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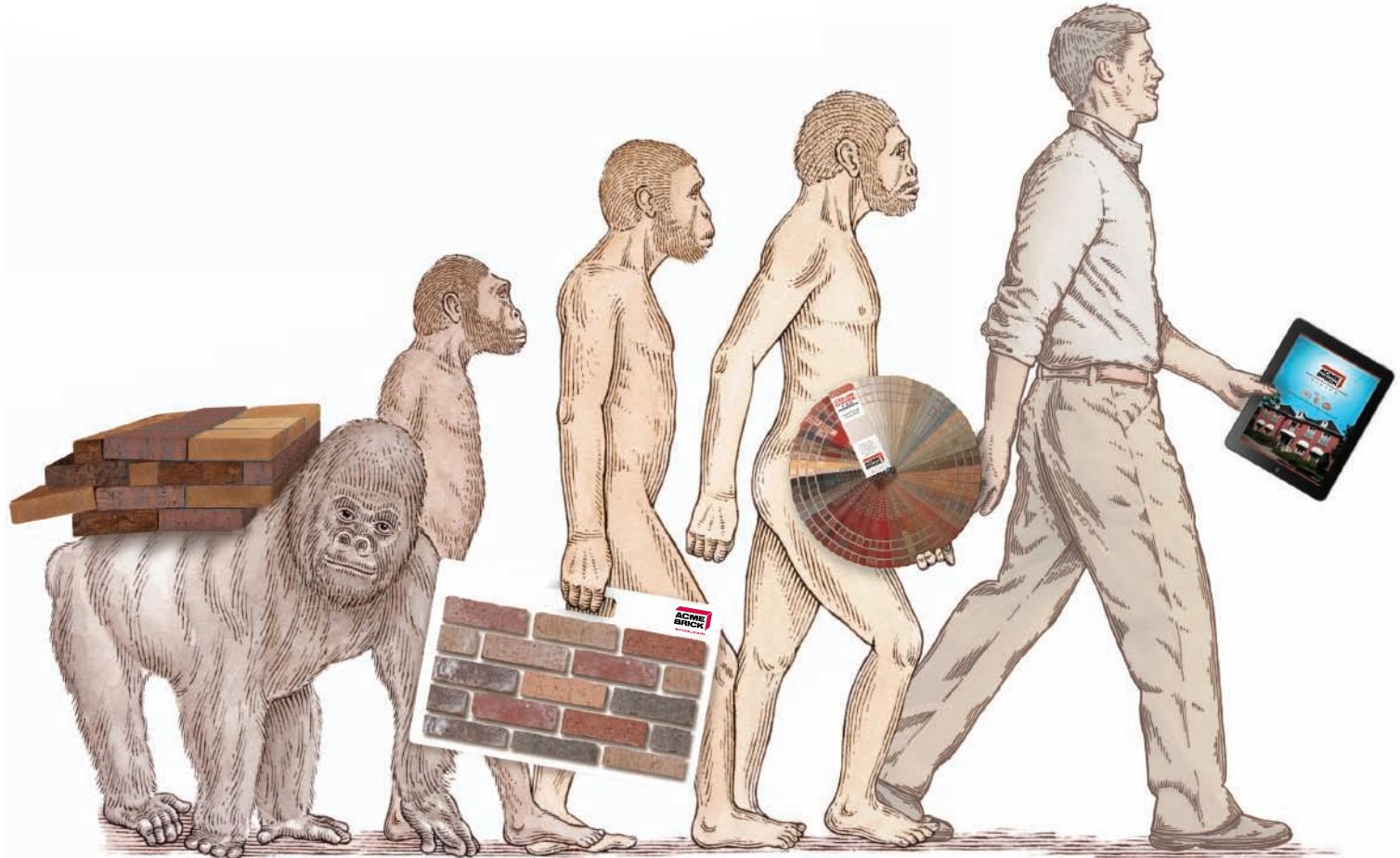
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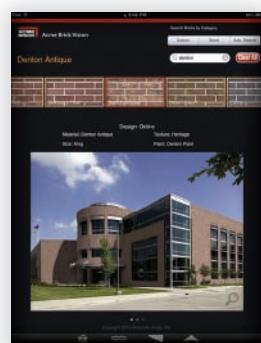
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The mission of *Columns* is to explore community, culture, and lives through the impact of architecture.

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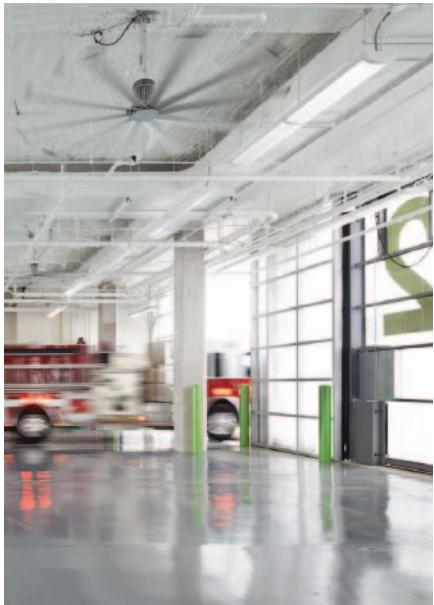
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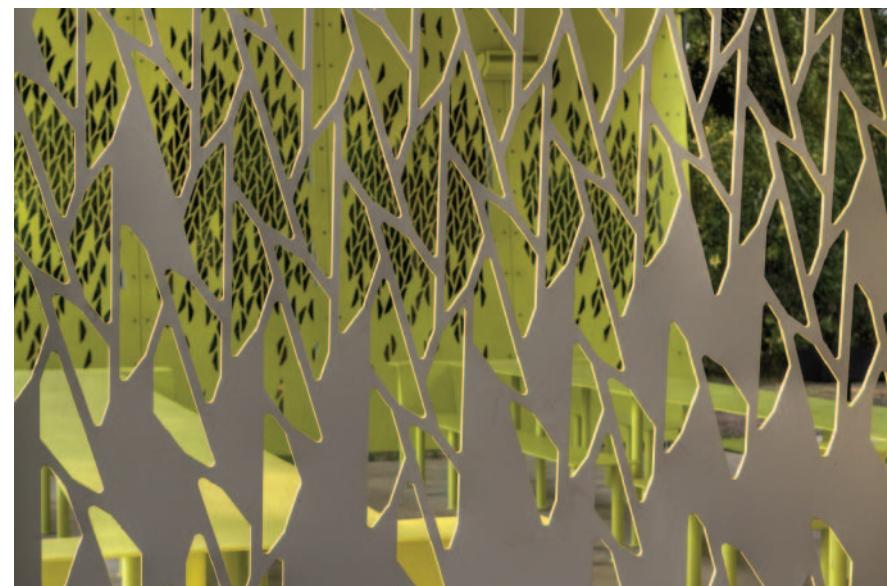
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Contributors



**DREAM WEAVING:
HOW WILL DALLAS
REACT TO THE
PLANS PROPOSED
THROUGH THE
CONNECTED CITY
PROJECT?**
Greg Brown

Greg is program director for the Dallas Center for Architecture. His career has always included architecture, the arts, and film. Prior to DCFA, Greg was managing director of the AFI DALLAS International Film Festival, which grew to become one of the largest in the Southwest. He has also served as managing director of both the Meadows School of the Arts and the Meadows Museum at Southern Methodist University. A native Dallasite, he holds undergraduate and graduate degrees from SMU.



**URBAN INFILL:
MASTERING
INVESTMENT
HURDLES
AND DESIGN
OPPORTUNITIES**
Michael Buckley, FAIA

Michael is a clinical professor and director of the University of Texas-Arlington's urban think-tank, The Center for Metropolitan Density. His research is focused on strategic industry clusters, demographic shift, and high-density residential and workplace formats. Michael also heads a UTA advanced design studio, testing financial feasibility for large-scale urban infill with an emphasis on creating tax revenues, from which tax increment financing can offset infrastructure costs. As president of Halcyon LTD, he advises cities on urban mixed-use projects and re-use scenarios for under-utilized sites. He is a former board member of AIA Dallas, and a former president of the Connecticut Society of Architects.



**PROFILE OF LISA
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RIBA

**HOT SPOTS:
EMERGING
NEIGHBORHOODS
MAKE DALLAS
STRONGER**
Marcel Quimby, FAIA

As a Dallas resident for over three decades (much of that in the inner city), Marcel has observed and participated in the transition of inner-city neighborhoods—both historic and non-historic—from neglected and unappreciated to thriving and popular. She is a principal with Quimby McCoy Preservation Architecture, a practice committed to the rehabilitation and adaptive re-use of historic structures. Marcel serves on the City of Dallas Urban Design Peer Review panel. She has served as president of AIA Dallas and Preservation Dallas, and has served on the board of advisors of the National Trust for Historic Preservation, as well as similar boards for the city and state.



Passionate for dense urban environments and the people and places that make them thrive, James proudly walks to work in the West End of Dallas daily from his loft in Downtown. At Corgan, he has worked as an architect on a multitude of office, mixed-use and residential projects over the past 10 years. An aspiring writer always looking for good stories, he is the associate editor of content for *Columns*. James has a zest for traveling the world which he hopes to instill in his 5-year-old daughter, Audrey.

By Lindsay Brisko, Assoc. AIA

Public Arts | Architecture of Light



PHOTOS BY MICHAEL CAGLE, ASSOC. AIA (ABOVE, BELOW FAR LEFT AND RIGHT)



KURT GRIESBACH



KURT GRIESBACH



It began in near silence, the sun's departure giving way to the night sky and a quite murmur of last-minute tweaks and eager guests. Like insects drawn towards the light, we Dallasites swarmed to the arts district for *Aurora*, a light exhibition covering 68 blocks of the city. The evening's events were a collaboration between more than 80 local and international artists whose installations all held in truth the medium of light.

For thousands of years, we've been fascinated by the contrast of a light source within darkened space. Ancient stories describe our navigation by constellation locales and remnants of paintings in caves at Lascaux were drawn by the necessity of torch light due to the absence of the sun. In 1934, Laszlo Moholy-Nagy projected our fascination by stating: "Ever since the invention of photography, painting has advanced by logical stages of

development, from pigment to light. We have now reached the stage when it should be possible to discard brush and pigment to paint by means of light itself. We are ready to replace the old two-dimensional color patterns by a monumental architecture of light."

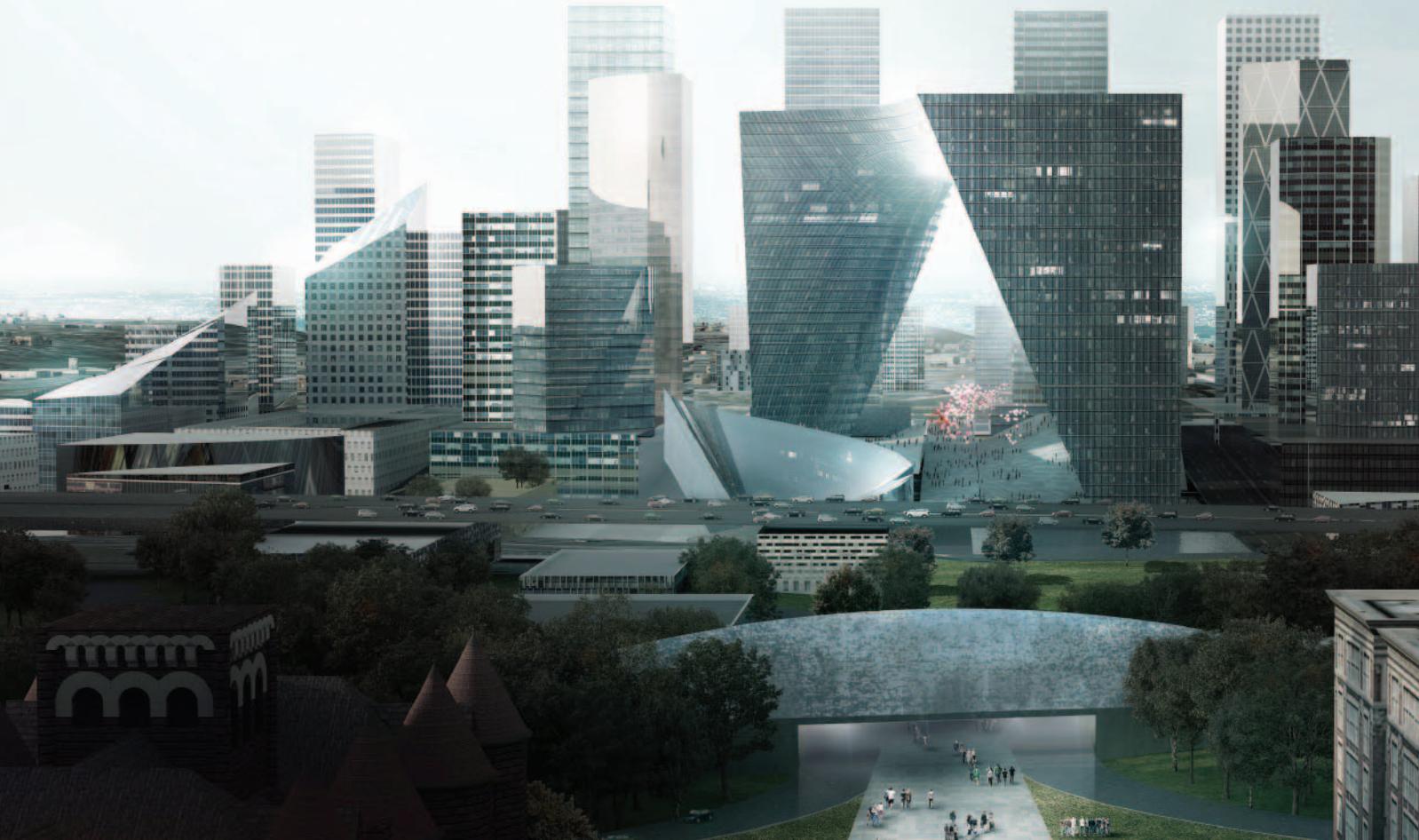
On the evening of *Aurora*, our empire of artificial light allowed us a second day; a chance to begin anew by the light of our progress. In this way, the exhibition successfully provided a connection to our past selves through our maintained affection to light in the night's sky.

