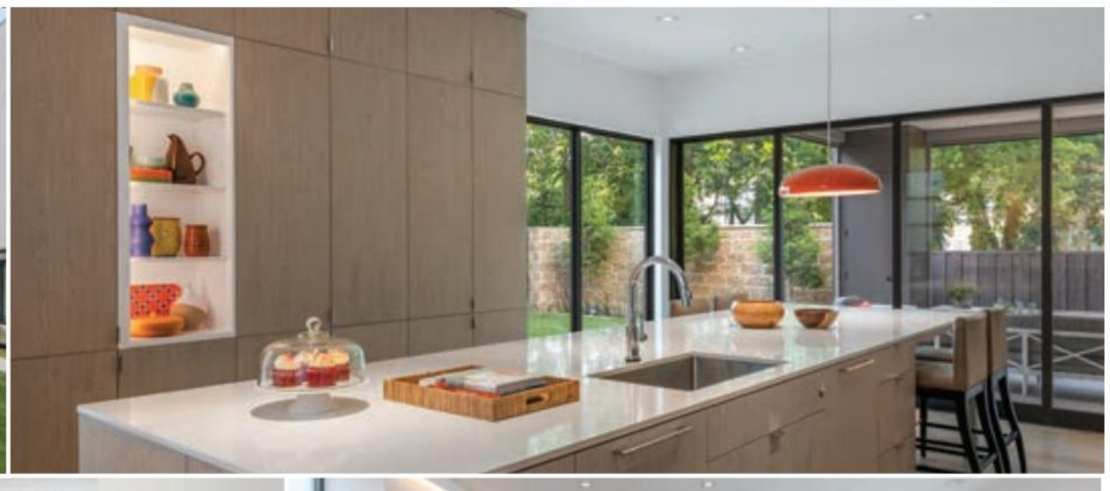
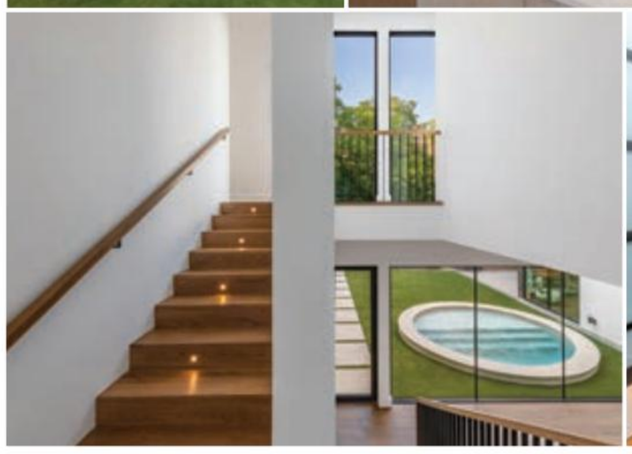


STONEBRIDGE HOME

Modern Living Dwellings

PREMIERE PARTY RESIDENCE

ARCHITECT: PAUL JANKOWSKI, AIA
GENERAL CONTRACTOR: LARRY HARTMAN CONSTRUCTION INC.
STRUCTURAL ENGINEER: RONALD A ROBERTS ASSOCIATES INC.
COMPLETED: 2022
SQUARE FOOTAGE: 7,045
PHOTOGRAPHY: PAUL JANKOWSKI, AIA


SAN LEANDRO RESIDENCE

DOMI WORKS LLC

ARCHITECT: BLANE LADYMON, AIA
GENERAL CONTRACTOR: MODERN DESIGN BROTHERS
GEOTECHNICAL ENGINEER: HOOPER GROUP
STRUCTURAL ENGINEER: RLG CONSULTING ENGINEERS
COMPLETED: 2021
SQUARE FOOTAGE: 2,052
PHOTOGRAPHY: LEONID FURMANSKY





NORTHAVEN RESIDENCE

BERNBAUM / MAGADINI ARCHITECTS

ARCHITECT: BRUCE BERNBAUM, AIA
GENERAL CONTRACTOR: HUDSON CONSTRUCTION GROUP
STRUCTURAL ENGINEER: JENSEN ENGINEERS INC.
LANDSCAPE ARCHITECT: ARCHIVERDE LANDSCAPE ARCHITECTS
COMPLETED: 2021
SQUARE FOOTAGE: 3,250
PHOTOGRAPHY: HOLGER OBENAUS PHOTOGRAPHY







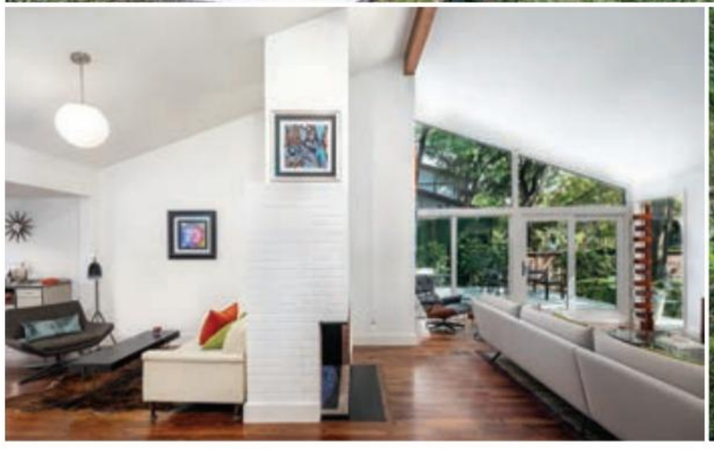


NEWMORE RESIDENCE

JRAF STUDIO

ARCHITECT: JESSE RODRIGUEZ, AIA
GENERAL CONTRACTOR: WILLIAMS DRAKE
STRUCTURAL ENGINEER: COOMBS ENGINEERING P.C.
LANDSCAPE ARCHITECT: ROTH DESIGN LANDSCAPE ARCHITECTURE
COMPLETED: 2022
SQUARE FOOTAGE: 2,990
PHOTOGRAPHY: LEE LORMAND DESIGN





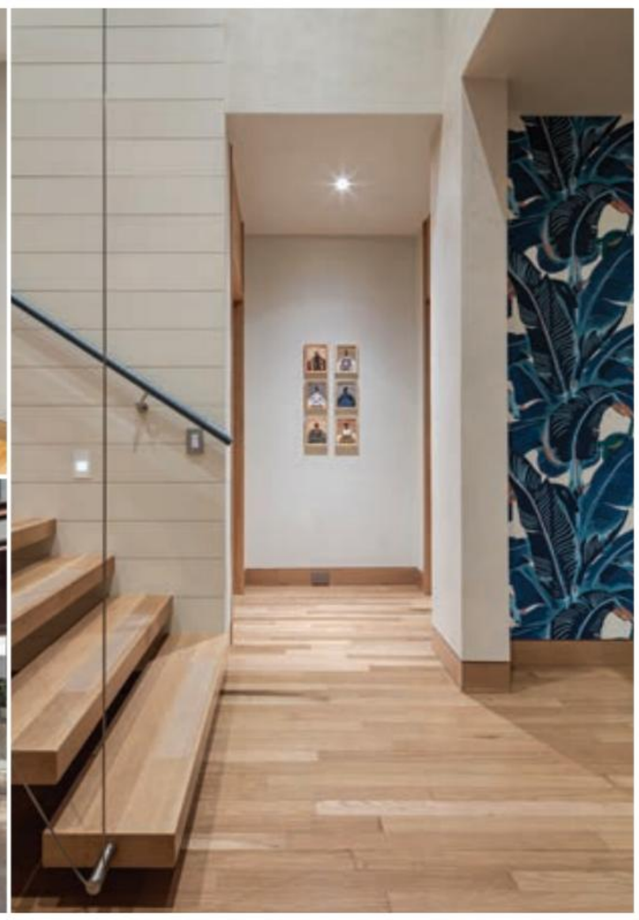


MAPLE SPRINGS RESIDENCE

HAROLD PRINZ, AIA

ARCHITECT: HAROLD PRINZ, AIA
COMPLETED: 1950
SQUARE FOOTAGE: 1,700
PHOTOGRAPHY: DALLAS PROPERTY PHOTOS





MILTON RESIDENCE

LAURA JUAREZ BAGGETT STUDIO

ARCHITECT: LAURA JUAREZ BAGGETT, AIA
GENERAL CONTRACTOR: ROBERT HOPSON CONSTRUCTION GROUP
STRUCTURAL ENGINEER: STANTEC
LANDSCAPE ARCHITECT: SHANE GARTHOFF
COMPLETED: 2020
SQUARE FOOTAGE: 3,800
PHOTOGRAPHY: CHARLES DAVIS SMITH, FAIA

