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DALLAS + ARCHITECTURE + CULTURE *Spring 2017 Vol. 34 No. 2*

ego

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ego

This issue explores the relationship of ego and architecture, the misperception of the architect as lone artist, the importance of (and reality of) collaboration, and conversations relating to the positive and negative impacts of ego in our profession.

EXPLORING EGO

Cover Design: Frances Yllana

Sundance Square: Building on a Legend

The Westbrook
Perla Mingle: Ridgemar, Dove Gray modular smooth brick

The Commerce Building
Tulsa Crimson (main facade), Tuscany (end facade) modular smooth

Sundance Square Plaza Fort Worth

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At the heart of Fort Worth today is Sundance Square Plaza, one more realization in a plan laid out over a quarter century ago to revitalize the 35-block Sundance Square. Its two new Acme Brick buildings frame an urban park with shops and restaurants, and prime office space.

The five-story Commerce Building is divided into three components with distinct brick blends and heights to respond to neighboring historical structures. Across the plaza, on the site of the old Westbrook Hotel is The Westbrook, a six-story structure evoking beloved Art Deco details, including a focal-point clock high above.

The namesakes of Sundance Square Plaza may be gone but the bold entrepreneurial spirit of early Fort Worth is very much alive and well, expressed in Acme Brick, whose incomparable blend of visual appeal and no-nonsense utility won't rob the bank. Enjoy its durable beauty and low-maintenance life-cycle cost advantage, and the friendly expertise of your local Acme representative.

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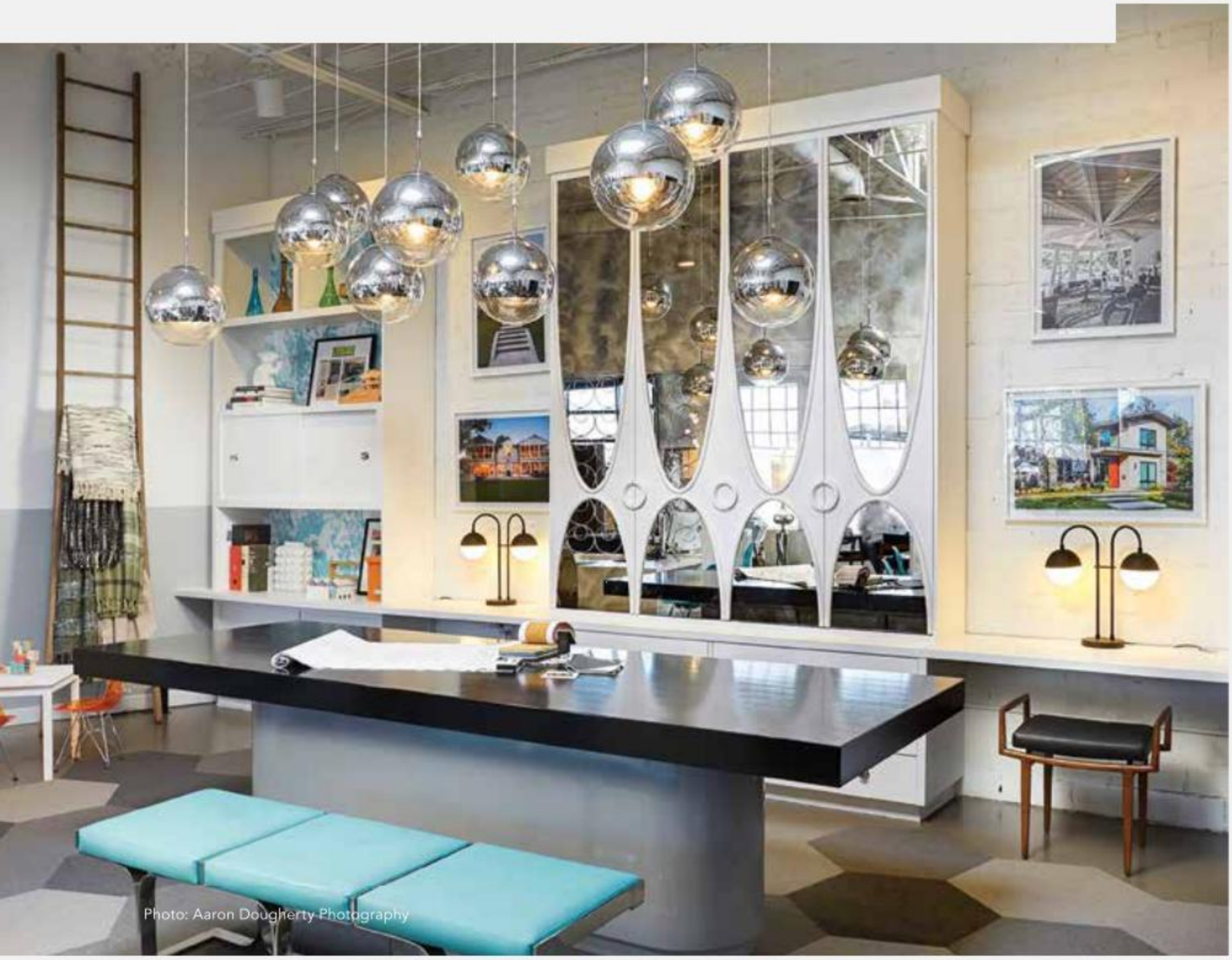

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***COLUMNS'* MISSION**
The mission of *Columns* is to explore community, culture, and lives through the impact of architecture.

ABOUT *COLUMNS*
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Photo: Michael Cagle

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Jenny is a project architect at OMNIPLAN with experience in both corporate work and multifamily residential projects. After receiving her master's degree from Rice University, she spent the beginning of her career practicing in Houston before relocating to Dallas. She is a new mother to a beautiful little boy and enjoys spending her free time running with friends.

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PRESIDENT'S MESSAGE

Team Sport

Photo: Daryl Shields

Today the world is more complicated than ever. Our work is more complex and multidimensional. In our communities, and as architects, our responsibilities are more demanding. As we navigate through the challenges and complexities, we find ourselves working with others to accomplish our goals and reach mutual outcomes.

As we all know, architecture is—and must be—a team sport. Our work requires that we engage and cooperate amongst creatives, planners, engineers, specialists, and builders. We must be collaborators!

When we think of the word "ego," we can mistakenly be drawn into the less-than-positive definitions and connotations that the word brings. However, in the world of collaboration and team building, a good, healthy dose of ego can be a positive thing. It can instill confidence, decisiveness, and leadership.

On the other hand, we have all experienced situations working with individuals who possess EGOS that are overbearing, self-centered, and overly focused on alternative thoughts, ideas, and opportunities. This is unfortunate and, all too often, very uncomfortable for others. It can stifle a creative environment, and have a negative impact on the team's persona, attitudes, and complexion, and ultimately undermine quality, outcomes, and results.

A negative ego dissuades collaboration, creating an environment that is unfortunately isolated and prescriptive, and resulting in a singular vision that falls short of excellence. In a situation where an ego controls and eliminates the opportunity for collaboration, fluid exploration and positive tension are nonexistent, and thus the process all too often is polarized and less dynamic. This may have worked for the personality-driven architects of past decades, but today that attitude is unfavorable and undesirable.

The healthy ego can ignite a team and elevate everyone's game.

I have also worked with architects with enormous positive ego, who use it to build consensus, drive creativity in an inclusive manner, build confidence, and accelerate results. Ego, in its proper state, can be a powerful driver that overcomes obstacles and roadblocks, instilling confidence and forging the process forward to achieve and deliver innovative, unexpected, and expressive brilliance. The ego, harnessed and channeled correctly, can lift a team with an incredibly positive force that is respectful to others and allows team members to own moments and elements of the work, elevates excellence and quality, and becomes the standard for an entire design team.

In closing, our job as designers, collaborators, and team builders is to work toward elevating the creative spirit and the soul of our work in an inclusive and respectful manner. Everyone has the ability and talent to contribute and enhance the work we love. Collectively, we must find the passion in our work each and every day.

Call it ego. Call it your mission.

And remember: Nothing good comes easy ... especially architecture and the built environment!

Nunzio DeSantis, FAIA
AIA Dallas President

EDITOR'S NOTE

Ego ... Humbly Offered

Photo: Allison Richter

"Listening to people is important. And this is especially difficult for an architect. Because there is always the temptation to impose one's own design, one's own way of thinking or, even worse, one's own style. I believe, instead, that a light approach is needed. Light, but without abandoning the stubbornness that enables you to put forward your own ideas whilst being permeable to the ideas of others."

Renzo Piano, Hon. FAIA, Pritzker Acceptance Speech, 1998

Having an ego gets a bad rap these days. The lingering stereotype of the egotistical architect who is extremely passionate, overly confident, all-knowing, and narcissistic may be a bit misguided. Don't we want our architects, like our surgeons and attorneys, to be self-confident and self-assured? Ego (some might call it "arrogance") should be looked at as confidence, passion, excitement, drive, creativity, and individuality—all qualities one should embrace within an architect. While it may seem clear to look for creativity and confidence in an architect, it is finding that quality balance that is most important.

Knowing how to use one's ego can be a good thing. It is the balance that comes from finding the right relationship between the architect, client, and those that inhabit a building that creates a healthy ego that can elevate a community. As we recently celebrated the 100th birthday of one of the original "starchitects," we can look to I.M. Pei as someone who, with extreme confidence and acumen, was so influential in shaping the architectural landscape of Dallas. He said it best: "It is not an individual act, architecture. You have to consider your client. Only out of that can you produce great architecture. You cannot work in the abstract."

That humility, balance, confidence, and ego is worth striving for.

We hope you'll enjoy this issue of *Columns*, where we explore ego—from personal recollections by your colleagues and "starchitects'" perceptions to the confidence of Dallas developers and the bravado that is truly Texas. An architect's worst enemy and best asset may be his or her ego. Embrace your ego's different forms and intensities with respect and confidence; and be sure not to forget your alter ego (your own "Art Vandelay") when in a sticky situation.

