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Fall 2017 Vol. 34 No. 4

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AIA Dallas *Columns*
Fall 2017 + Vol. 34, No. 4

fashion

In this issue, we explore the symbiotic relationship between architecture and fashion. The temporal and timeless aspects of stylistic trends are shown in their relationship to the built environment and the community. Is “fashion” a bad word in architecture?

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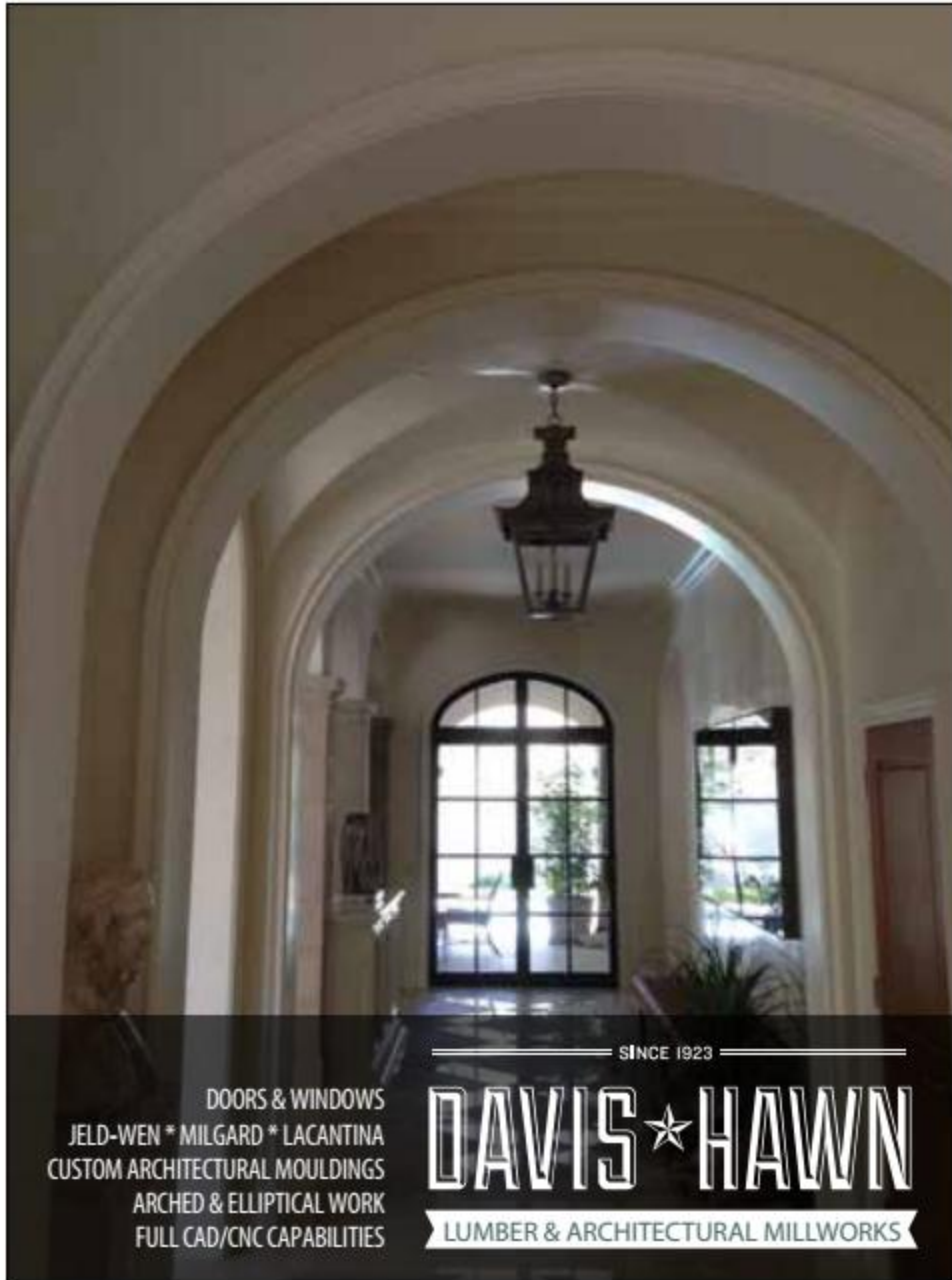
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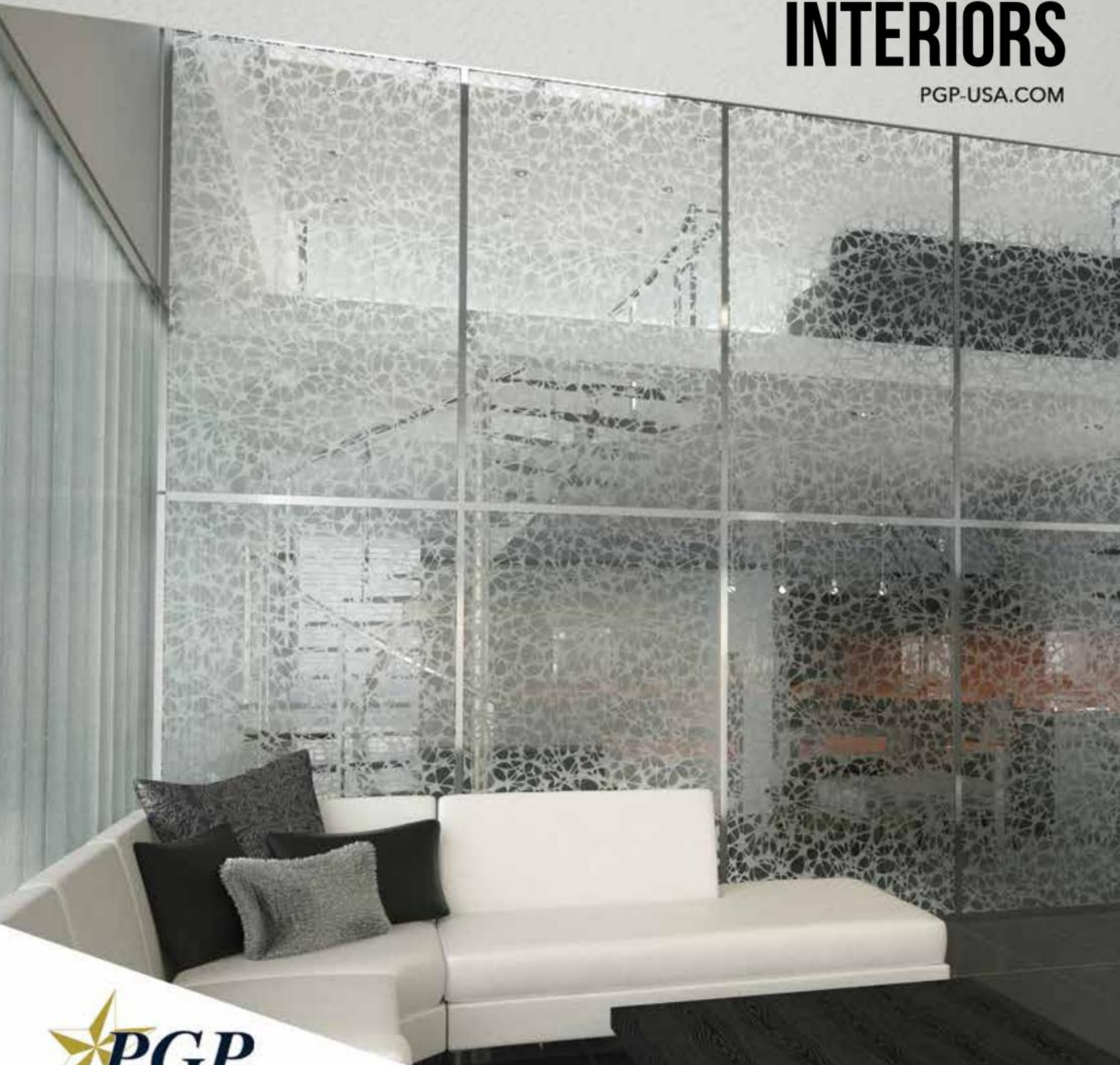
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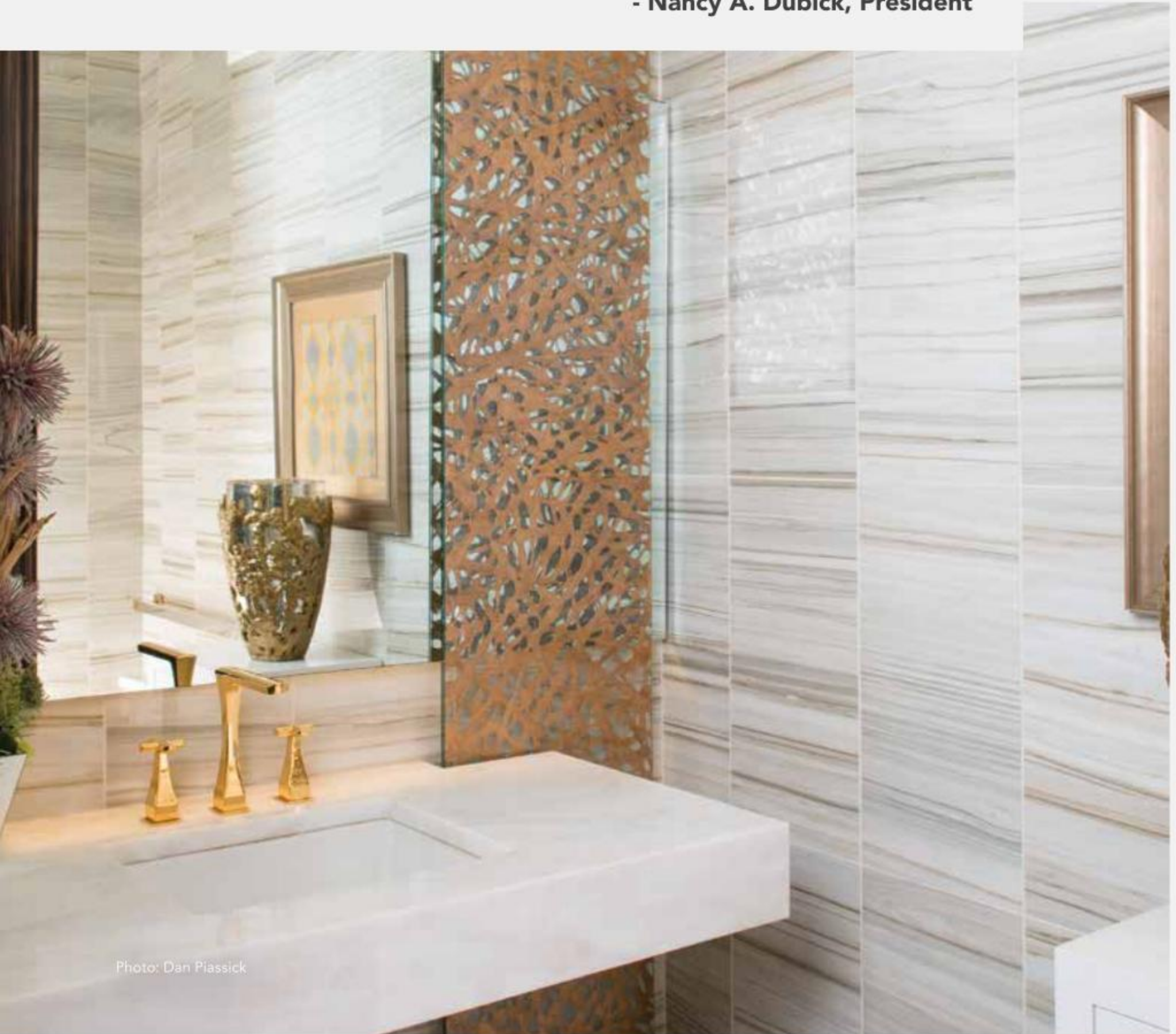


Photo: Dan Plassick



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

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Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects with the Dallas Center for Architecture. The publication offers educated and thought-provoking opinions to stimulate new ideas and advance architecture. It also provides commentary on architecture and design within the communities in the greater North Texas region. Send editorial inquiries to columns@aiadallas.org.

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Photo: Wade Griffith

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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 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 13 years. James has a zest for traveling the world, which he hopes to instill in his 8-year-old daughter, Audrey.

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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 Meadows Museum at Southern Methodist University. A native of Dallas, he holds undergraduate and graduate degrees from SMU.

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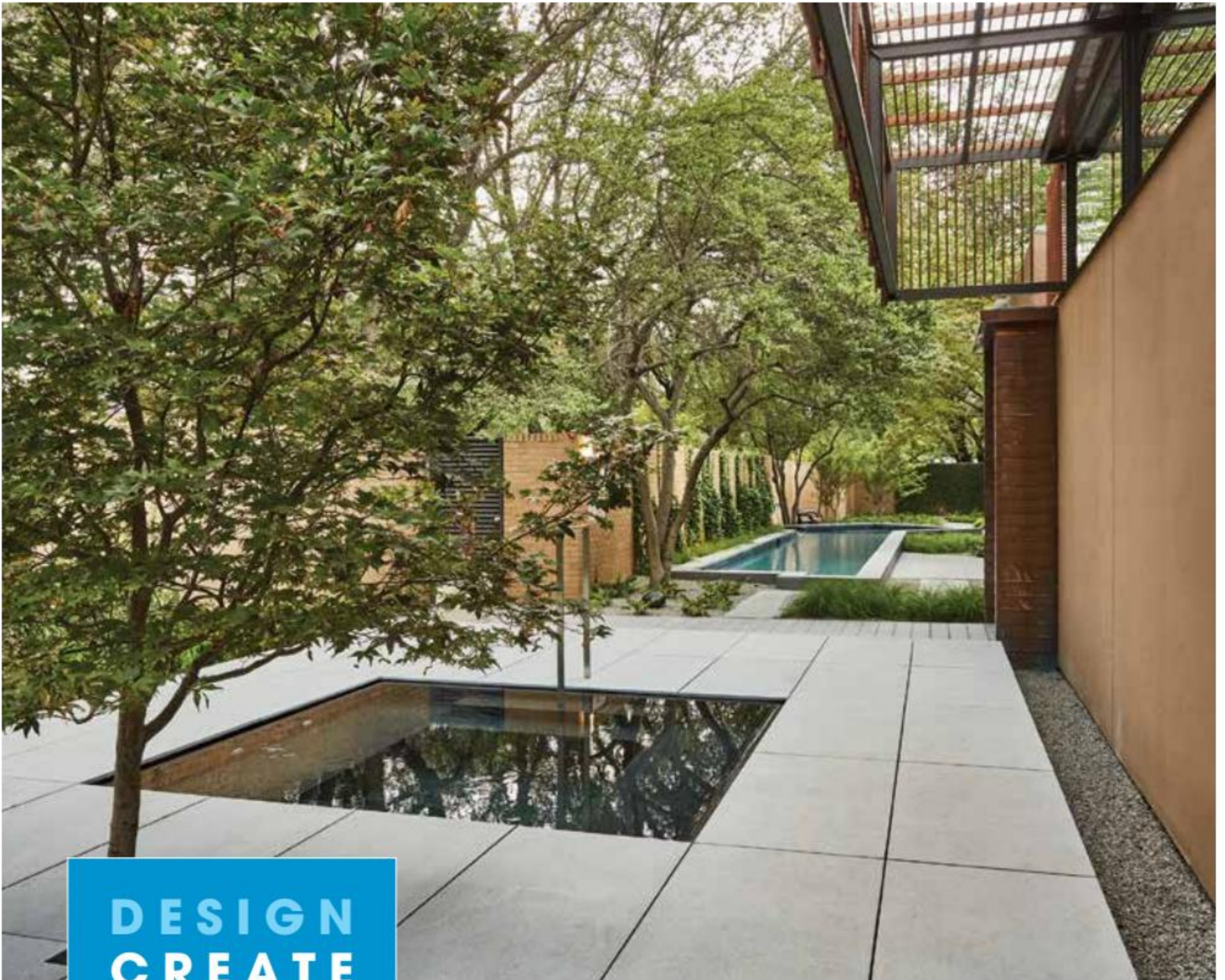
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PRESIDENT'S MESSAGE

Who Doesn't Love Following Fashion?



Photo: Daryl Shields

**Fashion is about being current and relevant ... or “in style.”
Fashion lives, breathes, and speaks in the worlds of color, tone,
texture, shape, form, materiality, mood, and expression.
It formulates fashionable attitudes and reflects the *spirit* of the times.**

Wow! Remember bell-bottom jeans, leisure suits, or go-go boots?

Fashion is about being current and relevant ... or “in style.” Fashion lives, breathes, and speaks in the worlds of color, tone, texture, shape, form, materiality, mood, and expression. It formulates fashionable attitudes and reflects the *spirit* of the times.

Fashion's window of influence or relevance can be over long periods, but not often. In most cases, fashion comes and goes and moves through small windows of time. Nonetheless, fashion inspires and influences every form of DESIGN—industrial design, automotive design, graphic and communication design, as well as architecture and interior design.

Fashion is perpetual but seldom permanent.

Architecture has also had moments of “fashionability.” Remember the great Postmodernism movement, or the Brutalist period, or other short-lived genres? As architects and designers, our work and craft is focused on buildings and the built environment. We do not have the luxury to be able to pick up our “light and bright summer” building and replace with our “thick and rich winter” building; nor can we easily replace brick from the exterior of a building because metal panel is fashionable. We cannot gather trendy, outdated, and undesirable buildings and have a “red apple” sale to make room for a new crop of fashionable

buildings. Buildings are intended to be permanent and designed to last, to serve people and community over the test of time.

Don't get me wrong, fashion is a strong influence and should be an influence in architecture. “Fashion-infused” design can also be fun and refreshing, while being remarkably relevant, inventive, and powerful. Like fashion, architecture can also reflect personal taste and preferences. A glance at the wide spectrum of residential design is on view on the 2017 AIA Dallas Tour of Homes, highlighting some of the most innovative and outstanding residential design in the area (as seen with this issue's Gallery starting on page 46).

Who knew jeans that were torn, tattered, and worn would look so good, cost so much, and become a rage? That just proves there is a time and place for everything in this fashionable world...

The good, the bad, and the avant-garde!

A handwritten signature in black ink, appearing to read 'Nunzio DeSantis'. The signature is stylized and fluid.

Nunzio DeSantis, FAIA
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EDITOR'S NOTE

The Elimination of Style from Architecture



Photo: Allison Richter

“... -isms, in my opinion, are not good.”

Ferris Bueller

“Architecture has nothing to do with the various styles.”

Le Corbusier

As I begin to consider the parallels and the relationship between fashion and architecture, I can't help but consider the numerous styles, trends, or *-isms* that I have been exposed to throughout my ongoing architectural education. I was getting my undergraduate education at the height of Postmodernism, attending graduate school at the onset of Deconstructivism, and I now find myself practicing “warm” Modernism or whatever the latest fashion label is that we apply to architecture today. OK, so I am expressing just a tad bit of pessimism.

Architectural critic and historian Kenneth Frampton categorized architecture today under five *-isms*: productivism, rationalism, structuralism, populism, and regionalism. This comes on the heels of others having tried to define what style we find ourselves in today. However, I don't feel we get to decide what the *-ism* of our day is—that's for the next generation to decide. And as we know, the minute any fashion trend gets a label, it's all downhill from there.