CARROLL RESIDENCE

A GRUPPO ARCHITECTS

ARCHITECT: THAD REEVES, AIA
GENERAL CONTRACTOR: A GRUPPO ARCHITECTS
GEOTECHNICAL ENGINEER: HOOPER GROUP
STRUCTURAL ENGINEER: LEAP
CIVIL ENGINEER: CHILDRESS
SUSTAINABILITY: ENERGY IQ
COMPLETED: 2020
SQUARE FOOTAGE: 4,716
PHOTOGRAPHY: CHARLES DAVIS SMITH, FAIA





DISSONANT HOUSE

M GOODEN DESIGN

ARCHITECT: MICHAEL GOODEN, AIA
GENERAL CONTRACTOR: HUDSON CONSTRUCTION GROUP AND LARSON CONSTRUCTION
STRUCTURAL ENGINEER: JENSEN ENGINEERS INC.
COMPLETED: 2022
SQUARE FOOTAGE: 5,500
PHOTOGRAPHY: PARRISH RUIZ DE VELASCO




SHERWOOD RESIDENCE

MALONE MAXWELL DENNEHY ARCHITECTS

ARCHITECT: MICHAEL MALONE, FAIA
STRUCTURAL ENGINEER: STRAND SYSTEMS
LANDSCAPE ARCHITECT: MESA DESIGN GROUP
COMPLETED: 2017
SQUARE FOOTAGE: 3,500
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REFLECTIONS OF 75 Years of AIA Dallas

By Zaida Basora, FAIA

Over the last 75 years, AIA Dallas has grown to be the sixth largest chapter in the American Institute of Architects (AIA). As executive director of the chapter, I know it is our volunteers and members whose leadership and dedication are the foundation of our chapter's success. The highlights in this article reflect the events, projects, mentors, and friends that had the most influence and impact on me and, from my perspective, on the chapter, the city of Dallas, and North Texas.

As a member, I feel privileged to be leading the chapter as executive director and to have this opportunity to look back at our heritage as well as forward to continuing our legacy of inspiration, community engagement, and transformation of not only Dallas but also the North Texas region. North Texas is growing and thriving, and architecture is at the core of this evolution.

So how did we get here? Let's recount the people, places, and projects that have made us the advocates of architecture in North Texas for the betterment of our communities. Thank you to Transformations, The Architects, Buildings & Events That Shaped Dallas Architecture *by Marcel Quimby, FAIA, Dennis Stacy, FAIA, and Willis Winters, FAIA for collecting our history, allowing me to borrow some text and the essence for the following highlights:*

AIA'S START

AIA was founded in 1857 with the goal of creating an architecture organization that would "promote the scientific and practical perfection of its members" and "elevate the standing of the profession." Through the years, this mission has evolved but remains the core of why AIA is of value to the profession. In Dallas, the Dallas Society of Architects formed in 1911, and the Dallas Architectural Club (whose building artifacts we house at our home at the AD EX) formed in 1920. They merged into the AIA North Texas Chapter in 1924. Subsequently, the North Texas Chapter was divided into the Panhandle, Fort Worth, Northeast Texas, and Dallas chapters toward the end of 1946. We recognize Jan. 1, 1947, as the official founding of AIA Dallas.

1940s

Our chapter was founded a couple of years after World War II ended in 1945. During the war, construction slowed from shortages of materials and manpower. Notable buildings from the 1940s include Mercantile Bank Building (1942), Masonic Temple (1942), Dr Pepper headquarters (1946, demolished), and the Jas K. Wilson store. Architects making their mark included George L. Dahl, FAIA, who served as president of the Texas Society of Architects in 1941 (the first AIA Dallas member to do so) and J. Murrell Bennett, FAIA, the last president of the North Texas Chapter and first president of the AIA Dallas Chapter.

1950s

The 1950s began with vitality and a restart for construction postwar. Twenty-five major buildings were constructed downtown including: Republic National Bank Tower (1954), the current home of the AIA Dallas Chapter and a major highlight of the 1950s building boom; the Dallas Public Library (1955); the Statler Hilton Hotel (1956); the Dallas Municipal Building (1956); Temple Emanu-El (1957); and the Kalita Humphreys Theatre (1959). AIA Dallas began the Design Awards program in 1951. Notable local firms and architects of the decade included Jack

AIA DALLAS CHAPTER PRESIDENTS

2022	Ben Crawford, AIA	2012	Shade L. O'Quinn, AIA	2002	Richard E. Morgan, AIA	1992	Duncan Fulton III, FAIA
2021	Alejandro Hernandez, AIA	2011	David Zatopek, AIA	2001	Myriam E. Camargo, FAIA	1991	Brent E. Byers, FAIA
2020	Maria Gomez, AIA	2010	C. Joe Buskuhl, FAIA	2000	Robert L. Meckfessel, FAIA	1990	Gary K. Weeter, FAIA
2019	Richard M. Miller, FAIA	2009	Todd C. Howard, AIA	1999	Robert H. James, AIA	1989	Burtram C. Hopkins II, AIA
2018	Michael L. Arbour, AIA	2008	Mark Wolf, AIA	1998	William Michael Wells, AIA	1988	Bill D. Smith, FAIA
2017	Nunzio M. DeSantis, FAIA	2007	Betsy del Monte, FAIA	1997	Bryce A. Weigand, FAIA	1987	C. Jack Corgan, FAIA
2016	Zaida Basora, FAIA	2006	Robert K. Morris, FAIA	1996	Dennis W. Stacy, FAIA	1986	R. Lawrence Good, FAIA
2015	Robert E. Bullis, FAIA	2005	J. Tipton Housewright, FAIA	1995	Marcel Quimby, FAIA	1985	James H. Meyer, FAIA
2014	Lisa Lamkin, FAIA	2004	Craig S. Reynolds, FAIA	1994	Ronald L. Skaggs, FAIA	1984	Overton Shelmire, FAIA
2013	Kirk Teske, FAIA	2003	Ted C. Kollaja, FAIA	1993	Robert L. Shaw, Jr., AIA	1983	Bill C. Booziotis, FAIA

The AIA Dallas community over the decades as it advocates, networks, and celebrates.







M. Corgan, FAIA; George F. Harrell, FAIA; George L. Dahl, FAIA; O'Neil Ford, FAIA; Enslie O. 'Bud' Oglesby, FAIA; Jim Wiley, FAIA; Richard Colley, Sam Zisman, Architects; Howard R. Meyer, Max M. Sandfield, William B. Wurster Architects; Mark Lemmon and Smith & Mills Architects; and Gill & Harrell Architects. Grayson Gill, FAIA was president of the Texas Society of Architects in 1955.