Harry Mark,FAIA
Editor
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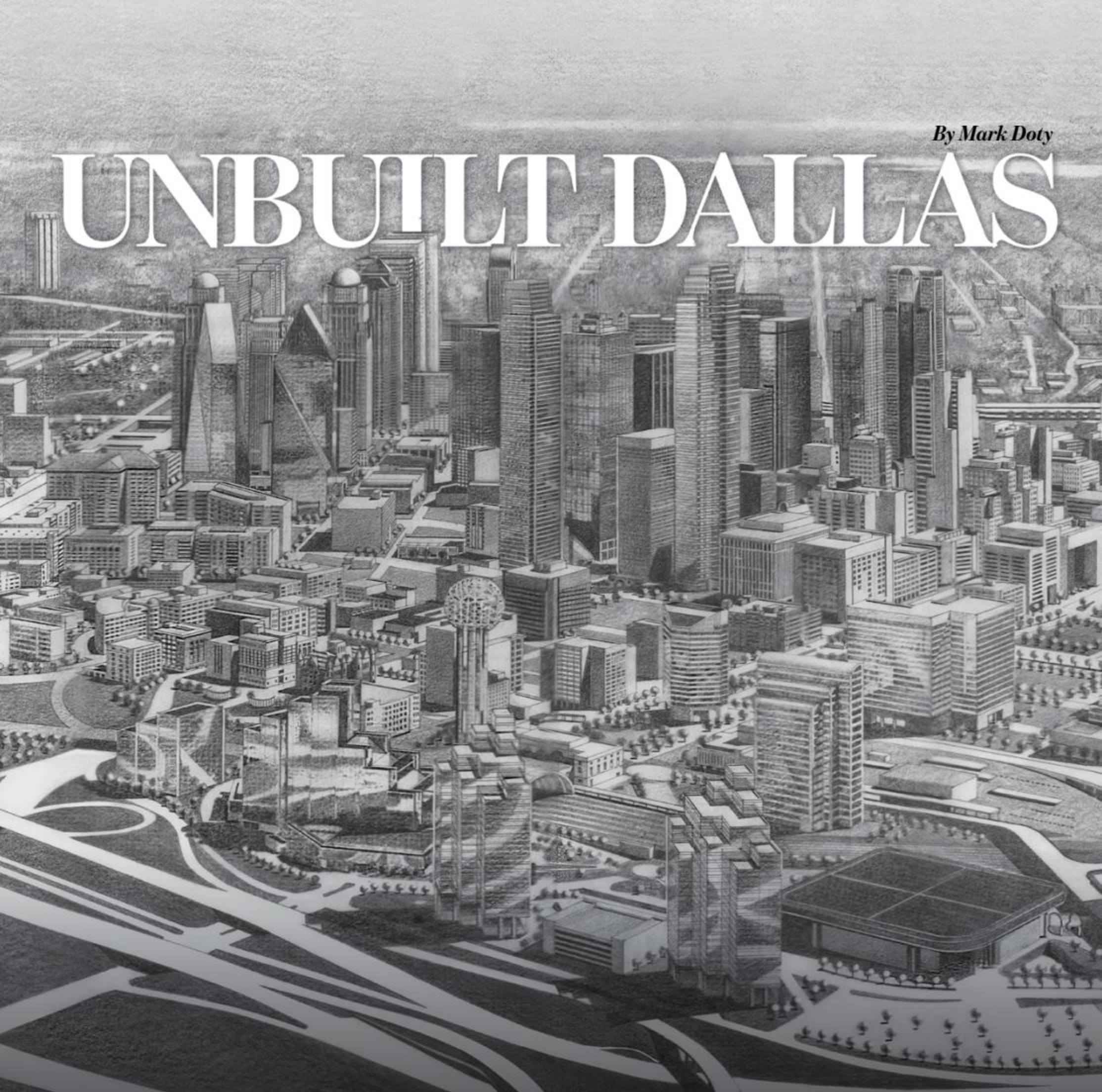
By Mark Doty

UNBUILT DALLAS



At his 1953 inauguration, Dallas Mayor R.L. Thornton is quoted as saying that Dallas' motto should be "Keep the dirt flying!" Apt for most of the city's building booms beginning in the 1940s, the slogan was especially true as downtown was transformed from the 1960s through the 1980s. Fueled by the oil industry and a successful real estate market, the 1980s were particularly busy—with announcement after announcement and plan after plan for gigantic complexes and skyscrapers. Construction during that decade resulted in around 15 million square feet of office space, almost equal to the size of downtown Detroit. *Continued on page 14*

In 1990, Brent Byers, FAIA executed this illustration as a supplement to that year's Downtown Dallas 2010 *master plan report. The drawing attempted to represent the character, scale, and density of downtown development in the 20 years to follow. Byers was a principal with Corgan when the illustration was commissioned. He is currently a design principal with Jacobs.*

Nonetheless, the subsequent oil and real estate busts squashed many planned projects. With large swaths of downtown already cleared, its decline was hastened by the lots left vacant by speculative developers. Today, with both downtown and Uptown experiencing expansive growth, developments are better vetted before they are approved, ensuring completion and helping to secure a healthier tenant mix.

Following are some of the interesting concepts that came—and went—before they were ever built.

FIGURE 1

A NEW MUNICIPAL COMPLEX

An ambitious new civic center plan between Akard and Harwood streets was unveiled in 1946. The facility was to include a new city hall, a library, and government and cultural facilities. Despite some land purchases, this plan was rejected by voters in a special bond election and the property was sold back to private owners. Ironically, in 1964, this location was again looked at for a new Dallas City Hall, but was passed over due to high land values.

FIGURE 2

A FRANK LLOYD WRIGHT HOTEL

In 1946, Rogers Lacy, a wealthy East Texas oilman, commissioned Frank Lloyd Wright to design an 826-room hotel, with a 12-story atrium, on an entire city block on Commerce Street across from Neiman Marcus. The soaring glass tower, covered with diamond-shaped glass panels that would glow at night, presaged the now ubiquitous atrium design made popular several decades later by architect John Portman. What would have been Wright's tallest structure, was dropped when Lacy died unexpectedly in December 1947.

FIGURE 3

MORE MAIN PLACES

First conceptualized in 1968, Two Main Place and Three Main Place were to join One Main Place at the intersection of Main and Griffin streets. Despite years of infrastructure projects to prepare for the massive project (including street abandonment, street alignment, and property acquirement), the failure of One Main Place led to the cancellation of the proposed 45-story tower and hotel connected by an underground complex.

FIGURE 4

GRIFFIN SQUARE

In 1969, Griffin Square was announced to the public. It was to be a 32-acre mixed-use development at Young and Griffin streets adjacent to the Dallas Convention Center. The plans called for a 60-story building and a 913-foot-high circular concrete office and hotel tower. The tower's observation deck would have exceeded the height of the Eiffel Tower by one foot. Designed by Dallas architectural firm Pratt, Box, Henderson & Partners, the project stalled after the hotel developer withdrew support. A much shorter hotel was proposed for the site several years later, but ultimately those plans fell through and the acreage was divided up with the main site given to the city as Pioneer Park.

FIGURE 5

REPUBLIC BANK, AGAIN

Skidmore, Owings, and Merrill released plans for a new headquarters for Republic Bank in 1985. It was to be a 60-story tower, located at Saint Paul and Live Oak streets on the eastern end of downtown. The project faded as Republic Bank faced a series of bank mergers in the late 1980s. The earlier two Republic Bank headquarters still stand downtown and have been both adaptively re-used to provide housing.

FIGURE 6

A GLITZY DALLAS MAIN CENTER

Phase two of the 1981 Dallas Main Center project was to include another 72-story office tower to complement the recently completed Bank of America tower located on the opposite corner of Main and Griffin streets. This tower, though, was to be sheathed in gold and silver glass and was to include another office tower and a 16-story hotel in a third phase. The additional plans were scuttled due to the unfavorable oil and real estate markets.

FIGURE 7

A FOUNTAIN PLACE REPEAT

The single iconic Fountain Place skyscraper that graces the downtown skyline was originally planned to be two 60-story office towers that faced each other at the corner of Field and Munger streets. I.M. Pei & Associates created the design documents, assuming that there would be a second tower covered in the same shimmering green glass, but turned at a 90-degree angle from the first tower. Again, the oil and real estate downturn was the cause.

FIGURE 8

SKYSCRAPERS GALORE

An ambitious scheme was devised to build a massive complex of skyscrapers and parking garages for the block bounded by Ross, Ervay, San Jacinto and Saint Paul streets. KPF provided the designs, which were intended to compliment the neighboring Lincoln Plaza tower. In the end, by 1983, only a parking garage was constructed.

FIGURE 9

TWIN TOWERS CONCEPT ABANDONED

Today, the KPMG Plaza at Hall Arts is situated at Ross Avenue and Crockett, Flora, and Leonard streets. However, in 1984 the site was slated to house two 50-story, 1.1 million-square-foot office towers. Due to a lack of tenants to justify the overall project, a seven-story underground parking garage was the only component constructed. This garage provided parking for the burgeoning Dallas Arts District until the recent construction used the footings for the tower that was never realized.

FIGURE 10

CITYPLACE CENTER: THE DREAM, THE REALITY

In the mid-1980s, 42-story twin towers connected by a sky bridge were planned over Central Expressway. However, only the East Tower was built before financial issues hit the original owner, Southland Corporation. Parts of the stone work that were to be used for the West Tower cladding was repurposed for construction of the nearby Freedman's Cemetery memorial. Other amenities to be included in the Cityplace Center master plan were office towers, retail, and living units clustered around a small lake. While only the East Tower and adjoining shopping center were ultimately developed, the rest of the district has slowly filled in with the highly successful mixed-use West Village project that is serviced by the DART subway line and the McKinney Avenue trolley.

NOT PICTURED

INCOMPLETE REUNION

Multiple iterations of the Reunion Complex, begun in the 1970s on the far west side of downtown, included a concrete-clad Reunion Tower and Hyatt Regency hotel, additional office towers, Reunion Arena, and a futuristic connection to the historic Union Station that bridged the railroad tracks. Aside from the glass covered Hyatt Regency and Reunion Tower, completed in 1978 and Reunion Arena, finished in 1980, the other proposed work was never completed due to economics.

Times change, plans change, and financing comes and goes, but today, downtown Dallas has not only become an iconic major city center, but it continues to see abundant growth and expansion. Many of the grand plans of the past lie in archives while new, inventive ideas continue to mold a district that makes Dallas proud.

Mark Doty is the Historic Preservation Officer for the City of Dallas and author of Lost Dallas. *Steve Brown of The Dallas Morning News and Greg Brown, Hon. AIA Dallas of the Dallas Center for Architecture also contributed to the article.*

Credits:
#1 Texas/Dallas History and Archives Division, Dallas Public Library / #2 The Frank Lloyd Wright Foundation Archives / #3 Architectural Record */ #4-6 and #8-10* The Dallas Morning News */ #7 – Dallas Museum of Art archives*

So They Say

By Jenny Thomason, AIA

Dallas is well-represented with a list of architectural gems that have captured the coveted Pritzker Prize. The works of seven winning architects are located here—and the majority of their work is concentrated in the Dallas Arts District. In typical Texan fashion, this makes Dallas, according to Kriston Capps at *The Atlantic*, the city with "the best architecture per square mile" in the U.S.

Fueled by civic pride and an influx of oil revenue, Dallas' love affair with celebrity architects began in the 1970s with buildings by both Philip Johnson and I.M. Pei.

So began the dating between two large egos: Dallas and its favorite celebrity architects.

The following are various quotes from these Pritzker winners about their thoughts on Dallas and working in our city.