Why have architects felt the need to compartmentalize architecture into definitive categories—to impose labels? Have we felt the need to compress the entirety of a generation of architectural movements into simple sets of words that establish

defined standard or norms under which designs are judged? Can we please just do away with *-isms* and style in architecture altogether? Let's shift our focus away from obsessing over styles and labels and towards the process, products, and results that these words represent.

The parallels between fashion, style, *-isms*, and architecture are obvious, and this issue of *Columns* makes that point strongly through articles that explore the influence each has on the other.

Many thanks to the numerous architecture/fashion leaders who engage with us in this issue. To name just a few, we hear from Brian Bolke; Gary Cunningham, FAIA; Richard Davis; Tim Flannery; Ignaz Gorischek; Tipton Housewright, FAIA; Patricia Magadini, AIA; Joshua Nimmo, AIA; and Ron Wommack, FAIA.

There's a lot to ponder in this fashionable issue. Enjoy!

A handwritten signature in blue ink that reads "Harry Mark". The signature is fluid and cursive.

Harry Mark, FAIA

Editor

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A CURIOSITY IN ARCHITECTURE

The Legacy of Stanley Marcus

By James Adams, AIA, RIBA

Engraved in a bronze plaque set into the sidewalk at the intersection of Ervay and Main streets is a simple message: "Stanley Marcus: Commitment to Quality."

Plaques on the other corners read "Prospective of Truth," "Legacy of Wisdom," and "Spirit of the Arts."

A smaller faded note on the streetlight post above says "Marcus Square."

This is where the Neiman Marcus flagship store has resided for over a century.



Neiman Marcus' revolutionary approach to retail outpaced local competitors Sanger-Harris and Titcher-Goettinger, offering ready-to-wear clothing and a customer-friendly return policy; but it was Stanley Marcus, Hon. AIA, the son of co-founder Herbert Marcus, who forged an indelible international legacy for "The Store." During his 50-year tenure, Stanley was hailed by the press as "America's Merchant Prince," a title gained through his showmanship, discipline, and innovative techniques.

Stanley's efforts to capitalize on the momentum of his forebearers combined with his own business acumen enabled Dallas to host nobility, dignitaries, and celebrities from all over the world. He sought the best in all ventures he undertook, and commissioned designers to collaborate and generate meaningful spaces and experiences in his stores. Stanley commissioned some of the many notable architects of the 20th century, both in his professional capacity at Neiman Marcus and as a recognized champion for design on numerous civic boards.

Even as the future of brick and mortar stores across the country continues to wane, Stanley Marcus' approach to retail still influences fashion merchants and customers. His legacy serves as a reminder of the value that thoughtful design affords the shopping experience. Architecturally, he remains the most influential agent for change in Dallas outside of our elected officials.

AN EDUCATION BEYOND HARVARD

Neiman Marcus first opened in 1907 on Elm Street, a beautiful four-story shop on a corner that today is the site of the skyscraper One Main Place. After being destroyed in a fire in 1913, the flagship store was relocated to its current location on Main Street the following year. The business was growing and, in 1926, Stanley graduated from Harvard Business School and began to jockey for a position of influence before completion of the store's first expansion.

As Stanley stated in his 1974 autobiography *Minding the Store*: "If this was going to happen, I thought, I'd better get down there and enter the store before the new organization jelled." As part of the design process, Herbert took Stanley, along with architect George Dahl, FAIA, on a trip across the Midwest to visit comparable retailers' stores. This experience first exposed Stanley to the relationship between architect and patron as Dahl sketched details of architectural features in other shops which Herbert admired during their journey.

Equally influential in Stanley's design education was his college graduation present—a 1926 trip to Paris with his father. There, he observed the Art Deco style at the "Exhibition Internationale des Arts Décoratifs et Industriels Modernes." This was a critical point in his development. In a conversation with Barbara Koerble for her 1996 article in *CITE* magazine, Stanley said, "I had been suspecting that there was a revolution going on in architecture, but I didn't know a

damn thing about architecture. That exhibition was like a bombshell coming at a time when I was very impressionable and tending toward contemporary design, and that sealed it. Gradually, I educated my father that contemporary design was here to stay and that it was a much better backbone for [merchandise display]."

The 1927 expansion took the store which fronted on Main Street and expanded it to also have a presence on Commerce Street, the next block to the south. The addition mimicked the existing store on the exterior with Italian Renaissance Revival splendor. The interiors began their metamorphosis, shaping modern retail concepts even though their detailing was rooted heavily in various revival-styled features and finishes. Most notable was the desire to create an open airy facility where circulation space delivered a pleasant experience for shoppers—a hallmark of all future Neiman Marcus stores.

INFLUENCING FAIR PARK

Stanley's involvement with Fair Park demonstrated his design influence on Dallas beyond his normal business ventures. Prior to his involvement—actually the year after he was born—the formal creation of Fair Park happened in 1906. Spurred by the City Beautiful Movement, designs for modest park grounds on the east edge of Dallas grew with the influence of Dallas city planner George Kessler. Thirty years later, Fair Park gained national acclaim when Dallas hosted a World's Fair exhibition for the Texas Centennial in 1936. Dahl, by then a principal with the design firm Herbert M. Greene, LaRoche, and Dahl, was tasked with orchestrating the architectural design of 50 structures for the six-month-long event.

One particularly significant structure within the complex, the Magnolia Lounge, was funded by Magnolia Petroleum Company. Fred Lege Jr., the firm's vice president of marketing and Stanley's good friend, requested the young merchant's guidance in selecting an architect for their sponsored structure. Said Virginia McAlester, Hon. AIA, in the October 1989 issue of *Texas Monthly*, "Young retailer Stanley Marcus was dispatched to New York City by Dallas-based Magnolia Petroleum to find the most up-to-date architect of the United States for their Centennial pavilion. Marcus chose William Lascaze, AIA, who had just designed the first International Style skyscraper in the United States."

The Magnolia Lounge became the first International Style building in Texas, and Stanley had successfully fulfilled his first civic role in leveraging architecture for the betterment of Dallas. Today, the Magnolia Lounge houses the Friends of Fair Park, founded by McAlester. The building stands out among its neighboring Art Deco-styled structures and has had a lasting impression on millions of visitors.

Incidentally, the idea for a lounge concept and the suggestion for Stanley to interview Lascaze originated with another friend of



Scaffolding for the 1927 addition to Neiman Marcus prominently depicts fashion and the architect's practice at Commerce and Ervay streets. / Photo from the Jim Foster Collection

Stanley's: industrial designer Henry Dreyfuss. A decade later, when Dreyfuss collaborated with future AIA Gold Medalist Edward Larrabee Barnes, FAIA for the design of a pre-fab home in Los Angeles, Stanley requested the plans from Barnes. In the spirit of his passion for fashion, Stanley had the plans applied to a felt skirt for Dreyfuss' wife, Doris, to wear during the open house celebration.

INSPIRATION IN INTERIOR DESIGN

Around the same time, Stanley met interior designer Eleanor Le Maire, a graduate of Parsons School of Design who gained critical acclaim for her design of the Bullocks Wilshire Avenue store. *Interiors* magazine called it "a revolutionary interior in its openness, airiness, accessibility to daylight, unification with the landscape, and its clear and vivid colors—colors then unknown in commercial interiors."

Le Maire not only solidified Stanley's impression of the value of early modern architecture, but set him on a course to commission talented architects to create unique and appropriate stores as Neiman Marcus began to evaluate expansion. Said Marcus later, "I made a decision, encouraged by her, not to produce a prototype store and reproduce it all over. She thought this was an opportunity to capitalize on diversity instead of standardization."

The ideas for the customer experience championed by Herbert and embraced by his son were met with similar passion by Le Maire. Her designs leveraged the architecture to draw focus on the merchandise, and she recognized the importance of bright lighting to create an environment that encouraged shoppers.

Stanley became Le Maire's greatest patron and together they collaborated for over three decades until her death in 1970. John Carl Warnecke, FAIA, who designed many Neiman Marcus stores during the company's great expansion period of the 1970s, absorbed Le Maire's practice at Stanley's behest.

AN EDUCATION IN ARCHITECTURE FROM FRANK LLOYD WRIGHT

The most well-known story about Stanley in his dealings with architecture is the design of his home in East Dallas on Nonesuch Road. Stanley and his wife, Billie, met with Frank Lloyd Wright at Taliesin in late 1934. Recalled Stanley, again from *Minding the Store*, "...I was a confirmed 'modernist' in architecture, and had converted my 'colonial' wife to my way of thinking. We started our search for an architect in the East, since modern architecture had not been discovered in Dallas up to that time. We interviewed Lescaze in New York, considered Neutra in California, and finally ended up visiting the great Frank Lloyd Wright at Taliesin. We described what we wanted and solicited his advice about which of the modern architects he would recommend. 'Son,' he said, 'Why take the imitation while you can still get the original? I'll do your house.' That was the beginning of an interesting episode in our lives, and a rich—though sometimes painful and expensive—education in modern architecture."

Records of Wright's and Stanley's correspondence at the DeGolyer Library at Southern Methodist University expose a steady deterioration of their working relationship as the design proved to



Left: 1941 Neiman Marcus Fur Salon designed by Robsjohn-Gibbings. / Photo: Archives of American Art Smithsonian // Right: The Mermaid Bar at NorthPark Center Neiman Marcus, 1965. / Photo: the DeGolyer Library, Southern Methodist University

be insensitive to Texas weather and the cost exceeded Stanley's budget. Eventually the pricing came in at roughly \$150,000—six times the original budget and equivalent to \$2.7 million in today's dollars.

Stanley's request of architect Roscoe DeWitt, FAIA to serve as a local representative for the Marcus home insulted Wright well before the famous architect was dismissed. Said Stanley: "We were a big disappointment to him because we lacked the fundamental faith necessary for a Frank Lloyd Wright client. We emerged from the experience with a Frank Lloyd Wright education, which proved to be a great help with the house we eventually built. We turned to Roscoe DeWitt, for whom we had great respect, to design our house in the same location. His house bore no resemblance to the Wright original. It was a highly controversial, though not a historical, piece of architecture; and it proved to be a home which met our living requirements better than the Wright house would have done."

Today, the first International Style home in Dallas remains intact nearly 80 years after its completion. In 2010, the home was designated a Dallas Landmark after a thoughtful restoration and renovation.

SHAPING THE NEXT MARCUS GENERATION

Richard and Wendy Marcus, Stanley and Billie Marcus' twin children, were born in 1938, the year they moved into their new home. Jerrie, the oldest daughter, was two years old. In speaking with her for this article, she fondly recalled the influence Stanley exerted on her

starting at a young age: "The real value that my father left me, and all my children, is his sense of curiosity. I believe that trait is what propelled him. He never stopped looking and he never stopped asking questions. He would listen and he would remember and he would file it away. You had to be careful about being accurate when you talked to him."

This inquisitive nature at the root of Stanley's outlook on life was evidenced by those close to him. Jerrie's youngest daughter, Allison Smith, shared a similar sentiment. Late in his life, Stanley spent much time with her. Said Allison, in recalling his interest in her craft, "Stanley died when I was 31 years old. We were close. I had a passion in photography and he saw me doing something that I was trying to do well."

Throughout Stanley's life, he documented his family, friends, and travels through photography. This eventually resulted in the mother and daughter team publishing a book in 2007 titled *Reflections of a Man: The Photographs of Stanley Marcus*. Though the book showcases more photos of people than cities and structures, the quality of his imagery communicates his understanding of people and how they experienced the environment around them. Said Allison, "I remember the curiosity ... He wanted to experience the best of everything. What aspect of the city, state, or even to a degree, the world, was not influenced by him?"

While the focus of this sentiment may pertain more to fashion, his influences in leveraging architecture were just beginning to expand with the completion of the family home by architect DeWitt.



“The real value that my father left me, and all my children, is his sense of curiosity. I believe that trait is what propelled him. He never stopped looking and he never stopped asking questions. He would listen and he would remember and he would file it away. You had to be careful about being accurate when you talked to him.”

Jerrie Marcus Smith

EXPANDING BEFORE THE WAR

As the Great Depression began to lift with President Franklin Roosevelt's New Deal, Neiman Marcus turned a profit in 1936 for the first time in several years. The store's 1937 New Year's advertisement read, "This Dallas-owned institution belongs to Dallas, and we shall continue to put back into the property and merchandise that which is made possible by a generous patronage. Shortly, we shall announce new plans for enlarging certain shops." This statement came just before the first Neiman Marcus Awards, in 1938, which quickly elevated the international reputation of Dallas in regards to fashion even further with its high-profile recipients.

With the war looming, future restrictions on construction were imminent. Stanley and his father hired Le Maire, along with New York architecture firm Darveed Inc., to update and expand the store in a more contemporary style per Stanley's insistence to his father. Records of correspondence between Darveed's architects, Rene Brugnoli, and Terence Harold Robsjohn-Gibbins, George Dahl in Dallas, and Stanley, reflect the younger Marcus' attention to detail, even regarding the hardware selections.

EXPANDING AFTER THE WAR

Stanley learned from Sears' Chairman of the Board, Gen. Robert Wood, that his company was starting a massive building expansion effort in 1948 to leverage a nascent construction market. Stanley knew that it was time for Neiman Marcus to expand as well. Dahl again led the effort in designing two new floors for the building in collaboration with Le Maire. To solve a critical problem related to increased vertical circulation needs within the building, Stanley moved to add escalators against the wishes of both his father Herbert and his aunt, Carrie Neiman. The solution worked with the innovative efforts of Le Maire who designed a hanging garden between the new escalators.

Equally important was the first true expansion of the store outside of the downtown core. To stymie competition that might arise as the city grew northward, Neiman Marcus built a store in Preston Center in 1951 that lasted for nearly 15 years until the opening in 1965 of NorthPark Center by Raymond Nasher, Hon. AIA.

Nasher approached Stanley about opening a Neiman Marcus store in NorthPark. Reluctant at first, Stanley eventually agreed when he was unable to expand the Preston Center store due to its proximity to residences in University Park. As part of the deal, Stanley could commission his own architect.

Eero Saarinen, FAIA committed to designing the store after completing the design for the CBS Building in New York City, however,

he died unexpectedly in 1961 before Stanley's project was underway. Kevin Roche, FAIA, Saarinen's partner, took the commission and, along with fellow partner John Dinkeloo, FAIA, designed it in collaboration with architect E.G. Hamilton, FAIA of Harrell & Hamilton (now Omniplan), who was tasked by Nasher to design the balance of NorthPark Center.

While Stanley wanted to use white marble throughout the new store, Nasher and Hamilton reinforced the need for unity within the overall design and materiality of the center. Roche responded to this, and worked to create a store with bold elements defining the departments within. Marcus recalled later, "We found ourselves educating most of the architects as to what the philosophy of a store was. One of the things we had to teach them was that we were positive of only one thing with any store—that we would want to change it within 10 years ... [Roche] was very convincing that a building had to have some discipline even if you did have to change it a little." Stanley was right, and later, during a remodeling to keep the store contemporary, elements with which he argued against had to be removed at great expense.

Neiman Marcus' next venture was an expansion into Houston in 1967. After an underwhelming launch, Stanley collaborated with notable developer Gerald Hines, Hon. TxA, a fellow patron of architecture, to relocate the Houston branch into Hines' new Galleria mall. Commissioning HOK for the design, Stanley was less pleased with the efforts of founding architect Gyo Obata, FAIA. Stanley recalled later, "I think Obata was intent upon his career and the importance of the building to his career rather than the importance of the building to our career." A brutalist design completed in 1969, the façade was criticized for its unimaginative mimicry of Le Corbusier's famous Sainte Marie de La Tourette in Lyon, France.

A VOICE FOR DALLAS' FUTURE

Stanley's influence over Dallas took a great leap forward when he exhibited superb leadership in the wake of President John Kennedy's assassination just one mile from his Main Street store. A good friend of newly sworn-in President Lyndon Johnson, Stanley looked to right the growing animosity and guilt within Dallas regarding its perceived complicity in Kennedy's death. On January 1, 1964, he bought ad space in both *The Dallas Morning News* and the *Dallas Times Herald*, proclaiming the message, "What's Right with Dallas?" The advertisement inspired Dallasites to look forward and see the opportunity for Dallas to grow. The ad continued, "We concur with Mr. [J. Erik] Jonsson [the incoming city mayor] that a city, like individual or business institutions, must take an honest

Stanley Marcus (right), chairman of the Dallas Chamber of Commerce aviation committee, showed Ralph Platt of Cleveland, Ohio, president of the Aviation Writers Association, a scale model layout of the future Love Field. / Photo: Dallas Public Library – Texas/Dallas History and Archives Division/The Dallas Morning News Collection; Published May 23, 1953



Left: Stanley Marcus with a model of a new store at Olympia Centre by SOM, 1973. // Right: Stanley Marcus of Dallas; I.M. Pei, architect of the Meyerson Symphony Hall; and Eduardo Chillida, internationally-renowned Basque sculptor; inspect the Meyerson site for the installation of Chillida's sculpture. / Photo: The Dallas Morning News Archives.

look at its inventory and be willing to consider its faults as well as its assets."

Outgoing Mayor Earle Cabell formally created a Citizens Memorial Committee that included Stanley and other civic leaders. Stanley traveled to New York City and met with future Pritzker Prize-winning architect Philip Johnson, FAIA, a friend of the Kennedy family, about designing a memorial for Kennedy in Dallas.

Incoming Mayor Jonsson led the creation of the 1964 Goals for Dallas, a roadmap for the future of the city in the wake of Kennedy's assassination. Said Jerrie Smith, "I think that Stanley had great respect for Erik Jonsson because he was also such a great visionary. At the time, we believed he was doing the right thing." One result of this effort by Jonsson was revising the approach to a new Dallas City Hall.

Previous studies for a new centralized municipal center had imagined a Beaux-Arts design, but Jonsson tapped Stanley to intervene and lead an effort to commission an appropriate architect for the fulfillment of beautifying Dallas. I.M. Pei, FAIA was hired because of this effort and the iconic—if somewhat oppressive—Dallas City Hall was completed in 1978. Said Stanley later, "Now, whether this was a good design or not, I don't know. I've never been terribly keen about the building inside."

SAN FRANCISCO AND PHILIP JOHNSON

Stanley sold Neiman Marcus in 1969 to Broadway-Hale Stores, which hastened a period of expansive growth across the country during the 1970s and '80s. As Stanley retained independence within this merger, he remained heavily involved in the design and construction process. Thomas Alexander, former executive vice president of Neiman Marcus, joined the store in 1970.

Alexander, later a commissioner with the Texas Historic Commission, became one of Stanley's closest employees over his nearly 20-year career.

"I think one of the best examples of Stanley Marcus working with architecture is the San Francisco store, designed by Philip Johnson," said Alexander. "Stanley and Philip hit it off pretty well, which is rather unusual considering they were two very big egos."

The location selected for the first expansion into California was on the site of a recently failed retail institution near Union Square known as the City of Paris. The design concept by Johnson involved demolishing that structurally unsound building. Said Alexander, "I first went in that store when it was still doing business as the City of Paris. There were pieces of it falling down already. One whole floor was curtained off with canvas and they were still trying to make it work. The rotunda was the only element left intact of any consequence, and people loved it. The knowledge that it was being torn down before it could fall down, and the knowledge that an outside luxury goods store company was coming from Dallas to occupy it, meant nothing to San Francisco, CA. The citizens were opposed to it."