How fitting then, that *Aurora* would coincide on the evening of a lunar eclipse: the pairing of our accomplishments in manufactured light and an ancient natural source. ■

Lindsay Brisko, Assoc. AIA, is an intern with Good Fulton & Farrell Architects.

DREAM WEAVING

HOW WILL DALLAS REACT TO THE PLANS PROPOSED THROUGH THE CONNECTED CITY PROJECT?



Dallas has always been inextricably linked to the Trinity River. Since the days of trader John Neely Bryan's appearance on the scene, the river has played a role in the city's economy, culture, and history. Bryan's view of the role of the river was simple—there was a hard rock ford near the intersection of two Indian trails and the soon-to-come Preston Trail. The location served as a primitive version of today's mixmaster, a transportation nexus that would drive customers to his trading post. Others with steamboats and dredgers had more ambitious plans: The Trinity could serve as a gateway to the port of Galveston and national and international trade. Despite best efforts, which continued into the 1970s, the Trinity proved to be non-navigable.

The relationship between river and city has been contentious. It was a barrier between parts of the city and so bridges were built to Oak Cliff and West Dallas. After several floods, including a devastating one in 1908, the Trinity was tamed in the 1920s by moving it a mile westward and containing it between the levees.

The Trinity River has been cited as one of Dallas' most important assets in every city plan since George Kessler's in 1911. With that prominence in mind, the City of Dallas developed its Trinity River Corridor Project. Funded by bond packages passed in 1998 and 2006, the plan includes wildlife

habitat, trails, parks, lakes, the Great Trinity Forest, the Trinity Audubon Center, and an equestrian center, as well as signature bridges. The project's own website promises that "these amenities will stimulate new urban development such as stunning waterfront condominiums, beautiful townhouses, modern office towers, and a variety of outdoor dining and retail options."

Over the years, however, the city has lost its *physical* connection to the river. Between the densely-developed blocks of downtown and the levee lies a 594-acre area filled with a tangle of freeways, undeveloped land, bail bondsmen, and other less-than-aesthetic entities. The Connected City Project aims to change that.

Produced by the Dallas CityDesign Studio, an office of the City of Dallas, in partnership with The Trinity Trust Foundation, Downtown Dallas Inc., and The Real Estate Council Foundation (AIA Dallas and the Dallas Center for Architecture are also collaborators.), the competition is entertaining proposals from professional teams as well as a competition open to professionals, non-professionals, and students of the design industry.

Over four weeks in October and November, three teams selected from 32 submitting teams presented their ideas for knitting downtown back to the Trinity. The three teams are: Ricardo Bofill Taller de Arquitectura, OMA/AMO, and Stoss + SHoP. While each presentation was unique, they all had some common themes. In the first presentation to the public, jury chair



FAR LEFT: OMA/AMO connects Dealey Plaza—the western end of downtown—with the Trinity River through a dramatic gateway building.

ABOVE: This aerial view of OMA/AMO's vision shows urban development and the re-activation of the "old" Trinity River.

LEFT: The OMA plan includes a "horizontal" skyscraper connecting the Houston and Jefferson viaducts.

and urban planner Larry Beasley pointed out that he was "taken by the similarities as much as the differences" of the three plans.

Conquering "Freeway Spaghetti"

Clearly, a proposal for connecting downtown back to the river must deal with what juror Alan Jacobs called "freeway spaghetti"—the tangle of roads and freeways that lie between the central business district and the levee. OMA/AMO would gradually enhance Loop 12 and create a more distant ring road to bypass downtown and allow drivers to "go around rather than coming in" to the central core. They also simplify Stemmons Freeway (I-35) by eliminating the completing cloverleaf entrances and exits that provide direct access to streets like Commerce, but also clog the area with roadways and infrastructure.

With alterations and enhancements to Riverfront Boulevard (including bus lanes, rapid transit and bike lanes), they believe the proposed riverside parkway "might not actually be necessary." This eliminates what they see as a barrier to the proposed improvements to the Trinity River corridor.

The Stoss + SHoP team doesn't alter the existing infrastructure; instead, a forest is introduced to shield, shade, and filter noise and pollution. Gardens, camping areas, and sports fields are placed above and below in an effort to incorporate what is now a barrier and make it more connective

tissue instead. The tollway remains, but in places it is covered by decks to create a promenade, a "piece of pedestrian infrastructure for the people of Dallas," according to the Stoss + SHoP presentation.

The Bofill plan boldly (and probably accurately) asserts that "turning Dallas into a pedestrian city would go against its DNA." They, too, suggest a second ring road and, while not ghettoizing the automobile, work to increase other forms of mobility, including bikes, light rail, and park-and-ride services. The tollway? It is essentially put into a tunnel, with pedestrian amenities and other activities on top.

With regards to the freeways, urban planner Patrick Kennedy, author of the WalkableDFW blog, worries that the "photoshopped 'Dubai' density" of the presentations glosses over the fact that we have an infrastructure that we can no longer afford: "If we're really trying to *'think big!'* and envision what Dallas might look like in several generations, perhaps we should start by erasing the mistakes rather than applying paper-mache over them."

Reclaiming the Trinity and its Ecology

All three plans incorporate significant natural and landscaping initiatives and also attempt to recapture what is the original Trinity River. OMA/AMO renews the river and uses it to create "two

rivers and two cities," according to their plan. Using the traces of the river which remain and existing flood control systems while enhancing and expanding them with a series of water features and cleansing mechanisms, a "Cultural Valley" would serve as the programmatic connection from downtown to their "new city."

Ricardo Bofill wants to take advantage of the "infinite possibilities of Mother Nature." With the original Trinity River bed as a base, their plan creates a continuous programmed park made up of smaller parks, pavilions and corridors. It hopes to reverse the "existing infrastructural predominance to a projected ecological predominance."

Stoss + SHoP was perhaps most poetic in their presentation, stating that the river "still longs to be here." However, it is not the spine of their plan. They do not want "an extension of the successful pocket parks downtown, nor an imitation of the Great Trinity River Forest." Instead, they create three "fingers" of landscape reaching toward downtown ("which alternate with 'fingers' of the city that extend development toward the river"). These natural and landscaped areas would be "quirky and programmatically rich," with uses from camping to performance. They pointedly say that they were not creating a second city, but instead creating "connections that augment what's already there."



Nodes of Development

While each of the plans have nature and the Trinity River itself (both old and new) as centerpieces, Beasley points out that the plans are, of necessity, "driven by development, not just landscape." Each plan creates distinct zones of development, with differing purposes, and in most cases, different degrees of density.

Ricardo Bofill creates four districts: Trinity Market, Riverfront, Science and Nature, and D-World. Each varies in terms of zoning use by district and "has its own DNA, its own mix." Trinity Market is high density with an urban market at its heart. Riverfront is primarily residential and overlooks the Trinity. The Science and Culture area has museums and education as its primary use, while D-World is the plan's primary business center.

Stoss + SHoP suggest three distinct neighborhoods knitted together by Riverfront Boulevard; pointedly, their scheme

ABOVE: Stoss + SHoP's scheme interjects three "fingers of nature" into the city and three urban areas into the riverbed.

FAR RIGHT: An aerial of the Bofill plan shows the strands of the "DNA Bridge" connecting Dealey Plaza to the Trinity, as well as its three nodes of concentrated development.

emphasizes that they were not suggesting the development of the totality of the study area, but 176 acres of concentrated development. Their DECCO (Design Crosses Commerce) concept includes an urban beach; and while calling for "strong, bold, innovative architecture," it takes advantage of the 10-12 story building height in the adjacent neighborhood. The viaduct is an extension of existing downtown density, while Riverfront south is medium density and emphasizes cultural uses.

OMA/AMO's restoration of the "old" Trinity River is punctuated by "programmatic islands" of development: a tech campus linked to the design district that caters to technology companies, the Trinity Loop with residential development that takes advantage of waterfront views, the Civic Center Loop (primarily office-oriented) and the Southwest Basin, focused on residential and entertainment venues, including a new Maritime Museum at its core.

The Dealey Connection

Interestingly, two of the three plans see Dealey Plaza, in many ways the western boundary of downtown, as a launching point. Stoss + SHoP do not place much of an emphasis on the site, suggesting only an "art walk" that would connect from Dealey Plaza to the river. The other two teams, however, use the site more explicitly. The Bofill plan creates a "DNA Bridge" (with winding spans as the title suggests), which would mean that "the city won't stop at the point of tragedy," but instead extend to the lakes of the Trinity River. OMA/AMO uses a water feature and other amenities in the plaza to make it more "of a place for Dallas;" a distinctive gateway building just to the west emphasizes a "water and pedestrian passage all the way to the Trinity." A bridge goes up and over the railroad viaduct, providing a view back toward downtown. Additionally, a critical question for both of these plans would be whether or not such alterations could be made to what is on or three National Historic Landmarks in the city.

Points of Differentiation

Each team also took advantage of the opportunity to differentiate itself and add a bit of personality to their plans. OMA/AMO has its "Double D" pathways and dramatic architecture, including a "horizontal skyscraper—almost like the Empire State Building lying down"—connecting downtown to the river and bridging the Houston and Jefferson viaducts. Ricardo Bofill creates the aforementioned "DNA Bridge" and a world-class "Biomimesis Museum" as an attraction. Stoss + SHoP has their graphic showing longtime Dallas symbol Pegasus' hoof as it "strikes the earth [and] a well springs forth."

Despite these presentational trappings, each team clearly thought through their charge and presented a complex plate of food for thought for Dallas' planners, designers, and city leaders.

"There have already been lengthy conversations about the intersection between some of the ideas in the proposals and the work on the immediate horizon by the city," says David Whitley, associate director of Dallas' CityDesign Studio. "The purpose of the design challenge is to spark dialogue about new opportunities in the void between the river and downtown, and the opportunity to also use the challenge to elevate the work we are already doing at the city is really exciting."

So ... What Can We Accomplish?

Where do we go from here? What can we accomplish from



these ambitious dreams and plans? Beasley managed expectations from the beginning, saying in the initial meeting that “none [of the plans] are implementable.” They would take, according to him, three to four lifetimes and hundreds of billions of dollars. But he saw the possibilities to pick and choose and achieve small incremental victories that could result in “something much bigger.” He sees one landowner and one developer partnering with the city to establish a single linkage. In his words, “that could lead to 50.”

While not charged necessarily with creating full-blown implementation schemes, each team has suggestions about next steps. OMA/AMO identifies several large tracts owned by single landowners that would be potential catalyst sites and suggests that improvements to Riverfront Boulevard is a good place for the city to start. Stoss + SHoP also points out that improvements to Riverfront Boulevard were “low-hanging fruit,”

suggesting that with some public infrastructure improvements, private development would logically follow. Their plan goes beyond development ideas, suggesting the use of light and art to highlight the old river and then the creation of festivals to reactivate what is, to many Dallasites, new territory.