Illustrations: Frances Yllana

RICHARD MEIER, FAIA

SIGNED THE LETTER TO THE KIMBELL ART FOUNDATION WITH PHILIP JOHNSON AND OTHER ARCHITECTS ABOUT THE PROPOSED EXPANSION:
"While acknowledging that some form of expansion is necessary, we strongly oppose the current project. To put it bluntly, we find this addition to be a mimicry of the most simple-minded character. If executed, the building will not only lose its intrinsic purity, but also its very delicate placement on the site ... Why then propose something that Kahn himself would have abhorred?"
1989

REM KOOLHAAS, HON. FAIA

"Dallas is the epicenter of the generic."
2009

PHILIP JOHNSON, FAIA

"Texas is the America of the 19th century. It's the frontier, freedom."

ON THE CRESCENT:
"It's enormous, a whole neighborhood, not just one building. To give unity to a whole section of the city, that's what an architect dreams about."

ON COMERICA BANK TOWER AT MAIN AND ERVAY:
Johnson describes the result as "the most dignified building in Dallas." His only disappointment: The banking lobby is only six stories tall, not grand enough for his Napoleonic tastes. "We wanted to make it monumental, but the client said no ... It's not monumental at all. But then, you can't get disturbed when a client says no to something. You have to see it as an opportunity to try another form."

THOM MAYNE, FAIA

"It seems no one actually comes from Dallas. It's a lot of [other states'] expats. That makes it really quite diverse, in a lovely sense. A city like New York or Boston lives on its credentials, its history. Dallas is in its future, not its past. It's a city that's still emerging. As an architect, that's really useful. I draw a huge comparison to Los Angeles. Both are young cities, car cities—but Dallas is about 20 years behind L.A."

NORMAN FOSTER, HON. FAIA

ON THE WINSPEAR OPERA HOUSE:
"It's a response to its place: downtown, the grid, the climate, the big umbrella. It's a statement about Dallas."
2009

RENZO PIANO, HON. FAIA

ON CONFLICT BETWEEN MUSEUM TOWER AND NASHER SCULPTURE CENTER:
"I am very, very, very, very sad. Fifty percent for me and 50 percent for Ray Nasher. He was so proud of his museum, which was all about affection and passion. Ray was not born in Dallas, but he fell in love with Dallas. So how can you kill something like that? That's why I'm terribly sad about all of this."
2012

I.M. PEI, FAIA

"In Dallas I was designing for the people, not the place. Many of them had come from New York. It's not like Houston, an oil city; it's more like the East Coast. Dallas is really no different from New York."
2010

ON WHY THE MEYERSON SYMPHONY CENTER'S CEILING TILES MATCH THE FLOOR TILES:
"Who would ever notice *that*?" [Ross] Perot asked. Replied Pei: "I will!" To which Perot said: "Well, you are I.M. Pei—and I am 'I Will Pay.'"

ON DALLAS CITY HALL:
"There is a dialogue between government and business, and that is what Dallas is all about, eh? There we are facing each other, hopefully in a very friendly relationship, but different."

Jenny Thomason, AIA is a project architect with OMNIPLAN.

PRIZE PERSPECTIVES
Where did all these quotes come from? See the full list of attributions at www.aiadallas.org/columns/pritzker-dallas. What is your favorite quote? Leave us your comments there, too.

Critics have also had their own opinions on Dallas and its star-studded cast of architects, suggesting this relationship with celebrity architects is not mutually beneficial. Here are their quotes on the Dallas Arts District:

"Cultural buildings by Koolhaas, Foster, and their leading competitors can be as stunning and as aloof as runway models, looking at their neighbors in ways both haughty and wary."
— Christopher Hawthorne, *The Los Angeles Times* *2009*

"Is it a good idea to organize arts buildings in such a clear and concentrated fashion? Or does the more mixed-up Chicago way make better sense? ... Even some of the architects who've designed buildings here privately refer to the district as an architectural petting zoo—long on imported brand-name bling and short on homegrown-urban vitality."
— Blair Kamin, *The Chicago Tribune* *2011*

"The Dallas Arts District will never be a part of a conventional city in the European sense: It is closer to the existential isolation of the convention centre or the starchitect-designed airport. It is both unique and unsettling, a glimpse of a future in which architecture and culture are imported to save a city from itself."
— Edwin Heathcote, *Financial Times* *2009*

"A few isolated works of esthetic ambition might generate excitement, but in the end, they won't transform a city any more than a star slugger will save a baseball team that can't pitch and field. You can't live in a museum or a concert hall. You need places to live, work, shop, learn, eat, and play."
— Mark Lamster, *The Dallas Morning News* *2013*

EGO IN THE ARTS:
Museum Tower and the Conspiracy of Optimism

By James Adams, AIA, RIBA

The complexities of urban density have long shaped Dallas, and with a spike in growth in our core, new issues have arisen. The story of Museum Tower has been covered extensively in this regard. However, there is another story in the making of a tower such as this. One much more insular to the development itself: The dynamic of the architect and the client, and the will they impose on each other.

Sitting in Klyde Warren Park on a tranquil spring day, I look up in the sky at Museum Tower as I have on many other days and admire its beauty. I am still inspired by the building's gracefully sleek form four years after its completion. Lately, its elegance has been reinforced in the context of the articulating concrete frames of neighboring towers sprouting around within this newly shifted heart of the Dallas urban core.

It is not the tallest building in the city. It is not capped with a significant crowning element. It does not even follow the trend of wrapping itself in bright LED lights at night. The building frankly does not overly convey any real message of ego beyond its typology of that of a high-rise.

However, this beautiful expression from architect Scott Johnson, FAIA with Johnson Fain in Los Angeles has been documented locally and at a national level as the epitome of egotism in architecture. For nearly six years, the building has been caught in a quagmire regarding its curved reflective façade and the impact this has had on its neighbors within the Dallas Arts District—in particular, its effect on the Nasher Sculpture Center by Pritzker Prize-winning architect Renzo Piano, Hon. FAIA, and landscape architect Peter Walker, FASLA.

Museum Tower also suffers the curse of systemic investment woes for the Dallas Police and Fire Pension Fund (the Fund), which is currently struggling with solvency issues on a national stage. The controversy is fueled by real estate investments undertaken speculatively rather than as completed performing assets.

While the focus in discussions on Museum Tower has been defined by these controversies, there is another tale within: the ego of architects who practice the process of design and the ego of clients who drive buildings to fruition. Now ego is a word typically carrying a negative connotation, but in the Freudian sense it refers to the portion of our personality that is rooted in conscious thinking and reason. The term is often used interchangeably with self-importance, but in reality it is much more about confidence and self-respect.

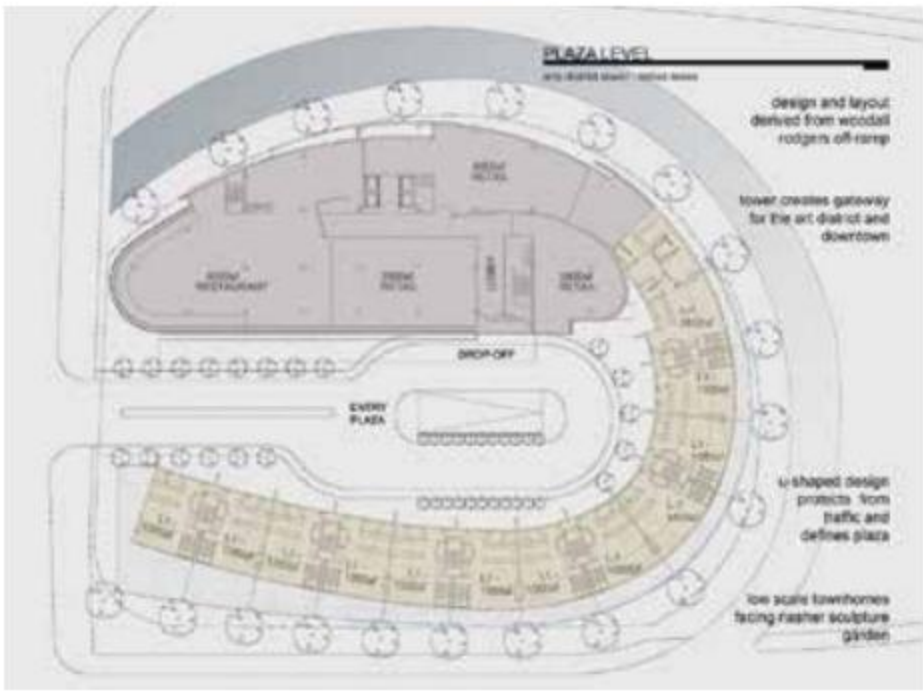
From its inception, and during the course of its creation, the Museum Tower project was touched by many talented architects and impacted by a cadre of great design firms. The story of these individuals and their roles in the process forms an important lesson not only on how we build our cities, but also on the humanity of architects working to make a greater built environment.

A HOME FOR THE ARTS

The Dallas Arts District began as a result of former Mayor J. Erik Jonsson's "Goals for Dallas," the 1965 blueprint to develop Dallas into a more cohesive city and to take focus away from community's self-conscious association with the assassination of President John F. Kennedy. In particular, a focus on design and improvements to the greater central business district outlined in "Goals for Dallas" was championed by architect Pat Spillman, FAIA and leaders within the architectural community. From this effort, the city of Dallas, with leadership from the arts community, began in 1976 to evaluate the development of a neighborhood cradled just within the border of the ongoing construction of Woodall Rodgers Freeway. Its initial purpose would be to house the recently merged Dallas Museum of Fine Arts and Dallas Museum of Contemporary Art.

The Dallas Arts District Design Plan, completed by Sasaki Associates Inc. in 1982 under the leadership of Mayor Jack Evans appointee Dr. Philp O'Bryan Montgomery Jr., provided an

Illustration: Frances Yllana



Above: Concept site plan and early concept design / The Beck Group

urban framework for a 17-block district. In early 1984, an anchor was established by the completion of the newly minted Dallas Museum of Art. Planning for the Morton H. Meyerson Symphony Center by architect I.M. Pei was well underway, opening nearly five years later. The development of LTV Center (now Trammel Crow Center), a 50-story office tower designed by Richard Keating, FAIA with SOM, was completed slightly prior to the Meyerson in 1985. Coincidentally, this tower challenged the idea of what would make a burgeoning arts district successful. The very nature of the proposed development created a heated argument that never subsided—even with the collapse of the Dallas real estate market in the wake of the savings and loan crisis.

With the district's progress underway, Raymond Nasher, Hon. AIA, desired to purchase the land upon which the center and its sculpture garden would eventually take shape. However, the site was owned by Trammell Crow and it took the city a threat of condemning the land in 1996 to bring resolution between Crow and Nasher. Ironically, it would be over 10 years after the completion of the first wave of construction before another institution opened its doors in the district in 1998: the Crow Collection of Asian Art, seated immediately north of Trammell Crow Center.