Stanley, however, had an idea to gain support. While in a meeting with city officials, Stanley proposed refurbishing the rotunda and then reconstructing it as part of a new design by Johnson. Johnson had been selected to appeal to San Francisco based on his national stature.

Said Alexander, "It was Dianne Feinstein, the senator from California, Mayor [George] Moscone, Stanley, and myself. He [Stanley] stated, 'Why don't we take that mosaic tile dome down piece by piece. We will find out who made the original and we will ship [the pieces] there to be refurbished. We will put it back up



Above: The famous "City of Paris" stained glass ceiling atop The Rotunda restaurant in the Neiman Marcus department store in Union Station, San Francisco, CA. / Photo: Norm Evangelista @Gnawme

there exactly the way it was and we will use this as the focal point of the rotunda when you first walk in the store."

The approach worked at great expense to Neiman Marcus and the store finally opened in 1982, eight years after its inception.

THE ELDER STATESMEN

When Stanley retired in 1975, he began to focus more fully on civic involvement. His last major effort, lasting nearly 15 years, was a plan to ensure the future of the Dallas Symphony. Stanley was a critical participant in the eventual design, construction, and fundraising for the Meyerson Symphony Center. The success of the center heavily rested on Morton Meyerson's shoulders to the point that his mentor at Electronic Data Systems, Ross Perot, offered a \$10 million gift to ensure it was named after him.

Once Meyerson was tasked with leading the effort to build a new hall for the Dallas Symphony, he named Stanley as the architectural selection committee chair. In her book *The Meyerson Symphony Center*, Laurie Shulman wrote, "The committee initially sent a letter to a large group of established architects in addition to those recommended by its own membership inquiring as to whether they would be interested. Some of the most prominent firms initially declined to submit presentation, including Kevin Roche/John Dinkeloo Associates; Gwathmey & Siegel; Charles Basset of Bassett & Reiner; Gerald McCue of Harvard University School of Design; Geddes, Brecher, Qualls, Cunningham Architects; E.G. Hamilton of Omniplan Architects in Dallas (presumably declining due to a conflict of interest, because Hamilton had served the project in an advisory capacity); Welton Becket Associates; and I.M. Pei of I.M. Pei & Partners.

According to Stanley, "The committee was shocked when Pei initially turned the symphony down. He gave the reason that he was terribly busy and couldn't undertake it. I took his request to be deleted from the list seriously, and frankly, I was wrong."

It became evident that Pei felt he would not be wanted because he had already completed so many recent projects in the city of Dallas. However, Stanley and the rest of the selection committee were intent on hiring him. He flew to New York and had lunch with Pei where he convinced the famed architect to take the commission outright. This was after having already interviewed many well-established international architects.

A LASTING LEGACY

Stanley passed away suddenly in 2002 at the age of 96. This was during a time when brick and mortar stores were first beginning to struggle as online commerce came into its own. Stanley's last major speaking engagement was two years prior at the request of Jeff Bezos, founder and CEO of Amazon.com, the largest internet-based retailer in the world.

Said Jerrie Smith, "My father proudly told me later that when he got on stage he noticed the audience was all 'kids, more or less, in casual wear.' He responded by taking off his tie and dress shirt, promptly giving his talk in his trousers and undershirt. My father wanted to make the audience laugh and feel inclusive of him."

Perhaps this says as much about his ability to read an audience in the moment as the way he could anticipate designs that would inspire us all.

James Adams, AIA, RIBA is a senior associate with Corgan.

DIALOGUE

FASHION & ARCHITECTURE MORE SIMILAR THAN YOU MIGHT THINK

The interplay, overlap and overlay within architecture and fashion continue to evolve in surprising and bold ways throughout stores, brands, buildings, and destinations. I sat down with Tim Flannery, executive creative director for photography at Neiman Marcus, and Ignaz Gorischek, retail vice president at CallisonRTKL and former vice president of store design and visual merchandising for Neiman Marcus, to discuss their outlook on this continuous, incestuous relationship. —Sarah Kimes

Let's talk about the relationship you see between fashion and architecture.

TIM: One of the things that occurs to me is how much fashion and architecture are essentially both about problem-solving. Both are solution-based and apply the basics of form and function. There's that great experience of putting on a jacket and watching your shape change or walking into a building and having a completely different experience of space that's defined by the decisions that someone else made.

That's why architecture gets renovated and clothes get altered; but you can also look at a building like the Dee and Charles Wyly Theatre, which is designed to change ... constantly shifting, depending on the need. I think adaptability in architecture is definitely a trend.

IGNAZ: There's also the parallel of emotion in fashion and architecture. I think that's a real element for both, as both designers and architects are trained to look for emotion with whatever they're doing [to make] the final product. Even the process is emotional.

TIM: And both architecture and fashion are crafts in a way. But, there's also a point with very special things, where it transcends into an art. You look at a McQueen, or you look at a Kawakubo, or a Charles James, or any number of people. They were able to transcend the craft and really—through either emotion or really just perfect decisions—be able to make something that is art. There definitely are buildings that cross that line and get you into art land.

IGNAZ: With fashion designers, that piece transcends into a museum piece. And it's an exhibit at the Met, or whatever, and I

think in the architectural world, that building transcends into a landmark building, which can't be torn down. Both of them reach this level of transcendence, I think, where they're preserved. There's either people, places, laws, or something that protects that because, to create a piece that does that—wouldn't it be a shame to lose it? So, it's nice to know that it's valued enough that it reaches this point of, "You can't touch this."

TIM: Which is a really weird counterintuitive thing to say about both architecture and clothes because they're made to be touched. They're supposed to be experienced and looked at. Seeing fashion displayed at the Met, it's fantastic and it's wonderful and yet you always know that somebody is supposed to be moving in that, and feeling that, and walking and experiencing that. I'd like to think that a fashion designer is thinking about how clothes are going to be lived in and activated and animated and how they're going to potentially change someone's life. I think an architect, as well, is hopefully thinking about the way people are really going to experience the space and use the space. I can't imagine that the really great ones are thinking about somebody putting a glass jar over it.

IGNAZ: You'd like to think not, because that's when the ego takes over.

Any other interesting juxtapositions or parallels?

TIM: A fashion and architecture parallel, is the knockoff.

IGNAZ: Now we're getting into dirt.

TIM: You see some fabulous person, it's the "Devil Wears Prada" explanation, someone creates this moment, creates this thing that you're not used to seeing, and sure enough, you can buy the original and the expensive quality versions; but eventually, if it's something that speaks to enough people, it's going to water down to a price level that is mass. I think the same thing happens with architecture. For instance, Minimalism is an interesting thing because it is so unbelievably beautiful when it's done perfectly, with the right finishes, with the right materials. Minimalism done cheaply is just kind of cheap.

IGNAZ: There's a fine line somewhere, from when you're inspired by someone to knocking someone off. Right? And what does that

Sarah Kimes facilitates an engaging dialogue between Tim Flannery, left, and Ignaz Gorischek, right. / Photo: Megan Huang



mean? At that point, even if it's a knockoff, is it a compliment or an insult? I've got to believe in the fashion world, being asked by Target to do a collection might actually be seen as a, "Wow, this is kind of nice on the resume."

TIM: And to your point about Target, they're not necessarily knocking off. They're engaging Missoni and they're engaging Victoria Beckham to design at that level and with those resources. Those are talented people who are making smart decisions about what can be done within these parameters. That's why they get such a great product out of it, and it doesn't come off as a knockoff.

IGNAZ: It's a diffusion line, as we used to call them. As a designer, there was a high-end couture line and the diffusion line would have been more the mainstream. But now in architecture, this is where it gets a little more challenging. When someone comes in and says, "OK, I want a diffusion line of that." Does that mean it has six floors instead of 10? Are the doors gone? I mean, the materials can get cheaper. It's more about value engineering versus knocking it off.

Does architecture elevate fashion or is fashion elevating the architecture?

TIM: I think it probably depends on the audience.

IGNAZ: For me, I'm always looking at the architecture.

TIM: If you think about the Gehry building for Louis Vuitton, there is some luster at the brand level, for sure; but Gehry is also giving

just as much back to Vuitton in a way—and there's a coolness to it.

IGNAZ: But then taking it a little bit deeper into the brand, for instance Chanel, and you look at the clothes, the detail in the clothes, the texture, the quality. And you look at a Chanel boutique, designed by Peter Marino, that has conditions that cost up to \$2,000 a square foot. So, you start to bring architecture into the brand then; it has to be worthy of the product and vice versa. It's an interesting correlation.

TIM: And a house like Chanel is made up of all these various and specific codes. There's the tweed, there's the pearls, there's the gold chain. There are all these icons and an architect, like a Frank Gehry or Zaha Hadid, they have their own vocabulary and codes as well. There are architects like that who have a very specific visual language; but then, there are also designers whose collections follow trends and change over the course of what's relevant at that moment. Similarly, there are architects who can respond to whatever they're doing and come up with an original idea that isn't necessarily so tied to their own personal style.

Are both industries scrambling to make deadlines?

IGNAZ: You're definitely scrambling in retail. It's also more spontaneous in the fashion world than in architecture. It's a longer planning time here (in architecture). Because of the problem-solving process.

TIM: Yeah, it's the nature of fashion. Having been on the fashion side long enough to

see the evolution from print to digital, we're able to be so much more responsive now than we used to be. We now have that ability to react faster, so when it makes sense, you can take advantage of that. You can't make spontaneous buildings.

IGNAZ: Well, close. It's called 3-D printing. So, it's getting there.

TIM: But if you make some spur-of-the-moment decision in architecture, it can have awful, catastrophic results. It's easier to take creative risks in fashion.

IGNAZ: Tim, I want to ask you a question, because I'm always intrigued with the technology part of it. What role do you think technology is playing in the fashion industry?

TIM: The retail landscape has been completely transformed by the internet. It's affecting the way we shop. It's affecting our relationship with stores, with how we buy things, maybe even what we want. And we think about it, and people talk about it, and people say, "That dress is Instagram-worthy."

IGNAZ: Similar to architects working to create "Instagram-worthy" moments within spaces.

Interview by Sarah Kimes, a senior associate vice president at CallisonRTKL.

WEB EXCLUSIVE

Don't miss the whole conversation ... and join in with your own comments too. Read the banter between Ignaz and Tim as the story goes on. Read on at www.aiadallas.com/columns/dialogue.



Architecture & Fashion

HAUTE COUTURE MEETS MASS MARKET

By Greg Brown, Hon. AIA Dallas



"You think this has nothing to do with you. You go to your closet and you select ... I don't know ... that lumpy blue sweater, for instance, because you're trying to tell the world that you take yourself too seriously to care about what you put on your back. But what you don't know is that that sweater is not just blue ... It's not turquoise. It's not lapis. It's actually cerulean. And you're also blithely unaware of the fact that in 2002, Oscar de la Renta did a collection of cerulean gowns. And then I think it was Yves Saint Laurent ... wasn't it who showed cerulean military jackets? ... And then cerulean quickly showed up in the collections of eight different designers. And then it filtered down through the department stores and then trickled on down into some tragic Casual Corner where you, no doubt, fished it out of some clearance bin. However, that blue represents millions of dollars and countless jobs and it's sort of comical how you think that you've made a choice that exempts you from the fashion industry when, in fact, you're wearing the sweater that was selected for you by the people in this room from a pile of stuff."

Miranda Priestly, "The Devil Wears Prada"

Spring-Summer 2012 collection from designer Iris van Herpen. / Photo: Christopher Macsurak



Notable architects have applied their skills to fashion design. Frank Gehry, FAIA designed the "Twisted Box" handbag for Louis Vuitton. / Photo: Louis Vuitton Malletier

With these withering words to her new assistant, Miranda Priestly, the Meryl Streep character in "The Devil Wears Prada," outlined a kind of "food chain" for fashion and its evolving trends. As she sees it, the designers create their one-of-a-kind runway looks, leading to a kind of "trickle down" effect that impacts people at all socio-economic levels and what we all wear. This concept triggers an interesting discussion: Does the same phenomenon exist in architecture?

GET THE LOOK!

Just as outlined in "The Devil Wears Prada," there is a desire on the part of many—whether one acknowledges it or not—to have a wardrobe that aspires to the fashion sensibilities of the "in the know" trend setters and celebrities. Magazines like *Us*, *Glamour*, and *People* have regular features called "Get the Look!" or "The Look for Less," showing a celebrity's outfit and then explaining how you can get similar clothes at discounted prices at stores like H&M and Old Navy.

Trickle-down fashion means that a *haute couture*, one-of-a-kind garment that was worn down the catwalk in Milan or New York might be re-fashioned by the designer into a simpler, more affordable *prêt-à-porter* (ready-to-wear) piece that can be purchased at Bloomingdale's or Neiman Marcus. Other designers might take the color and style trends seen on the runway and incorporate them into their even more discounted collections. Less scrupulous designers might go directly to the knock-off. Celebrity wedding dresses are a ubiquitous example; within days of her internationally-televised walk down the aisle at Westminster Abbey, far less artful and far less expensive versions of Kate Middleton's wedding attire hit the racks at stores worldwide.

HAUTE COUTURE ARCHITECTURE

One can see a similar phenomenon when it comes to architecture. Throughout history, people have shown a desire to have the elegant houses that they see others have. In the case of the Gilded

Age, titans who could afford to build just about any home they wanted looked to the prestigious cultures of the past.

Standard Oil co-founder Henry Flagler had his Florida winter residence designed in Beaux-Arts style to highlight the tenets of Classical and European architecture. To him, this showed that the residence was a place of the highest ideals and aesthetic values—a retreat from the wilds of Florida to a more refined space where art and culture could reign.

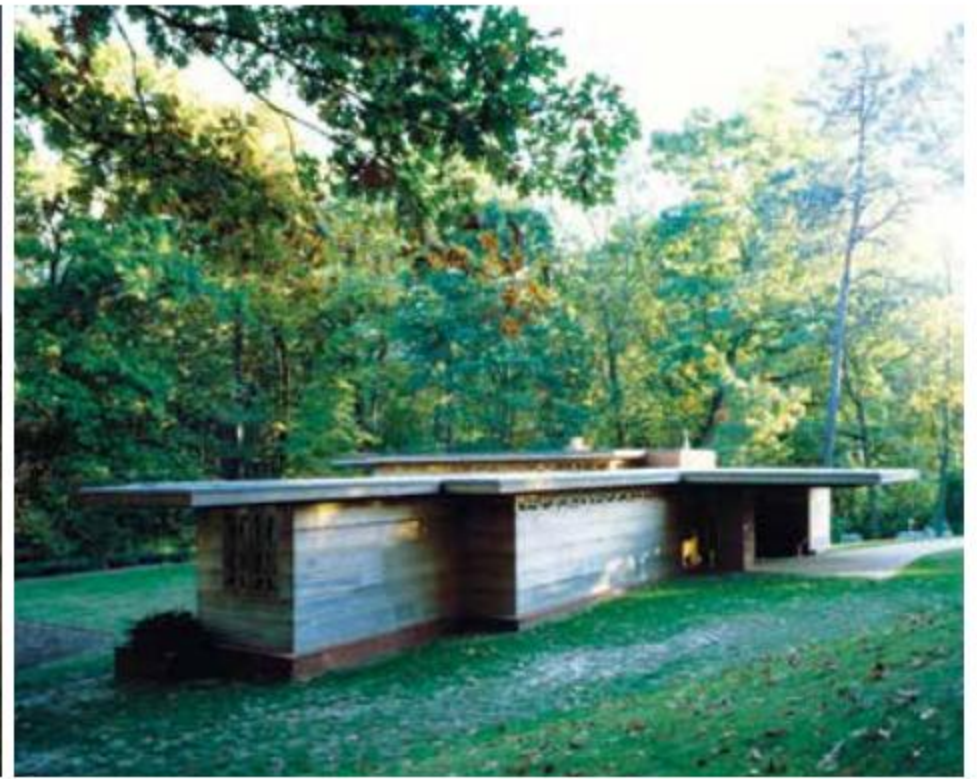
Similarly, Cornelius Vanderbilt had money, but not a noble pedigree; he was determined to outdo the European aristocracy in opulence and ostentation. The Breakers, designed in the early 1890s by Richard Morris Hunt ("the dean of American architecture" at the time), was based on the architectural style of the Italian Renaissance. Serving as Vanderbilt's summer home in Rhode Island, the 70-room mansion was a tribute to ancient Rome.

ARCHITECTURAL FASHION FOR THE MASSES

Not all homeowners can—or could—afford such a significant monument to the architectural fashions of the past or present. At the turn of the last century, Sears, Roebuck & Company, with its dedication to be "A Money Saver for Everyone" and the "Cheapest Supply House on Earth," worked to revitalize its struggling building materials department by selling the plans and supplies for entire houses through mail order.

As "a mirror of [its time]," Sears created home plans that reflected then-contemporary styles, customs, and modes of living. The first order came in 1908, and by the end of the product's life cycle in the early 1940s, Sears had offered over 500 different models for sale.

The typical Sears Modern Home kit, with around 25 tons of materials, was shipped by boxcar and then trucked to the home site. Plumbing, electrical, and heating systems could be included at additional cost. The plans reflected the architectural fashions of the times; Arts and Craft, Prairie Style, Bungalows,



Left: Hometta follows in the footsteps of Usonian and Sears models, providing design-savvy homes to a populace that might not otherwise be able to afford them. / Photo: Carol Highsmith // Right: Frank Lloyd Wright wanted his designs to reach “the masses” through his Usonian vision. / Photo: nARCHITECTS

to Hometta. Founded by real estate developer and builder Mark Johnson in 2009, Hometta is a collective of designers, architects, builders, writers, and editors who are striving to change the model of mass market residential architecture. The homes are an architectural alternative to more generic builder-designed homes while remaining accessible and affordable. The emphasis, as stated by Hometta’s promotional materials, is on “great design.” Developed by award-winning, renowned architecture studios, the homes are all under 2,500 square feet and include sustainable materials and design methods. Plans average \$2,000, and are also customizable—either by working with a local architect or builder or hiring the original architect to make adjustments.

ARCHITECTS AS FASHION DESIGNERS

As the legendary designer Coco Chanel said, “Fashion is architecture. It is a matter of proportions.” It is little wonder then that there seems to be a permeability between the world of architects and fashion designers. Tom Ford; Bill Gaytten, the creative director of fashion house John Galliano; Pierre Balmain; and Gianfranco Ferré, the one-time stylistic director of Christian Dior, all studied architecture for varying lengths of time before embarking upon their fashion careers. Fashion designers from around the world have noted their influence by a variety of architectural sources, from Rei Kawakubo of Comme des Garçons citing Le Corbusier as a key influence to Rosie Assoulin pointing out that her fall/winter 2015 collection was influenced by Italian architect Carlo Scarpa’s Brion Cemetery.

Additionally, several notable architects have applied their skills to fashion design, especially accessories. For example, Frank Gehry, FAIA designed a handbag for Louis Vuitton; Zaha Hadid, Hon. FAIA designed shoes for Melissa, Lacoste, and NOVA. For those of us not looking for a pair of shoes priced in

the thousands, Hadid also designed a version of the “jelly shoe.” No, not the versions you can buy at your neighborhood Walmart, but a limited edition, priced at around \$250 and presented in “a limited-edition box.”