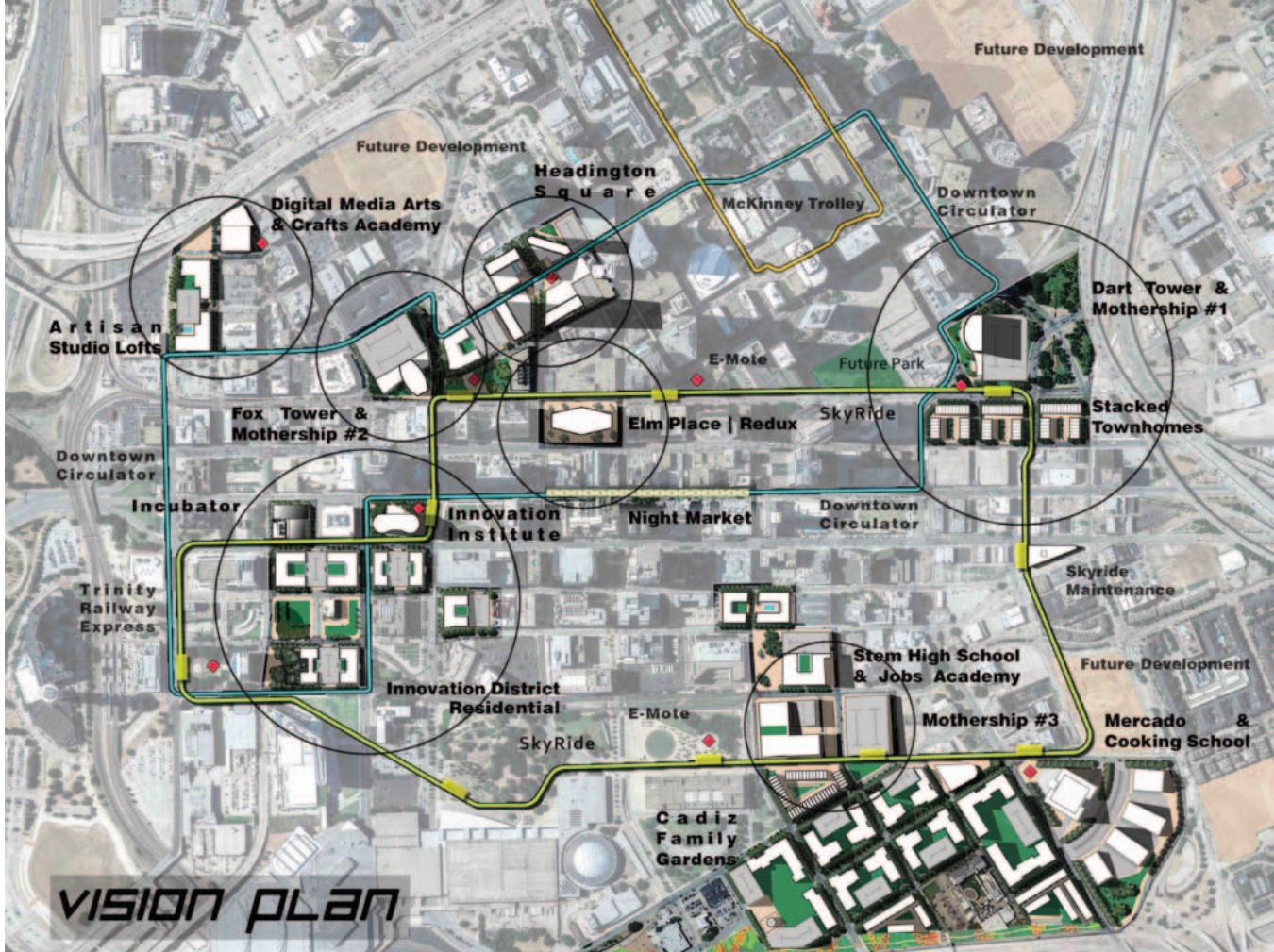
Clearly, the presenting teams were charged to dream big ... and they did. And they also were conscious of our local heritage—with citations to Caddo Indians in canoes, longhorn cattle, and our Blackland prairie. The question is how Dallas will react and proceed. Are these thoughtful dreams destined for library shelves like so many “plans” of the past? Or do they provide a new—and implementable—way of thinking for our city? ■

Greg Brown is the program director for the Dallas Center for Architecture.

Blog your reactions to this article or the Connected City program at www.aiadallas.org.

URBAN INFILL

Mastering Investment Hurdles and Design Opportunities



ZIMMERMAN, UTA ADVANCED STUDIO

Urban Infill is the opportunistic repositioning of underutilized sites with higher density mixed-uses targeted to specific niche markets. Urban Infill presents unique development difficulties with increased density and re-zoning approvals, feasibility hurdles with expected investment returns, and most importantly, design opportunities to create new architectural profiles, thoughtful open space, and walkable streetscapes. Urban Infill is the premier signal that an area is ready for residential and live-work regeneration.

Advantages of Urban Infill

Urban Infill sites offer proximity for living closer to work, avoiding increasing suburban commutes. For obsolete warehousing or light manufacturing sites, prior uses can provide contextual themes for new developments. Infill allows larger footprints and denser residential projects than prior uses, creating a new "Density of Investment" for financial institutions based

upon expected future values. An absorption advantage also exists, as sites are typically under the development radar screen.

Disadvantages Also Exist

Urban Infill occupies pioneering locations, where security and quality of life perceptions are not always positive. Prior uses may cause environmental uncertainty which affects timeline and financing. Approval thresholds are equally unclear due to re-zoning and increased density necessary for feasibility. Landowners may have unrealistic expectations for site values which can stifle revival that the neighborhood would otherwise enjoy. Hence, cities should consider assisting site acquisitions based on future Tax Increments generated, as existing uses are upgraded to mixed-use, producing higher taxes with portions re-dedicated to site infrastructure.

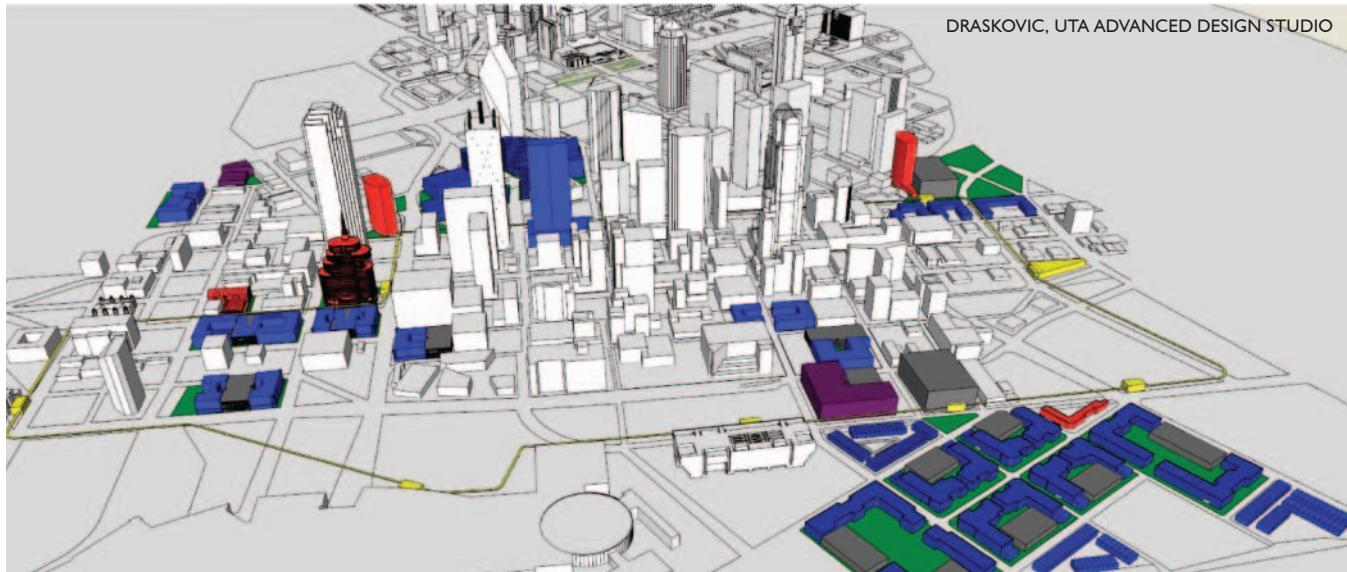
FAR LEFT: VISION PLAN INFILL SCENARIOS
Infill projects can be grouped to form a new urban district with unique image and identity. UTA's Advanced Studio for Fort Worth and Dallas repurposed currently vacant land with Infill uses targeted to specific niche markets. UTA Advanced Design Studio goals are to test feasibility

and the benefits of density, and as such the scenarios are academic exercises, not intended to show consensus with stakeholders or city agencies.

BELOW: DALLAS REGEN—MAPPING NEW URBAN DNA
Proposal focuses on re-purposing vacant /underutilized sites connected by a new transit

linkages and residential/retail/learning offerings to create a regionally-definitive, high-density, NextGen Workplace. Infill sites shown in color are connected by a "SkyRide" people-mover, linking three parking "Motherships," each with high-density offices, an incubator, and new residential choices such as micro-lofts,

innovation district workforce housing, and family courtyard units. "Tomorrow's Workforce" educational concepts feature an Innovation Institute, STEM High School and Jobs Academy, with "E-Mote" digital kiosks sponsored by Dallas Public Library scattered throughout.



GONZALES, UTA ADVANCED STUDIO (LEFT AND CENTER)



A. ESPINOSA; MARTINEZ, UTA ADVANCED STUDIO (RIGHT)

LEFT AND CENTER: Dallas Incubator—Shared office collaborative features stick-built over concrete first level garage with barrel vault wood truss

RIGHT: Stacked townhomes allow two units per footprint—ground floor flat, double-height upper floor, and roof decks.

Feasibility Testing

Many architects fail to understand that the "holy grail" for developers is the capitalized value of a project, not its cost. This capitalized value concept is foreign to many architects as they may concentrate on controlling cost alone. Developers also focus on net operating income (NOI), the net revenue after operating expenses, maintenance, and taxes—but not including financing/mortgage charges. Financial institutions also focus on NOI as the source for debt repayment.

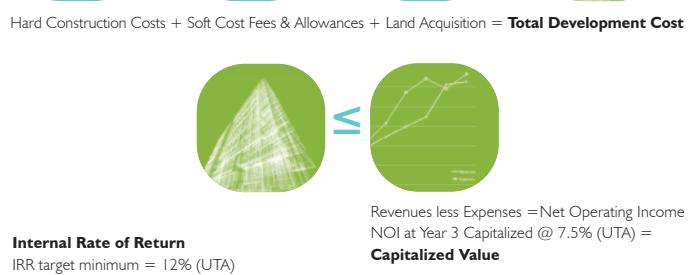
The Advanced Design Studio at the University of Texas-Arlington (UTA) has developed feasibility templates and cash flow models for architects to illustrate NOI over time with discounted cash flow (DCF) spreadsheets. These inflate both revenues and expenses each year over 10 years, and include a hypothetical residual project sale in year 11. Then the annual NOI amounts and residual sale are discounted to present day at an appropriate discount rate (UTA Model uses 8.5%).

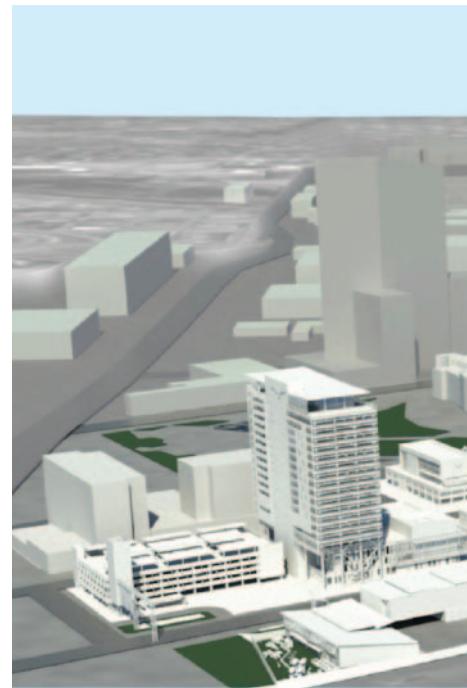
The resulting net present value (NPV) is also used in computing the internal rate of return (IRR) which includes mortgage debt (UTA's model set at max 70% loan to cost). IRR is also carefully monitored by developers during design (UTA model threshold feasibility is 12% IRR). Thus,

architect/developer interactions feature two distinct modalities—architects fixated on cost and developers focused on IRR.

Architects should know that the developer's "management of risk" drives development value—and that designers who have an understanding of the risks and revenue potentials of their work will accordingly have more powerful roles in creating better architecture.