PARKING LOT POTENTIAL

That same year, architect Graham Greene, AIA sold the adjacent site and future home of the Museum Tower to John Sughrue and his development firm Brook Partners. A meaningful covenant at the time required limiting the height of any improvement to the site in respect to the forthcoming Nasher Sculpture Center to the southwest and the then nearly decade-old Meyerson to the northeast.More importantly, the covenant explicitly stated that, "..no reflective glass having a visible outdoor reflectance factor greater than 15% may be used on the building façade...where such glass would reflect onto the Nasher Sculpture Garden site, or the Meyerson Symphony Hall."

Sughrue purchased the land on speculation from Greene with the apparent intent to develop the most appropriate product for the space as Dallas began to recover from the collapsed development market. The site gained value with the pending potential for a signature building to house Nasher's vast art collection, including an expansive exterior sculpture garden. After consulting multiple architects about how to best develop the property, Rick del Monte, FAIA was commissioned to study the site through an introduction by Brett Boaz, AIA, whose firm at the time, Turner Boaz, shared an office building with Sughrue. Del Monte was then a principal with Urban Architecture and is now the chief design officer at The Beck Group.

The initial concept plan generated by del Monte was an office tower. He knew that Nasher intended to develop a museum and garden, but few details were available. Says del Monte, "Fundamentally, my first thought was to get as far away from the future sculpture garden as we could. We pushed the building up against the property line. One side of the building followed the curved property line, the other side was flat with a courtyard." The speculative project began to slowly test the market through the efforts of Sughrue.

RENZO PIANO ARRIVES

The following year, Urban Architecture merged practices with The Beck Group, a story del Monte fleshed out for me when we sat down to discuss the history of the project. We met in the board room of Beck's office, which offers a clear view of the Nasher Sculpture Center in the foreground with Museum Tower behind it. "My first day at Beck was November 1, 1999," says de Monte. "I was told: 'You have a meeting for the Nasher project. Renzo's coming down and you're the partner in charge. [Beck] is building it, and we are going to help them in any way we can.'"

He spent the following week consulting with Nasher's design team, including Joost Moolhuijzen and Shunji Ishida, two of the architects from Renzo Piano Building Workshop. Piano arrived in the middle of the week. A site visit ensued with landscape architect Peter Walker and that led to Piano flipping the plan of the museum and the garden. Interestingly, this critical decision reoriented the design towards Flora Street and away from Woodall Rodgers Freeway years before the idea for Klyde Warren Park would begin to coalesce. This experience and involvement with the Nasher Sculpture Garden tempered del Monte's future approach to designing the Museum Tower site.

THE CLIENT DEVELOPS

"Really, the Museum Tower was driven by the Nasher," recalls del Monte. "If the Nasher Sculpture Center happened, then the Museum Tower project was going to move forward." Indeed, as construction

Concept redesign rendering / The Beck Group

Museum Tower is a great example of how the ego of its many champions brought it to reality.

began on Piano's design next door, Beck received the call to take Sughrue's project in a new direction: a residential tower.

The desire for condominiums was driven by the involvement of the Dallas Police and Fire Pension Fund that saw the project as a worthy investment with great potential. The fund favored the curved scheme that Beck was developing, and Sughrue along with Brook Partners' Lyle Burgin encouraged del Monte as well. Beck had little involvement with the fund, but as the project began to gain momentum, interest grew. The site for Museum Tower had originally been sold to Brook Partners with interest by Turtle Creek Holdings and its partners, Dan Boeckman and Greg Greene. Says del Monte, "At that point, the silent partners, whom I had never met, suddenly had no intention of being silent. Both Dan and Greg were heavily involved in the arts and this was a very important project to them. They wanted to make sure it was very beautiful."

The resulting iteration of the design solidified the tower concept at 22 stories with a row of lowered townhouse-style units on the west side of the site. Early budgeting solidified this concept as a $100-million investment which the fund felt was appropriate. This was reinforced by a discussion between the ownership and Ray Nasher that pegged the building at topping out at its 22nd floor. "The size and budget all worked together," says del Monte.

PASSING THE BUCK

The dynamics had begun to shift from the development side and Beck began to lose clarity on designing the project. The situation grew more complex as Boeckman and Greg Greene brought another architect to the table to consult on the project: the late Bill Booziotis, FAIA. "Bill's connection with the community may have been at the heart of why he was invited to be part of this project," recalls Aaron Farmer, AIA. Farmer, an architect now at Omniplan, spent nearly 40 years practicing with Booziotis before closing the office with fellow principal Jess Galloway last fall. Neither Farmer or Galloway were directly involved with the Museum Tower project, but still were aware of it due to its profile and the role of Booziotis that morphed as the project matured.

Once Booziotis was brought in, friction began to develop due to the different design approaches for the building. Del Monte's focus was driven strongly by the building's urban impact; Booziotis was focused on the dwellings' formalization and felt strongly that the curved tower designed by Beck was not appropriate. Booziotis also wanted a drive that circled around the building with a side drop. The results of his effort began to challenge locating the tower towards the east and moved it towards the center of the site. In recalling Booziotis' style of practice, Farmer says: "The passion of the practice was really for spaces where people lived and those spaces had to bring a sense of satisfaction and delight and sometimes surprise and awe. The space had to be meaningful."

Meanwhile, as the project evolved, the stress rose as well. Says del Monte, "I was put under really heavy pressure from Dan and Greg that we had to make this building rectangular." Thus the building concept changed once again.

Beck neared completion of design development and was awaiting approval to move towards final construction documents. However, the project continued to veer off a singular course as Brook Partners, Turtle Creek Holdings, and the Dallas Police and Fire Pension Fund struggled to make decisions. "You had three partners; any one of whom could say 'No', but no one could say 'Yes' ... Frankly, I did not have a relationship with Boeckman or (Greg) Greene," recalls del Monte.

As the situation devolved, Booziotis seemed very concerned about the project and wrote to his client about the changes he felt needed immediate rectification. Without their implementation, he was willing to resign from the project. "I remember getting this letter on a Friday and mulling on it," says del Monte. "Ownership panicked and became concerned that if Bill left they would be unable to sell any condominium units." After consulting with company president Peter Beck and gaining his support, del Monte was ready to quit himself. "I was already not happy with the building. I recall thinking that it was an incredibly prominent site, and this is my reputation." Del Monte recalls calling Sughrue that Sunday and delivering the news straightforwardly. He remembers essentially telling Sughrue that he didn't feel he had the trust of the team, that he respectfully withdrew from the commission and that he encouraged Sughrue to find another architect.

A NEW DIRECTION

Booziotis took ownership of the project with renewed zeal. Redoubling on his approach of driving the project from within, he focused on resolving the tower footprint. In contrast to the sculptural tower eventually constructed, Booziotis imagined a building that was an expression of the residences and of a more traditional form. Notes Farmer, "Bill's passion was primarily for clients who were looking for very unique, elegant solutions, and not necessarily high-profile solutions. He was very excited about the possibility of the firm doing the major role of the tower, but it didn't last long as I recall."

While Booziotis was entrusted with the design for the time being, there was concern whether he had the staff readily available to document the project for construction. Ownership looked to Burgin's friend and former partner, Chuck Armstrong, FAIA at Corgan to join the team. "Booziotis had done a new plan and we were brought onboard originally as the production architects," says Armstrong. "I had a meeting with Lyle and Bill because, after del Monte, they asked Bill if he would do it. I don't know if they had worked concurrently together or what exactly was going on. Booziotis just didn't frankly have the manpower to put something of this scale together quickly."

Armstrong's team went to work extruding the new Booziotis floor plans in conjunction with a site plan concept from the recently commissioned landscape architecture practice West 8. Renderings were generated along with multiple site plan studies, but after six weeks passed the fund was unsatisfied. Their desire was for a more dramatic design—a signature building in the arts district. Burgin convinced his partners to let Corgan try designing the tower based on his own experience at the firm. Jumping into the role, Armstrong took an approach informed by Booziotis' efforts to create a more formal floor plan, yet he generated concepts that were still sculptural in nature at the direction of the client. Interestingly, concerns of reflection and visual impairment of Nasher's garden were never discussed during this time. "No one from the owner's position ever mentioned, nor did we as architects discuss any impact the project might have on the Skyspace project ['Tending, (Blue)' by James Turrell]." Turrell controversially later declared the sculpture destroyed after Museum Tower's completion.

Then came March of 2006. In full disclosure, I was a young intern on the project and briefly spent my time assisting in building models for a handful of prototypical designs generated by Corgan. Settling on a twin tower scheme, Armstrong presented a series of photorealistic renderings and images to the owners. The client immediately embraced them for their iconic, though less efficient, design potential.

Further muddying the role of Booziotis, Mil Bodron and Svend Christian Fruit, AIA were invited to join the project team. "Bodron and Fruit were brought on to explore the twin tower scheme unit plans," recalls Armstrong. According to Farmer: "They were brought on to design standardized pre-built units. The work that I am familiar with that they did was to generate a standard set of plans and finish for pre-built residences. ... Our role at that point would only be the occasional custom residence."

The restructured team gained traction quickly with the new twin tower concept. Floor plans were developed further until they suddenly became hamstringed again by the client's multi-interest dynamic. Enthusiasm waned from within and Armstrong was directed to design something even taller and

Top: Collaborative concept rendering between Booziotis Architects and The Beck Group. Source: The Beck Group / Bottom: Initial concept collaboration between Booziotis Architects and Corgan. Source: Corgan

more impressive. "There had been this groundswell at first," says Armstrong. "One day they liked it and literally the next day someone along the way changed their opinion. It was an about-face and suddenly they couldn't stand it and flip-flopped like a fish on a hot beach."

Meanwhile, the pension fund had become increasingly convinced that the project was a "can't lose deal." Investing further in the project, they brought in another third party to the development team to represent their interests: Bill Criswell of Criswell Development Company. Criswell came from California where he had been consulting on investments made by the Fund all over the country. Interestingly, notoriety has been attributed

Continued on page 25

1998 Graham Greene, AIA
Sells Museum Tower site

BROOK PARTNERS
John Sughrue

TURTLE CREEK HOLDINGS
Dan Boeckman
Greg Greene

1999 *Brook Partners (BP) hires The Beck Group*

THE BECK GROUP
Rick del Monte, FAIA

2000 *BP hires BCA*

BOOZIOTIS COMPANY AND ASSOCIATES
2001 Bill Booziotis, FAIA

DALLAS POLICE AND FIRE PENSION FUND (DPFPF)
Richard Tettament

2002 Lyle Burgin
Lyle joins BP after leaving architecture practice at Corgan

CDK REALTY ADVISORS
Jon Donahue
Asset Management and Representative for DPFPF

2003

2004

2005 *BP hires landscape architects West 8*

WEST 8

Beck Departs; BP hires Corgan

CORGAN
Chuck Armstrong, FAIA

2006 *Ownership hires Bodron + Fruit*

BODRON + FRUIT
Mil Bodron
Svend Christian Fruit, AIA

Ownership hires Johnson Fain

JOHNSON FAIN
Scott Johnson, FAIA

DPFPF takes Leadership of Museum Tower; hires CDC to represent the development

CRISWELL DEVELOPMENT COMPANY
Bill Criswell

Corgan departs; Ownership hires GDA

GDA ARCHITECTS
Charles Gromatzky, AIA

2007

2008 *General Contractors Bid on Project*
Ownership shortlists Turner

2009

TURNER CONSTRUCTION
Steve Whitcraft

2010 *General Contractors Bid on Project*
Ownership hires Austin Commercial

AUSTIN COMMERCIAL
Kent McNorton
2011 Steve Fortmeier

2012 *Austin completes construction*

> "You had three partners, any one of whom could say 'No', but no one could say 'Yes.'"
>
> Rick del Monte, FAIA

This page: First concept rendering / Corgan; Opposite page: Second concept rendering / Corgan

to Criswell in the real estate community of Dallas. He infamously departed in the late 1980s after the market collapsed and a lawsuit was filed by Ross Perot in connection with the alleged mismanagement of funding between two projects. However, one of these projects—allied Bank Tower (now Fountain Place) by Henry Cobb, FAIA of Pei Cobb Freed & Partners—is arguably one of the most elegant and iconic skyscrapers of Dallas. It was clear to the design team that the project's direction would now be heavily directed by Criswell's presence.