The architects who have ventured into the world of fashion design have not yet seen a need to create clothing for a larger mass market; their work is notably more expensive than the everyday consumer could afford. Yes, noted Postmodernist architect Michael Graves, FAIA designed watches and affordable products for Target, and Philippe Starck created a line of “multifunctional garments” with Scottish cashmere company Ballantyne, but Old Navy and Macy’s have yet to offer a clothing line designed by any of the world’s great architects.

THE BLURRING BETWEEN ARCHITECTURE AND FASHION

Coco Chanel was right that architecture and fashion are remarkably similar. While architecture is larger in scale, and, one should probably argue, a far more significant influence on the way we live, both disciplines deal with structure, form, and balance.

With ever-evolving technology, perhaps even more is shared between the two professions. Both are already exploring the artistic and practical impacts of 3-D printing on their creations. Material costs and renewable resources are increasingly of concern. One wonders what is next. Frank Lloyd Wright designed the furniture and accessories for his Usonian homes. Might he have designed the inhabitants’ clothes as well?

In creative disciplines such as architecture and fashion, where DOES one draw the line? After all, today’s *haute couture* could be tomorrow’s *prêt-à-porter*.

Greg Brown, Hon. AIA Dallas, is program director for the Dallas Center for Architecture.

MEMS, BIO-MEMS, 3-D IMPRINTING AND AFFORDABLE DESIGN AUTOMATION:

TECHNOLOGY'S AUDACIOUS SOLUTIONS IN FASHION & ARCHITECTURE

By Lauren Cadieux and Paul Merrill, AIA

Architecture and fashion are two sides of the same coin—similar at heart but facing limitations through identity, production, and perception. Designers from every age have struggled with their ideologies. Do they democratize design and potentially sacrifice their artistic identity? Alternatively, do they worship couture and ignore the call to improve the overall public experience? Is it better to reject mass production in fear of banality or do we embrace it?

During this struggle, the tools and methods of design have morphed from hand-drawn details to parametric modeling and calculated, four-dimensional and real-time physics-based design. These powerful tools in our Post-Fordism workplaces have been hailed as a means to enable designers to explore possibilities like never before.

FASHION AS SPECTACLE

Consider fashion as spectacle, and how it is changing. British fashion designer and couturière Alexander McQueen was particularly noteworthy in this arena in that his shows presented a dystopian view of society while celebrating the ability to fabricate the exquisite. Dress No. 13, spring/summer 1999, turned the corner onto the runway as a perfectly executed white dress. Throughout the entire show, models stopped to spin on a rotating platform integrated into the floor, and on either side were two stationary robotic arms. When the model in Dress No. 13 stopped for her rotation, the robotic arms sprang to life; their aggressive movements taunted her and, by the end, the model symbolically became the ill-conceived offspring of technology and fashion.

Iris van Herpen and “New Couture” are reminiscent of a Frank Gehry or a Zaha Hadid or Asymptote, yet the scale and complexity of fashion pieces allow a playfulness with materiality that the building industry does not yet get to enjoy.

ARCHITECTS WHO CLING

Designers who cling more closely to the crafted narrative, yet obviously employ parametric or data-driven design, are conceptualizers, such as Thomas Heatherwick, Shigeru Ban, Hon. FAIA, and Jeanne Gang, FAIA.

Holding onto the craft keeps us from plastic, repetitive, unitized repetition for the masses. The ultimate goal of parametric design is in line with couture: It allows dreams of

things that seem unobtainable and expands our understanding that spaces can and should represent.

FASHION, ARCHITECTURE, AND FABRICATION

With designers constantly looking at how objects, processes, and technologies can be shrunk or enlarged to accommodate new ideas, the masochists of architecture and fashion subject themselves to the pangs of what is possible. Previously expensive and technically complicated methods of production reduce cost, size, and complexity. For the price of a computer, a 3-D printer, a laser cutter, a 5-axis CNC, a waterjet cutter, and a knitter, a lone designer can create, iterate, and fabricate ideas which were previously made by hand, over lifetimes, and by many people.

Current *avant-garde* fabrication is a step towards integrating nascent technologies, but inevitably new methods will allow the tracking and customization of all experience—medical, psychological, and personal. We need something that is so scalable that we can reinvent ourselves. It is the *Alice in Wonderland* “Eat Me” cakes and “Drink Me” drinks experience at the atomic scale. One day we can create an infinite number of machines in an infinite number of sizes that still serve well.

A revolutionary technology which could fully integrate architecture and fashion involves microelectromechanical systems (MEMS). These are microscopic mechanical devices made from silicon, metal, or ceramics that could take the semiconductor microchip technology capabilities to a new



Bombay Sapphire Distillery designed by Heatherwick Studio. Glass ribbons and metal boning extrude from the apertures of an adjacent building. The structure is a nod to the 1854 Crystal Palace, and a comparison between the two show how far advancements in material fabrication, production, and design have advanced. / Photo by Iwan Baan

In both the fields of fashion and architecture, one purpose is to create an impact that pushes or imprints an ideal on society. Unfortunately, in the realities of modern practice the drive for “fast” and “mass” impact often sacrifice values.

level of sophistication—and one not bound by any physical size. Industrial and consumer products will be the first to change, but integration of this technology into architecture and fashion will allow for the creation of new materials and ways to interact with one’s environment.

Consider, for example, micromirror assemblies which are made of millions of actuated reflective surfaces and are responsible for the phasing out of physical film projectors in theaters. When integrated into materials, colors, and reflective surfaces, these could visually emphasize, blind, conceal, or communicate. Bio-MEMS can be integrated into equipment and structures to monitor health and the environment continually. Micro-energy harvesters can be stitched into clothing to power embedded technologies. Integrating MEMS into coatings, fabrics, and objects will change how designers reinforce the specificity of place.

REINVENTING THE PERSONAL EXPERIENCE

Iris van Herpen, Thomas Heatherwick, Patrik Schumacher, and so many others are taking the baby steps needed to democratize the uniqueness of experience instead of democratizing experience itself. Be it printing, milling, MEMS, the hand, or the uninvented, the exploration of architectural design and its connections to fashion represent the desire of the design community to reinvent the environments in which people function. Advancements in the scale and pace of material fabrication will lead to revolutions in design and production. With micro-technological monitoring married to environmental and psychological experience control, architecture and fashion may reinvent the concept of individual experience.

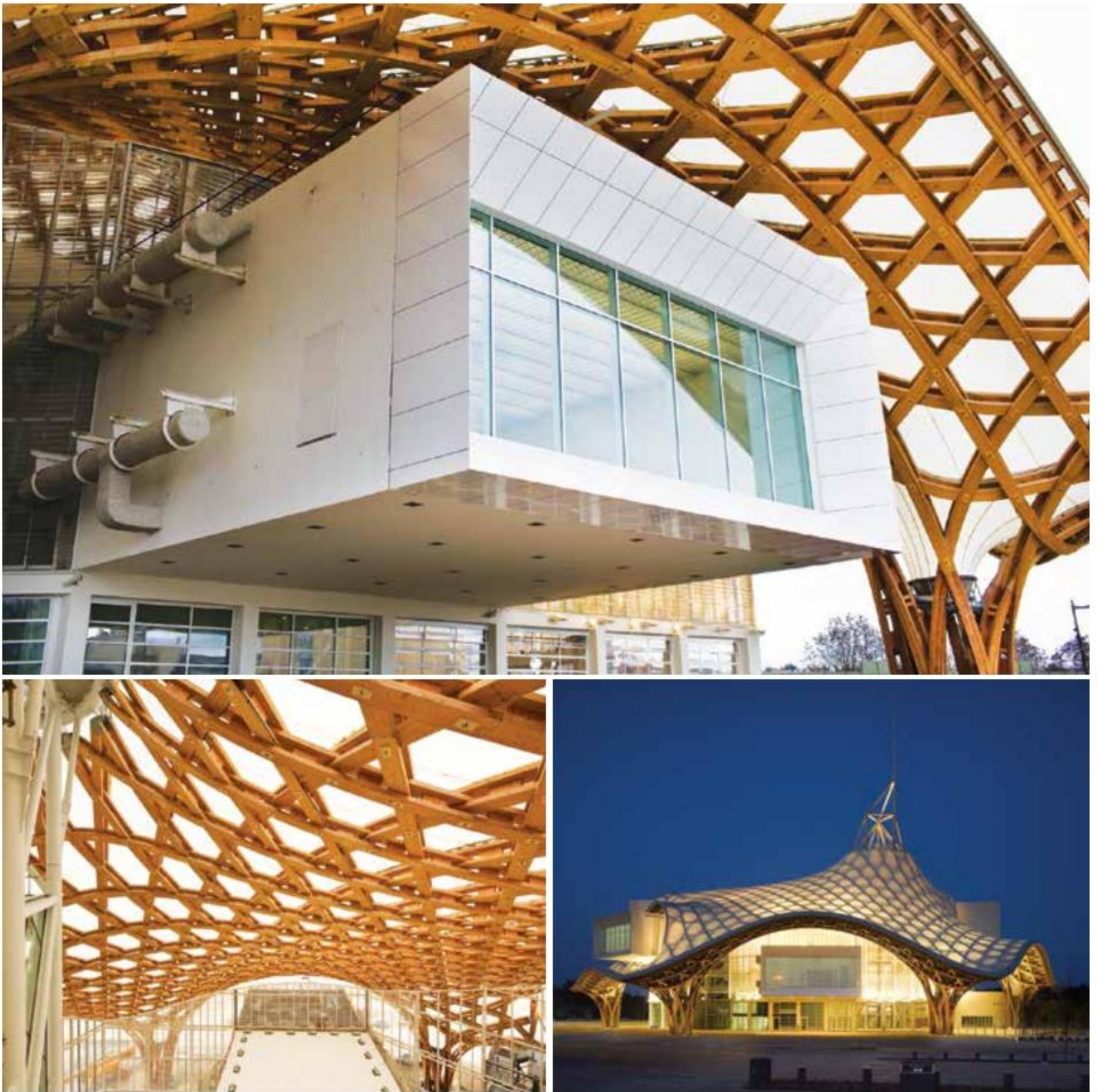
In both the fields of fashion and architecture, one purpose is to create an impact that pushes or imprints an ideal on society. Unfortunately, in the realities of modern practice the drive for “fast” and “mass” impact often sacrifice values. When architecture moves



Hotel Marqués de Risca designed by Gehry Partners, LLP. An attempt at elegance is burdened by the weight of its own structure and the building underneath. / Photo by Adolfo Rancano/Marriott International



Tangens necklace and bracelet, part of the LACE by Jenny Wu collection. Fragile 3-D printed pieces interlock and morph to create jewelry whose precision could not be duplicated by hand. / Photo by Christian Coleman



Centre Pompidou-Metz designed by Shigeru Ban Architects / Photos by Shigeru Ban Architects Europe et Jean de Gastines / Olivier Dancy

“fast” the resulting fields of boxed homes and strip malls overwhelm and diminish the horizon. When fashion attempts to have a “mass” impact, we become bombarded with strip centers full of H&M-type retailers and mountains of highly disposable garments. The utopian garden of democratized design is seemingly still out of reach, but the hope is that, with improved technologies, designers can finally reach the key to entry.

Throughout the evolution of design philosophies and movements there has been a pattern of embracing craft and

custom design, followed by a rejection of decoration in search of a more “pure” and politic design. The current insurgence and expansion of digital fabrication in design is a dynamic crest that allows designers in both architecture and fashion to explore the tension between the social and the fantastical; the future is an empty canvas.

Lauren Cadieux and Paul Merrill, AIA are both designers at 5G Studio Collaborative.

HIGHLAND PARK VILLAGE

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OUR STORES

AKRIS . ALEXANDER McQUEEN . ALICE+OLIVIA . ANNE FONTAINE . BALENCIAGA . BANDIER . BERETTA GALLERY
BLU MERCURY . BRUNELLO CUCINELLI . CAROLINA HERRERA . CARTIER . CÉLINE . CHANEL . CHRISTIAN LOUBOUTIN
CHRISTOFLE . DIOR . DIOR BEAUTY . ELLIS HILL . ERMENEGILDO ZEGNA . ESCADA . ETRO . FENDI
GIUSEPPE ZANOTTI . HADLEIGH'S . HARRY WINSTON . HERMÈS . JAMES PERSE . JIMMY CHOO . KIEHL'S SINCE 1851
LEGGIADRO . LELA ROSE . LORO PIANA . MADISON . MARKET . PEEPER'S . RAG & BONE . RALPH LAUREN
ROBERTA ROLLER RABBIT . SAINT LAURENT . ST. JOHN . ST. MICHAEL'S WOMAN'S EXCHANGE . STELLA McCARTNEY
THEORY . TOM FORD . TORY BURCH . TRINA TURK . TTH FORTY FIVE TEN . VINCE . WILLIAM NOBLE

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RETAIL ARCHITECTURE

AN EVOLVING FRAME FOR FASHION

By Tipton Housewright, FAIA

WHAT IS THE FUTURE OF RETAIL? In an age when every conceivable kind of goods and services can be acquired over the internet, is traditional brick and mortar retail relevant? After all, why bother walking or driving to a nearby shopping destination when you can simply stay home and let your computer mouse (or even Alexa) do all the work?



Left: Trajan's Market was an original mixed-use development located in the heart of Rome, Italy. / Photo: Imagea.org // Right: Dallas' Red Bird Mall—now renamed Southwest Center Mall—looks for new ways to rejuvenate the facility. / Photo: Omniplan

For years, pundits and futurists have predicted that online shopping will be the death of brick and mortar retail. Yet year after year, we return to the mall or shopping center. So, what keeps us shopping? Why do we continue to search for a parking space, fight the crowds, and stand in line at the checkout counter? The answer can be found in a closer look at the past, present, and future of retail design.

RETAIL, AN ANCIENT CONCEPT

The Greeks and Romans thought shopping was important enough that they included retail in the civic and cultural mix of the agora and the forum. In the Middle East, souks were an early version of the shopping mall with their emphasis on sheltering the shopper from heat and sun. As the centuries passed, the town square marketplace became a fixture in great cities throughout Asia and Europe. In his book, *Call of the Mall*, Paco Underhill explores how great retail design has been a part of civilization for a long long time.

"For centuries, the people who built places to shop tended to be merchants. So they took seriously their responsibility to attract shoppers. They created environments intended to present their wares, and to give shoppers a sense of moment, of event, of place."

The agora, forum, souk, and town square were each effective formats for trading goods, but they were more than that. They incorporated civic, political, and religious functions into the spaces as well. They were multifunctional spaces that reinforced community and urban life.

The history of retail in the United States has been greatly influenced by the emergence of the department store in the 19th century and the supermarket in the 20th century. The department store allowed women to shop unescorted, safely, and securely without having to deal with the uncertainties of the urban environment. The supermarket simplified the purchase of all types of groceries and household items under one roof. As the department store and the supermarket gained greater

influence, they each spawned distinct types of shopping experiences: the shopping mall and the grocery-anchored neighborhood center.

Today, the poster child for dying and irrelevant retail is the enclosed shopping mall. Typically attributed to Victor Gruen, the enclosed American shopping mall was invented more than 60 years ago in suburban Minneapolis, MN, at Southdale Center. It brought secure, climate-controlled comfort to the shopping experience. It relied on anchor department stores on each end to attract the shoppers who would then patronize the small shops in between. In addition to its dependence on strong anchor stores, the mall required large amounts of cheap land to accommodate the sprawl inherent in the building type and to provide inexpensive surface parking. Its typical layout placed anchor department stores on either end of the center and lined retailers in between.

Interestingly, this reliance on the anchor store is what created the very problem we see with regional shopping malls today. Anchor stores have shown the least amount of adaptability when it comes to e-commerce and omni-channeling. Therefore, they struggle to remain relevant. The best and most successful retailers are utilizing a number of tactics to try to attract attention in an increasingly distracted market.

REINVENTING RETAIL

One of the most noticeable shifts in retail is a complete restructuring of its format. No longer defined by its dependence on traditional anchor stores, retail is now free to find a new anchor



Left: Santa Monica Place—once an enclosed mall—better connects to its 3rd Street Promenade context with its new open-air concept. / Photo: Omniplan // Right: The San Francisco Apple Store interior shows how retailers are considering experiential design throughout their locations. / Photo: Dllu

that roots it in its environment. Harkening back to the ancient Greek ideologies, retail is now being intermixed with office, multi-family, and hospitality in dense, urban environments. Less dependent on the automobile, retail can now be supported in urban environments with public transit connecting them to a wider market.

A case in point is Frank Gehry's iconic Santa Monica Place which has been totally redeveloped in downtown Santa Monica, CA. Originally designed as a fully enclosed, three-level shopping mall, it is now an outdoor shopping destination, fully integrated into the surrounding pedestrian-oriented urban fabric and connected to the Third Street Promenade.

Trends toward smaller stores and new formats are making it easier to bring established retailers to areas that are more walkable and urban in character. Locally, we're seeing this trend at Legacy West, Park Lane, and West Village. In South Dallas, Red Bird Mall is aspiring to transform the dead mall into a vibrant walkable mixed-use neighborhood. The future of this project will incorporate a grocery store, movie theatre, restaurants, office space, and multi-family housing.

TECHNOLOGY-DRIVEN DESIGN

A generation ago, Radio Shack was the closest thing to a technology retailer. Fortunately, Apple has shown us there is a better way. There is no more successful example of new retail design than Apple stores. The brainchild of Ron Johnson in partnership with architects Bohlin Cywinski Jackson, Apple has demonstrated the power of beautiful products displayed in a beautiful environment—an architect's dream. As a result, both Microsoft and Sony have adopted store designs that strongly resemble the Apple aesthetic. Removing traditional registers allows for an open and flexible floorplan, while displaying the full line of devices gives customers the freedom to become actively engaged with various products.

While many brick and mortar stores have suffered from the emergence of technology, brands like Bonobos and Warby Parker have actively incorporated online sales into their customer experience. Born on the web as online-only stores, both companies have now opened physical boutiques all over the country. The stores act more like showrooms to allow customers to physically try on clothing then order online in the store or at home. This unique approach not only satisfies the human desire of tactility, but also allows the brands to minimize inventory and thus operate in significantly smaller spaces.

The internet, however, is not the only form of technology impacting the retail world. Social media has become a major player, influencing how we shop and where. Apps like Instagram have begun incorporating tapping, swiping, and even capturing screen shots as ways to direct users to online stores. We have also seen the rise of social media influencers, individuals with a large social media following, helping retailers reach new customers. Given that most tech-savvy shoppers are scrolling through feeds versus browsing websites, brands are now collaborating with these influencers through social campaigns. What does this mean for physical stores? "Instagrammable moments" such as neon signs, a feature wall or a unique stair can all be found throughout the design of the store and are an added perk to create social visibility for a brand. These moments can drive foot traffic to the store to capture those moments while increasing the brand awareness for the retailer.