1960s

Our chapter saw great momentum moving into the 1960s, when Dallas saw multiple types of significant developments: NorthPark Center (1965), which remains the No. 1 visitor destination in North Texas; the Quadrangle (1966), the first mixed-use project in Dallas; two major downtown buildings: Main Place (1968) and First National Bank Building (1965), recently restored as The National. Construction also kicked off with the city's Goals for Dallas planning effort. Mayor J. Erik Jonsson's Goals for Dallas initiative spurred the construction of DFW Airport, the Dallas Convention Center, the New Museum of Fine Arts, and Dallas City Hall. The ambitious program also helped establish public school kindergartens, citywide family planning, the University of Texas at Dallas, several branch libraries, and neighborhood parks. Pat Spillman, FAIA, a leader in AIA Dallas, proved integral in Goals for Dallas' genesis by writing "The Design of the City" essay. In 1967, AIA Dallas and the Greater Dallas Planning Council commissioned the *Walls Are Rising* film to support and encourage development.

In 1962, Dallas hosted its first national AIA convention and published *The Prairie's Yield*, an architectural guidebook. Notable firms of this decade included: The Oglesby Group; Grayson Gill Architect; Harrell and Hamilton; Pratt, Box and Henderson; and Howard Meyer. George F. Harrell, FAIA served as Texas Society of Architects president in 1965.

1970s

The 1970s kept Dallas on the nation's architectural map: Dallas Convention Center (1973) by Harrell and Hamilton architects, DFW Airport (1974) by HOK, I.M. Pei's Dallas City Hall (1977), and the Hyatt Regency Hotel with its iconic Reunion Tower (1978) by Welton Becket are some of this decade's notable projects. The Las Colinas master-planned community opened in 1973. AIA Dallas hosted its second national AIA Convention in 1978, publishing *Dallasights: An Anthology of Architecture and Open Spaces* that year.

In 1970, the AIA Dallas Awards program, initially a biennial effort, became an annual program. In 1974, AIA Dallas began the Ken Roberts Memorial Delineation Competition. David Braden, FAIA, served as Texas Society of Architects president in 1975.

1980s

The decade that brought the TV show *Dallas* to the world also marked new prominence for the Dallas skyline. For area architects, it was a time bustling with activity and development, "resulting in the largest building program that Dallas had experienced"—until the first major economic downturn since the chapter's existence in 1986.

Sasaki Associates developed the plan for the Dallas Arts District, with the Dallas Museum of Art completed in 1984 and the Morton Meyerson Symphony Center completed in 1989. Other new downtown buildings included Energy Plaza (1983); Trammell

1982	Velpeau E. Hawes, Jr., FAIA	1973	Jack Craycroft, AIA	1963	Enslie Oglesby Jr., FAIA	1953	J. Herschel Fisher, FAIA
1981	Alan R. Sumner, FAIA	1972	Harwood K. Smith, FAIA	1962	Ralph Bryan, FAIA	1952	Terrell R. Harper, FAIA
1980	James E. Wiley, FAIA	1971	Howard C. Parker, FAIA	1961	Howard R. Meyer, FAIA	1951	Arch B. Swank, FAIA
1979	Nathaniel K. Kolb, Jr., FAIA	1970	Donald E. Jarvis, FAIA	1960	Robert J. Perry, AIA	1950	Jack M. Corgan, FAIA
1978	Jerry L. Clement, FAIA	1969	James R. Pratt, FAIA	1959	George L. Dahl, FAIA	1949	Everett Welch, AIA
1977	Reagan W. George, FAIA	1968	David R. Braden, FAIA	1958	George F. Harrell, FAIA	1948	Herbert M. Tatum, FAIA
1976	Downing A. Thomas, FAIA	1967	Harold J. Box, FAIA	1957	Harris A. Kemp, FAIA	1947	J. Murrell Bennett, FAIA
1975	Pat Y. Spillman, FAIA; Horace E. Dryden, AIA (Jan.-Feb.)	1966	Pat Y. Spillman, FAIA	1956	Donald S. Nelson, FAIA		
		1965	Max M. Sandfield, AIA	1955	Roscoe DeWitt, FAIA		
1974	James A. Clutts, FAIA	1964	E.G. Hamilton, FAIA	1954	Grayson Gill, FAIA		

Crow Center (1984); Chase Bank Tower (1984); Ross Tower, originally Lincoln Plaza (1984); the Crescent Complex (1985); Bank of America tower, originally Interfirst Plaza (1986); Chase Tower, originally MBank (1987); and Fountain Place (1987). The Galleria opened in North Dallas in 1982, Lincoln Center (1982), Park West towers (1985), and the first phase of Cityplace (1988). Las Colinas also saw strong development, such as Williams Square in 1981.

Notable firms and architects of this decade include: Larry Good, FAIA, who received the chapter's first President's Medal in 1980; O'Neil Ford, FAIA, the first recipient of AIA Dallas George Foster Harrell Award in 1981; Diane Collier, AIA, the first director of Dallas Women in Architecture in 1982; Willis Winters, FAIA, the first editor of the newly redesigned and expanded Columns newsletter, in 1983; JPJ Architects, given the first Firm Award from AIA Dallas in 1986; HKS; Fisher Spillman Architects; and Corgan Associates. Stanley Marcus, Hon. AIA received the George Foster Harrell Award in 1986, and J. Erik Jonsson in 1989. James A. Clutts, FAIA, served as Texas Society of Architects president in 1987. The decade's boom ended about 1986, and the economic recovery would not begin until the mid-1990s.

1990s

In the 1990s, the city of Dallas encouraged investment in downtown, including financial incentives for the rehabilitation of historic buildings. The Kirby, the Titche-Goettinger, and the Wilson buildings were converted to lofts. Dallas Area Rapid Transit began operation in 1996, leading to transit-oriented developments near many of the new stations. In 1999, AIA Dallas hosted its third national AIA convention and issued *The American Institute of Architects Guide to Dallas Architecture*.

In 1990, AIA Dallas recognized the Texas Instruments Semi-Conductor Building (1961) by architects O'Neil Ford and Richard Colley with the first 25-Year Award. Bill D. Smith, FAIA served as Texas Society of Architects president in 1991, Marcel Quimby, FAIA became the first female AIA Dallas president in 1995, and Jan Gaede Blackmon, FAIA served as the first female president of the Texas Society of Architects in 1997. AIA Dallas awarded the George Foster Harrell Award to Margaret McDermott, Hon. AIA in 1998, and the first Lifetime Achievement Award went to Harwood K. Smith, FAIA in 1999.

2000s

The pickup in the economy in the late 1990s continued into the late 2000s. The terrorist attack of 9/11 disrupted the economy nationwide, but Dallas continued to expand. Several residential projects added thousands of residents to the urban core. The Victory development and American Airlines Center (2001), the Arts District's new Nasher Sculpture Center (2003), the Booker T. Washington arts magnet school rehabilitation (2008), and the Wyly and Winspear arts venues (2009) were all completed in this decade. The City of Dallas 1998, 2003, and 2006 bond programs funded the construction of numerous community facilities, including the City Performance Hall (now known as the Moody Performance Hall) and the renovation of the Municipal Building, which were both completed in 2012.

In 2000, Ron Skaggs, FAIA, was the first AIA Dallas member to serve as national AIA president. Bryce Weigand, FAIA served as Texas Society of Architects president in 2002.

In 2001, the Trinity River Advisory Committee was formed, and AIA Dallas took a leadership role in the Trinity River Balanced Vision Plan, which continued well into the mid-2010s. The City of Dallas adopted the Forward Dallas! Comprehensive Plan in 2006. The Dallas Center for Architecture opened in 2008 at 1909 Woodall Rodgers Freeway. The center sought to bring architecture programming closer to the public and to serve as a convener for collaboration between the Dallas Center for Architecture Foundation (now the Architecture and Design Foundation), the USGBC North Texas Chapter, and the Dallas Architecture Forum, among others.