FINANCIAL FEASIBILITY TEST





The Infill Design Opportunity

Urban Infill allows great flexibility for architects if they understand the developer's financial objectives. Density is the watermark solution for Urban Infill, as shared costs can be spread further and mixed use offers more revenue to afford architectural features, landscaping, and designed open space.

Multifamily is today's favored product, as young professionals eschew suburbia for more engaging urban experiences. Even conservative organizations such as the Pension Real Estate Association have endorsed a "Walkability Premium" of increased value for developments with walkable character.

Most Urban Infill is "stick-built" to conserve costs, providing wood-framed residential over a concrete podium ground floor, with supporting retail as significant revenue source and amenity. Structured parking is the unintended consequence of higher density Urban Infill, as the cost of urban parking is tenfold over that for suburban. Solutions include tuck-under and podium style garages with units built above. These solutions do not improve the streetscape experience and hence parking is a very special

design challenge. Design limitations imposed by stick-built require articulated facades and a "kit of parts" of materials and design vocabularies which adopt existing neighborhood context to achieve visual appeal for the "Walkability Premium" sought.

Putting the "Mix" into Mixed-Use

Urban Infill relies on dramatic transformation of former uses into higher intensity environments, mixing workplace and housing with retail. This requires careful planning as each use has varied mechanical preferences and user systems. Restaurants require kitchen exhaust and solutions to manage deliveries and trash removal far beyond what is needed for residential. Collision of these systems and services within the base building often cause design and configuration conflicts.

Urban Infill Critical Success Factors

Six components define critical success factors with desired attributes and performance standards:

Create Transforming Site/Use Concepts

- Architectural Image
- New District Character

Offer Broader Residential Choices

- Multifamily + MicroLofts
- Stacked Townhomes

Planned Mix of Retail/Foodservice Offerings

- Targeted Tenant Mix
- Food /Fashion/Frivolity

Respect User-Driven Configurations

- Retail Layout/Servicing
- Parking Adequacy

Design Emphasis on Walkability + Open Space

- Streetscape Quality
- Public + Private Spaces

Advanced Testing of Financial Feasibility

- Identify Market Niches
- Illustrate Target Returns

Best Project Fit

The "best fit" balances compelling site concepts, with niche market support, matched with financial feasibility. This "holy trinity" of concept/feasibility/niche market support is a fundamental litmus test for Urban Infill, particularly for unconventional formats. New architectural profiles must transform perceptions of the pre-existing property. Niche market support must match uses to targeted psychographics, and financial feasibility must demonstrate market rents, with acceptable investor returns.





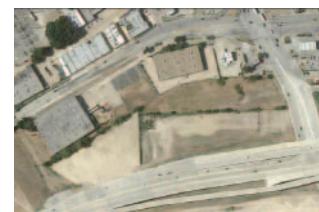
FAR LEFT, LEFT AND ABOVE:
FORT WORTH S. JONES CORRIDOR VISION PLAN
Eight blocks south of currently vacant lots transformed with Infill concepts such as expansion of Texas A&M/Wesleyan Law School; a new Geotech Institute focused on the oil and gas

industry cluster; expanded convention center and new hotel; a workforce residential /retail enclave; and innovative educational facilities for training the emergent workforce, including Childcare/Discovery Center/ Digital Academy / Learning Laboratory

BELOW AND RIGHT: TRINITY LANDING

Vacant site at the edge of Dallas CBD, adjacent to the Design District with excellent highway visibility, offers park-oriented residential multifamily and stacked

townhomes, boutique hotel, ethnic food market Mercado, and a health club/café with access to pedestrianized Continental Bridge—uses which can serve on-site residents, Dallas CBD workers, and the Design District.

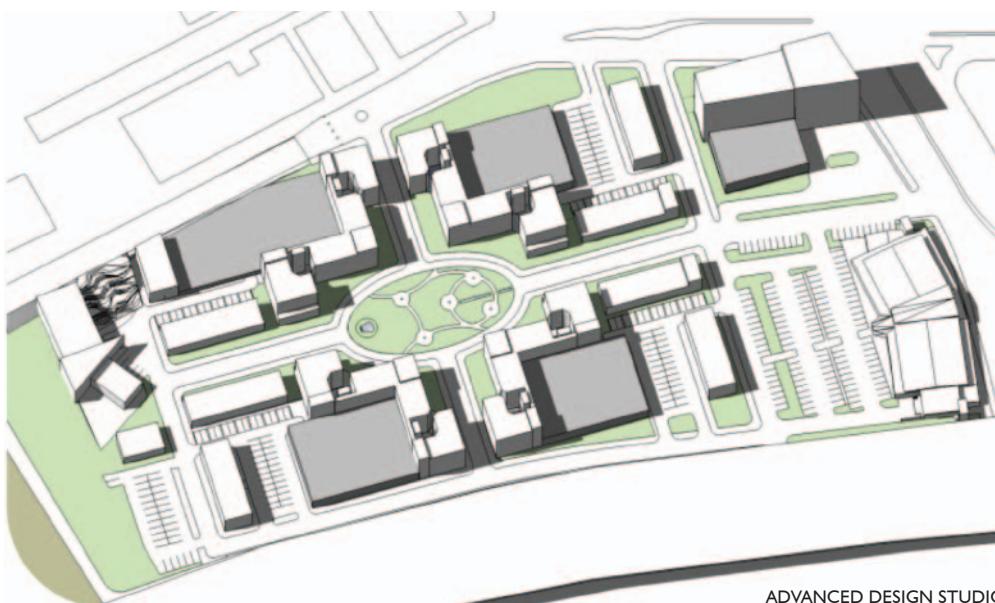


The Big Picture: Reconnecting the Urban Landscape

Urban Infill removes “missing teeth” from the urban streetscape experience and mitigates security concerns with underutilized properties. Increased density allows Tax Increment Financing to justify better landscaped open space and community infrastructure. Urban Infill activates neighborhoods, making them more sustainable and livelier. Unlike suburban development, Infill can use surrounding urban fabric as context. Architects who master design limitations and financial challenges of Urban Infill can create more valuable, authentic, and sustainable places. ■

Michael Buckley, FAIA, is director of the UTA Center for Metropolitan Density.

For information on Higher Density Benefits, Demographics, and Industry Clusters, see UTA Center for Metropolitan Density Research Journals—CfMD #1 for Research Premises and Interim Uses, and CfMD #2 for selected Advanced Studio projects—at www.uta.edu/architecture/research/cfmd.



ADVANCED DESIGN STUDIO

ABOVE: Park-focused Residential, Hotel with skyline views of Dallas

ABOVE LEFT: Existing Underutilized Site

BOTTOM LEFT: Site Plan with Health Club, Townhomes, Park-oriented MF Residential, Hotel and Mercado

Psychographics—The New User Mix

Infill should address specific market niches and certain psychographic profiles with these characteristics:

Techies—technology and media aware; **Nighthawks**—late-night roammers;

Foodies—seekers of latest café trends; **Hipsters**—effete seeking edgy experiences;

Family Values—family-oriented urbanites; **Learners**—seeking lifelong learning ; **Home Improvers**—décor-oriented;

Arts/Crafties—fine arts devotees; **Entrepreneurs**—individual achievers;

Fashionistas—latest hot places/objects

By Marcel Quimby, FAIA

HOT SPOTS

Emerging Neighborhoods Make Dallas Stronger



FACING AND LOWER LEFT: Streets stay alive after hours in the Bishop Arts District.

LOWER RIGHT: Oak Cliff's Kessler Theatre was built in 1941.

Dallas is experiencing a most remarkable growth of its inner city and close-in neighborhoods. It is, in fact, the greatest growth in a generation. The benefits are plentiful and evident: an influx of younger residents; more housing (including affordable, two-income family units); greater appearance of retail; and a general viability and vibrancy of street life that has been lacking and sorely missed. However, the most remarkable (and rewarding) result has been the emergence of small restaurant, retail, and entertainment districts that bring life to the neighborhoods. These are the "hot spots" of the future.

The city has always had neighborhood shopping areas—from the many small, unnamed trolley stops of the 1920s and 1930s to the large, established centers such as Highland Park Village, Lakewood, the linear Greenville Avenue and Mockingbird Lane centers, and Deep Ellum. However, these have had alternating success over the past years, depending on the viability of the adjacent neighborhood, ownership, and quality of support by the city through planning and action. One of the least successful ventures was the re-routing of Abrams Road in East Dallas, which had an adverse effect on Lakewood.

The physical scars are still visible in the otherwise vibrant shopping area.

What is unique now in Dallas is the emergence and resurgence of such neighborhood hot spots. Many of them have been dormant for decades while others are growing in ways that were not even imagined 10 years ago.

"The City of Dallas is committed to strengthening neighborhoods and investing in creating vibrant places," says Luis Tamayo with the City of Dallas Planning Department/Complete Streets. "We believe in working hand-in-hand with neighborhoods to make streets and the public realm accessible to as many users and modes as possible and to leverage that to make great places."

Successes include the Bishop Arts District and Kings Highway at the Kessler Theater. Other areas that are in their redevelopment infancy include the eastern end of Gaston Avenue (which is expanding its restaurant base and adding clubs) and Junius Street, whose major occupant is the Garden Cafe with its outdoor vegetable garden and dining.

The recent and ongoing transformation of Henderson Street is also noteworthy. According to Diane Collier, AIA, 2013 president of the Henderson Neighborhood Association, the Henderson neighborhood has undergone drastic changes in the past five years. "Rising from a dark center of crime and vacant properties with pockets of close-knit neighbors and families, it is now home to great nightspots."

How Re-birth Happens

What are the traits that contribute to the success of re-borned city hot spots? Here are some that are common to most:

- A defined location and boundary (although the boundary may be fluid)
- Identification with one or more distinct residential neighborhoods (which typically become strong advocates)
- Surrounding neighborhoods with a mix of single-family and multifamily residence options
- A combination of unique shops and services—retail, restaurants, entertainment, etc.
- Locally owned or "one-of-a-kind" restaurants—not the typical chains
- An organic or "ground-up" development that often begins in a collection of under-utilized or vacant buildings
- Pedestrian-friendly with ample sidewalks, green spaces, and gathering areas
- A unique character that defines the district and is recognizable to visitors and residents alike
- An interesting, stimulating urban environment, which can range from gritty to charming.

Architecture is of less importance than the other traits identified above. This can be difficult for an architect to acknowledge. Most of these hot spots are about the collection of the built environment and what has been done with it, not the architecture itself, although interesting, often historic "architectural



PHOTOS BY MICHAEL CAGLE, ASSOC. AIA

DALLAS ARCHITECTURE FORUM

PANEL DISCUSSION

Marcel Quimby, FAIA

"Dallas' Emerging Neighborhood

Hot Spots: Will They Survive?"

Tuesday, April 8, 2014, 6:30p.m.

Open to the public, free admission

Venue: Dallas Center for Architecture

BELow: Junius Heights hangout Garden Cafe serves breakfast all day with many ingredients grown out back in their urban garden.



PHOTOS BY NICHOLAS MCWHIRTER, AIA

bones" are a good place to start. Bishop Arts is graced by street trees (planted in the early years) which now obscure the buildings, but these provide shade during the day. Plus, the community installed gentle lights in the trees that add a sparkle at night, making a delightful sidewalk experience. You barely see the buildings, but it's the sidewalk where the action is, so who cares?

Another trait that is hard to define is the mix of the uses. Successful hot spots seem to have the right mix of restaurants and clubs to ensure the nightlife, retail for daily visitors, service businesses to attract neighborhood residents, and casual coffee shops and cafes. How this mix evolves varies: from an awareness of the marketplace to encouraging unique tenants. Sometimes the mix evolves organically and its success has more to do with luck than planning.

Success happens when the traits outlined above are embraced by the owners, tenants and their constituency and are used as stepping stones to become more than the sum of their parts. Each "hot spot" has neighbors who walk or bike to it, as well as attract people from a much larger geographical area. For many, the intent of their visit is not to frequent one particular restaurant or business, but to visit the hot spot itself to just experience it. Once they get an impression, that drives their future behavior. Truly the sum of its parts is greater than the whole.

So what's the secret to maintaining the vibrancy and relevance of these hot spots? Once a place has achieved this level of success, how does it maintain and sustain success? I cannot presume to be able to answer this larger question from a business or marketing viewpoint and have already noted that the architecture and design may not be significant. I can offer the perspective of someone who has lived in Dallas' inner city for much of my adult life and who has studied our inner city and historic places. It is critical that a hot spot be true to its unique character, whether it be its uses, the built environment, programming, or something else. Its identity should be closely monitored and protected.