Additionally, we have seen the rise of subscription commerce like Birchbox, Honest Company, Blue Apron, Stich Fix, Dollar Shave Club, and many more. With curated selections for customers, subscription commerce (sub-com) removes the overwhelming aspects of both digital and physical purchasing decisions. For instance, Stich Fix assigns each customer a stylist and then the stylist accesses individual Pinterest boards to create a personalized style for that person. Packages are sent on an as-



Left: Eataly is an example of fusing traditional retail with food offerings in an experiential environment. / Photo: Sergio Neto, Creative Commons Attribution-Share Alike 4.0 International // Right: Highland Park Village continues to stay true to its 1931 design even while achieving renovations to accommodate new stores' stylish needs. / Graphic: Omniplan

needed basis that are tailored to his or her preferences. While sub-com has struggled to show high profit margins, big retail is noticing—and bringing them into the fold. The jury is still out on whether these high-profile acquisitions are yielding high returns, but it's safe to say sub-com is definitely a retail disruptor.

EMBRACING LIFESTYLE AND PERSONAL EXPRESSION

Retail has always been as much about experience as it is the functional act of buying goods. Home-grown Texas retailers Whole Foods Market and Central Market are perfect examples of how rethinking the food-buying experience has created great new retail design. Upscale grocery stores have captured perfectly the shift in how we as consumers think about food. These grocers have capitalized on that fact that today we are more concerned about what goes into our food and how it is grown. They have also built their retail environments around the idea that food selection and preparation is very much about lifestyle and personal expression.

Upscale grocery stores have brought quality merchandising to a formerly bland, functional supermarket experience. Space is allocated for seating areas to sample food, taste wine, or have a meal in the store. Central Market takes its merchandising layouts one step further by prescribing the path the customer takes (think IKEA) as opposed to parallel aisles found in traditional supermarkets. Materials, lighting, and merchandising layouts provide the customer with a much more engaging and sophisticated retail experience than the traditional supermarket, often in less square footage.

Eataly, adjacent to Madison Square Park in New York City, further blurs the line between dining and shopping. Described as the largest artisanal Italian food and wine marketplace in the world, Eataly provides a thoroughly entertaining and engaging experience. Forget dinner and a movie; dinner and shopping

is enough. Arranged on multiple floors in a building formerly devoted to wholesale toy merchants, it is capped by an open-air roof-top beer garden.

Locally, Highland Park Village works tirelessly to try to make a compelling environment that is experiential for its customers. With a number of careful renovations throughout the past decade, the village has squeezed out as much square footage as it could with its limited amount of land while creating an authentic environment that feels like it was there in 1931 when it was originally built. Royal Blue Grocery is a tenant that fits perfectly with their brand. With a curated selection of items, Royal Blue has a smaller footprint and is in a high-quality location and caters to a select clientele.

And as we see with retail, grocery is figuring out e-commerce as well. For the past year, Amazon and competitors have ramped up grocery delivery services, offering part of their products from their distribution warehouses and the rest from neighborhood grocery stores. Now with Amazon's acquisition of Whole Foods, we see an even greater focus on e-commerce's vertical integration with brick and mortar. As more grocery delivery needs relocate to distribution warehouses, the grocery industry may begin to see a reduction in square footages throughout the country.

SO, WHAT DOES THE FUTURE HOLD?

The most successful retailers today are those that understand these trends and are agile enough to respond quickly to a rapidly changing market. The best retail incorporates both brick and mortar and e-commerce, fuses subscription commerce and has an active social media presence. Retail is definitely evolving, but it will always be experiential, both digitally and physically. Retail is certainly alive and well; it just may look a little different than we're all used to.

Tipton Housewright, FAIA is a principal and CEO at Omniplan.

PROFILE

By James Adams, AIA, RIBA

BRIAN BOLKE

CO-FOUNDER / FORTY FIVE TEN CONSULTANT TO HEADINGTON COMPANIES

If Stanley Marcus has a cultural successor in Dallas merchandising, it's arguably Brian Bolke. The co-founder and former president of nationally acclaimed Forty Five Ten, the meticulously curated fashion locale, who unveiled their flagship store on Dallas' Main Street last winter. Notably, it's located steps away from Neiman Marcus' century-old flagship store and is directly connected to the private park that hosts artist Tony Tasset's "Eye" sculpture. The building is the work of a design team led by Droese Rainey Architecture, yet the project was heavily influenced by Bolke and joint partner, Headington Companies, where Bolke now serves as a full-time consultant. The four-story retail shop and restaurant is the latest development by Headington, who has been steadily rebuilding Main Street over the past decade.

In the elegant Copper Bar located off the lobby of his new store, Brian sat down with *Columns* to talk about fashion, architecture and how they meet in Dallas.

Photo: Forty Five Ten



Having personally worked on this new store, I recall it was a dream project for everyone on the design team. How does it feel from your perspective?

We have moments after being situated in this building for almost a year where it all seems completely normal. I will look outside and remember that I cannot believe that we are now in downtown Dallas.

There was much consternation on this project from the city's regulatory perspective, but whether you like this project or not, no one can argue that it's transformative for downtown. I don't mean in regards to selling an expensive purse, for example; but about how we think of this city and how we interact with it. The hardest part was anticipating how people would enter the building and experience it.

The number of people that come into this building that do not realize that it is new construction amazes me. Accomplishing that in an urban environment with a sensitivity to preservation makes it a home run. In the very beginning of the conceptual design phase, we certainly had the ability to build something ultra-contemporary. I think that was the smartest decision we made: not going overtly traditional or contemporary. From a design perspective, I would not place this store anywhere else in the world.

The gutsiest move was the black brick. The building is quite simple by nature, therefore it allows the brick to speak. Headington felt that this had to be a 50-year project. We certainly took the process of design from that perspective.

How does Forty Five Ten reflect Dallas' own culture?

To offer Dallas something that they could get anywhere is meaningless. If it's too localized then people feel it's not enough; but, if you become too much of somewhere else, Dallasites don't like it either. It creates a very unusual place and synergy for what works here.

You cannot say that downtown was only about Neiman Marcus in the first half of the 20th century. It was a bustling place that people locally, regionally and in some cases, internationally, came to both because of Neiman Marcus and a million other amazing stores, people, and products. Dallas was the centerpiece for how people transferred product. It isn't here for nothing.

Interestingly, the legacy of Dallas moved from this bustling yet glamorous businesslike metropolis to a very "over the top" false glamour that congealed in the '80s after the television show, Dallas. The irony for me was that, when I moved here, I saw none of that.

How do you imagine Forty Five Ten will adapt with time?

You must build that exact question into your daily operations. That is why we went with the Knoll furniture. I wanted things that would last – even if perhaps fabrics need replacing in the long term. We also put a lot of attention on the lighting [designed by Essential Light Design Studio]. The things that we can do with lighting in this building and the exposed fixtures were atypical of what is happening in the world. If you really think about it, it became one of the strongest design elements of the store.

The beauty of retail architecture, which I think is the stepchild of the industry, is it is the most consumer focused. People think fashion is ephemeral, changing and trendy. Fashion reflects our

times, and how people relate to the world around them. This is why I love it. It is so exciting. What I love most about this industry is that, when you make a mistake, you never have to relive it.

Stores are emotional touchstones for people. How they relate to shopping with their grandmother or picking a dress for their wedding, or buying a gift for their daughter is very meaningful to them. If you think of all those emotional touchstones for people when they go shopping it is very significant.

After reading about the gloom and doom of this retail apocalypse that we live in, if we offer a little bit of hope or respite to that then I cannot ask for more.

How has the internet impacted retailing and what has changed?

Using the internet for shopping was not a viable concept early on. Now, the idea of going into a store is as foreign as the concept of buying anything but a book online 10 years ago. How you choose all those things are part of the deep psyche of how we live. People now ask, "Why would I leave my house?" This is a huge challenge to overcome. It's what is hurting our retail society. I think it is such an interesting time to be in this business. This is about people and behavior.

Fashion is a reflection of the times. The biggest shift happening in our industry right now is that no one says, wants, acts, or consumes the way they used to do so. Even if you are buying an expensive handbag, your reasons for buying it are completely different. People are consuming as much as ever - It is the nature of human beings. How they are consuming and why they are consuming are what has changed. That is the challenge of what we do.

What we are seeing happening in fashion now is that the most cutting-edge brands accomplish this through the design of their products, visual marketing and their stores. Prada is a perfect example. The firm has always been known for high design concepts in the creation of their stores, but now their store designers are creating something that clearly reflects their brand but also reflects the context of each store's location. If you see Prada in Saint Bart's it has nothing to do with Prada in Milan or London. I think that is very important in retail today.

I am fortunate to travel to a lot of places, but I am fascinated by stores. I happen to be in a moment where I am traveling a lot to Dubai, South Africa, throughout Europe and New York. Ten years ago, if you went to all those places, you would see the same thing. Now retailers in those markets are doing completely different things. I think the idea of having to look at the plans to know what city it is in has past us.

When Neiman Marcus expanded in the '60s, '70s and '80s, the stores were about beautiful architecture and amazing art that the public had never seen on that scale and quality in a retail environment. For us, it's about defining codes of fashion. When it comes to marketing, if you took our logo off and you didn't know it was us, then we didn't do our job. If we built a store and you didn't know it was our store, then we didn't do our job.

Interview conducted by James Adams, AIA, RIBA, a senior associate with Corgan.

BE SURE TO 'LIKE' MY HOUSE

Trends and Challenges in Residential Design in the Digital Age

When individuals build new homes, they have access to a wider range of information than ever before. From television to magazines, and especially on the internet, an unceasing torrent of images full of landscape and architectural ideas find a captive audience. Does this abundance of visual sources affect the way architects design residential projects? Does the new media favor trendiness over a slower, more considered design approach? We invited five of the leading residential designers in Dallas to share their experiences of working with clients within the current social landscape. Each describes the issues he or she deals with in practice—and the core values they maintain. *Interviews conducted by Julien Meyrat, AIA*

Gary Cunningham, FAIA CUNNINGHAM ARCHITECTS



Above: "I wanted to use these pictures to express the collaboration that occurred between our client, Sistie Stollenwerck, and our office. Sistie pushed us to explore materiality and space that connected the house to the site. The earthen mound with the red cedar trees (in exterior shot), for example, was an important existing element we wanted to connect with. Not many clients in this neighborhood would keep such a rough landscape element. Sistie was totally cool with it. She did, after all, ask for a treehouse and not a house."

Do your clients immediately talk about architectural style? Do they come up with names to describe stylistic combinations (i.e. "Country French")? Do you encourage or discourage talking about style with the client?

Some clients communicate in such ways and some do not. We don't encourage or discourage, we simply want them to talk to us in a way they are most comfortable.

The phenomena of the "tear-down" has become a major feature in private residence development in Dallas. Do you tend to support tearing down an existing house if a client demands it or try to make a case to renovate and expand?

We always support reuse of old stuff if feasible. It makes things interesting and we get to connect to the past. Sometimes that does not work out, and yes, we listen to our clients' wishes. Most, however, trust in us to lead them on the journey.

How much consideration do clients give to the idea that their home should relate to the existing character of the neighborhood? How strongly do they insist on emulating a home they saw in a magazine or on a website?

We see some use images from magazines or websites to explain aspects or characteristics of the homes they desire and we encourage that. We are very fortunate that most of our clients enjoy working through a design process that absolutely includes understanding and responding to the existing character of a neighborhood. When we discuss context and character, we include aspects like topography and vegetation and place them on equal footing with architecture and design.

Beyond building a shelter unique to the household, the design of home also communicates social aspirations of the client. How much of a role does "keeping

up with the Joneses" play in the final built product?

While we may have seen some of this behavior in the distant past, we do not see a lot of that stuff now. There is a lot of conversation around the culture of the client(s) and how the new home can reinforce that. But I also suspect there can be some of the "keeping up" stuff nagging them in their subconscious.

How much are design trends and fashions thrust upon the architect by the client, and how much are those factors guided by the architects themselves?

Design trends are not very important to us, nor to most of our clients, so this is not a big factor in the work we do. Our clients are happy to let us lead them in a somewhat logical process of design that does not center on such things. We are very lucky to have such trust.



Joshua Nimmo, AIA NIMMO ARCHITECTURE

Center: "Here are some shots of a two-family dwelling we did in Dallas. This was an urban infill project. In particular, this project was successful in the way that it controlled views yet was still connected to the exterior in an urban environment." // Right: "Here's a photo of a mechanic's shop I came across in Dallas. I love structures that have a story ... those that are genuine, authentic to their purpose. While it isn't a home, it's similar in scale and definitely serve as inspiration."

How much are design trends and fashions thrust upon the architect by the client, and how much are those factors guided by the architects themselves?

Usually, our clients are looking for something they will describe as timeless: something that is not heavily influenced by trends that will inevitably fall out of fashion. We do however recognize trends and fashion as part of our context—reflections of our time. We do not look at trends as inherently negative or positive, but rather ask why they have emerged.

How have cable television such as HGTV and websites such as Houzz about home renovation and design influenced the way a client communicates their needs and wants on their project?

These outlets have streamlined communication in my view. They can be used as a point of reference to discuss many aspects of design including details, budgets, etc. I believe it's the

architect's job to set expectations while leading the direction of the design; communication in whatever form is critical to that process.

How does the notion of context apply to the way your firm practices the art of residential design?

"Context" is a BIG word. To us, it is much more than the physical setting (the site). The tangible conditions and surroundings of the site including topography, neighboring structures, local climate, etc. These all play lead roles in the story of a project. But there are many other forces that play a part in the narrative. Generally speaking, we call these "design forces" and recognize that a big part of our role is to understand, manage, and coordinate them. Sometimes these forces are not immediately obvious and need to be discovered. An important part of our process is discovering the context. This includes a lot of study and research, and asking a lot of questions. The clients'

needs, aspirations, and budget, as well as the contractor's capabilities, should all have a voice in the final outcome. Still, there are other considerations: available materials, existing structures to be reused, and sustainable strategies/technologies.

So, there is the tangible context of a project, but do these more discernable forces complete the picture? What about those less palpable but no less important? How will the design be experienced through time? What emotions should be evoked through space, form, acoustics, etc.? When creating something, making a statement is inevitable. What should be said? Should it be whispered or yelled?

Are the answers to these questions part of the context? We often compare the design process to the traditional process of developing a photo in a dark room. In the early stages, we only have a faint image of what the project will become. As we move through the process, solutions reveal themselves.

Usually, our clients are looking for something they will describe as timeless: something that is not heavily influenced by trends that will inevitably fall out of fashion. We do however recognize trends and fashion as part of our context—reflections of our time. We do not look at trends as inherently negative or positive, but rather ask why they have emerged.



Ron Wommack, FAIA **RON WOMMACK ARCHITECT**

Center and Right: "Oriented on an east-west axis, the simple, two-level volume engages with a deep linear garden through an engawa. The red color with raw concrete and ipe decking engage and enmesh the structure within its context—almost disappearing into it. An engawa is typically a wooden strip of floor immediately before windows and storm shutters inside traditional Japanese rooms. Recently, this term has also come to mean the veranda outside the room as well."

How much consideration do clients give to the idea that their homes should relate to the existing character of the neighborhood? How strongly do clients insist on emulating a home they saw in a magazine or on a website?

Today's process for designing a home often starts with the style dialogue. Is it going to be a traditional, modern, mid-century modern, soft-contemporary, craftsman, or a hybrid? No matter the era, style is first and foremost.

Before the process of design even begins, clients have consumed hundreds, maybe thousands, of images and ideas thru publications, social media, and by visiting projects, which is the preferred method, of course. This preparation is necessary. Not only does it inform clients of what is out there and available, but it also speaks to trends, which isn't always a bad thing.

Home design has advanced in so many ways: an enriched connection to the outdoors manifested in the

increased usage of glass and of sliding glass walls, pivoting front doors that make a grand statement to guests, and media rooms that represent our unflinching obsession with media and ironically a disconnect with nature.

Energy awareness and sustainability are also top-of-mind trends used in the design process. These include one-inch insulated low-e glass, shading devices and porches, foam insulation, light-colored or reflective roofing materials, low-maintenance materials, and components that contain no volatile chemicals. These are simply elements to start to understand what a smart house is.

Houses are really about tailoring a client's needs and aspirations into a beautiful environment, one that secures and shelters and allows for day-dreaming and contemplation. But I also like to think they have a higher responsibility than just accommodation. Juhani Pallasmaa reminds us that a

house is a metaphysical instrument, a mystical tool with which we try to introduce a reflection of eternity into our momentary existence.

So critical to this principle is the context/site. The goal is to understand what it offers as far as its orientation to the earth and the resulting quality of light, shade, wind, and views. What materials seem appropriate and have meaning, and are not just a collage of the latest trends? What kind of conceptual idea connects and enhances the site's qualities? The house should literally emerge from its context, enhancing and establishing place. This for me is the cosmological connection, an almost disappearing of the structure into the context.

For me, trends are but an obsession of the moment. We must learn to be discerning about what is of value and involves the intelligence of making, and learn to discard what is just another momentary distraction.

Houses are really about tailoring a client's needs and aspirations into a beautiful environment, one that secures and shelters and allows for day-dreaming and contemplation. But I also like to think they have a higher responsibility than just accommodation. Juhani Pallasmaa reminds us that a house is a metaphysical instrument, a mystical tool with which we try to introduce a reflection of eternity into our momentary existence.

Technology and lifestyles have changed. People want smart homes, energy-efficient homes, and homes that fit their lifestyle. Formal living areas are becoming less important, as are formal dining areas for some families. More open floor plans are desired for a family-oriented, casual lifestyle.



Patricia Magadini, AIA **BERNBAUM/MAGADINI ARCHITECTS**

Center: Meaders residence by Bernbaum-Magadini: "I love the play of light on the large planes of stone broken up by walls of glass. The softer roof line allows it to blend in nicely with its neighbors." // Right: Brown Residence by Lake Flato: "I love the way this house sits in its harsher desert landscape. Large windows with wide protective overhangs."

The phenomena of the "tear-down" has become a major feature in the development of private residences in Dallas. Do you tend to support tearing down an existing house if a client demands it or do you tend to try to make a case to renovate and expand?

I have been practicing residential architecture in Dallas for 35 years. At the beginning of my career, I worked for Thomas & Booziotis. The firm had many addition/renovation projects in the Park Cities and surrounding neighborhoods. During the 1980s, it seemed there was more of a trend toward renovating some of the beautiful older homes in those neighborhoods. Downing and Bill had a gift for creating wonderful renovations. Since I began my own firm with Bruce Bernbaum, we have seen a bit of a shift toward new construction.

I think there are several reasons for that shift. Technology and lifestyles have changed. People want smart homes, energy-efficient homes, and homes that fit their lifestyle. Formal living areas are becoming less important, as are formal dining areas for some families. More

open floor plans are desired for a family-oriented, casual lifestyle.

Land values have increased significantly and many developers want to maximize the return on their investment by building large homes on small lots. Sometimes the easiest way to achieve that is to scrap the older home and start fresh. Often during a remodel, as walls are being torn out and opened up, problems are discovered such as aluminum wiring, outdated HVAC systems, rotted wood, or plumbing issues. New construction allows for a more seamless construction process for a contractor. Unfortunately, this builder trend has led to some beautiful architecturally significant homes being torn down.

The economics of remodeling versus tearing down are sometimes tricky. It sometimes makes economic sense to spend a little more money to build a new home with new infrastructure than to save a house that has no redeeming qualities. If an existing home has architectural significance or "good bones" and a client's program

is accommodated with a remodel or addition, we will recommend renovating the house. If the program requirements change so much of the existing house that there is very little of it left—or if the home is in terrible disrepair—we will recommend tearing down or finding a home to remodel that better aligns with the ultimate goals.