2010s

Dallas and the nation underwent another economic downturn in 2008 to about 2010. Since 2010, the focus has been on the Dallas urban core, renovation of the 1980s skyscrapers, and redevelopment of older areas of the city, such as Deep Ellum, Bishop Arts, and West Dallas. The emphasis is on housing and transportation infrastructure. The Downtown Dallas 360 Plan, a 2011 public-private partnership between Downtown Dallas Inc. and the City of Dallas, pushed for vitality, urban design, and connectivity of downtown neighborhoods. Among the major developments of the decade: Klyde Warren Park (2012); Pacific Plaza (2019); the signature bridges Margaret Hunt Hill (2012)



AIA Dallas gatherings — from the 1956 Salute to Architecture event to the Wheelchair for a Day programs of 2010's.

and Margaret McDermott (2013), Trinity Groves in West Dallas (2012), the Dallas Farmers Market privatization (2013), the modernization of the Love Field Airport (2014), and downtown mixed-use developments such as The Union (2018).

AIA Northeast Texas became a section of AIA Dallas in 2018, with the Dallas membership offering consistent programming to East Texas. Technology and social media have allowed AIA Dallas to expand these opportunities.

AIA Dallas moved to Republic Center in 2018 and rebranded the Dallas Center for Architecture as the Architecture and Design Exchange (AD EX). The AD EX is home to both AIA Dallas and the Architecture and Design Foundation, formerly the Dallas Center for Architecture Foundation, which was founded in 1984. Together, both organizations are making the AD EX a place to engage the public and the profession, inspire the next generation of architects, influence outcomes to create a more resilient, equitable, and vibrant North Texas, and a place to learn about architecture's impact.

Over the past decade, through its Public Policy Committee, AIA Dallas has increased its involvement in issues of interest to the profession and the public, such as issuing official statements about the Trinity Toll Road, historic preservation, I-345, the Dallas Comprehensive Environmental Climate Action Plan, DART D2, Dallas development and permitting issues, and more. AIA Dallas has advocated on urban design and civic initiatives since the 1950s. The involvement has included procurement and contract issues with the City of Dallas and Dallas Independent School District. As early as 1956, the chapter formed a board of professionals that turned into an urban design advisory group to the city in the 1960s-70s. We supported the creation of the first preservation ordinance in Dallas in 1975 and the creation of DART in the 1980s. Since the 1990s we have been involved in the Trinity River Corridor Master Plan process, joining the debate on the Trinity Toll Road in 2007 until the project was effectively canceled in 2017, due in part to AIA Dallas' public opposition. The chapter values collaboration with partners such as Preservation Dallas, Downtown Dallas Inc., The Real Estate Council, the Dallas Architecture Forum, and UTA College of Architecture, Planning, and Public Affairs as key to our advocacy and outreach efforts.

Leadership over the past decade included Craig Reynolds, FAIA, serving as Texas Society of Architects president in 2012, followed by Michael J. Malone, FAIA in 2015, Michael Hellinghausen, FAIA in 2019, and Audrey Maxwell, AIA in 2021. Jeff Potter, FAIA served as AIA National president in 2012.

2020s & REFLECTIONS FROM THE EXECUTIVE DIRECTOR

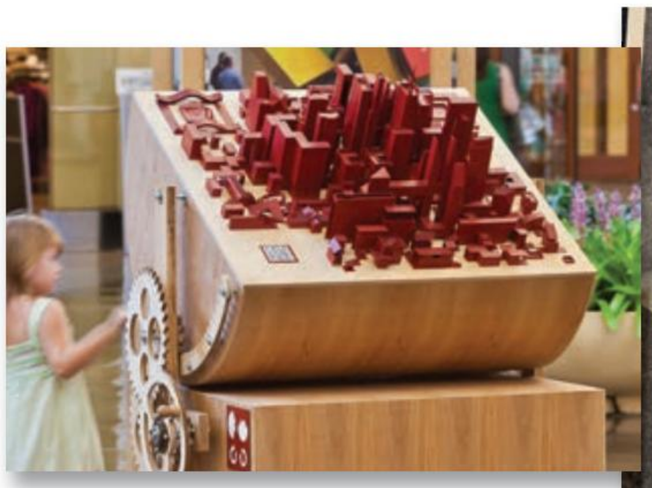
I was hired as executive director in January 2020. Together with our most recent presidents, María Gómez, AIA in 2020, Al Hernández, AIA in 2021, and Ben Crawford, AIA in 2022, their boards, members, partners, staff, and volunteers, we began to assess and re-envision our mission, vision, and goals for AIA Dallas while pivoting to virtual and hybrid platforms to keep up our momentum.

Over the last 75 years, we have grown to the sixth-largest AIA chapter. It is our volunteers and members whose leadership and dedication are the foundation of our chapter's success. The highlights above reflect the events, projects, mentors, and friends that had the most influence and impact on me, and from my perspective, on our chapter, the City of Dallas, and North Texas. I have valued my AIA Dallas membership for 33 years, and it is my goal to ensure that you find value in your membership and engagement with us.

We have been part of significant transformations in North Texas, and we embrace the challenges and opportunities that the 21st century will bring as we transform the world around us to benefit future generations. This decade started with new complexities presented by the pandemic, a sustained movement for inclusivity and diversity in the profession, and a re-evaluation of the architect's role and impact on society. It is imperative for architects to lead in community issues that are at the intersection of design and housing, mental health, transportation and infrastructure, education, and the environment. We want to position the AIA and its members for success through these changes. As stated in our 2021 Strategic Plan, we urge you to join us in our mission to advance the transformational power of architecture!

Cheers to the next 75 years!

Zaida Basora, FAIA is executive director of AIA Dallas and the Architecture and Design Foundation.





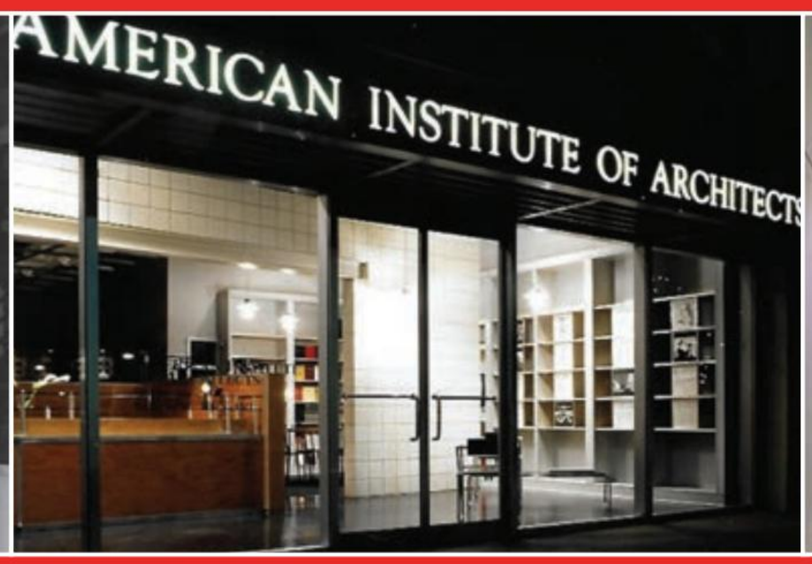




Over its 75+ years, AIA Dallas has grown to be the 6th largest chapter in the nation, whose strength is in the passion and engagement of its members.