Changes—whether physical, cultural or managerial—must be thoughtful and considered carefully. There are times when a

new use can have a profound effect on the surrounding area. The success of the Kessler Theater has jump-started adjacent redevelopment on Davis Street. There are a myriad of other examples where changes have adversely affected commercial areas, such as Abrams Road, which may take decades to recover. The ups and downs of Deep Ellum offer lessons for any commercial development about the consequences of single uses, negative events, and the need for public relations responses, not to mention how the global economy can adversely affect the entire area. The statement that "the only constant is change" applies to commercial developments in Dallas and especially in our inner city areas. While diligence is necessary, stakeholders should be comforted that there are examples of thoughtfully managed commercial centers in Dallas that have been successful since the 1930s.

A current issue relative to Dallas' inner-city and close-in neighborhoods growth is that newer developments have recently been built and more are planned that provide these combinations of uses—restaurants, retail, and entertainment. These developers acknowledge that the existing hot spots are working, which of course is the ultimate compliment. However, can these developments become unique, meaningful centers that achieve the level of success the existing inner-city hot spots have?

The answer is multi-faceted with not only planning and design responses playing out as part of the mix. Ultimately, the answer will be defined by each new development. Each must respond to important questions such as: Are they located to take advantage of adjacent neighborhoods that can support day and evening uses? What traits of existing hot spots can be applicable to new developments and can these traits be transferable? What role will design play? Will they become yet another retail and restaurant center that depends on the automobile? In the coming years we will be spectators (and occasionally participants) as these developments evolve. It promises to be an interesting show! ■

Marcel Quimby, FAIA, is a principal with Quimby McCoy Preservation Architecture.

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In Context | What is it? Where is it?

Can you identify this
North Texas building?

See page 45 for the answer.





2013 AIA DALLAS DESIGN AWARDS

The Dallas chapter of the American Institute of Architects (AIA) has announced the recipients of the 2013 Design Awards in both the "built" and "unbuilt" categories.

Now in its 46th year, the Design Awards competition was developed to recognize Dallas architects' outstanding work both in the metropolitan area and around the world.

DESIGN AWARDS | BUILT

The "built" category of the Design Awards is the highest recognition of works that exemplify excellence in projects that have been designed and constructed by Dallas architects. Seven recipients were selected from more than 50 total submissions. The jury also selected one entry to receive a Special Jury Commendation to recognize the project's initiative and purpose.

"The submissions for this year's Built Design Awards were incredibly competitive and showcased the exceptional work being done by Dallas architects around the world," said Maria Gomez, 2013 AIA Design Awards chair and studio director at Good Fulton & Farrell. "The 2013 Design Awards winners exemplify designs that are beautiful, environmentally responsive, and inspiring."

The 2013 competition was juried by a distinguished group of internationally known architects and educators, including Dan Rockhill of University of Kansas and Studio 804; John Ronan, AIA, of John Ronan Architects; and Jennifer Yoos, FAIA, of VJAA.

The final recipients were selected based on each design's response to its cultural, social, environmental, and contextual challenges. View the 2013 gallery of entries and recipients here: www.tiny.cc/2013built.

DESIGN AWARDS | UNBUILT

The "unbuilt" category of the Design Awards is the highest recognition of works that exemplify excellence in "unbuilt" projects. Five recipients were selected from a field of nearly 40 total submissions from around the world, including Singapore, the United Arab Emirates, Peru, China, and the United States.

Jurors for the 2013 competition included architects Chandler Ahrens of Open Source Architecture O-S-A; Michael Folonis, FAIA, of Michael Folonis Architects; and Jim Richard, AIA, of Richard+Bauer.

The jury voted to recognize projects ranging from outdoor spaces in Houston, TX, to large civic buildings in China. View the 2013 gallery of "unbuilt" entries and award recipients at www.tiny.cc/2013unbuilt.



HONOR AWARD



CHARLES SMITH, AIA

PROJECT TEAM: Patrick Glenn, AIA; Daniel Day, AIA; Kevin Mereness; Angela Whitaker-Williams, AIA; Courtney Johnston; Amber Pickett
CLIENT: Broken Arrow Public Schools
AREA: 21,600 square feet

ARCHITECT OF RECORD: Selser Schaefer Architects
CIVIL & STRUCTURAL ENGINEER: Wallace Engineering
MEP ENGINEER: Flynt and Kallenburg

LANDSCAPE ARCHITECT: Alaback Design
THEATER CONSULTANT: Schuler Shook
ACOUSTICAL CONSULTANT: BAI
CONSTRUCTION MANAGER: CMS Willowbrook

SOUTH INTERMEDIATE HIGH SCHOOL Broken Arrow, OK

Perkins +Will

DESCRIPTION: The performing arts addition includes a new band hall, orchestra room, choral room and centralized black box theater, as well as an art gallery, art room, and a renovated gymnasium entry. The design creates a new courtyard, which is oriented to capture northern indirect daylight, block harsh western and southern sunlight, and draw eastern morning light into the new art room.

Artistic and musical expression inspires the building's form and a transparent exterior within the courtyard. An entry sequence of indoor/outdoor and protected/unprotected spaces creates a sense of arrival and provides areas for gathering before events. Material

choices, such as Oklahoma limestone capped with a simple metal panel eyebrow, modernize the addition's appearance and create a contextual connection to the existing architecture.

JUROR COMMENTS:

- The design creates an environment that fosters collaboration and community.
- Its use of transparency brings the courtyard to life and celebrates the vibrancy of the performing arts.

HONOR AWARD



TROY CARLSON, AIA

PROJECT TEAM: Russell Buchanan, AIA;
Gary Orsinger, AIA; Troy Carlson, AIA
AREA: 4,410 square feet

STRUCTURAL ENGINEER: Zinser Grossman
Structural
MEP ENGINEER: Sims Engineering

GENERAL CONTRACTOR: Lawrence Wallace
Construction

MOCKINGBIRD RESIDENCE Dallas, TX

Buchanan Architecture

DESCRIPTION: Designed for a young family in the stone import and fabrication business, the residence is a 4,410 square foot home located on Mockingbird Lane. The scale of the building is in context with the neighboring residences and is designed to minimize its impact on the site. The main building is a simple rectilinear shape, designed in plan using five equal squares. Adjacent to the main building is an entry vestibule clad entirely in onyx slab. Completing the composition is a polished black stone wall which provides privacy and security from the busy street. Tailored details, such as quirky mitered corners, subtly refer to the ancient craft of the owner's livelihood.

The residence is designed using an innovative building envelope system commonly found in climate-controlled warehouse construction. The residence is clad in an ultra energy-efficient metal insulated panel system that combines maximum protection from extreme temperatures with minimum long-term maintenance.

JUROR COMMENTS:

- The design features many sophisticated ideas that go beyond a typical residential building design and transforms it into a work of art.
- Its most unique features are not readily visible, yet the space is full of unique elements and surprises.



HONOR AWARD



GARRETT ROWLAND

CLIENT: University of Pennsylvania Libraries
AREA: 30,000 square feet
STRUCTURAL ENGINEER: Keast & Hood Co.

MEP ENGINEER: Treffz Engineering Inc.
GENERAL CONTRACTOR: P. Agnes Builders Inc.
LIGHTING DESIGN: Fisher Marantz Stone

ACOUSTICAL CONSULTANT: Wrightson,
Johnson, Haddon & Williams Inc.

THE KISLAK CENTER FOR SPECIAL COLLECTIONS, RARE BOOKS AND MANUSCRIPTS

Philadelphia, PA Gensler

DESCRIPTION: Gensler redesigned the Kislak Center to make it more accessible and usable for the campus community. Located on the top floor of the Van Pelt-Dietrich Library Center overlooking the main school commons, the space was transformed from a place reserved solely for research, into a venue for scholarly study and events. The design inspiration was based on the chronological influence of libraries; using the past to inform the present and improve the future. The concept included three key components: the Reading Room (past), the Great Room (present), and the Pavilion (future). The free-standing, glass-enclosed Pavilion can be transformed from a

completely enclosed seminar room into an amalgam of transparent, translucent and opaque planes.

JUROR COMMENTS:

- The design beautifully incorporates the elegant library experience in the way that it incorporates the history of the building as well as its display of the rare books.
- Both the layering and the transparency in the design fit well within the program scheme.

HONOR AWARD



ANDREW POGUE

CLIENT: City of Galveston, Fire Chief Jeff Smith

AREA: 14,350 square feet

ARCHITECT OF RECORD: English + Associates Architects Inc.

MEP ENGINEERING, CIVIL ENGINEERING,
LANDSCAPE ARCHITECTURE & INTERIOR

DESIGN: HDR Architecture Inc.

GENERAL CONTRACTOR: Crain Group LLC

STRUCTURAL ENGINEER: Haynes Whaley
Associates

GALVESTON FIRE & RESCUE #4 Dallas, TX

HDR Architecture Inc.

DESCRIPTION: In 2008, Galveston Fire and Rescue #4 was demolished after Hurricane Ike devastated the building. The new 14,000-square-foot Galveston Fire Station #4—also known as the “Fire Beach House”—is conceived as a self-contained unit capable of maintaining critical services in the face of a hurricane affecting the nearby airport. Elevated living quarters and command center—including an emergency generator—are positioned above the utility base. The apparatus bay acts as a bypass for the rising waters, relieving structural hydrodynamic pressure, and is designed to release once the horizontal forces have reached 35 PSF.

Beyond serving the official needs of a fire house, the living quarters create safe and relaxing environment, giving service men and women a place of respite between calls.

JUROR COMMENTS:

- This project embraces the constraints imposed by weather emergencies and the reality of climate change
- The result is an uncommon and thoughtful design response that transforms the conventional firehouse type



HONOR AWARD



CHARLES SMITH, AIA

PROJECT TEAM: Gary Cunningham, FAIA;
Michael Bessner
AREA: 2,700 square feet

STRUCTURAL ENGINEER: Lobsinger & Potts
Structural Engineering
MEP ENGINEER: MEP Systems

GENERAL CONTRACTOR: ArtHouse Homes
LANDSCAPE ARCHITECT: Hocker Design Group

POMONA RESIDENCE Dallas, TX

Cunningham Architects

DESCRIPTION: Placed perpendicular to the street, this three bedroom house sits between a narrow shaded courtyard and a more open formal garden. At 2,700 square feet, this modest house is organized to maximize natural light and breezes, whereby rooms are afforded direct and visual access to the garden spaces. A large caliper pecan tree was relocated from the house footprint at the rear of the site to its present location in the front landscape berm.

The design is simple with careful detailing. An exposed on-grade concrete floor slab and wood framed walls carry straightforward roof trusses that extend out to form overhangs into each garden, providing 1,200 square feet of covered exterior spaces. The exterior

cladding of acetylated wood siding, over a UV resistant liquid-applied air barrier, utilizes an open-joint rain screen system requiring minimal maintenance. Finishes are quiet and elegant for the purpose of directing ones eye to the outdoors. The low-slope white metal roof reflects the Texas sun while allowing for the collection of 7,500 gallons of rainwater in three cisterns, hidden at the rear of the site.

JUROR COMMENTS:

- This project beautifully balances the indoors with the outdoors, making the most of its site to enhance the lives of its residents.
- The integration of the landscape and attention to detail makes this residence the "full package."



CENTRO MÉDICO ABC

PROJECT TEAM: Bruce Johnson, AIA; Enrique Greenwell, Intl. Assoc. AIA; Dulce Torres, Intl. Assoc. AIA; Clint Picket, AIA; Ricardo Heria; Jose Mora
AREA: 198,734 square feet

CLIENT: The American British Cowdray Medical Center I.A.P.
STRUCTURAL ENGINEER: Izquierdo Ingenieros y Asociados SC
MEP ENGINEER: INCLAR S.A. de C.V.

GENERAL CONTRACTOR: LEBANC Constructora
INTERIOR DESIGN: HKS Inc.; ABC

NEHO (Nueva Expansión Hospital Observatorio) Mexico City, Mexico

DESCRIPTION: The new inpatient tower at Avenida Observatorio is an extension to the existing ABC Hospital. This new building creates new patient services, providing better comfort and safety and complying with international standards. The project includes a new module of radiotherapy and comprises four levels for registration and inpatient services, plus two levels of underground parking.

The design faced an odd-shaped urban site locked between older residential buildings, streets, and warehouses. Pedestrian bridges connect the main hospital across the street, while the building takes advantage of views of the city skyline. Sandblasted glass

was used to frame views and filter natural light, while existing green spaces connect visually with the building and intertwine it with the urban fabric.

JUROR COMMENTS:

- This expansion greatly enhanced the existing building by reinterpreting the past and taking the opportunity to upgrade it to the present.
- The transparency and choice of materials give the building a lightness that is uplifting.