Several years ago, I worked with a family that was looking for a mid-century modern home. I went to look at several houses with them before we finally found one. It had terrible drive-up appeal. A monstrous carport had been added to the front of the house in the late '70s, but the "bones" of the house were amazing. It was a diamond in the rough. The original house had a great floor plan, some interesting finishes, and beautiful walls of glass, but it was too small and needed modernizing. We tore off the front carport and added about 1,000 square feet of new construction as well as updates that maintained the style of the original home. A lovely piece of architecture was preserved and a modern family home was created.

The only design trends I incorporate are good ones. Happily, no one has asked me to make a “transitional” design by sticking together an agglomeration of white stucco or brick boxes with hip and gable roofs.



Richard Davis RICHARD DRUMMOND DAVIS ARCHITECT

Above: “The house was designed for Mary Sailer and her two children. I picked it because I have travelled extensively in Normandy, France, seeking out the incredible mixed material, tapestry-like façades of the romantic vernacular architecture of its medieval manor houses. When I stand next to the front façade of this house I designed in Highland Park and look up, I am transported to Normandy. I think the house is one of the best I have designed and it is a petite 3,500 square feet.”

Do your clients immediately talk about architectural style?

Most of our clients have a look in mind for the outside of their new house or remodel. I have evolved a unique personal expression can be described as “modern” or “contemporary,” and five of the homes I have designed in this style have been built. However, many of our clients desire houses that have eclectic or period-style appearances. I tell them to take or find photos of the exteriors of houses they like.

How much are design trends and fashions thrust upon the architect by the client, and how much of those factors are guided by the architects themselves?

Only about half of our clients are concerned with having an imposing residence. Some want their new houses to look big for drive-up resale value. One of my best clients ever had me design a house on a double lot on Overhill Drive

in Highland Park. He wanted to turn the house lengthwise on the lot to open up to the side yard, making the front façade narrow so as to look small from the street. I designed an English Arts and Crafts style house—all out of a beautiful buff-colored, wood-molded brick with trim accents in rose-colored brick. It is still just as charming and romantic as ever.

Print magazines about residential lifestyle (e.g. *Architectural Digest*, *Dwell*, etc.) are driven by fashion. How important are these magazines in imposing the value of fashion in your conversations with clients?

The only design trends I incorporate are good ones. Happily, no one has asked me to make a “transitional” design by sticking together an agglomeration of white stucco or brick boxes with hip and gable roofs. I suppose I could do that with a twist, or take that style in a different direction. Mostly, our clients select attractive materials because

most of our clients have good taste. I put my foot down when they go for fake wood grain in any material that’s not wood or fake stone—and I hate anything in gray, dark brown, or black, except maybe charcoal gray as an accent.

How important is it for clients to make a statement, and do you tend to encourage or discourage this?

I design beautiful, well-proportioned, well-detailed houses. I prefer romantic, asymmetrical, but balanced compositions and appearances, over formal, symmetrical ones, so I do encourage clients not to go for imposing, pompous homes. However, it is always a challenge and fun to work out the requirements of today’s floor plan programs in a symmetrical façade and get the syncopated rhythm of the forms and the proportions of the forms to look good.

Julien Meyrat, AIA is an architect with Gensler.

OPEN DOOR

More photos and select comments from these residential architects can be found online. Does home design communicate social aspirations? Do soaring land values impact today’s home designs? Is house design influenced by the need to “keep up with the neighbors?” www.aiadallas.org/columns/residential-architects.

FRANK

By Michael Malone, FAIA

Frank Welch, FAIA (1927-2017) was my friend, but I met him too late in life to have been really close to him. I knew him best through anecdotes and stories lovingly shared by my good friends who had worked for him or very close to him: Mark Wellen, FAIA; Tommy Upchurch, FAIA; Brad Davis; Max Levy, FAIA; and Mark Gunderson, AIA, to name a few.

I first heard the name Frank Welch soon after moving to Texas in 1981. He was frequently published in *Texas Architect* and other publications of the time and I'd seen published information about *The Birthday*, though I did not know he was the architect. I worked in a large corporate firm and the idea of doing smaller, very personal projects, like houses, appealed to me greatly. The Shmoon Residence in Dallas was the first project of his that I remember being published and one of my co-workers at the time knew a number of folks who worked for Frank in Dallas or Midland. Frank had the ability to attract talent and shape the way people thought about and practiced architecture. I would later meet some of his staff and many have become some of my best friends. His legacy is palpable and real.



Photo: Mark Gunderson, AIA

My opportunity to meet Frank came in 2007 after I made a well-received presentation on drawing at the Texas Society of Architects (TxA) convention. Afterwards, a number of folks came up to thank me and share their thoughts on drawing. I saw Frank standing off to one side, waiting his turn, and I was excited that he'd attended and wanted to visit with me. When he finally did make it to me, he shook my hand and said, "Michael, I'm Frank Welch and I've always wanted to meet you. Where'd you get your glasses?"

For many years, Mark Wellen and I had talked about creating an annual design conference for the TxA to bring together architects from around the state in an intimate setting to discuss design and take an architectural tour. We also talked a lot about focusing these events on one town or city and, if possible, touring the work of a recognized practitioner in the area and hearing from their clients and peers. At the time, Frank Welch was still active, working in Dallas, and widely recognized for his thoughtful design and the longevity of his practice. Mark had the idea to set the first conference in Midland and tour a number of Frank's houses. We titled the conference

"Hinterlands" and built the program around the idea of architects who practice in out-of-the-way places and still were able to do compelling and interesting work.

We had a wonderful reception to the idea and about 75 attendees spent three days enjoying Midland and touring a number of Frank's houses. One thing that particularly struck me was the fact that most of these houses were still in the hands of the families who had commissioned Frank to design them. Many were built in the 1960s and '70s, and many of the original clients were no longer living, but their children and their families were still occupying the homes.

My own sensibilities have always been focused on design and I know firsthand how challenging a practice like Frank's was to maintain and operate at the elevated level his work represented. While

president of TxA, I championed the creation of an award to recognize sustained excellence in architectural design. I believed Texas was a big enough place with a broad enough practice base that we should have a state medal dedicated to exceptional practitioners who work mainly from a Texas base.

It was my great honor to recognize Frank as the first recipient of the O'Neil Ford Medal for Design Achievement in 2015.

My last visit with Frank was in the fall of last year. We met at Rusty Taco and talked for about an hour. He was between doctors' appointments and while hurried, it was a fun visit—lots of query about what I was doing and if I was still drawing. I think his innate ability to create intimacy with folks, to make them comfortable, was one of his most valuable and endearing qualities.

It was easy to admire a man who was so generous of spirit and glad to be with you.

Michael Malone, FAIA is a founding principal at Malone Maxwell Borson Architects.

AIA DALLAS TOUR OF HOMES

OCTOBER
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The AIA Dallas Tour of Homes, Dallas' only city-wide home tour, showcases the work of some of the city's most talented architects, highlighting the most innovative and outstanding residential design in the area. This year's tour and Premiere Party will feature eight homes in neighborhoods across Dallas, including Knox/Henderson, Lakewood, Victory Park, Preston Hollow, Highland Park, and Lake Highlands.

The residences on the 2017 tour are diverse in size and design type, ranging from 2,400 to 6,700 square feet. They include both new construction and renovations designed for families of various sizes, for wheelchair accessibility, and connection to the urban core. This year's tour presents design from many angles, and emphasizes the importance of working with an architect to achieve a high level of creative, personal, and functional results.

Columns is pleased to present a sneak peek of the featured homes. For more information and to purchase tickets, visit www.hometourdallas.com.



SANTA CLARA DRIVE

ARCHITECT: Maestri Studio
ARCHITECTURAL DESIGN TEAM: Eddie Maestri, AIA, Brooke Kingery, Assoc. AIA, Katie Paulsen, and Janelle Burns

INTERIOR DESIGN, LIGHTING, ART COMMISSIONING, FURNITURE DESIGN + SELECTION: Maestri Studio
GENERAL CONTRACTOR: Michael S. Wilson Custom Homes
STRUCTURAL DESIGN: Paragon Structural Engineering
LANDSCAPE DESIGN: Maestri Studio; Knight Landscape and Design

COMPLETED: 2016
SQUARE FOOTAGE: 6,313

PHOTOGRAPHY: Aaron Dougherty



MAGNOLIA HILL COURT

ARCHITECT: ZERO3, Inc.
ARCHITECTURAL DESIGN TEAM: Paul Brian Jankowski, AIA and Jan Martin

INTERIOR DESIGN: ZERO3, Inc.
GENERAL CONTRACTOR: Larry Hartman Construction

COMPLETED: 2016
SQUARE FOOTAGE: 2,400

PHOTOGRAPHY: Wade Simmonds



DEER TRAIL DRIVE

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

GENERAL CONTRACTOR: Durham Builders
LANDSCAPE DESIGN: Paper Kites Studio

COMPLETED: 2016
SQUARE FOOTAGE: 3,160

PHOTOGRAPHY: Hieu Le



NORTHAVEN ROAD

ARCHITECT: NIMMO
ARCHITECTURAL DESIGN: Joshua Nimmo, AIA

GENERAL CONTRACTOR: Rau Haus

COMPLETED: 2016
SQUARE FOOTAGE: 4,210

PHOTOGRAPHY: Joshua Nimmo, AIA





ROYAL CREST DRIVE

ARCHITECT: Domiteaux + Baggett Architects

ARCHITECTURAL DESIGN TEAM: Laura Baggett, AIA, Mark Domiteaux, AIA, and Daniel Mitchell

GENERAL CONTRACTOR: Waterford Construction

LANDSCAPE DESIGN: Garthoff Design

STRUCTURAL DESIGN: Stantec

AUDIO/VISUAL: Custom Audio Concepts

COMPLETED: 2016

SQUARE FOOTAGE: 6,716

PHOTOGRAPHY: Charles Smith, AIA



MADERA STREET

ARCHITECT: FAR + DANG

ARCHITECTURAL DESIGN TEAM: Rizi Faruqui, AIA and Bang Dang

GENERAL CONTRACTOR: Dimension Design + Build

STRUCTURAL DESIGN: KISS Engineering

COMPLETED: 2016

SQUARE FOOTAGE: 3,364

PHOTOGRAPHY: Daniel Martinez



WOODFIN DRIVE

ARCHITECT: M-Gray Architecture
ARCHITECTURAL DESIGN TEAM: Maurie Gray, AIA and Mark Gray

GENERAL CONTRACTOR: M-Gray Architecture
LANDSCAPE DESIGN: Robert Bellamy Designs; AquaTerra Outdoors
STRUCTURAL DESIGN: Bury Inc.
FURNITURE SELECTION: Maggie Darver Orenstein

COMPLETED: 2016
SQUARE FOOTAGE: 6,000

PHOTOGRAPHY: Wade Griffith



EUCLID AVENUE

ARCHITECT: Shipley Architects
ARCHITECTURAL DESIGN TEAM: Caleb Gardner and Dan Shipley, FAIA

INTERIOR DESIGN: Bridget Bammel
GENERAL CONTRACTOR: Clowdus Construction Company
LANDSCAPE DESIGN: Hocker Design Group
STRUCTURAL DESIGN: Patrick Moore
LIGHTING DESIGN: Pamela Wilson

COMPLETED: 2017
SQUARE FOOTAGE: 7,186

PHOTOGRAPHY: Charles Smith, AIA



This home is exclusive to the Premiere Party, which will kick off the 2017 Tour of Homes on October 26. Premiere Party tickets are available at www.hometourdallas.com and include tickets to the weekend tour.

*Can You
Identify This
North Texas
Structure?*

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

Photo: Michael Cagle

PROFILE

JOE BUSKUHL, FAIA

*By Nate Eudaly,
Hon. AIA Dallas*

Joe Buskuhl, FAIA is president of the Dallas Center for Architecture (DCFA) board of directors. A principal emeritus and former president of HKS, he has also served as president of AIA Dallas, on the board of the Texas Architectural Foundation, and on the executive committee of the AIA Large Firm Roundtable. A graduate of the University of Oklahoma, Joe is past chair of the College of Architecture's Board of Visitors, a distinguished alumnus and a Regents Award recipient. Joe is also an active volunteer at the Dallas Arboretum and Botanical Gardens, having served on the executive committee of the board. He is currently a member of the arboretum's architecture and construction committee. The photos for this profile were taken at the arboretum.

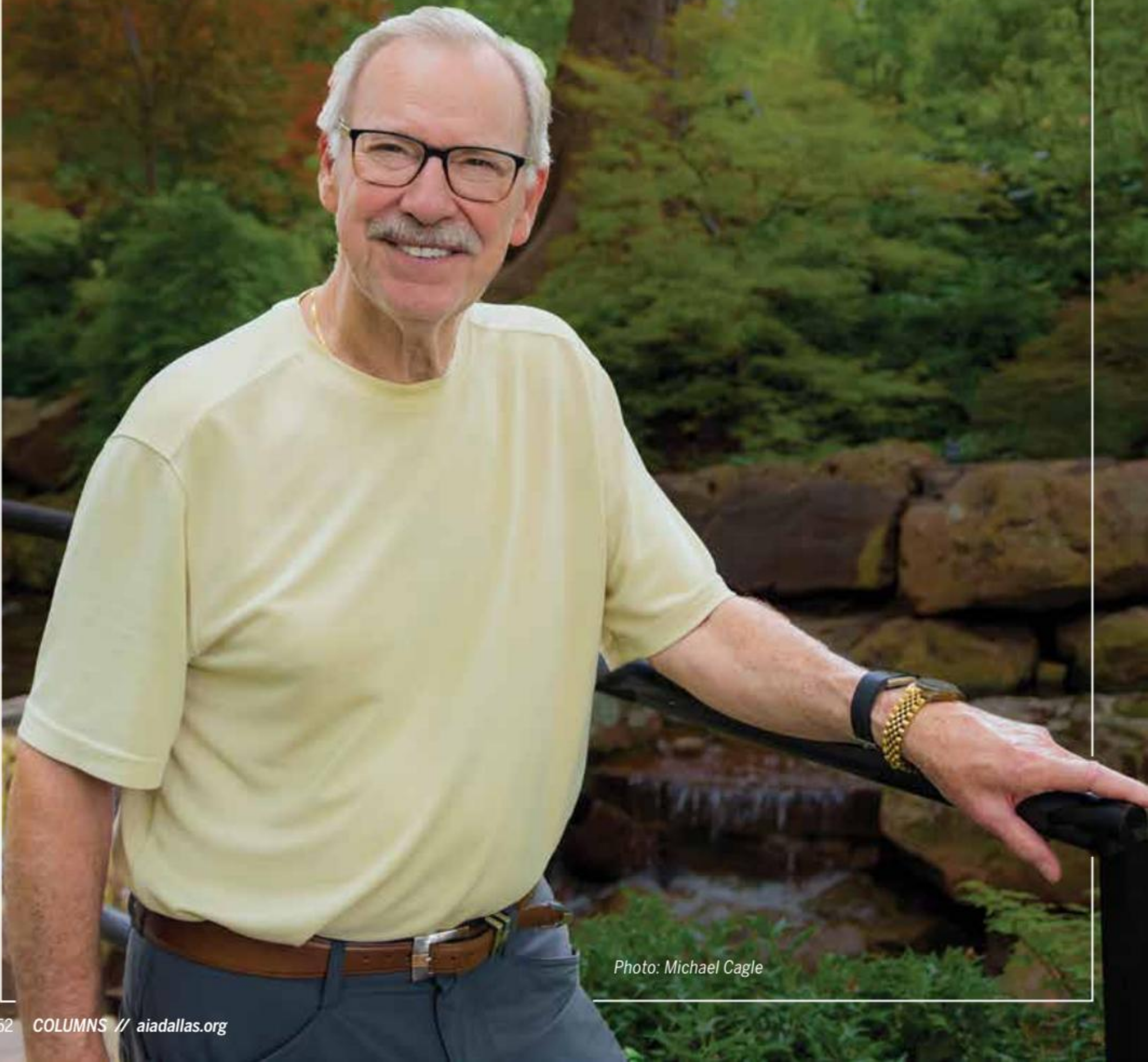


Photo: Michael Cagle

Tell us about your life growing up.

I grew up in the small rural community of Blackwell in northern Oklahoma. I enjoyed hunting, fishing, being outdoors, and playing golf, though we only had a nine-hole golf course. My dad was a contractor, so I did a variety of jobs. I have maintained close ties with the citizens of Blackwell and was honored to be inducted this year into the Blackwell Education Foundation Hall of Fame. The foundation was established to help support educational programming for the school district. As this year's recipient, I was able to speak to the student body and encourage them that they, too, can achieve big dreams.

What influenced you to become an architect?

Growing up, I enjoyed doing construction work with my dad, and I especially liked working on building houses. Though the houses in our town were not architecturally significant, working with him helped me to understand the processes involved in putting a house together. There was one house in Blackwell that belonged to friends of my family. They had engaged an architect to design it for them, and I enjoyed watching it as it was built. Though I don't remember the architect's name, I could tell that this house was a much better quality design than the other residences in town, and I could see the important differences an architect brought to the building process. Based on my interests and these experiences, I chose to study architecture.

What brought you to Dallas and to HKS?

There wasn't much work in Oklahoma when I graduated, so in 1964 I came to check out Dallas. I had married Jayne while a student at the University of Oklahoma, so we started our new lives here in Dallas. I was hired at George Dahl's firm when I arrived. At Dahl's office, I was able to develop design and production skills, and also learn a lot about the business and technical sides of the profession. My career was interrupted by Vietnam. I was accepted in Officers Candidate School, which helped me develop leadership skills. I learned that it was important to train, equip, and empower people, which I was able to do with my troops as a lieutenant. I also learned the importance of getting the job done while keeping key people informed through the process. These were life lessons on how to take care of people that I continued to utilize throughout my career, whether in the military, on a project, or running a company. The more people I was able to make successful, the more successful I was able to become. When I returned home from Vietnam, I was hired by Harwood K. Smith and Partners, now HKS.

You had an illustrious career at HKS—44 years—advancing from draftsman to project architect, then to project manager, and eventually to principal-in-charge. You were on the executive committee for 20 years and served as president for 14 years. While you were there, you worked on over 25 million square feet of projects on five continents. Those projects were valued at over \$2.5 billion. What areas did you focus on at HKS, and what projects or initiatives at HKS did you find most rewarding?

When I started at Harwood K. Smith and Partners in 1968, there were 38 people. I appreciated that Harwood let people do their

job—he empowered us and expected results. In the 1970s, we added younger staff with great team spirit; they could accomplish anything a client wanted. Ron Skaggs was a mentor. He built and drove our health care division and HKS overall. I was involved in a lot of commercial projects, including banks, Plaza of the Americas, and others for developers including Lincoln, Vantage, and Paragon. Dallas-based developers took HKS nationwide as they expanded to other markets and let us design their projects in those cities. I was fortunate to be a principal-in-charge for high profile projects including Thanksgiving Tower and AT&T Stadium. I always kept at least one direct project while I was HKS' president. I wanted to maintain contact with the process. We grew our sports, health care, commercial interiors, and hospitality divisions significantly during those years. Each project and each client was different and we approached each one with that in mind. There were many great projects, and I found children's hospitals especially meaningful since we were creating spaces to save and heal young lives.

Your wife, Jayne, was a remarkable woman who passed away this spring after a valiant battle with cancer. How did she encourage and support you in your career?