FROM CHAPTER OFFICE TO PUBLIC DESTINATION: *AIA Dallas Headquarters Through the Years*









Left to right above: (Bookstore caption and credit) // Mckinney Avenue HQ entry / Credit Shaun Menary // AD EX entrance / Credit Shaun Menary // DCFA interior / Credit Craig Blackmon, FAIA

AIA DALLAS' EARLY OFFICE SUPPORT, 1949-1971

AIA Dallas was an all-volunteer organization for its first few years. In 1949, Patsy Swank became the organization's first executive secretary; Patsy officed at her home as was typical for small organizations at the time. Patsy, a journalist, worked for *The Dallas Morning News* and later for KERA-TV's Newsroom and Swank in the Arts programs. She and her husband, Arch Swank, FAIA, a prominent architect, were active in Dallas arts and social circles, often opening their home for chapter meetings and activities during and after her tenure with the Dallas chapter.

Patsy served the chapter until 1955. AIA Dallas operated without office support until 1960, when Mrs. Curtis Aiken served as executive secretary, followed by Jo Nelson Wittrock in 1961. Rosemary Schroeder, Hon. AIA became executive secretary in 1962 and officed out of her home until 1971, when the chapter opened its first office. Rosemary was elevated to executive director and managed the chapter until her retirement in 1981. Rosemary's 19-year tenure with the chapter is the longest to date as a staff member.

AIA DALLAS' FIRST CHAPTER OFFICE, 1971-1985

Quadrangle Shopping Center, 2800 Routh, Suites 241 & 141 // Pratt, Box, Henderson & Partners

This first chapter office was in the Quadrangle complex, second floor, in suite 241. Designed by Pratt Box & Henderson, the Quadrangle opened in 1966 and was one of the first mixed-use developments in Dallas. The 40+ tenants were unique and included two art galleries, Theatre Three, and specialty retail stores including Danish Decoratives, Ski-Skellar, Hunter Bradley sporting goods, Jewell Box, Basket Company, the Cakery, numerous retail shops, and a few architectural offices. The Quadrangle was developed in phases and received an AIA Dallas Honor Award in 1968 for the first phase of the complex, and a second Honor Award in 1970 for the later phase.

In 1977, the chapter wanted a retail presence that interfaced with the public and moved to a nearby first-floor space within the Quadrangle, suite 141. This new space opened onto one of the exterior patios, providing public access, a conference room, meeting space, and its new bookshop. However, by the mid-1980s the growth of the membership required larger meeting rooms and support space.

AIA DALLAS ON MCKINNEY AVENUE CHAPTER OFFICE, 1985-1999 (First rendition)

2811 McKinney Avenue // David K. Williams, AIA with Bethel & Williams // 1985-1990, First Rendition – Bookstore at ground floor and office space at second floor

The Dallas chapter moved in 1985 to a new office building facing the street in an active commercial area with significant pedestrian traffic. The building, designed by Morrison Seifert, received an AIA Dallas Merit Award in 1986. The new chapter offices had a prominent storefront and lobby to the bookshop, a large conference room, and meeting spaces on the first floor. Offices for staff and additional meeting rooms were on the second floor.

AIA DALLAS ON MCKINNEY AVENUE CHAPTER OFFICE, 1990-2000 (Second rendition)

2811 McKinney Avenue // Stacy Architectural Studio (Dennis W. Stacy, FAIA with Willis Winters, FAIA)

The bookshop was closed in 1987 and the chapter offices moved to the first floor, which was re-programmed and designed to include a larger conference room, additional meeting spaces, restroom, and storage space. Features of the bookshop were incorporated, including the tall bookshelves that then accommodated reference materials and books. The space received an AIA Dallas Merit Award in 1991 and a Texas Society of Architects Honor Award in 1992.

AIA DALLAS IN THE DALLAS DESIGN DISTRICT, 1999-2008

1444 Oak Lawn Avenue, Suite 600 // Pierce Goll Architects

Following the chapter hosting the successful 1999 National AIA Convention in Dallas, it moved to the developing Design District into another storefront office. This location was selected for its easy access, adequate parking, and relationship to numerous design businesses.

DALLAS CENTER FOR ARCHITECTURE, 2008-2018

1909 Woodall Rodgers Frwy., Suite 100 // Peter Doncaster, AIA with Booziotis & Company Architects

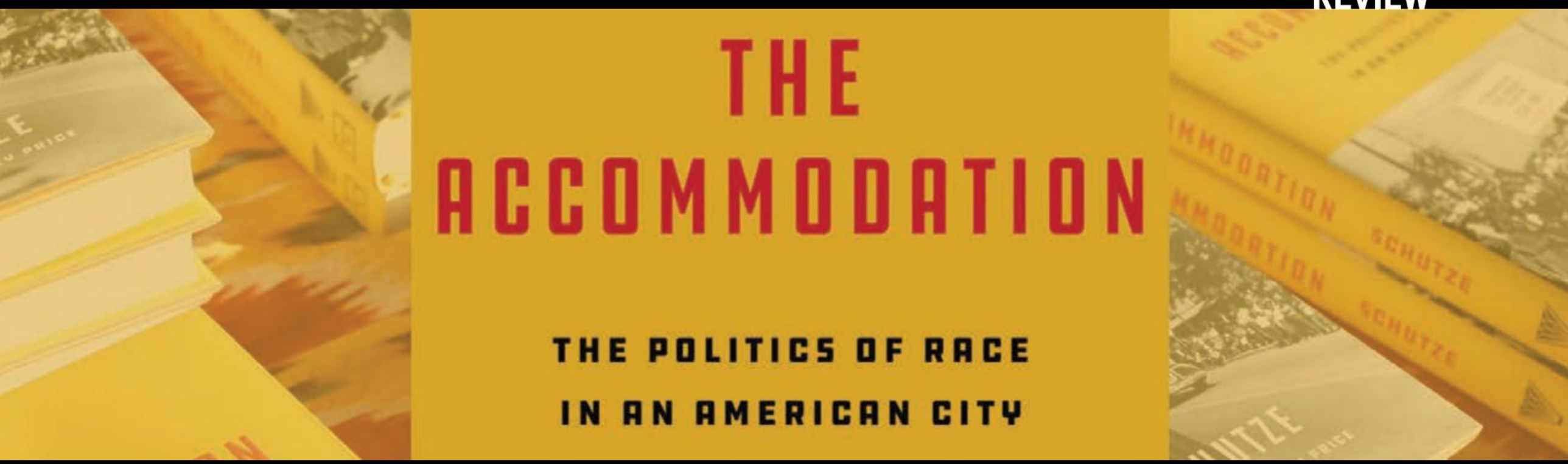
The chapter and Dallas Center for Architecture relocated to one of the few available buildings that faced the then-planned Klyde Warren Park. For the first time, the chapter office was located in downtown Dallas. A design competition for the new space was held by the chapter, with a group of friends — Peter Doncaster, AIA of Booziotis & Co., Gabriel Smith of Thomas Phifer and Partners, and Nicholas Marshall of Chase Marshall Architects — submitting the winning design. Bill Booziotis, FAIA with Booziotis & Co., served as architect of record. The design included a large multi-use space enclosed by faceted glass panels with translucent sheer curtains, modulating a veil of colored light visible from the street, a conference room, multiple flexible spaces for meetings, a small chapter library, chapter offices, and co-working spaces for other nonprofits. Klyde Warren Park was completed in 2012.

ARCHITECTURE AND DESIGN EXCHANGE, 2018-PRESENT

Republic Center, 325 North St. Paul Street, Suite 150 // Omniplan

The chapter and Architecture and Design Exchange (AD EX) moved to the historic Republic Center, centrally located in downtown Dallas. The space fronts on both North St. Paul and Pacific streets and overlooks Pacific Park Plaza, downtown Dallas' largest public park. The large lobby is open to the public and accommodates exhibits, public and chapter lectures, activities, and parties on a regular basis. The chapter offices and additional meeting space are located upstairs. The project received a 2020 Texas Society of Architects Design Award.