After generating a, by then, much taller scheme, Armstrong became weary and wary of the project. "We were having meetings with [Criswell] and without anybody else. He asked us to work with Scott Johnson. Scott is a gentlemen architect, though he clearly wanted to come in and take over the job," says Armstrong. Sughrue reached out to del Monte on his familiarity with Johnson. Says del Monte, "He's a pretty good architect, but the main thing is that you need to have someone that you believe in, someone that you all think is a good architect and that your whole team is going to get behind and trust. Up to now, not with me, not with Bill, and not with Corgan have you all been behind anyone collectively and trusted them as the architect." By the late fall, Corgan bowed out, formally resigning from the project in December of 2006. Shortly thereafter, GDA Architects—a prominent firm with extensive multi-family high-rise experience—was invited to join the team and assist Johnson Fain in completing yet another new design.

GO BIG IN BIG D (OR GO HOME)

Scott Johnson had vision and he was the architect that finally understood what this client really desired. When asked by ownership what he would create if starting from scratch, he proposed being more ambitious with regard to the importance of the site. His ideas from the outset where driven by the importance of creating a beautiful object. Del Monte notes, "They were looking for a signature building. It worked with Scott's vision and that is what they got. It hindsight, all of the [prior] various schemes were not grand enough."

Johnson told the *Architects Newspaper*, "I was interested in doing something pure because the neighborhood is full of a lot of architectural testosterone." The Fund fell in love with this position from the outset and doubled their financial commitment to $200 million. "Johnson Fain was successful because his champion, Bill Criswell, took control of the project as a singular entity and was given that authority by the Pension Fund, which had taken control from the original partners," recalls Armstrong.

By June 2007, this poorly kept secret in the real estate community was finally announced and a proposed groundbreaking was planned by the end of the year.

> **"I was interested in doing something pure because the neighborhood is full of a lot of architectural testosterone."**
>
> Scott Johnson, FAIA

Advertisements for a 42-story, 560-foot-tall structure began to appear, but the market collapsed in the Great Recession before construction could even begin. It would be three years before the project finally became viable in a construction market that was hungry to build. Austin Commercial was awarded the project and broke ground in June 2010—two years before the building's newly installed glazing changed the conversation on this controversial project altogether.

REFLECTING ON MUSEUM TOWER

Today, the debate and legal ramblings ensue over the way that Museum Tower's glass façade impacts the integrity of Nasher's art. The consternation of who is truly responsible for resolution is a debate that continues. Until the issue is resolved, the controversy will remain, potentially damaging both the quality of experience within the Nasher garden and the value of units in the Museum Tower. The project has been a case study both for Dallas urbanization conflicts and globally as the use of highly reflective glass, particularly on curved facades, increases. The intensity of the debate has left many parties sensitive, both to the impact on our city and in some cases their personal roles in the art district's development. Many of the individuals contacted to comment for this article declared they were either not in a position to speak on the project or did not feel comfortable doing so.

Addled by ego rooted in the Dallas maverick spirit, Museum Tower succeeded on many levels while failing on many others—even with the best of intentions among its many competing owner voices. "It's the conspiracy of optimism," says Armstrong. "Human groups can talk themselves into something once they begin agreeing on anything. It happens with the best of intentions. The Museum Tower project gave me a keener understanding that it takes great clients to do great projects." Similar sentiment was universally expressed among the architects involved with the project. Del Monte wistfully noted at the end of our conversation: "You realize what we do as architects in the design realm is so ephemeral that most clients can't judge it. I look back in hindsight. For me, Peter Beck's encouragement to walk away from the project was impactful."

There are lessons to be learned from the numerous decisions an architect must make in the design process that are critical to its success. Museum Tower is a great example of how the ego of its many champions brought it to reality. The lessons it offers are invaluable to all who wish to better understand how we shape the built environment of our city.

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

ego: the GOOD, the BAD, and the UNEXPECTED

By Linda Mastaglio

Ego is a complex concept and is open to interpretation and personal perception. An action which might seem egocentric to one person might seem totally selfless to another. Since perception often is reality, I asked a variety of local folks what their experiences were like when dealing with egos in the architecture, engineering, and construction industry. Some of their responses may surprise you.

Here are their candid thoughts.

THE INVISIBLE COMPETITOR

From an anonymous AEC firm president in Dallas

I remember times in the early 1980s when leaders of competitor firms wouldn't shake hands or acknowledge each others' presence. They could stand within three feet of each other and not even say hello. Thankfully, attitudes and egos have changed.

THE COOPERATION CONUNDRUM

From Mark Doty, Chief Planner and Historic Preservation Officer, City of Dallas

Working over the past 10 years with various architects, contractors, and owners on city-related historic preservation projects has certainly given me a unique perspective on ego, both positive and negative. The entire tone of a project—and how smoothly it can navigate through the Certificate of Appropriateness process and other applicable city processes—more often than not depends on the willingness of all involved parties to understand the constraints when it comes to both historic regulations and timelines. In addition, demonstrating flexibility to adapt when things don't occur exactly as originally envisioned is also incredibly helpful. From a personal experience, I've dealt with the entire spectrum of personalities and it is certainly gratifying to see a successful project come to fruition when the entire team is willing to work toward the common goal; and to be 100% honest, it is sometimes equally as gratifying to see a project stall over time due to the arrogance and hubris of certain individuals who have no desire to work within the reasonable parameters initially given.

EGO AND HUMILITY—EQUAL PARTS OF A LEARNING PROCESS

From Kevin Sloan, Hon. AIA Dallas, ASLA, Founding Principal, Kevin Sloan Studio

During my first semester in graduate school, Werner Seligmann—one of the legendary "Texas Rangers" who established the definitive curriculum to educate modern architects—made an uninvited

appearance at my first pin-up. By luck, it was my turn to present and Werner, who was known for his blunt and blistering criticism, glanced at my work and looked away.

"Dean Seligmann, Mr. Sloan comes to us from a background in landscape architecture," said my studio professor—which I presume was meant to save me from some kind of forthcoming punishment.

And since he mentioned it, YES, I indeed had a "background in landscape architecture." For seven years prior to graduate school, I had worked for Donald Ray Carter and Satoru Nishita, former partners of Lawrence Halprin and the designers of such iconic spaces as the Nicollet Mall in Minneapolis, Levi Strauss Park in San Francisco, and Heritage Park Plaza in Fort Worth. Larry's partners had faith in young talent and within a couple of years I was promoted to lead designer for the transit plaza in front of the Alamo, which I completed and built before I was 28. So yes, I was a landscape architect, and I was pretty proud of it. Some might suggest I was a little cocky, too.

When I finished the brief for my project, instead of offering any suggestions, Seligmann took out his fountain pen and said, "Mr. Landscape Architect, draw me a diagram of Versailles." I was stunned and frozen. Taking the beautiful Swiss pen from his hand, as 60-some other students looked on, I drew a pitiful graphic of something that looked more like a kite than a French garden, and handed the pen back to him.

In a somewhat loud and deliberate voice, he said, "How can you call yourself a landscape architect if you don't know the diagram of the most influential garden in Western civilization?"

From that moment until now, I have amassed around 10,000 pages of notational drawings, made while traveling to seminal places and spaces around the world. Out of what some might have seen as a rude and humiliating moment, which it indeed was (because he was right), came one of the greatest life and architectural lessons I ever received.

Thank you, Werner.

WHEN C IS GOOD ENOUGH

From Steve Lucy, P.E., Hon. TxA, Hon. AIA Dallas, and CEO and Partner with JQ

I learned a good lesson about ego long ago. I was doing a project at the University of Texas Southwestern Medical Center and the representative for the University of Texas told me he liked me because I knew a C was a passing grade. At first, that seemed like an odd thing to say, but then I realized that he was showing me the importance of seeing things from a team point of view. He was underscoring the reality that everyone makes mistakes and that one person shouldn't make decisions that give another an A grade while causing everyone else to get a D or F. If one strives to succeed at the expense of others, the project, as a whole, *will* suffer.

EGO CAN MAKE TODAY'S EMPLOYER INTO TOMORROW'S COMPETITOR

From an anonymous member of the Columns *Advisory Board*

Ego is evident when you trace the history of many Dallas and North Texas AEC firms. Many were spawned from other firms for one primary reason—an ego (or multiple egos) at the top of the company didn't give up-and-coming leaders the room to grow. When talented people don't see opportunities and feel smothered by environments where recognition and advancement are stifled, they move on—and may even become major competitors. Too much ego can definitely be destructive.

THE COLLISION OF EGOS

From Shade O'Quinn, AIA, 2012 AIA Dallas President and President/CEO at RHA Architects

The biggest ego I deal with is my own! I remember when I was an intern in 1987 and my boss—the owner of a large, successful architecture firm—asked me to decorate the company Christmas tree ... a great honor in my office. After I finished, I proudly presented my wonderful work only to receive mild approval with a few suggestions. Once I completed the "re-design," that was obviously superior to the wonderful original design, I presented it to my boss and again received mild approval and more suggestions. In my impetuous pride, I handed the box of decorations to my boss and said; "If you think you're so good, you do it!" (I can't believe I was so prideful ... and I can't believe I kept my job). My boss calmly took down my decorations and did it his way ... which looked amazing ... way better than either of my "wonderful" designs. I was obviously humbled and learned not to think so highly of my opinions. I also learned there is a reason my boss was a successful architect. Unfortunately, I've had to learn that lesson more than a few times in my life whether it's been with my business partners, contractors, or clients.