HONOR AWARD



CAROLYN BROWN

CLIENT: City of Dallas Park & Recreation

Department

AREA: Pavilion: 990 square feet; 8,777 square feet

CIVIL & STRUCTURAL ENGINEER: Jaster-
Quintanilla

MEP ENGINEER: Gerard & Associates

LANDSCAPE ARCHITECT: Studio Tincup

COLLEGE PARK PICNIC PAVILION & SITE IMPROVEMENTS

Dallas, TX

ARCHITEXAS & Snøhetta

DESCRIPTION: College Park sits next to Five-Mile Creek in South Dallas. The site is characterized by flat terrain bordered by large pecan and oak trees. Inspired by the idea of a billboard turned onto itself, the pavilion is positioned to frame the view of a quiet meadow tucked into the tree line at the edge of the park.

By inverting the traditional assembly of a clad frame, the pavilion's structural system becomes the exterior detail. Plate-steel panels reduced the roof and walls to two dimensional surfaces, minimally visible from the edge profile. Solid planes with a custom perforation are revealed as visitors move through the site. The acid green color of the interior was chosen to reference the vibrant

greens of the park in early spring. The perforations of the wall panels evoke the shadows of the surrounding trees while increasing visibility into the pavilion at night, adding to site security. A new playground, site furnishings, and restroom complete the park's revitalization.

JUROR COMMENTS:

- The pavilion delicately frames the view of the natural landscape within an urban park.
- Both the use of color and the play on transparency invoke delight and invite further exploration.

JURY COMMENDATION



NEAL HACKER

CLIENT: bcWORKSHOP

AREA: 850 square feet

LOCAL EXPERTS: Dolphin Heights neighborhood residents

SUSTAINABLEHOUSE Dallas, TX

DESCRIPTION: 3313 Beall is the first case study home in Dallas for bcWORKSHOP's sustainABLEhouse initiative, an effort to deliver choice through design and enable affordable housing development based on demand. Home designs include an environmentally and contextually sensitive approach to places where collaborative design and construction of new housing can catalyze community revitalization. If successful, sustainABLEhouse will bring choices to all income levels, enabling housing products to be delivered in line with household income.

The design process for the home was informed through neighborhood meetings and on-site community visits. The design

emphasizes minimal energy use through a compact design, placement on the site, and large living porch.

The home is occupied by bcWORKSHOP staff until its sale, continuing a meaningful relationship with the neighborhood to inform the next sustainABLEhouse.

JUROR COMMENTS:

- This thoughtful initiative engages a neighborhood and attempts to make design and home ownership accessible to all.
- The celebration of community at the heart of this project deserves to be commended.

By Ryan Flener



NICHOLAS MCWHIRTER, AIA

AIA DESIGN AWARD JURORS SPEAK OUT ON **DESIGN, AWARDS AND MORE**

The AIA Dallas Design Awards recognizes outstanding work by Dallas architects, both in the metropolitan area and across the country. The purpose of the awards program is to honor the architects, clients, and consultants who work together to achieve design excellence.

Recently, Ryan Flener of the AIA Dallas' Communications Committee met with the three jurors of the built entries: Dan Rockhill, John Ronan, AIA, and Jennifer Yoos, FAIA. Rockhill is principal of Rockhill and Associates and the JL Constant Distinguished Professor of Architecture at the University of Kansas, where he also serves as executive director of Studio 804. Ronan is the founding principal of John Ronan Architects and a professor at the Illinois Institute of Technology. Yoos is a professor of architecture at the University of Minnesota and partner at VJAA Architects in Minneapolis.

Here are highlights of the interview. Plus, a video of the jurors expressing some of these comments is available at www.aiadallas.org.

Each of you practice and teach architecture at high levels and each of you have been on both sides of this jury process. What do you see is the value of these types of design programs and what experiences do you bring to define a successful project?

Rockhill: What I enjoy, is the confirmation of a belief system that is difficult to create but there is a common language that we all enjoy. It doesn't reveal itself until we go through the process. In the end, I know I feel good and I think my colleagues do as well about the choices we made.

Yoos: We all know how difficult it is to do good work so we're looking for things we admire. We know that every process has

issues and problems. We like to see work that transcends the reality and difficulties of a project; to see really coherent, clear ideas that are strong, smart and well detailed and executed.

Ronan: I look for a clearly stated concept and "the how, the why." How does the way this project was designed reinforce a concept? But to your larger question about the value of juries, I think one of the things I get out of it is trying to detect a certain something that is of the local culture or the local area and what that thing is and whether it can be amplified. The world is coming together and becoming one in the same. There's a lot of homogenizing, so is there a certain ethos or essence of a place that comes out in a work? That's sort of a self-agenda I have when I'm looking at these things.

Rockhill: Well I think that's punctuated, that whole approach, by the fact that there are clearly fresh ideas and I think that's what is special about a jury for design awards. There are very competent, very well executed, beautiful projects that are submitted; but there's that little edge of just wanting to hang your toes out a little bit further than anybody else that gets a second look. To think, "You know I haven't quite seen that before."

Yoos: I think another aspect is being on a jury as a group. I know we all looked at the projects independently and came up with a short list. When you come together you realize how many projects you missed that others understood better and picked up on and you start to see through a different lens. So the back and forth, where you're arguing and working through what your criteria are, is a really nice process.

After reviewing these projects, did you see evidence of current trends or challenges in our industry? Were these repetitions part of a local or global phenomenon?

Ronan: It was very evident which projects were done by large firms and which projects were done by small firms. That's a trend within the industry and profession that you're getting this kind of bifurcation—that larger firms are thinking larger and small design firms are thinking small. I think that's a challenge that needs to be addressed.

Rockhill: One thing I detected was what I would call abuse of the word "vernacular." I think it's a little overrated, at least the way it's been used. It creates a warm and fuzzy feeling that everyone feels good about, but in the end is pretty insincere, at least in many of the ones I looked at. And I don't pretend to have the answers to this, but it seemed to be a little too overt, very quick to grab onto something, very easy to justify the decisions that follow. I would have rather seen that vernacular tortured a little bit more, rather than accepted so casually.

Yoos: John used the phrase "a project benefitted from a modest budget." I think that's a really important concept that came out of a lot of these projects. You start to see the restraint that comes out of having limited resources. It forces you to have clearer ideas, a more limited palette of materials, more logical detailing. You understand that you can't do everything that occurred to you in that project and you save something for later. There were a lot of projects that, even though they were in modest budgets, had high ambitions.

What did you learn from this experience, and what will you take back to your respective hometowns (Chicago, IL; Norman, OK; and Minneapolis, MN) to influence your practice?

Ronan: I've never been to Dallas before so this is the first time seeing it. I learned something about cities. Dallas strikes me as a place of special moments or episodes, but nothing tying it together. When we talk about urbanism, and making the contemporary city, it's more about the relationship between things rather than things themselves. I get the sense that in Dallas you almost pick up the pieces and shuffle them around and put

them back down on the chess board, and you might not know they have been shuffled, or might even have come up with a better combination. So I'm going to take that critical lens and go back and apply it to Chicago and see how Chicago fares. My trip here has helped me think about the contemporary city and what the challenges there are in making a great city.

Rockhill: I was surprised about the lack of residency in the immediate downtown. I tried to find a place to get a cup of coffee this morning *not* called Starbucks and I walked until I was desperate, came back, and had to buy something at Starbucks. There's just nothing else. I would expect there to be a little mom-and-pop grocery or anything. I think of great cities that I've been to where it's almost easy to find those kinds of places, but there was nothing. I think if there's anything any downtown could use, it would be a lot of people as opposed to people just staying overnight. The city seems clean and vibrant, but lacks that kind of fabric of life.

Yoos: Yesterday we had a really great tour from the AIA, a walking tour of downtown. We learned about the history of the area and all the different periods. It's really interesting to see what happened here in the '70s, what happened in the '80s, what happened in the '90s, and what's happened in the last decade. It's shocking. You start to see this slow evolution. I pretty much walked the whole downtown area over the last few days and it's a really compact, walkable city. What's missing is the ground plane and the fabric. There are also these really interesting moments of these sunken gardens and lower level and upper level spaces. The layers of the city are really interesting but the connections are just starting to appear. It seems like you're slowly critiquing what's happening and learning from it and starting to apply it. It seems like, in 10 years, we might have a totally different reaction to the city. This is exciting to see for my own city because we have a lot of the same questions, a lot of the same interests. We have a lot of those same multilevel conditions, some of the same tendencies towards iconic, well-known buildings or buildings by well-known architects that become objects in a field. ■

Ryan Flener is an intern with Good Fulton & Farrell Architects.

Watch a video of the jury interview at www.aiadallas.org and see how their different methodologies compounded for an elevated architecture.

2013 AIA DALLAS DESIGN AWARDS: BUILT - ABOUT THE JURY

Dan Rockhill is the J L Constant Distinguished Professor of Architecture and executive director of Studio 804. He and his students have recently completed six LEED Platinum buildings in Kansas, in addition to receiving two Passive Institute Certifications. Some of his firm's awards include three AIA Honor Awards, two Wood Design Awards, and a Holcim Award. He is a two-time winner of the NCARB Prize, two-time winner of Architecture Magazine "Home of the Year," and has received multiple distinctions from Residential Architect. The firm's work has appeared in nearly 200 international books, journals, and exhibitions.

John Ronan went to school at the University of Michigan and then to Harvard Graduate School of Design, where he obtained his master's degree. He worked in Chicago with Stanley Tigerman, Krueck and Sexton, and with Dirk Lohan before starting his own firm in 1997. The firm has frequently been recognized for its ability to design beautifully simple spaces that convey a recurring theme of adaptability and flexibility with a subtle integration of sustainable technology, spatial composition, and material detail. John is a professor at the Illinois Institute of Technology College of Architecture.

Jennifer Yoos is a principal at VJAA in Minneapolis and has practiced there since 1997. She studied at the University of Minnesota where she now teaches graduate level design as an adjunct professor. She then went on to the Architectural Association in London and was a Loeb Fellow at Harvard University's Graduate School of Design. Her firm was recipient of the 2012 AIA Firm Award and has received numerous design awards, including several National AIA Honor Awards, Progressive Architecture Awards, and AIA Committee on the Environment Top Ten Green Building Awards.



DESIGN AWARD

ONE-FORTY: RETAIL CENTER Houston, TX

Perkins+Will



AREA: 80,000 square feet

PERKINS+WILL

DESCRIPTION: At the intersection of Main and Holman Street, just south of downtown Houston, rests a sea of pavement and concrete dotted by cars and low-rise buildings. Here, hard, hot surfaces are in unnatural abundance and continue into downtown with little relief. With the challenge to design a new family entertainment center, concepts were developed to oppose the blanket of concrete, an enigma plaguing our cities. The idea was to develop a contra.

One-Forty provides one acre of green space for the forty acres of endless pavement surrounding it. The green space is completely pervious, creating a hole in an otherwise solid blanket of concrete. This swatch of green seemingly cut and lifted out of the ground, creates an elevated accessible park. Below, protected by the slope, is an approximate 80,000 square feet of various programs. These programs are meant to fuse and synergize with the green slope, and, through cross-pollinating, create something entirely different.

One-Forty's purpose is to provide a socially and environmentally sustainable structure that offers relief solid impervious urban environments. It serves as a space for congregation, education, meditation and entertainment. Its goal is to generate a new paradigm for urban retail centers.

JUROR COMMENTS:

- The unique design engages the community and reestablishes green space in the city of Houston.
- The retail center's ramp and the looseness of its design create potential excitement and interesting opportunities.

PRESTON ROYAL BRANCH LIBRARY

Dallas, TX

Perkins+Will



CLIENT: City of Dallas

AREA: 18,000 square feet

PERKINS+WILL

DESCRIPTION: This library will serve a patron base that is affluent, well read, and demanding of the latest information technology. The site is surrounded by a low-scale residential neighborhood on all sides, with a main thoroughfare forming its south boundary and providing access from a busy highway to the west.

The City of Dallas challenged the design team to create a building that was "quiet" along the main road. To de-emphasize any resemblance to retail storefronts that are common on this street, the design team inverted the strip-mall typology, placing parking and the main entry at the rear of the building. This configuration creates a buffer from the road and a sense of surprise and respite at the outdoor reading garden.