Marcel Quimby, FAIA is the founder of Quimby Preservation Studio. Additional research and photos compiled by Dennis Stacy, FAIA, founder of Stacy Architectural Studio.



***The Accommodation* by Jim Schutze**
Review by Conleigh Bauer

THE STORY OF THE STORY

Ready for a larger audience in 1986, *The Accommodation* took over three decades before it finally made it to print again. The press plates were ripped off the line at the last moment because its contents were deemed too dangerous by those who feared rioting and resentment from the people whose oppression it described.

Although the concerns of rioting were unfounded, *The Accommodation* was rightly feared by those in power. This book raises a mirror to the uncomfortable truth about Dallas, its racist history, its racist development practices, and its slow path to civil rights that has had a lasting effect on communities today.

The uncomfortable truth repressed by white leadership in 1986 eventually found its way into the light. An extremely limited number of printed copies did exist, which eventually led to an underground, unofficial PDF, filled with typos and the thrill of contraband. The file began to circulate among the curious who knew their experiences did not match up with the story they had been taught of a post-racism Dallas.

In 2021, La Reunion Publishing took up the project and *The Accommodation* finally saw shelves. While this book describes events from the 1950s to the1970s, the repercussions of the decisions made during that time can still be seen all over Dallas.

DECADES OF DISRESPECT

The book begins with the accommodation of Black middle-class wealth as bombings of Black-owned properties threatened development and the economic potential of white business leaders. Black families were forced to choose between safe but separate housing or the threat of physical danger in white middle-class neighborhoods. Black-owned properties were seized under eminent domain and later resold at higher prices to white families as the city manipulated where Black people could exist.

In this book, Schutze provides example after example of the disrespect and injustice that carved the map of Dallas. Calculated adjustments made by white leadership advanced civil rights as slowly as possible to avoid threatening the status quo. The city's slow adoption of federal civil rights laws led to a token-style compliance, allowing just enough progress to placate the Black community, prevent violent uprising, and technically comply with federal law. But it was never enough to create truly equitable circumstances. In fact, Schutze credits the lack of violent uprising in Dallas as why the city lagged far behind in the fight for civil rights.

THE CONVERSATION

In September 2022, Big D Reads distributed 30,000 free copies of the text, sparking public discussions about the book and what has changed — or not changed — in Dallas in the last 50-70 years. At an Architecture and Design Exchange (AD EX) discussion, Schutze emphasized the importance of facing historic truths and paying attention to "the little contortions we'll put ourselves through to rationalize this stuff."

"This stuff," of course, referring to the blatant racist treatment of Black communities in the past, current biases, and the lasting effects of those racist practices today.

While Schutze's comments were impactful and insightful, the magic of the AD EX discussion, moderated by Mike Grace, Ferris assistant city manager and chief economic development officer. came from those who shared their experiences of Dallas over the last 40 years. Many commented on how the overt racism described in *The Accommodation* has shifted into something less tangible but actively felt by minority communities of Dallas. "It still feels as if I need a passport to go above I-30," one participant said. At-home bombings may not be a daily threat, but the rapid development of neighborhoods previously neglected by Dallas leadership continues the same struggle of finding safe, affordable housing for Black families.

Why publish now? Schutze credits the profound cultural shift since the murder of George Floyd. In 1986, Schutze was accused of attempting to publish "a pack of lies" despite two years of research in the Dallas archives. Schutze stated that those in power "feared the mirror." At that time, the average white person could not point out obvious injustice without indicting the status quo from which they clearly benefited. "Little contortions" of the mind essentially rewrote reality and twisted the truth for their own comfort.

Now the world has changed, and the new generation is loudly demanding the truth of things.

This book tells the truth.

Conleigh Bauer is the membership manager at AIA Dallas.







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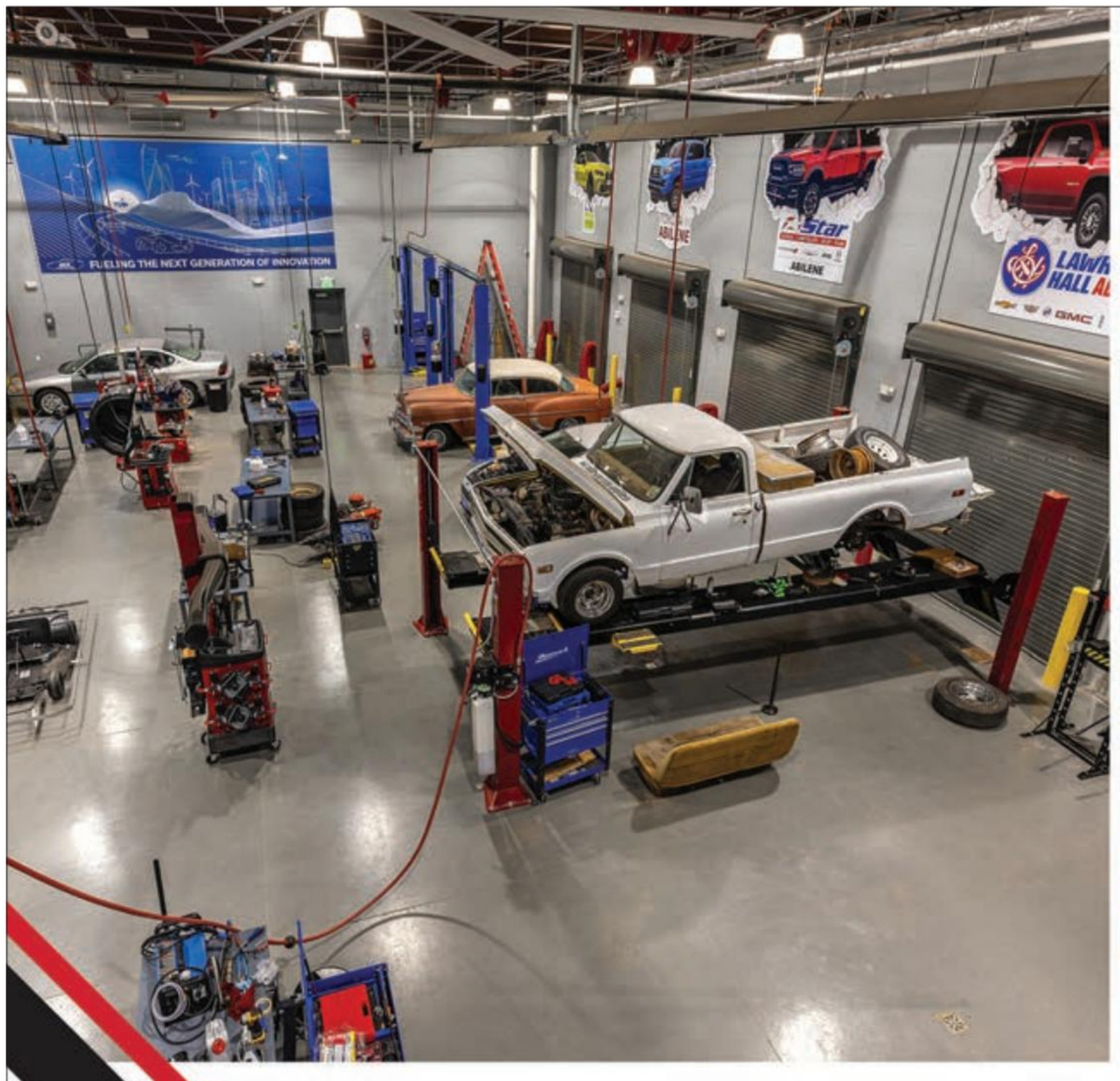
CALL FOR AUTHORS + CONTRIBUTORS

Have an idea for an issue we haven't covered? Looking for a chance to contribute an article? Interested in publishing your art or photography?