Our profession demands a certain level of self-confidence and swagger to be the design leaders we're hired to be. Trusted by our clients, we have a responsibility not only to conceive the design, but to insure its completion. Sometimes our responsibility demands that we fight against the forces involved to achieve the outcome that we're held accountable to. However, we're not the only ones with talents and responsibility. Contractors and other allied professionals all have a role to play and each believes he or she has a talent and a responsibility to accomplish a goal. Our egos are, therefore, fueled by more than opinion; they are fueled by a sense of responsibility.

There is a fine line between healthy self-confidence and egotistical, arrogant pride. We believe we have the gift of design and project leadership. To complicate matters, public opinion plays to our arrogance, puffing us up and confounding the truth. The story of "The Emperor's New Clothes" plays out too often in our profession. Swayed by popularity and opinion ... and by what's on the latest magazine cover, we promote designs at the expense of logic and our client's needs. In response to this self-conceived arrogance, contractors and allied professionals consider architects to be out of touch and unfamiliar with the weightier, more realistic aspects of a project. ... And that's where they fall prey to their own arrogance. It's difficult for us to understand each other's role unless we place ourselves in each other's shoes.

Whether we are the architect, client, or contractor, we have to appreciate each other's gifts and responsibilities. The more we do

to understand each other the better work we'll produce and the more we'll enjoy the process. And those who seem to have large, overweening egos, we need to work to understand them as well. After all, we may be them!

DOES *COLUMNS* HAVE TOO MUCH EGO?

From an anonymous member of AIA Dallas Columns *magazine*

Like other publications in the architectural profession, expresses ego through the things it excludes. I find it interesting that architecture magazines are the only AEC industry publications that routinely only give credit to architects and not the teams. From an ego standpoint, this sends the message that "we're better, we're more important than the rest of the team." This type of thinking creates a hierarchy perception; yet the problem is not just with publications. I know of several large architecture and/or engineering firms that don't list other consultants in their award submissions, even though the application allows space to list the entire team. None of us do what we do by ourselves. If you want to be a leader, don't just talk about yourself. Ego is a superpower to be used for evil and for good. It's good to be focused and confident, but we shouldn't step on others or ignore their contributions in the process.

EGOS AND THE WORLD-CLASS ARCHITECTS

From Bill Scott, Executive Vice President, Linbeck Group LLC

Linbeck has built many signature projects and so we've worked with many world-class architects and artists: David Schwarz, AIA; I.M. Pei, FAIA; James Turrell; Philip Johnson, FAIA; and Ricardo Legorreta, Hon. FAIA, to name a few. Some of them have reputations for being ego-driven. Interestingly, that has not been our experience. While there are some team members who occasionally prove arrogant or dismissive, it's usually not the visionaries themselves.

Tadao Ando, Hon. FAIA is a good example. When we worked with him on the Modern Art Museum of Fort Worth, he didn't believe Americans could reproduce the quality of architectural concrete that he could expect from Japanese craftsmen. So, we went to Japan to learn from them, and when we came back we produced mock-ups based on what we learned. In the end, we exceeded Mr. Ando's expectations for the concrete. He was very respectful and he honored our craftsmen, even writing a personal note to our lead concrete superintendent expressing his appreciation.

Another example would be working with Moshe Safdie, FAIA on the Crystal Bridges Museum of American Art in Arkansas. Mr. Safdie had a design concept utilizing 4-inch structural steel cables to support the glue laminated wood trusses for the copper roof and the glass walls. This created a condition that no one had ever built before. He asked us, as the builders, to help him understand how to detail that work to make it buildable. He had a vision of how the different materials should look in final form, but he wanted our input on how to assemble these materials and what methodology we would utilize. The final results are spectacular in design and have been performing well.

What we have found with highly regarded architects is that they know their work is very visible to the public and open to more scrutiny than most projects. They know their careers and reputations rest on their work, so they take it very personally. It's really a different kind of interaction; they express respect for the craftsmen's skill and building knowledge and want to create a building the best it can be. When you understand them from that perspective, it sets a different standard and you are able to work together to achieve something amazing. When we respect what they're trying to achieve and they respect our skill and knowledge, together we create great buildings. And let's face it, in our day-to-day work, egos invade the environment all the time. Architects and builders all bring egos to the table; but we can't forget our primary purpose and that is to focus on the client's needs. When architects or builders stray from that objective, things can get confusing. That's when clients get upset.

When working with high-profile architects, we have to demonstrate the skill as a builder to work with the best-of-the-best kind of architects to create remarkable visions. When expectations are that high, egos need to take a backseat and everyone must focus on working together.

WHEN ARCHITECTURAL EGO FUELED THE BEST JOB EVER

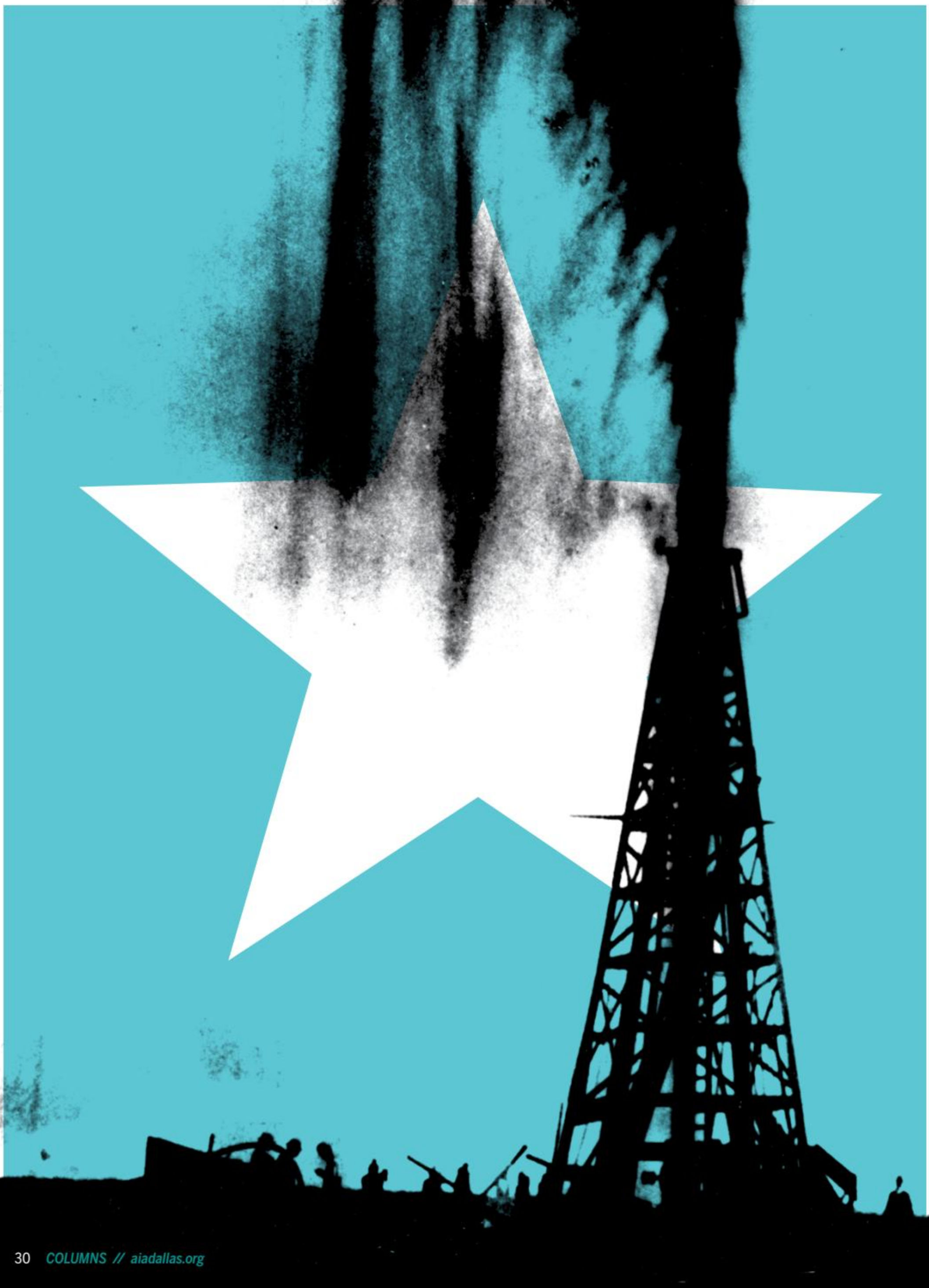
From an anonymous engineer

I worked on the Federal Reserve Bank Building from 1990 to 1993. There were a *lot* of firms working on it and there were many opportunities to learn. For one thing, it was the bank's first fast-track project. For another, it took place during the early adoption of CADD, so much of the work was hand-drawn while other parts were produced in CADD. The design architect insisted that all of their drawings be hand-inked on Mylar before they were released. As a result, we were constructing the fifth floor before they released the construction documents for the façade. We were all guessing on embeds and many other details. It was a great building to work on, but it struck me that hundreds were trying to work this fast-track project (some working seven days a week), yet we were hampered by waiting for someone to ink a drawing. The contractor issued about 2,000 Requests for Information (RFIs) and we were conducting weekly full-team meetings for the first several months, many of them lasting six hours. It was an extremely difficult time and a huge effort, but it was the best job I ever worked on because of the interconnection between the design team and the contractor. The challenges with the architect proved beneficial in the end because it forced everyone else to be more cooperative. We ultimately all wanted the same goal, so the challenges created a cohesive group, all dedicated to solving the myriad of problems we mutually faced. We became a very aligned design and construction team that worked together, sympathized with each other, and stood committed to the client goals.

Linda Mastaglio is managing editor of Columns *and owner of TWI-PR.*

Can You Identify this North Texas Structure?

Find the what and where and more on page 45. *Photo: Chance Ragsdale*



By Gerald Moorhead, FAIA

EVERYTHING IS BIGGER IN TEXAS

We Texans think (know, actually) that "Everything is Bigger in Texas," both real and imagined. Physically, there are the big hair, hats, boots, ranches, sky, wide open spaces, money, and buildings. Psychologically, we think of big personalities, ego, will, and power.

All these layers play into a myth, generated from the beginning of our history and greatly expanded since the mid-20th century by various media. Movies are based on real life and real life is based on the movies. What the world has come mistakenly to think of as Texas is symbolized by the opening frame from *Red River* (1948 from director Howard Hawks with John Wayne and Montgomery Clift), a movie about cattle drives.

For those unacquainted with Texas geography, and that is almost everyone, this is a view of Monument Valley in Utah, and cattle don't live here (no grass, no water).

While there are many myths about Texas, there are plenty of truths about its propensity for building big. Here are a few local examples. A larger and far more extensive description of the full state of Texas can be found in the online version of this article.

BUILDING BIG IN BIG D

While Texas has a few of the buildings that were the biggest of their type at the time of construction, "big" is also measured in the egos that built them and the skylines they created. North Texas boasts several good examples.

THE SANTA FE TERMINAL COMPLEX

1924, Whitson & Dale.