Jayne was a true partner with me. When I was president of HKS, she organized all the company parties and special events. Our out-of-town employees and guests all came to our home before attending our annual Christmas party, and she knew almost all of our team. She started the Buskuhl Fun Run in the early '80s for HKS employees, which continued for 33 years. She kept things going on a positive note throughout our marriage.

What have been your primary goals for your term as board president of the Dallas Center for Architecture?

I want us to increase the number of endowed scholarships we can make available to deserving young people. We are getting close to establishing an endowed scholarship for Diversity in Architecture and we are making progress in establishing a scholarship for Latinos in Architecture (LiA). The DCFA board is also working on a scholarship in memory of Pat Spillman, FAIA that will support students studying to become architects.

What guests, living or deceased, would you have at your ideal dinner party?

I would reconvene a meeting of The Emeriti, a group of Dallas architects who met periodically to enjoy each other's company and talk about life. The group was Bill Booziotis, FAIA, Dave Braden, FAIA, Jack Craycroft, FAIA, Vel Hawes, FAIA, Howard Parker, FAIA, Jim Pratt, FAIA, Pat Spillman, FAIA, and myself. One of the things I enjoyed most about the group was that the members were knowledgeable and had opinions without being opinionated. Over time members have died or become unable to attend and the group has quit meeting. I would love to be able to get them together one more time for an evening of lively conversation.

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

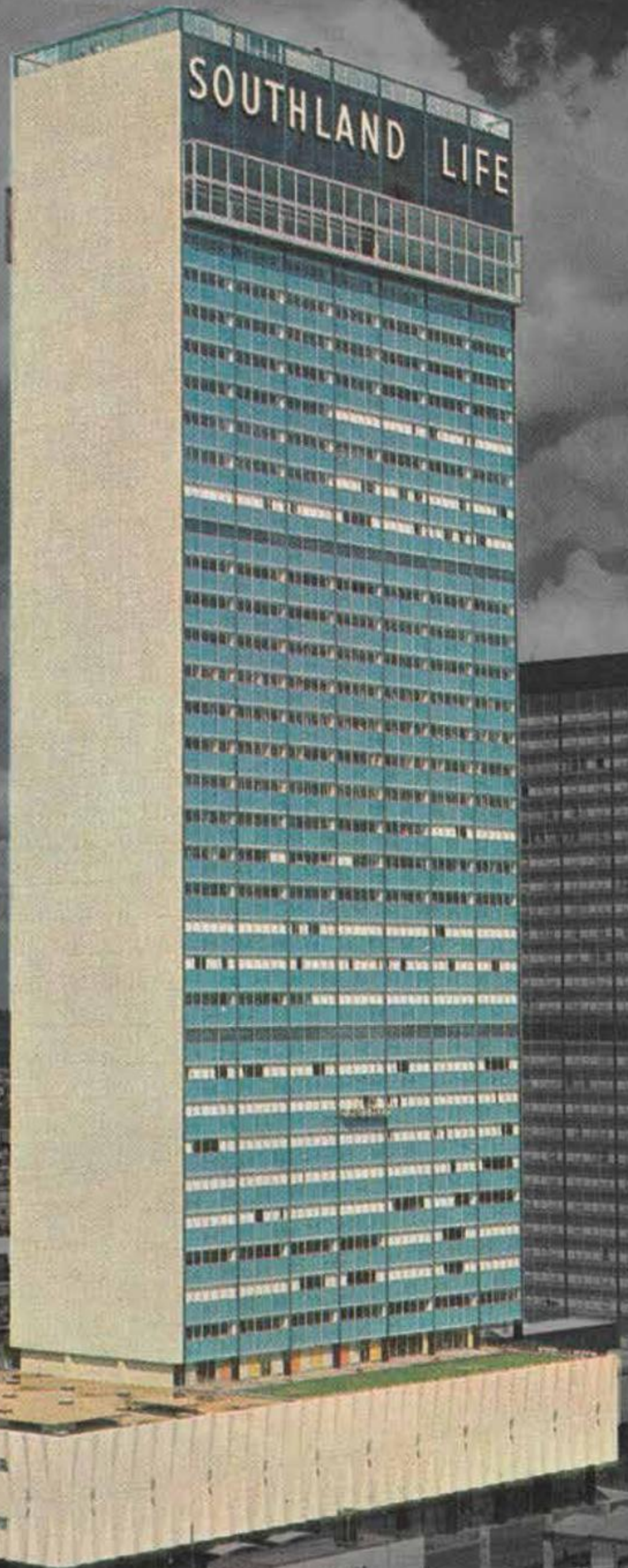
Learn more about Joe online with the full version online at www.aiadallas.org/columns/More-Joe

COLORIZING THE SKYLINE OF DALLAS

By David Preziosi, AICP

The mid- to late-1950s was a colorful time for downtown Dallas—literally! A wave of new tower construction hit downtown with colorful exterior designs not seen in this region before. Designs eschewed the masonry revivalist and classical styles of the past in favor of sleek and up-to-date design aesthetics featuring metal and glass curtain walls. Many designs featured a new trend in architectural exteriors: the use of porcelain-coated steel panels in a vivid array of colors.

The Southland Center was the tallest building west of the Mississippi at 42 stories when finished in 1959. The architecture firm of Welton Beckett & Associates adorned the design with bright blue panels, which unfortunately have since been painted a dull gray. / Postcard image from Preservation Dallas.





The new Love Field terminal designed by Broad & Nelson and Jack Corgan Associated Architects and Engineers opened in 1958 with vivid green panels, one light and one dark, used on the majority of the exterior. It ushered in a new taste for the use of colored panels in Dallas. / Postcard image from Preservation Dallas.

Considering the number of buildings constructed with such panels, it was definitely a trend for commercial architecture. Two local companies helped to fuel the trend by manufacturing them right here in Dallas.

These two local sign companies—Texlite and McAx Sign Company—were the leaders in providing architectural panels for local construction. Texlite’s history as a sign company dates back to 1921 and they were responsible for creating the porcelain-coated steel Pegasus on top of the Magnolia building in 1934. The chief engineer for the Pegasus at Texlite went on to start his own sign company, McAx, with a new partner in 1946.

It was a logical extension of sign manufacturers to create architectural panels. They already had the technology down from making porcelain-coated steel signs and had the large ovens which could bake on the enamel finish in a dizzying array of colors—from neutrals to vivid saturated options.

Colored panels became popular for office construction in the 1950s with Eero Saarinen’s 1950 GM Technical Center in Michigan leading the way as one of the first well-known designs to use porcelain-coated metal panels as part of the curtain wall system. The use of the panels spread and many architects across the country incorporated them in their designs. Dallas picked up on the trend with numerous buildings constructed in that era using a variety of the fashionable colored metal panels.

Porcelain-coated steel was used before the 1950s for signs and small buildings like gas stations. It was even used in residential construction, as was tried by the ill-fated Lustron Corporation in the late 1940s.

One of the earliest buildings to fully take advantage of the color metal panels was actually outside of downtown. In 1955, construction started on the new terminal at Love Field. Broad

& Nelson and Jack Corgan Associated Architects and Engineers boldly embraced the trend, using vivid green panels, alternating one light and one dark, across the majority of the exterior. It ushered in a new appreciation for the style and several large-scale uses of the panels followed in downtown.

Architect William Tabler of New York chose a bluish-green colored panel for his striking 1956 Statler Hilton Hotel design on Commerce Street. In 1957, George Dahl, FAIA also used blue panels for his Dallas Federal Savings building, now 1505 Elm. Aquamarine and azure panels were used in a checkerboard pattern for Thomas Stanley’s 1958 office building at 211 N. Ervay St. Thomas, Jameson & Merrill Architects went in a different color direction in 1958 with projecting copper panels mixed with stone panels and brick walls for the Relief and Annuity Board building at 511 N. Akard St.

Not to be outdone by the other colored panel buildings, the Southland Center, now Sheraton Hotel, designed by Welton Becket & Associates was completed in 1959 with 42 stories of bright blue panels. It was the largest use of colored panels in Dallas. Unfortunately, those panels have since been toned down to a dull gray.

Dallas loves fashion and fashion trends, so it is no surprise that architects practicing in Dallas and their clients wanted the most fashionable and modern buildings possible. The colored metal panels helped these new sleek buildings stand out from the drab brick and masonry buildings of the first half of the 20th century. They provided a new optimism and forward-looking design aesthetic, fitting for the mid-century era. The splash of color was a welcome change for architectural design, and of course Dallas had to have the tallest example of it west of the Mississippi.

David Preziosi, AICP is the executive director of Preservation Dallas.



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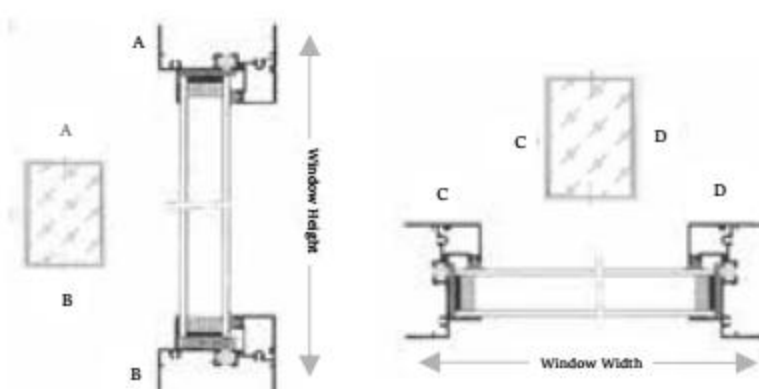
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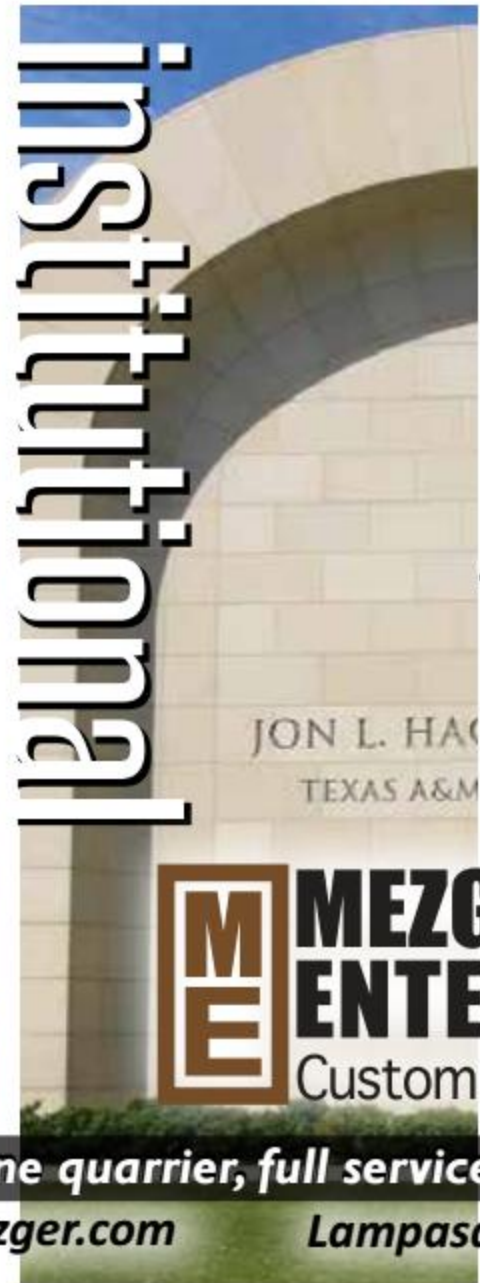
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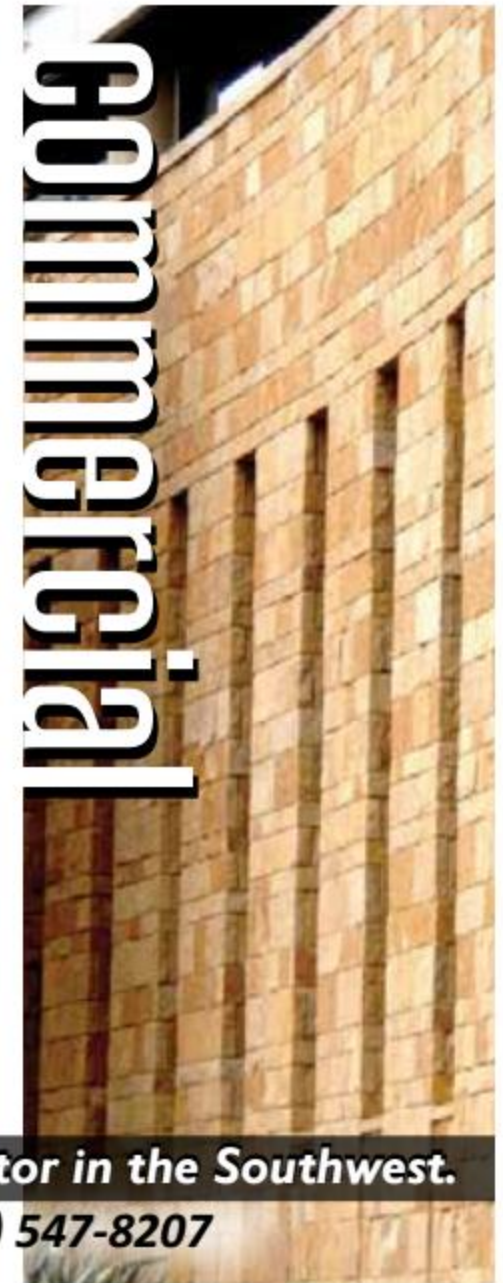
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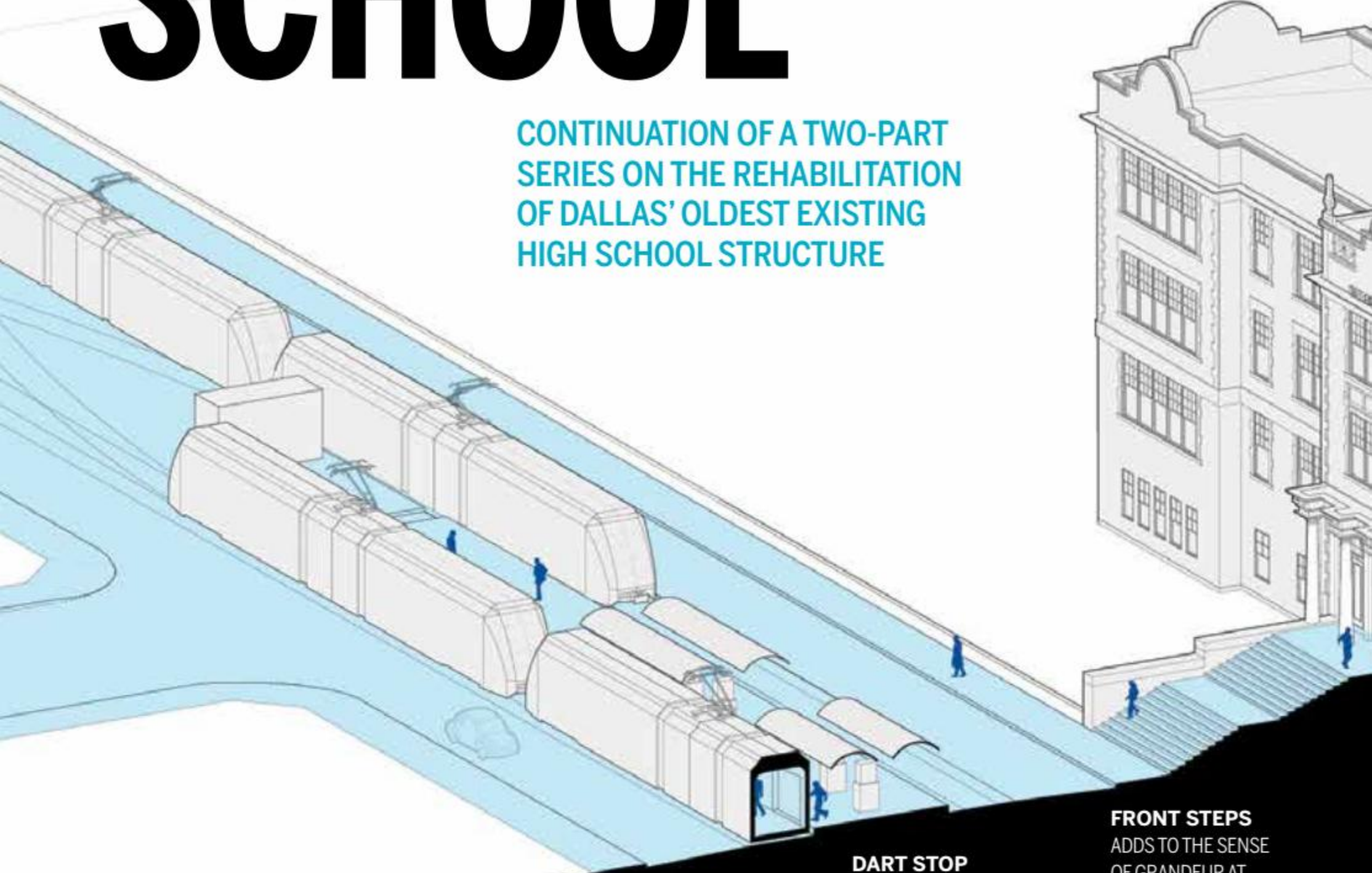
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AND THANKSGIVING
SQUARE WITH TWO
LANES OF VEHICULAR
TRAFFIC

DART STOP
PEARL/ARTS DISTRICT
DART STATION WHICH
SERVES THE RED, BLUE,
GREEN, & ORANGE
LINES

FRONT STEPS
ADDS TO THE SENSE
OF GRANDEUR AT
THE BUILDING ENTRY.
ACCESSIBLE ENTRANCE
OCCURS ON THE
NORTH-EAST SIDE OF
THE BUILDING

Early in the decision process to relocate their Dallas office downtown into the rehabilitated Dallas High School, Perkins+Will (P+W) made the decision to reclaim the central lobby space as a leasable area. Serving as a multi-purpose room, the voluminous hall connects the studios located throughout the second [ground] and third floors.