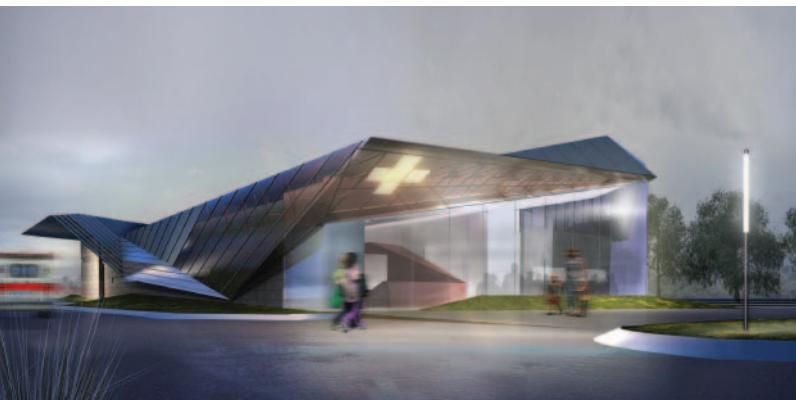
The design addresses the possible futures of a public library. The main reading hall embeds shelving into the perimeter walls, referencing the beginnings of the library typology in Alexandria, Egypt and giving over valuable floor space as the number of book volumes decrease. Further, the structural module is sized to allow for alternative planning uses, such as rentable private offices.

JUROR COMMENTS:

- The design creates scaled spaces, responding to the various user groups.
- The spaces provide the necessary separation, yet connectedness as part of the social experience.

LEGACY ER Allen, TX

5G Studio Collaborative



CLIENT: Legacy ER
AREA: 8,460 square feet
Datum Engineers: Jordan & Skala

Engineers; SMR Landscape
Architects: RLK Engineering

5G STUDIO COLLABORATIVE

DESCRIPTION: Legacy ER proposes a new model of healthcare service delivery by combining programs of a state-licensed emergency facility and a common urgent care clinic. The building is an 8,460 square foot, one-story structure with a mezzanine comprising of 3 exam and 5 urgent care rooms organized around an efficient circulation loop connective to medical equipment and emergency treatment rooms.

The architecture is composed of an exterior robe of folded and perforated zinc panels that drapes over an integrally-colored, venetian-plastered building mass. The zinc panels are strategically perforated in a parametrically-coded pattern distribution which allows dynamic characters of filtered views, sunlight, and diffusive exterior building lighting be ever-changing throughout each day. Skylights and carefully chosen light fixtures blend the natural and artificial lights, at the same time allowing clear views of the skies; these internal points of interest also serve as way-finding cues to direct movement towards significant building points.

JUROR COMMENTS:

- The design takes a traditionally straightforward typology and turns it on its head, providing an unexpected patient experience.
- The folded roof structure is both delightful and functional, letting natural light in to centralized spaces.

Straits Forum Convention Center Dadeng Island, Xiamen, China

HKS Inc



CLIENT: Government of China
AREA: 269,000 square feet

STRUCTURAL CONSULTANT:
Walter P. Moore

DARYL SHIELDS

DESCRIPTION: For centuries, there has been political conflict between two independent regions – mainland China and Taiwan. Taiwan's struggle for independence and its desire to be considered its own sovereign country has led to years of political discussion and debate. The Straits Forum Convention Center serves as a platform for staging political discussion between the two regions.

The design solution was a concept embodied in the simple and pure idea of reuniting two parties in balance with one another. The architectural expression becomes a symbol of invitation and gathering, expressed through a large sweeping roof structure rising upwards in pure visual balance.

The intent of this expression was to convey, in form and space, the idea of mainland China, this juggernaut of political and economic influence and power, meeting the geographically defiant Taiwan in a place that served to place both parties on equal terms, to level the playing field. The intent of this expression was to convey, in form and space, the idea of mainland China, this juggernaut of political and economic influence and power, meeting the geographically defiant Taiwan in a place that served to place both parties on equal terms, to level the playing field. The design aimed to show this balance, which also expresses the delicate instance when things are in stasis — still, and yet screaming with the life, tension and energy embodied in the place at that particular moment in time.

JUROR COMMENTS:

- This project has a fascinating concept and the design responds thoughtfully to the cultural tension.
- The bold statement the project makes through its form's expression is very powerful.



DESIGN AWARD

DALIAN PLANNING BUREAU Dalian, China
Laguarda.Low Architects



CLIENT: City of Dalian

AREA: 376,000 square feet

LAGUARDALOW ARCHITECTS

DESCRIPTION: Taking into account the proximity to the government district, the architecture of the Urban Planning Center takes on a formal appearance through the use of a façade that reflects the surrounding context and historical fabric. Stone pilasters were added to create a formal rhythm, but, through slight adjustments in the tilt, the sections created in the façade take on a more dynamic aesthetic. A public plaza unites the architecture with the government district through a series of folding planes and lush vegetation.

The massing of the center is a simple and rectilinear five story structure that enhances the orthogonal language of the government district. The simplicity is carried over to the interior volume with transparent layers of skin portraying the sense of depth through the space. The central space is the color red, making it visible from all vantage points within the building. The materiality as a whole is a progression from outside in through five layers of articulation, from the stone colonnade at the entry, to a dissolving metal structure skin.

JUROR COMMENTS:

- The juxtaposition of the formality of the repetitive, solid forms with the lightness of the transparency creates a unique workplace experience.
- The design weaves the old with the new, creating a space that fits into the historical fabric.



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See you all again next year!

Profile | Arturo Del Castillo, AIA



NICHOLAS MCWHIRTER, AIA

In 2009, the CityDesign Studio was created with a primary focus on neighborhoods and development along the Trinity River. Housed within Dallas City Hall, the team leverages social, economic, and environmental design strategies that impact the surrounding communities and culture of Dallas. They envision the city's potential to become a more connected, vibrant, and livable city. Arturo Del Castillo, AIA, is the lead urban designer

for CityDesign Studio. An architect as well, Del Castillo understands the importance of what good and sensible design can bring to a community and its future development.

What are the main focuses of the CityDesign Studio?

Our work varies greatly in terms of scope and approach. A lot of what we do deals with advancing and providing input on policy

initiatives. We also provide urban design and concept design strategies for future projects as an in-house design consultancy for the City of Dallas. The largest part of what we do is called the Urban Design Program that caters to work involving urban design for large areas of town and addressing key development issues facing the city to help shape its form.

What are some projects you consider a huge success for the CityDesign Studio since it began in 2009?

We were successful in getting the West Dallas urban structure and guidelines approved as policy in March 2011. It has become a model project, and signifies the way we want to work in the city with both community and stakeholders going forward. Currently, we continue to work on implementation strategies for development that maintains the integrity of the vision for West Dallas.

What are some of the key components of these cities that Dallas currently lacks?

Cities that are not loved, that are badly designed, are generally this way because they are not designed at all. Cities that allow growth to occur unchecked and driven by the market alone generally result in concentrated areas of poverty, congestion, lack of open space, and a compromise of their natural features to the deficit of the public. Economic growth and a rising standard of living, greater social justice, cultural and economic vitality, and good, thoughtful design are the essential ingredients and among the critical aspects we can take from model cities to forge our own unique and vibrant city.

What are your favorite place(s) to hang out in Dallas? ...

Favorite neighborhood or district in the city that you consider a “model” neighborhood for these aspects we have been discussing?

I enjoy spending my free time in the denser, livelier parts of our city that offer diverse experiences day and night and where street patterns and design of space are best understood at the pedestrian scale. I also have a great love for our open spaces and enjoy using the growing network of trails that take me to and around White Rock Lake, to the Trinity River, and down the edge of uptown, for example.

You are also a licensed architect. How does that influence the decisions you make as an urban designer for Dallas?

My experience—working on many types and scales of projects for various public and private clients—affords me the ability to better understand challenges in solving unique and demanding development issues from the perspective of a developer and end user. On the other hand, it's important to also think about how good architecture can contribute to the “public face” of our city by the way buildings are sited and how the lower floors address and influence the public realm.

You have detailed and yet captivating hand-drawn urban design and architectural drawings. Can you talk a bit about the process and ideas behind the drawings?

We have a mantra in the studio: “Listen, draw, repeat.” When working with the community, we often deal with our drawings in layers. Many of these sketches are basically the initial diagram for



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Photo: ACRYLITE® Resist high impact acrylic wave profile Galveston Fire Station #4: HDR Architecture Inc. Photo Credit Andrew Pogue.

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Profile | Lisa Lamkin, AIA



NICHOLAS MCWHIRTER, AIA

A self-described techie, Lisa Lamkin, principal at Brown Reynolds Watford Architects, continues to push the envelope within the AIA Dallas Chapter. This time around it is in the capacity of president for 2014. Before a reception at the Dallas Center for Architecture, we sat down in Lisa's office to discuss what got her into this profession and the passion that continues to drive her success.

As the president of AIA Dallas, you have been preparing for your role for some time. What are your primary goals for 2014 for the chapter?

Outgoing Chapter President Kirk Teske kicked off last year with a new strategic plan focusing on key areas of communication, education, advocacy, and networks. This motivated us to work on how we serve our members, specifically through communication. I

am really passionate for the new opportunity with our website as a springboard to engagement. The thinking that went into our new website and the process that we are asking the committees to engage with it will allow for a better network of communication.

It's important to leverage the physical location of the Dallas Center for Architecture with a complementary digital DCFA space. I'm also really excited about working with all of the committees to focus on how they can serve the members and how the members can engage with their interests.

What are the biggest challenges you have seen for the architectural community in recent history?

That is a really simple question for a really complex set of issues. I think our challenge is not forgetting that, at its core, what makes great architecture is that people want to experience it.

All of our architectural exploration and all of the spaces that we care so much about are changing because of the acceleration of technology. Technology is a real opportunity. Information is no longer scarce. The library is being transformed from a physical container for a scarce resource to a nexus for potential connections. Schools are changing, the workplace is changing, and the cubicle farms are going away. The first 25 years of my work experience didn't change nearly as much as the last five. It's an exponential curve.

Sustainability is notably important to you. What do you see in the future for LEED?

LEED is a great tool: a means to an end and not the end itself. Architects have a unique talent for leading the collaboration in the execution of a building. I think the expertise and vision that architects bring to sustainability is really important. At some point, the designation of architecture itself will begin to embrace those skills, just like we need to know about structures and many other things. But as a bridge to that, I think that LEED AP was necessary. I certainly went out and got it. It's the benchmark that I have this additional knowledge set. What is good about the U.S. Green Building Council is that it brings other industries together in collaboration.

Woodrow Wilson High School—a Dallas & Texas Historic Commission Landmark—recently underwent a \$14 million addition and renovation, the largest addition to the school in its 85-year history. What was your experience in the process of creating that design?

We designed it in 2010—right when the school had learned that it was accepted into the international baccalaureate program. This experience pretty much happens to every architect: The program is figured out and then something changes.

We met with the school and determined a need for theatre arts and science. They were the two spaces least able to adapt to the existing available space within the building. Personally, I love the combination of those two being in the addition together.

I really enjoyed working with Mark Doty and the City of Dallas. He appreciated and supported our approach to complement and respect the existing architecture without copying it. Our project designer, Chris Sano, AIA, was a gem. He spent a lot of time carefully studying the geometry of the elevation and how that was then manifested in the new elevation that we developed. It's those subtle things that at first glance you don't see, but you feel.

What do you do like to do in your free time?

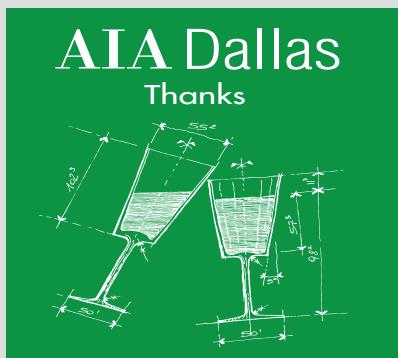
My husband [Robert Lamkin, AIA] and I met in 1977 when we were freshmen in architecture school together, so our shared profession also stands in for a hobby. All of our vacations are typically about going somewhere to see the architecture. It has driven Elyssa, our adult daughter, crazy. In one of her journals, I think in Rome, Elyssa wrote "There are too many churches in this town!" Of course, we had just been to perhaps 10 of the most magnificent churches in the world in one day. Now, after insisting that she had absolutely no interest in design, she is ironically thinking about going back to earn a masters degree in interior design.

Hobbies have changed over the years for me. In my 40s, I was especially into running. I did a lot of half marathons. Health is such an important thing. We as architects often don't pay attention to that portion of our lives. I don't want to be 80 and have to use a wheelchair solely because I didn't take care of myself. At BRW, we have a Monday lunchtime yoga class with an instructor who comes to the office. When you feel better, it's much more likely that you will be creative. ■

Interviewed by James Adams, AIA, RIBA, an architect with Corgan Associates Inc.