Share your interest with the editors by emailing jenny@kielarch.com

Over the years, the mission of *Columns* has evolved as it has transformed from an industry-only publication, to one that examines our communities through the lens of architecture and design. *Columns* allows readers to learn more about the past, present, and future of where Dallas, architecture, and culture intersect, and how they can engage in the conversation.

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Abilene ISD's new state-of-the-art CTE Center
2022 Winner ENR Best Regional Project K-12 Education
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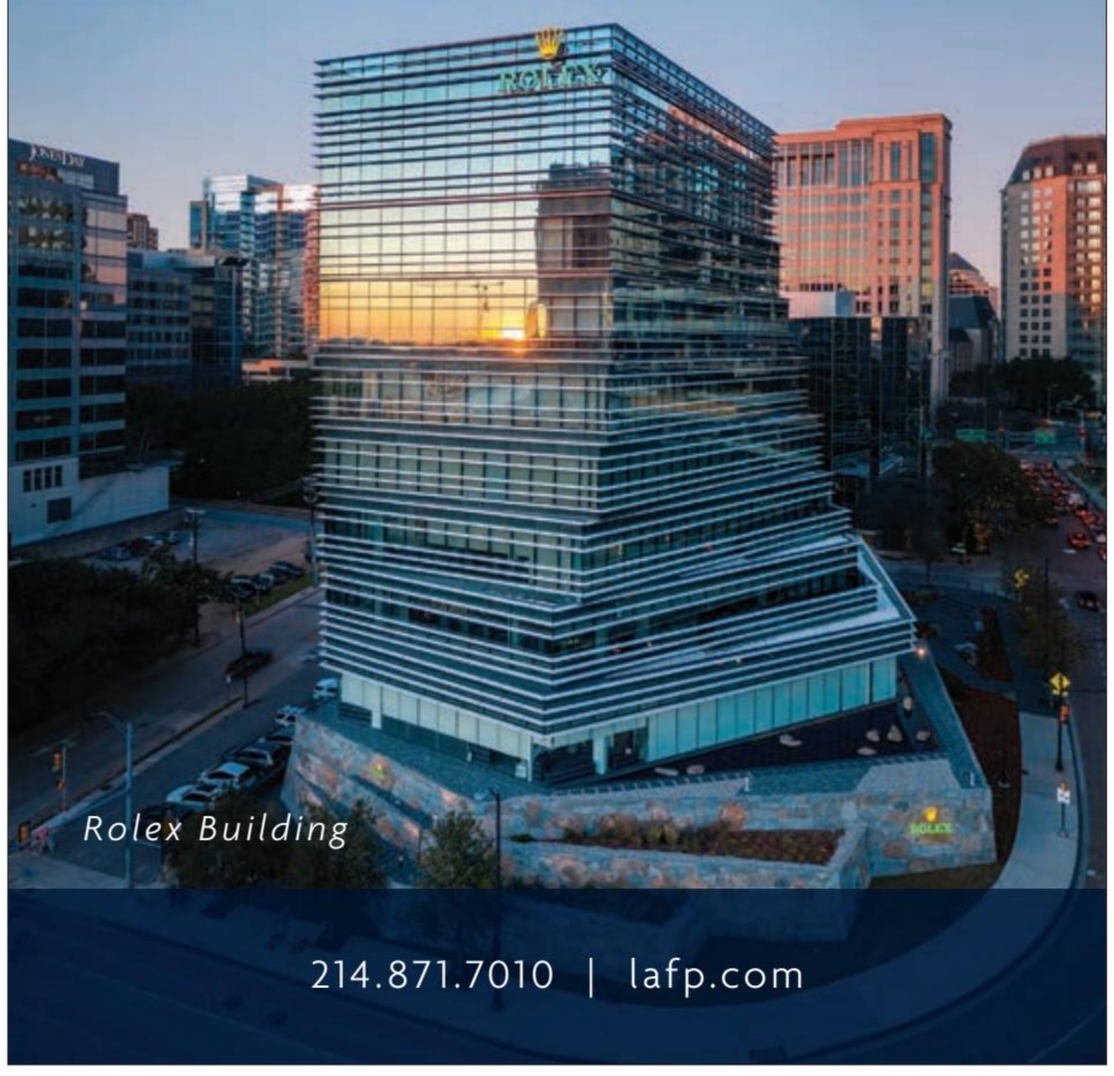
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Singing Hills RECREATION CENTER



Tucked away in a lush, green landscape yet strategically connected by DART to downtown Dallas, Singing Hills Recreation Center is unique in Dallas. It is designed to be a multigenerational, community-focused facility in a historically underserved neighborhood.

The most interesting aspect of the design is how the building interacts with the surroundings to create functional spaces both inside and around it. A public plaza is envisioned between the DART station and the recreation center for spontaneous social interactions, while the interior spaces capture the view of the landscape through double height openings. The scale of the building blends well with the landscape, while the contrasting use of materials such as black metal and wood reinforces its presence. The overhanging roof of the structure ties the building together as it creates a visual journey for the visitor to experience the spaces.

The design idea of keeping close proximity to DART is an inspiring change for the city of Dallas. There aren't many public places that can be accessed solely by public transport in the city; Singing Hills Recreation Center hopefully marks the start of many such community centers that offer undiscriminating access to all.

Unmesh Kelkar, Assoc. AIA is a project designer at Corgan.

PROJECT TEAM

OWNER: City of Dallas Park and Recreation Department
SIZE/AREA: 25,000 gross square footage
ARCHITECT: Perkins&Will
LANDSCAPE ARCHITECT: Kevin Sloan Studio
CONTRACTOR: J.C. Commercial Inc., Mart Inc., 3i Contracting LLC
STRUCTURAL ENGINEER: JQ Engineering
MEP ENGINEER: Basharkhah Engineers
CIVIL ENGINEER: Pacheco Koch Consulting Engineers

Zoom Out Photos- James Steinkamp
Zoom in Photos- Unmesh Kelkar, Assoc. AIA

You belong here

Belonging is being somewhere you want to be and where others want you to be, too. Belonging is being accepted as you!

This is how architects, designers, and educators kicked off a discussion on the idea of belonging within place with over 80 elementary, middle, and high school students attending the 2022 AD EX Designing My Future K-12 Summer Camps. In the camp program, students not only learned about career paths in architecture, design, and engineering, but also explored how to use design to become better stewards of their neighborhoods and champions for a more functional, beautiful, and equitable city.

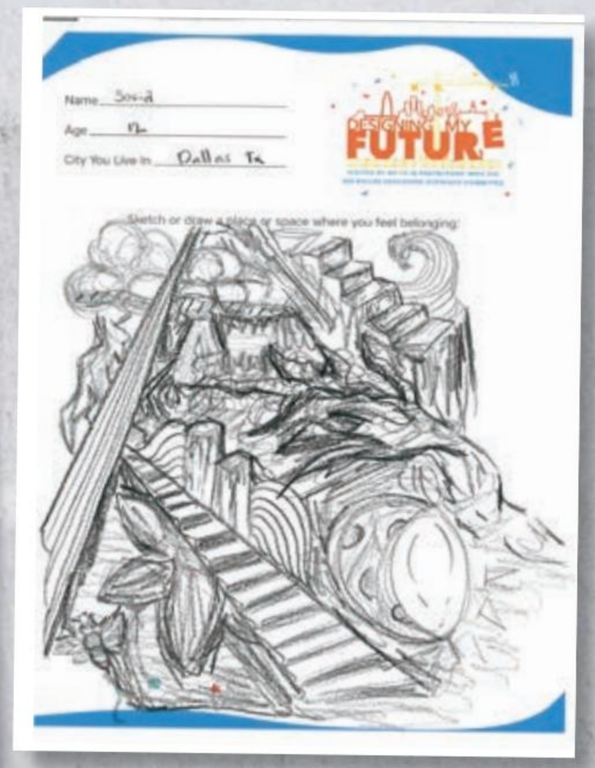
As a warmup exercise, campers were asked: What is a place or space where you feel belonging? They were then challenged to sketch that place. Although the sketches varied, there were some popular responses, with home, their room, or the homes of loved ones taking the top spots. Other top responses included locations designed to be child-centric (LEGOLAND Discovery Center and KidZania) and popular field trip and family destinations (Dallas Zoo and theaters). Interestingly, parks and schools didn't make the students' lists.