Built by the Gulf, Colorado and Santa Fe Railway, it was a complex of four buildings (three remaining) for offices and warehouses atop an underground network of tracks. Earlier depots from 1884 and 1896 had occupied the site, and so those functions moved to the Union Station. The complex was the largest merchandising center in the region.

MAGNOLIA HOTEL (MAGNOLIA PETROLEUM BUILDING)

1922, Alfred Bossom with Lang & Witchell; 1999 adaptive reuse, Guy Thornton with Gensler.

This is a 29-story Renaissance Revival tower. Its 30-foot revolving Pegasus, called "The Flying Red Horse" (1934, J.B. McMath), is visible above the roof for miles. It was the tallest building west of the Mississippi for 20 years and became a city icon.

THE BANK OF AMERICA (NATIONSBANK PLAZA)

1986, JPJ Architects.

The bank is the tallest building in Dallas at 72 floors (921 feet). Its rival? The 75-story JPMorgan Chase Tower (1981, I.M. Pei and Partners) is the tallest in Houston and the state and 17th tallest (1,002 feet) in the U.S.

EVEN GOD IS BIG IN TEXAS

Megachurches of every denomination are found in towns and cities. Ranked as America's largest megachurch, Lakewood Church in Houston has weekly attendance of about 52,000 and meets in the old Summit (Compaq Center) basketball arena. Second Baptist Church in Houston was rated second largest with attendance of over 23,000, the largest Baptist church in the country. Dallas' cathedral Santuario de Guadalupe boasts the second largest Catholic congregation in the country.

AT&T STADIUM

2009, HKS Inc.

The Dallas Cowboys football franchise entertains sports fans from their 80,000-seat, $1.15 billion facility. Standing-room capacity for new structure is over 105,000 people. When built, the facility boasted several of the largest high-definition screens in the world which are centered over the field. The facility has over 3,000 LCD screens in suites and other locations.

BIG TEX IN FAIR PARK

1952, restored in 2013, SRO Associates and Texas Scenic Co.

The 55-foot-tall Big Tex at Fair Park in Dallas is probably the tallest Texan, wearing size 70 boots and a 75-gallon hat. Howdy, Folks!

Texans in general—and Dallasites in particular—cannot imagine another place with such a BIG history, culture, and mythology. It's that mixture of fact and fiction that makes Texas' such an iconic state; and its buildings and unique spaces serve to underscore that character.

Gerald Moorhead, FAIA is the author and photographer for Buildings of Texas

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Learn MORE!

Gerald has provided an exceptional and extensive piece on the attributes and attitudes that make the bigness of Texas both myth and reality. Read the entire piece: www.aiadallas.org/columns/bigger-in-texas.

Photos: AT&T Stadium - Blake Marvin / State Fair of Texas - Kevin Brown

My Ego Trip (Pun Intended)

By Velpeau Hawes Jr., FAIA

In my almost 60-year career in architecture, I have been privileged to be exposed to some of the most successful and accomplished architects both in the U.S. and internationally. I have been asked to share some of my experiences and potential brushes with ego in this brief article.

To set the stage for my background, I have worked on projects with architects Renzo Piano, Hon. FAIA; Thom Mayne, FAIA; Gyo Obata, FAIA; and landscape architect Peter Walker, FASLA. I also have worked with up-and-comers like Brad Cloepfil, AIA and Marlon Blackwell, FAIA. Additionally, I have met, conversed with, or spent time with the likes of I.M. Pei, FAIA; Arthur Erickson, Hon. FAIA; William Caudill, FAIA; Frank Welch, FAIA; O'Neil Ford, FAIA; Frank Lloyd Wright; Louis Kahn, FAIA; Serge Chermayeff, FAIA; Buckminster Fuller, FAIA; Cesar Pelli, FAIA; and Richard Neutra, FAIA.

Individual impressions from my brief or extensive associations:

- ***Gyo Obata, FAIA*** — Quiet, reflective, very polite, quick conceptualizer, and good collaborator with colleagues.
- ***Cesar Pelli, FAIA*** — Very comfortable with anyone, charming accent, accomplished designer.
- ***Peter Walker, FASLA*** — Very articulate, brilliant mind, huge experience of great projects. Great fun to watch him and Renzo Piano interact.
- ***Brad Cloepfil, AIA*** — Young, bright, articulate, very confident, great future.
- ***Marlon Blackwell, FAIA*** — Up-and-coming young designer/educator, mostly small but jewel-like projects.
- ***Thom Mayne, FAIA*** — Brilliant thinker, inexhaustible energy for his age, future thinker.
- ***I.M. Pei, FAIA*** — Masterful designer, articulate and polite with everyone. Has left our planet a better place.
- ***Arthur Erickson, Hon. FAIA*** — Gold Medalist from Canada, sweeping projects, polite and respectful to all.
- ***Buckminster Fuller, FAIA*** — Holy mackerel! What a mind! Wear-you-out kind of energy.
- ***William Caudill, FAIA*** — "Aw shucks" personality, master conversationalist, innovator of architectural practice, great organizer. Turned his stuttering into becoming a world-class communicator.
- ***Frank Welch, FAIA*** — Urbane, socially adept designer, photographer, and writer. At advanced age, still knows what's going on in the world.
- ***O'Neil Ford, FAIA*** — Flamboyant, witty, created Texas Regionalism, only one I know who had peacocks in his yard. He also liked our parking lot at Henderson & Partners which was full of MGs, Porsches, and even a Morgan.
- ***Frank Lloyd Wright*** — Indescribable ego, giant personality, created some unforgettable projects.
- ***Louis Kahn, FAIA*** — Masterful designer/thinker, reserved, somewhat shy even with students.
- ***Serge Chermayeff, FAIA*** — Wonderful with students, very approachable and giving.
- ***Richard Neutra, FAIA*** — Sophisticated, international, open to students, urbane Californian.

First let me say that, for the most part, these personalities that I have met, heard, or worked with have all been gentlemen, intellectually bright, confident, perfection seekers, and in many cases ... quite humorous. The only case of what I would consider a flagrant ego was in my brush with Frank Lloyd Wright. In 1956, several of my architectural classmates from (then) Texas A&M College drove to Norman, OK, to hear Mr. Wright speak at the OU campus. We had an accidental meeting with him the afternoon before the evening lecture in the student center. He was sitting with a professor and a student, so we invited ourselves to join in as we were excited to hear what he had to say.

In the short time that we had with him, he managed to deride the poor professor into leaving us with some sarcastic remark concerning the veracity of the prof's stories about tornados. Then he continued on to *diss* Dallas (he had come through there on his way to Norman) and then asked us, "Why do you think you have to go to school to be an architect?" Other than that it was a fine meeting. His lecture was fascinating, by the way. I believe it was his last before he died.

My most extensive experience with greatness was with Renzo Piano, Hon. FAIA during the design and construction of the Nasher Sculpture Center in Dallas. Renzo turned out to be extraordinary in so many ways. He was charming to everyone, gracious, quick, and extremely talented. He would say things like, "This project has ten thousand stones and I have kissed every one of them," then laugh, and say "No this is true!"

He would make his design points by holding out his hand to an associate who would quickly hand him white cards and a "Shorty" 7B lead pencil (much like a surgeon and nurse would do). Then, he would draw a quick sketch of what he was wanting to share with his audience. Only on two occasions did he ever show any tendency toward egocentric behavior, but it was worth the "price of admission" to watch.

Renzo had a monumental exchange of differing points of view with landscape architect Peter Walker over the garden design one evening. No blood was shed, but it was quite a clash of titans for those of us who were in attendance. The second was a show of temper when his request to add large trees in front of the Nasher at the 11th hour was met with tepid response—not pretty.

In conclusion, I have known much less accomplished architects in our profession with far more egocentric tendencies than these respected architects. Ego has far more to do with personality than with brilliance or skill.

Vel Hawes Jr., FAIA is a winner of the Texas Society of Architects' Llewellyn Pitts Lifetime Achievement Award. He serves as a consultant to the Dallas Holocaust Museum and remains a consultant to the Perot family on the Turtle Creek Office Building (Perot Headquarters).

Top: Renzo Piano, Hon. FAIA and Raymond Nasher, Hon. AIA / Credit: Nasher Sculpture Center; Middle, Left to Right: Peter Walker, FASLA and Renzo Piano, Hon. FAIA with a model of the Nasher Sculpture Center / Credit: Nasher Sculpture Center; Little Chapel in the Woods (Architect: O'Neil Ford, FAIA) / Credit: Charles Smith, AIA; Bottom, Left to Right: Kalita Humphreys Theater (Architect: Frank Lloyd Wright) / Credit: Charles Smith, AIA; Modern Art Museum of Fort Worth (Architect: Louis Kahn, FAIA) / Credit: Cecelia Feld

CABANA MOTOR HOTEL

By David Preziosi

What do Doris Day, Raquel Welch, The Beatles, Jimi Hendrix, Led Zeppelin, Jimmy Hoffa, and a jail all have in common? Well, that would be the former Cabana Motor Hotel in Dallas on North Stemmons Freeway in the Design District. The modern and lavishly appointed hotel opened in 1963 and has a history just as fascinating as its avant-garde design.

Photo: Michael Cagle

Opposite page: Cabana Hotel exterior. Credit: Michael Cagle / Top left: Historic postcard of the Cabana Hotel before the construction of the parking garage north of the building. Credit: Dallas Historical Society. / Top center and right: Linda Tilley, one of the goddesses at Nero's Nook cocktail lounge pictured in her toga inside the hotel; The luxurious lobby of the Cabana with sunken seating area, crystal chandelier, check-in desk with marble panels and balcony above with golden balustrade. Credit: Dallas News Staff Photo from the collections of the Dallas History and Archives Division, Dallas Public Library.

Developer Jay Sarno cut his teeth on two hotel projects before the Cabana in Dallas. In 1958, he opened the first Cabana Hotel in Atlanta, GA, followed by one in Palo Alto, CA. In 1960, he announced plans to expand to Dallas with his largest and most luxurious hotel yet, also to be called Cabana.

Melvin Grossman, AIA of Miami, FL, designed the 10-story hotel in a striking modern design not seen in Dallas. Construction began in 1961 with investors Doris Day and the Teamsters under the direction of Jimmy Hoffa. Sarno later went on to develop his most well-known projects: Caesar's Palace and Circus Circus in Las Vegas.

The Dallas hotel cost $6 million and had 300 rooms—57 of them suites—and numerous amenities for guests including an outdoor pool, health clubs, restaurants, night clubs, a ballroom, and more. The exterior featured a brise-soleil, which covered the entire upper façade in a latticework pattern of delicate concrete X-shape blocks. In contrast, the lobby was designed with two-story glass walls connected to a porte cochère with an arched roof under which neon glowed.