In the print version, you read a quick profile of Lisa. Now read the rest of the story in the much deeper online article at www.aiadallas.org. There you'll learn:

- What she thinks is the future for *Columns* magazine
- How she sees educational facilities dramatically changing
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By David Preziosi

Lost Dallas | Trinity Methodist Church



For more on places of worship throughout the Lone Star State, check out the "Sacred Spaces of Texas" exhibition at the Dallas Center for Architecture now through March 14. Learn more at www.DallasCFA.com.



PRESERVATION DALLAS

Blending the Chicago

School and Prairie styles, the Trinity Methodist Church was an innovative and unique anchor at the corner of McKinney Avenue and Pearl Street. The church was designed by James Flanders and completed in 1904, bringing a new progressive, contemporary style of architecture to the city.

The design was considered his masterpiece and had a strong emphasis on the horizontal with trim elements,

window arrangements, and the exterior treatment of the basement level. The ornamentation—especially the intricate stone frieze detailing—was inspired by the work of Louis Sullivan. The Gothic-style stained glass windows with their verticality contrasted with the horizontality of the building. Three entry towers adorned the building with the tallest on the McKinney Avenue side serving as the main entry.

The interior of the church was spacious and well-lit with



its high ceilings featuring electric lights original to the building. The pews were arranged in a semicircular configuration with the focal point of the sanctuary being the chancel with an oak and terra cotta proscenium arch encircling the pulpit area and a pipe organ. The sanctuary and a semicircular assembly room behind it could be combined, offering space for 800 people, by raising a movable wall into the attic. In 1974, due to its architectural significance, Trinity Methodist Church became Dallas' first listing in the National Register of Historic Places. In 1976, the church became the first

individual historic landmark in the City of Dallas.

The church closed its doors in 1974 due to a dwindling congregation. Redevelopment attempts were underway when arson caused the church to burn in 1981, gutting the structure. After an attempt to incorporate the remaining walls into a new development proved too costly, the remains of the building were finally taken down in 1985. All traces of the Trinity Methodist Church, a pioneering and significant historic landmark for Dallas, were erased forever. ■

David Preziosi is the executive director of Preservation Dallas



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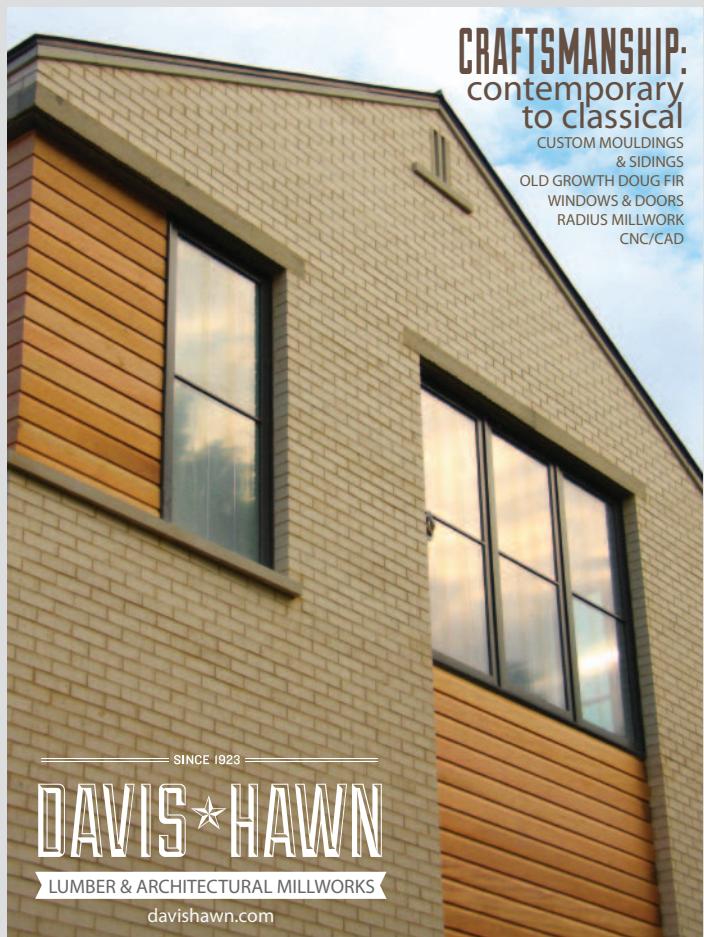


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In Context

Continued from page 20



MICHAEL CAGLE, ASSOC. AIA

The Meadows Building has been an iconic commercial building in Dallas since it first opened its doors in 1955. During its early years, and as the city grew outward, the nine-story building had been considered the first true suburban office building by some and was the tallest structure between downtown Dallas and the Oklahoma border.

Seen by many in the 1950s as the northern gateway to the city, the 155,000-square-foot building was designed by architect J.N. MacCammon and commissioned by oilman Algur Meadows. The mid-century building's exterior still retains the same materials from 1955. Four different facades are expressed through the building's signature terra cotta brick, aqua concrete ribs, and tan marble end walls.

Although the building's interior has been remodeled and updated over the years, there are still certain elements and details that have been preserved to respect the original intent of the architects. Office suites with operable windows and exterior doors to balconies recall the passive cooling strategies not uncommon to the era. Mail slots that penetrate every floor from the ninth-floor downward collect mail on the ground floor lobby level. The ribbon windows along the north façade capture the coveted northern light, while balconies line the south side to help shield direct sunlight.

Neighbored by new commercial development around its landscaped plaza and the DART rail line at its base, the Meadows Building still remains a period piece of 1950s architecture that is well-known to many preservationists and local residents. The building received an AIA Dallas 25-Year Award in 1998. ■

Contributed by Ezra Loh of Michael Malone Architects

Web Exclusives

AIA Design Award Jurors Speak Out on Awards, Design and the Architecture of Dallas



"Dallas strikes me as a place of special moments or episodes, but nothing ties it together."

John Ronan

READ an eye-opening interview with AIA Dallas Design Awards Jurors Dan Rockhill, Jennifer Yoos, and John Ronan at www.aiadallas.org.

WATCH a video at www.aiadallas.org of the jury interview and see how their different methodologies compounded for an elevated architecture.

Hugh Broughton: An Exclusive Interview



"Sometimes we work with historic buildings with excessive reverence..."

Hugh Broughton

LEARN what Hugh thinks of light and space and the magic of the sky at www.aiadallas.org.

Lisa Lamkin, AIA: Profile of AIA Dallas 2014 President



In the print version, you read a quick profile of Lisa. Now read the rest of the story in the much deeper online article. There you'll learn:

- What she thinks is the future for *Columns* magazine
- How she sees educational facilities dramatically changing
- Why she became an architect
- How she defines success

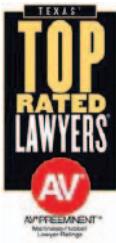
DISCOVER things you never knew about this chapter leader at www.aiadallas.org.

Arturo Del Castillo, AIA Envisions the Future of Dallas



Get the complete interview with Arturo to find out how the city can benefit from "a good and sensible design."

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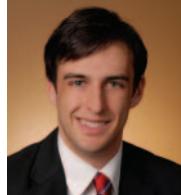
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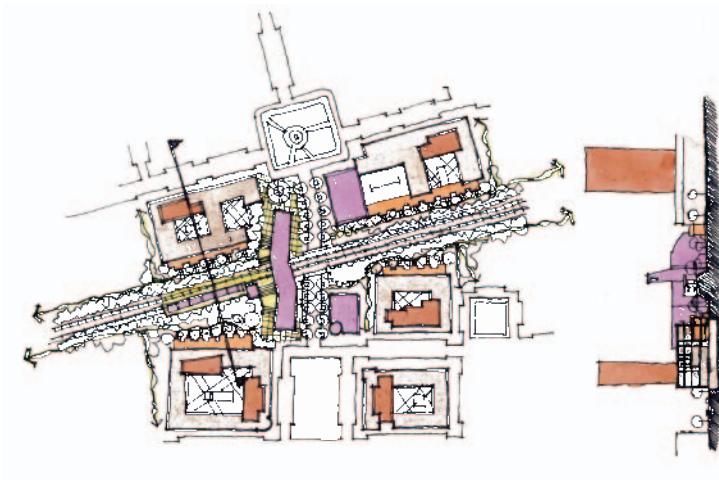
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Profile | Arturo Del Castillo, AIA

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the site that evolves out of us asking questions like "What if...?" "What would I worry about?" and "What needs to happen?" The La Bajada neighborhood, west of the Margaret Hunt Hill Bridge for example, allowed us to listen to the community and hear the residents' concerns and dreams for their neighborhood. We then put these ideas and visions on paper and revised them incrementally as the project developed. ■

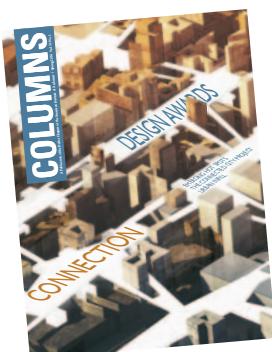
Interviewed by Ezra Loh, Assoc. AIA, with Michael Malone Architects Inc.



Do you want to learn more about Arturo and CityDesign Studio? Read the expanded interview as a web exclusive on AIA Dallas' website at www.aiadallas.org. Here are some things you'll find in that full interview:

- Information on Dallas' Connected CityDesign challenge
- Key components of other cities that Dallas lacks
- Urban challenges in transforming Dallas into a more connected environment
- Arturo's favorite Dallas neighborhoods
- Examples of model cities from an urbanist's point of view
- Arturo's interests outside of work

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For more information, or to secure space in our next issue, contact:
Jody Cranford / 800-818-0289 ext. 101 / jcranford@aiadallas.org

Last Page | The Heart of Architecture

We know architecture has the potential to improve daily life. We asked our readers to share their personal experiences with buildings and their emotional connections – getting truly to *the heart of architecture*.

Majestic Theater Dallas: “The beauty of the scale and detail that celebrates life at every level.”

“...(it) lifts our soul and makes us better.”

“The people that sat in this vessel of joy and harmony ... (it) harkens back to era of grace, glory and gratitude . It allows us to remember while embracing a brief moment of intimacy and personal enjoyment. You forget who you are and who you wish to be.”

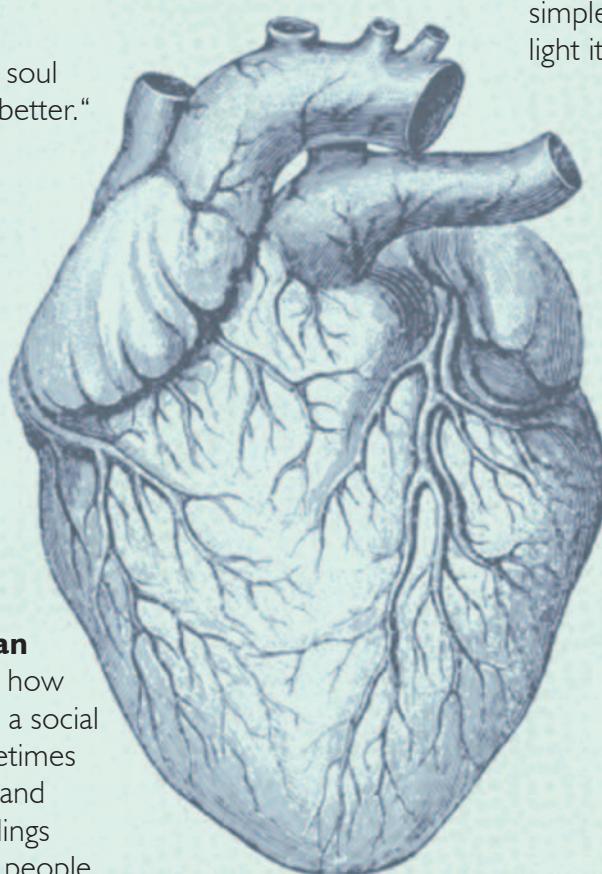
New York Metropolitan Museum of Art: “I love how it's a museum but it's also a social gathering spot that's sometimes directly related to the art and sometimes not. The buildings classical architecture pulls people to it, not only to roam the museum but to meet and gather at the steps.”

“It's hard not to love how timeless the building and its spaces are.”

Kimbell Art Museum:

“...still gives me goose bumps. It's the ultimate lesson in simple, clean form shaped by light itself.”

“I have come to realize that if I truly pay attention, I can have a very real, tangible role in improving the quality of life in the community around me – simply by doing what I love!”



Dealey Plaza: “By luck and by chance, Dealey Plaza appears much as it did when the shooting took place... a truly remarkable, touching and impressionable stitch of time that is arguably the most powerful reference of the Kennedy Assassination which will remain an important part of the historic fabric of Dallas.”

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