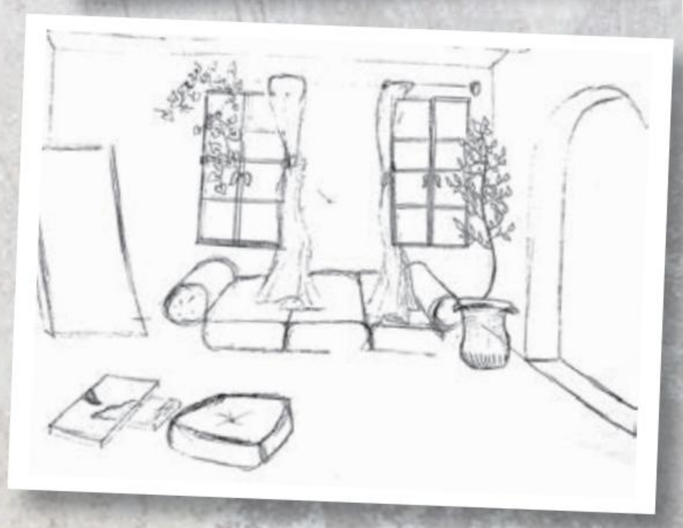
As you view a few of the sketched responses, as selected by the *Columns* editors, we pose same the question to you: What is a place or space where you feel belonging? And we hope that a public space makes your list.

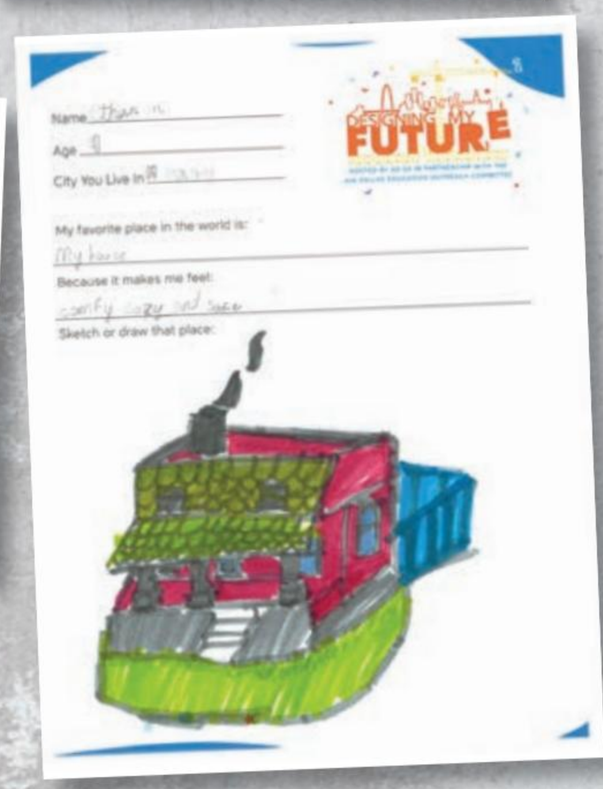
Katie Hitt, Assoc. AIA is managing director at the Architecture and Design Exchange (AD EX).

Want to join in? Send your sketch to **columns@aiadallas.org.**

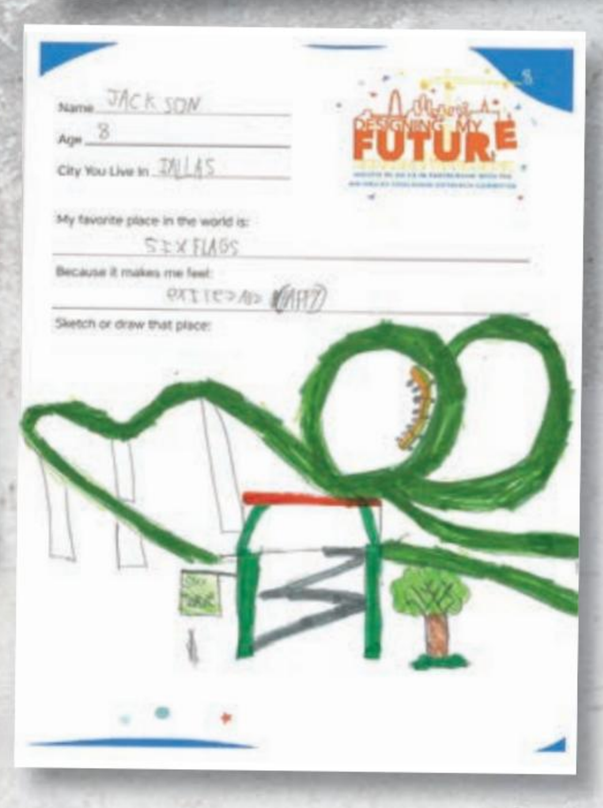


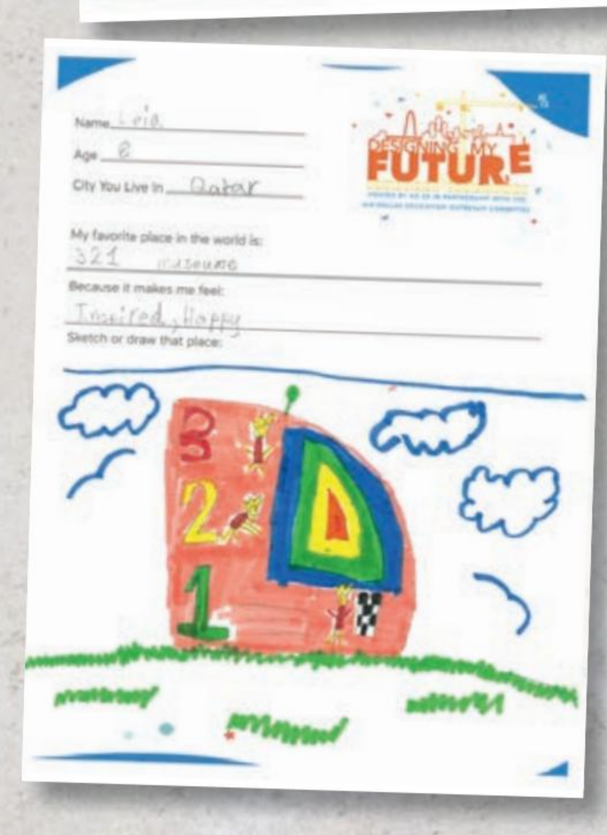












Responses from left, by row:

Row 1
Boone Griffin, 7, Dallas: My grandparents' house
Sofia Baker, 12, Dallas: My imagination

Row 2
Sophia Rodriguez-Najar, 17, Frisco, TX: My room
Ethan Meade, 9, Murphy, TX: My house

Row 3
Izabella Paletykina Cantu, 8, Dallas: My house
Jackson Ongena, 8, Dallas: Six Flags

Row 4
Leia Ching-Savostina, 8, Qatar: 321 Museum
Harshitha Arumugam, 16, Frisco, TX: My room

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