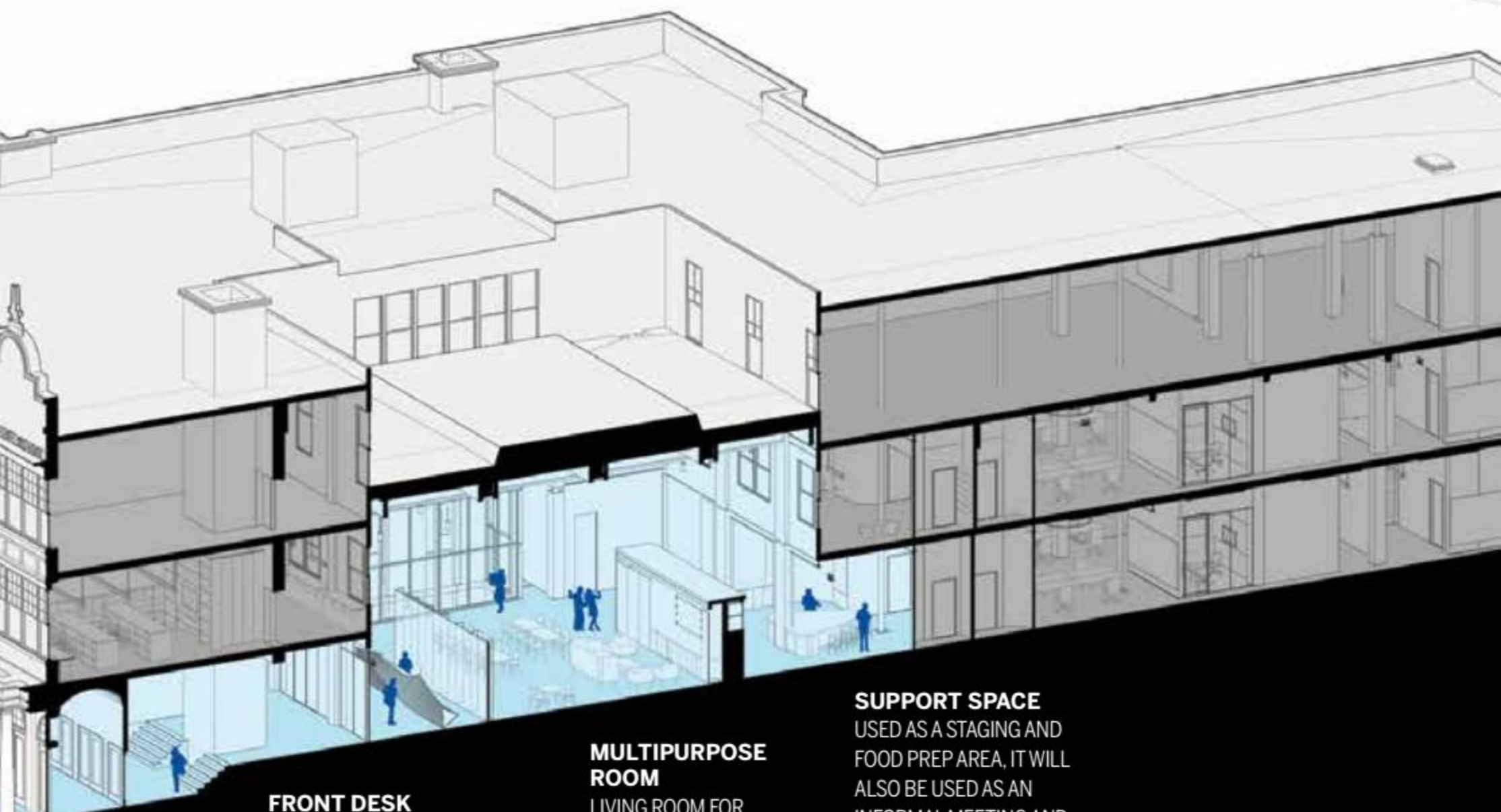
This is part of an effort by P+W to create more multi-disciplinary studios. Said Ron Stelmarski, AIA, design director, "We all want practice knowledge, but what's important is cultural knowledge within the office." The space also creates a dramatic sense of arrival into the building; a culmination of grade changes starting from the DART station located outside the building's front doors.

The National Park Service limited the addition of finishes cladding the interior shell conditions of the facility. Working closely with the building owner, MSW Crozier Tech LP, and with Merriman Anderson

Architects, the base building and historic architects, P+W used this opportunity to execute a minimal touch to the space that focuses on the harvesting of daylight and capitalizes on formal existing circulatory paths within the building.

Enhancing the perception of connectivity between the multi-purpose space and the studios was another important factor exemplified through the vertical circulation. Added Interior Design Director Courtney Johnston, "There are already four stairs in the building—one in each corner. When it came to adding another communicative stair, we didn't need it—we wanted it."

James Adams, AIA, RIBA is a senior associate with Corgan; with assistance from Ezra Loh, Assoc. AIA, a designer at Corgan, and Kevin Kinsey, a designer at Perkins+Will.



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ROYSE CITY FUTURO HOUSE

By Mia Ovcina, AIA

Just off Highway 276 in Royse City, TX, sits a bright orange UFO with a surprising design history. The structure is a relic from a short-lived architectural project of the late 1960s that took off in Finland and quickly spread across the world.



Photo: Liane Swanson

Despite its futuristic form, the house was designed by Finnish architect Matti Suuronen with functionality primarily in mind. The structure was made of prefabricated fiberglass panels that were bolted together quickly and could be assembled almost anywhere. It was called the Futuro House.

This versatile home was initially intended to function as a ski chalet that could be assembled in difficult terrain and would be fast to construct and efficient to heat due to its round form. Moreover, the design was reflective of an optimistic post-war era, intended for a future-thinking population immersed in space travel, the growing influence of technology, and a newfound desire to live designed lives.

Unexpectedly, the unique design garnered a global following, especially in regions with hostile climates and terrain, and the houses quickly spread around the world.

The project was ultimately too forward-thinking for its own good, despite its widespread fan base. The concept faced growing public resistance for its “unnatural” form and was subsequently banned from many cities. Fewer than 100 of these homes were built before the project was decommissioned in the early 1970s. Today, it is estimated only about 50 of these remain. What was once considered a revolutionary movement is now mostly looked back on as a short-lived fashion in architectural history.

Of the original homes, at least three wound up in Texas, all of which are remarkably still existing. Aside from the Royse City home (the only one that is publicly accessible in the state), there is a colorfully painted version in Rockwall that was renovated into

a teenage crash pad behind a rural home, and a pristine white version outside of Austin, outfitted for “glamping” (glamorous camping) on a 385-acre Hill Country ranch. Currently, the Austin property is conveniently for sale for a cool \$7.2 million, perhaps a somewhat challenging asking price for most aspiring Futuro House owners.

The history of the Royse City Futuro House is somewhat murky. How it got to its current location is unknown, although many people claim it made its way over from Garland, Texas. After serving as an office and bachelor pad, it was eventually sold to an investor who intended to make it a restaurant. As those plans never materialized, the structure slowly fell into disrepair.

In its current dilapidated state, this Futuro House has found a new purpose as an informal space for community art. Like Cadillac Ranch outside of Amarillo or Graffiti Park in Austin, it provides a unique canvas for personal expression. Over the years, the structure has been incorporated into various art projects—from local film and photo shoots to music videos and art installations.

While not its intended use, this latest reincarnation of this Futuro House has extended the lifespan of this architectural relic, continuing to intrigue and inspire its visitors.

Mia Ovcina, AIA is an architect with DSGN Associates.

Note: The Futuro House featured in this article is located at 9573 State Highway 276 W, Royse City, TX 75189, USA — 32°53'52.99"N 96°17'59.41"W

HOUSE HUNT

Find out more about the Futuro House through a glance at real estate and marketing material. www.aiadallas.org/columns/futuro

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WEB EXCLUSIVES



Online Culture Versus Home Design

More photos and select comments from residential architects about clients' expectations in the digital age can be found at *Columns* online. Does home design communicate social aspirations? Do soaring land values impact today's home designs? Is house design influenced by the need to "keep up with the neighbors?" www.aiadallas.org/columns/residential-architects

Highland Park Style

Catch up on major renovations happening now at beloved Highland Park Village. While staying true to the iconic and Spanish-inspired 1965 architecture of the posh shopping center, Omniplan has designed the addition of a tower on one side, the repurposing of 6,100 square feet for a rooftop terrace, among other changes. www.aiadallas.org/columns/hp-village

More from Joe

Learn more about Joe Buskuhl, FAIA online with the full version of *Columns*' profile. Joe is the president of the Dallas Center for Architecture board of directors. Find out where he's traveled around the world, his advice for young architects, what inspires him as an architect, which architects particularly influenced him, his perceptions of the greatest challenges facing the architecture profession, and why he chose to study architecture at the University of Oklahoma. www.aiadallas.org/columns/More-Joe

Stranger Things

The architecture originated in Finland, but the design for these little homes looks more like spaceships. Find out about the Futuro House concept through a glance at real estate and marketing materials. www.aiadallas.org/columns/futuro

CRE8 ... for Goodness Sake

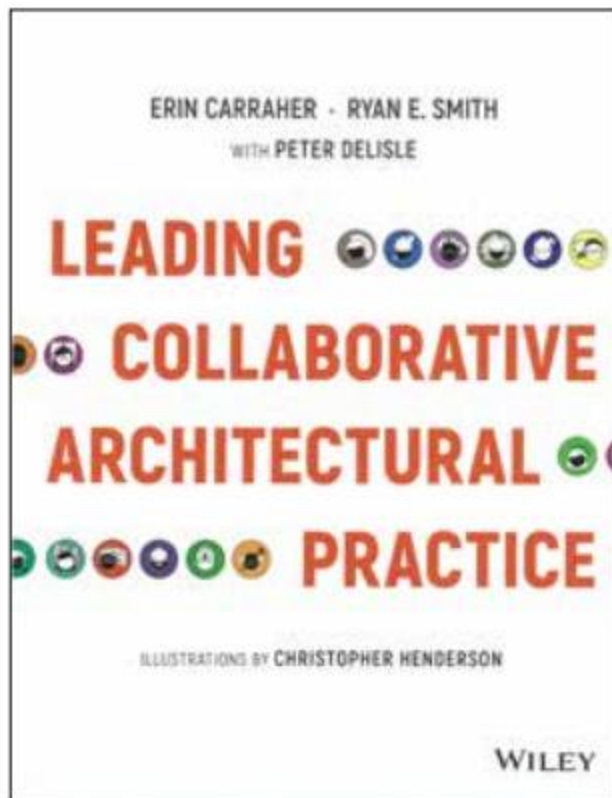
With dress names like "Fire Breather," "Bearded Lady," and "Trapeze Artist," the Dallas-Fort Worth chapter of the International Interior Design Association put on a circus-themed fashion show that raised funds for women and children in crisis. Enjoy a look at the runway that merged fashion and interior design creativity for a good cause. www.aiadallas.org/columns/circus / Photo above: Rondo Estrello (Instagram @RondoStar)

More Dialogue

Don't miss the whole conversation between Tim Flannery and Ignaz Gorischek ... and join in with your own comments too. Topics include:

- What role does the physical space play in the display of fashion?
- Which industry—fashion or architecture—do you think is evolving faster?
- What architectural styles are influencing fashion?
- Is fashion trendy or does it influence larger trends?
- What are the similarities and differences in the fashion and architecture cultures?
- How is 3-D printing capturing imaginations in new way in both architecture and fashion?

Read on at www.aiadallas.org/columns/dialogue

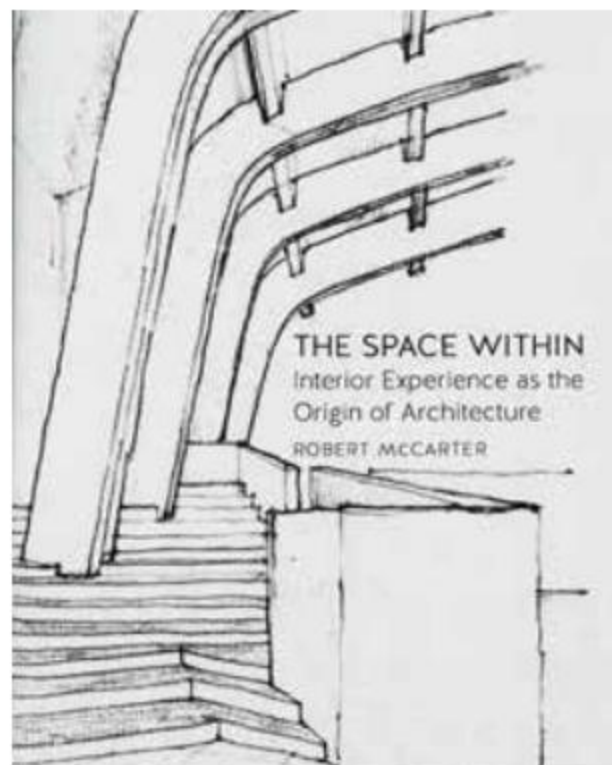


LEADING COLLABORATIVE ARCHITECTURAL PRACTICE

The book published by Wiley is authored by Erin Carraher, AIA, Ryan Smith, and Peter DeLisle. / Reviewed by Lisa Lamkin, FAIA, a principal with BRW Architects.

This richly packed volume is a veritable collegiate-level survey course on effective leadership accurately described by Stephen Van Dyck, AIA, partner at LMN Architects, in his foreword as “an unparalleled orchestration of leading experts, case studies, and historical frameworks assembled to enable the modern practitioner to deeply engage and effectively lead in this new collaborative world.” Here are some examples:

- **Why bother?** COLLABORATION IN CONTEXT
This Part One case is firmly established with a detailed discussion of why you should care about collaboration. Simply put: better results and happier people. There is an important social contract of trust between leader and follower in today’s workplace and our success depends on it.
- **OK, I get it. Now what?** COLLABORATION TOOLS TACTICS
This key section tackles designing, developing, and maintaining your team’s effectiveness, including new and freshly presented insights into behavior such as the importance of constructive conflict. Teams that fear conflict have boring meetings!
- **Follow the leader!** LEADERSHIP EFFECTIVENESS
Explore three primary concepts of leadership—ability, awareness, and commitment. This section will be familiar to the fortunate graduates of AIA Dallas’ emerging leaders program and the teachings of Pete Delisle. There is much to be learned here no matter what your career stage or style of practice.
- **That’s not what I meant.** COMMUNICATION AND CONFLICT
Active listening is key to successful communication and poor communication often leads to conflict. Learn how to get better at both.
- **Designing your future.** LEADERSHIP IN PRACTICE
“Why collaborate? Because you can’t afford not to.” Effective collaborative leadership is a critical tool for building creative and successful firms and making the world better, one project at a time.



THE SPACE WITHIN: INTERIOR EXPERIENCE: AS THE ORIGIN OF ARCHITECTURE

Reviewed by Janet Spees, Assoc. AIA, with Merriman Anderson Architects.

While the interior experience of buildings is what really matters to those who inhabit them, today the space within is seemingly of less and less interest to many of those who design those same buildings.

Robert McCarter, author

In many ways architecture, like fashion, portrays itself primarily through the visual printed image. Whether it be a magazine article, book publication, or advertisement, the perfectly lit, people-free, photo-edited image becomes, at times, more important than the functionality of the building itself. This presentation of our buildings—typically of only the exterior—demonstrates to the public that this is what we, as architects value, and they should, too.

The Space Within (Reaktion Books) dives right to the heart of the matter from the opening chapter with McCarter’s statement: “It is the contention of this book that architectural design must be re-grounded and re-defined as primarily about the interior space and its experience, what it is like to live inside a building, and not about what the exterior form looks like from the outside.”

The remainder of the text does just that. This refreshing read is short and sweet and to the point, with references to a multitude of truly brilliant architectural examples that were designed foundationally around the space within. By carefully crafting each chapter to demonstrate the primacy of the interior experience from various experiential angles, McCarter presents a very solid case to rally the architecture profession back to a deeper cause, and design with more in mind than a “money shot” in a magazine.

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Continued from page 51

STATLER HILTON



Llinda Llee the Llama would be proud. The Statler Hilton, the long-time architectural jewel of 1950s Dallas, will reopen with fanfare at the end of 2017. A long-time favorite of preservationists and architecture fans alike, the Statler anchors one of the best blocks of mid-century architecture in the city.

Designed by California architect William Tabler, FAIA, the hotel was built as a convention facility and performance venue. With cantilevered concrete slab construction, the building features large columnless spaces perfect for exhibitions and concerts. The thin curtain wall of glass and porcelain-coated metal provided a splash of sleek color to the Dallas skyline when it opened in 1956.

The Statler has been extensively renovated by Merriman Anderson Architects, combining apartment living and hotel space. Its marble walls and terrazzo floors have been brought back to their original splendor. The ballroom space has been updated with state-of-the-art sound and lighting technology, preparing it to welcome the 21st century equivalent of the venue where stars played in its heyday ... Elvis Presley, Frank Sinatra, and Ike and Tina Turner. The adjacent George Dahl-designed Dallas Public Library (1954) is also being restored and will serve as the home of *The Dallas Morning News*.

And what about Llinda? The Llama stayed in a special suite for the 1959 Neiman Marcus South American Fortnight. She remained an ambassador for the Statler over the years and will be a part of the new hotel's décor, including limited edition sculptures in each hotel room.

Contributed by Greg Brown, Hon. AIA Dallas, program director for the Dallas Center for Architecture.

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WALKING IN ZAHA'S SHOES

*By Kathryn
Holliday,
Ph.D.*

Photo: Liane Swanson

Women's shoes are a fraught topic, deeply political and personal in their expression of taste and choice. Coco Chanel's pointed quip, "A woman with good shoes is never ugly" gets to the heart of the matter. Women are continuously judged by their appearance, but just what constitutes "good" is in the eye of the beholder, informed by an endlessly shifting ground of culture and money.

Zaha Hadid, Hon. FAIA ventured into shoes and fashion through a 2008-09 collaboration with Lacoste. More than Frank Gehry's designs for postmodern spats from the same year, Hadid's Lacoste shoes provocatively intertwined questions about luxury, utility, and gender. They merged her own professional interests in biomorphic streamlining with the faster-paced world of shoes and fashion.

The result was a sinuous update of the gladiator sandal, beginning with a minimal, glove-like shoe embossed with a reptilian grid of scales and extending up and around the calf in a curving tendril of leather that clasps the leg just below the knee. The shoes wink toward a gentle bondage and create an aggressive armature for the body, suggesting a kind of lithe fierceness. They are not typically feminine, with their flat soles and athletic posture, and, like Hadid's late architectural designs, they contradict the most typical notions of structure and function with their gravity-defying upward spirals.

I only came to know these shoes personally through a chance encounter in the gift shop of the Philadelphia Museum of Art in summer of 2015. There, under the sale table, piles of the oversized asymmetrical custom Zaha Hadid shoeboxes made about a dozen pairs in black and purple available for 90% off. There is nothing that advances the relationship between high fashion and consumers more than a sale—and at 90% off their original price tag, the shoes suddenly became accessible.

I wear these shoes only occasionally and can report that they do, like all good fashion, shape the attitudes and environment around them. They are light and comfortable, and the straps (mostly) stay up as long as there are no actual gladiatorial bouts.

Last spring, I wore them to teach my large undergraduate architecture history course on the day that we talked about the 1990s, the rise of global architectural stars, and their emphasis on luxury and clearly identifiable brands. About 20 minutes into the 75-minute class, the strap on the right shoe dropped from my knee to my ankle, having been neglected as I paced the auditorium stage. We all laughed together as I struggled with my shoe, which had become the perfect prop for talking about the perils of "dynamic fluid grids" and untested architectural experimentation.

Let me state unequivocally that I love these shoes, despite their idiosyncratic need for attention and their absurdly overpriced luxury marketing. They point to the best and worst in architecture—the admirable desire to experiment and push boundaries and the more problematic association with frivolous expense that serves no discernible social purpose.

I also wore these shoes on April 1, 2016, the day after Hadid's untimely death at age 65. Hadid fought to the top of a profession notoriously closed to women and, like her famous peers, reveled in her successes and was unapologetic for her failures.

While not "good" in Chanel's classic and constraining sense, Hadid's shoes, for me, suggest a path forward for women in architecture that is less framed by those conventionally pretty expectations and more empowered by a limitless and self-determined possibility.

Kathryn Holliday, Ph.D., is director of the David Dillon Center for Texas Architecture in the School of Architecture at the University of Texas at Arlington.

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