The interior décor was lavish and colorful with a Roman bent. The spacious lobby featured aqua tones with gold and white accents throughout, a grand sweeping staircase, and a check-in desk with marble panels. A sunken circular conversation area was fully carpeted in aqua with a crystal chandelier. Striking lobby artwork included replicas of Michelangelo's *David* and *Bacchus* along with replicas of *Venus de Milo* and *Winged Victory*.

The theme was carried through the other hotel spaces, including the Bon Vivant Club, Nero's Nook cocktail lounge, and Hava-Java Coffee Shop. They featured columns, painted Roman scenes, and even Roman-style figures woven into the carpet.

Waitresses in the club and lounge were referred to as "goddesses" and were required to wear short, lacy togas with gold accents. The most famous goddess was a young Raquel Welch who, while working there, was offered a contract to become a Hollywood actress by a man who pledged to make her a movie star.

The hotel rooms were above average in size and each featured a completely mirrored wall. Color palettes included either tones of plum and turquoise, red and cardinal red, or olive and putty. All had custom "Italian Provincial" furniture in distressed off-white with gold accents. Famous guests who stayed at the hotel included Jimmy Hoffa, The Beatles, Jimi Hendrix, and Led Zeppelin.

Despite its lavish décor and A-List guests, the hotel struggled by the end of the 1960s and fell into debt. It was sold in 1969 to Hyatt House for $4.35 million and was renamed the Hyatt House Hotel. In 1976, Hyatt sold the property to Holders Capital Corporation which renamed it DuPont Plaza. Dallas County purchased the building in 1984 for $9.2 million and converted it into a minimum security jail, which remained in operation until 2013.

A year later the county listed the property for $7 million. Lincoln Property Company won the bid and announced plans to demolish the structure for a new data center. They backed out of the deal, however, and the building went back on the market.

Circa Capital Corporation won the bid for the property in 2016. They were interested in the unique design—not found anywhere else in Dallas—and the opportunity it presented to convert it to a one-of-a-kind boutique hotel. The purchase is set to close in the spring with construction to begin at the end of 2017 or early 2018.

In the process of its conversion to a jail, interior finishes were removed down to the concrete floors and walls. The two-story lobby and the ballroom were both converted into two separate floors of offices. Security bars were installed on the windows and jail doors were installed in the corridors. The pool was filled in, although the original deck coping remains, and the courtyard was sealed off.

There are few bits of the original building left: the green terrazzo floor under vinyl tile in the lobby; gray-tiled bathrooms with aqua sinks, tubs, and toilets in the rooms; and a women's restroom off of the lobby with intricate tiled walls and marble sinks.

Jay Sarno took a gamble when he opened the Cabana in Dallas with its unusual exterior design and swanky interior. The fact that it had had famous guests, a tumultuous history, was converted into a jail, and was almost demolished only added to the mystique of this unique property.

Now this architectural and cultural icon of Dallas will embark on a new era and get reborn as it is brought back to life with its cool 1960's charm.

David Preziosi is the executive director of Preservation Dallas.

By Linda Mastaglio

JACK SUMMERFORD

Jack Summerford is a graphic designer and writer who has garnered more awards than he thinks he deserves ... for more years than he expected. He is locally known for his creative branding and logo solutions for building industry companies—some in existence, some reborn through acquisition, and some that have devolved into a footnote in history. His local industry clients are noted in the sidebar.

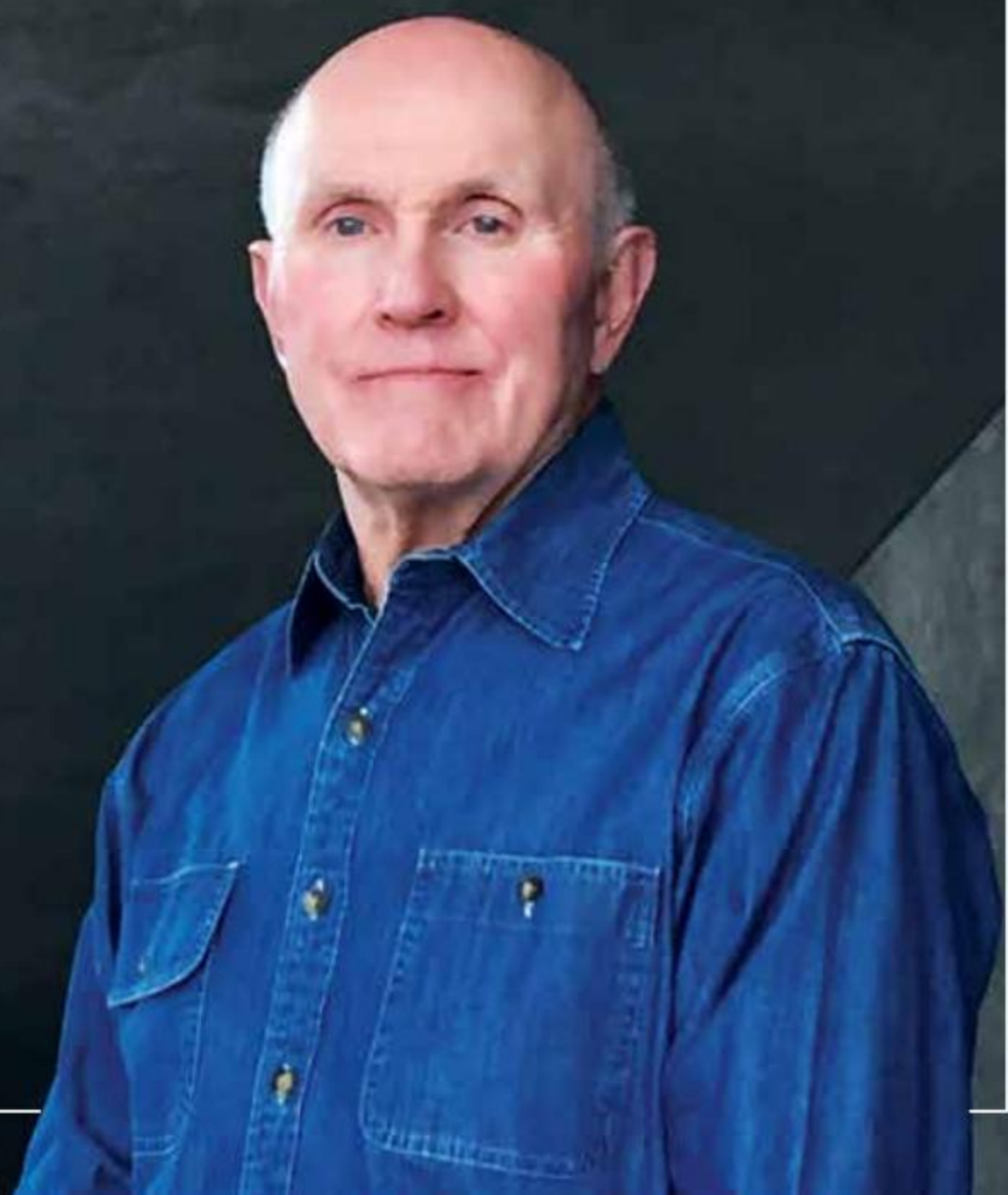

Photo: Jim Olvera

After 50-plus years in the design world, Jack Summerford divides his time between grandchildren living in Fort Worth and New York, and enjoys occasional trips to Santa Fe, NM. Though retired, he continues to make a few forays back into creative design, such as his recent book, *Obvious?*, and a book of outdoor illustrations created by the revered Texas illustrator Jack Unruh. Summerford and Unruh collaborated on the book prior to Unruh's recent passing. "I tried to stay true to his work and his sketchbook and journals," Summerford says.

Jack is a celebrity of sorts in the graphic design world; perhaps legend is a more accurate term. Still, he carries himself with a soft charm that dispels any ego and is quick to give credit to others. His unassuming, yet articulate style of interacting gives you the sense that he knows what he's talking about and is confident in who he is and what he knows.

Jack's Impact on AEC Clients

Over the course of his career, Jack has worked with AEC firms in North Texas including Bateson, Beck, Corgan, Greiner, Lea+Elliott, Omniplan, TDIndustries and Weir. Through his years in working in the AEC industry, he's run into a few egos. He talks about them in the following interview.

In your career, how many architecture, engineering, and construction firms have you served?

I've worked for probably 12 to 20 AEC firms, depending on how you define a firm. Some were very small, some international. HKS was my first architectural client, Corgan my second. My work for them never overlapped though. I was careful about that with every AEC client. HCB Beck, Greiner, Bateson, Omniplan—those were some of the other larger ones. I did a few smaller programs, like an identity and brochure for architecture and interior design firm Rogers-Ford and a fun and unique logo for Jeff Smith, an architectural stained-glass creator.

Do you have favorite stories from working with your AEC clients?

Sure. I did a large format brochure for HKS one time, and soon Ron Brame, FAIA called me and said they got an airport job in Italy and the brochure had had a big impact on the client. I earned my keep on that one. Another favorite experience was working with Jack Corgan—such a gentleman, fair and always pleasant. A very good man. He would say, "I have this much money to amortize over a few years. What can you do for us?" We'd work out the details and we both went away happy. We worked very well together and the Corgan people were very good to me.

How would you describe the amount of ego that is necessary to do good work?

Ego is important; design disciplines obviously have the need for some ego. After working with architects and engineers, I took the leap into doing design work for other service industries like lawyers and accountants, but they weren't as much fun.

Michael Bierut, in an essay for *Design Observer*, commented the following on Summerford's now iconic "Helvetica" poster: "To promote the ITC Garamond's arrival in Texas, Summerford used Garamond, in all its monstrous glory, to set a single giant word: Helvetica. It's not a good font, but just this once, it made a great punch line."

Does ego play into the process of a firm developing a corporate image? A logo? A brand?

Occasionally, something as trivial as school colors will dominate a design conversation. (The color maroon would often be mentioned.) A few firm leaders might micro-manage a bit and try to add images to a design when they didn't make sense. But once you showed them why it didn't make sense, they were generally appreciative. One time, though, I was blindsided. A CEO in the AEC industry promised that he and I would make the design decisions. When I went to his office to present my ideas, I was met with a board room full of people ... all with an opinion. We wound up creating a logo by committee and that never really works. I see their trucks around town to this day and I cringe when I see that logo. They really didn't get my best work. Here's the lesson: When creating graphic design, the fewer people involved the better.

You are friends with some of the best graphics legends in the U.S. Is there a common thread among them that helps bring out their imaginative genius?

Well, they enjoy what they do and want their designs to be really good; they take a lot of pride in what they do. Pride and ego can work together in a positive way. As I've said, graphic designers can be a little insecure and often seek approval. Maybe that's why there are so many design awards programs; they offer a way to measure your work against the competition and to see how you measure up against the work of others.

Linda Mastaglio is managing editor of Columns *and owner of TWI-PR.*

The I.D. Behind the Egos

Check out more designs by the subject of our profile—Jack Summerford, a graphic designer known for his creative branding and logo ideas to represent building industry companies. **www.aiadallas.org/columns/summerford**

By David Preziosi

PEGASUS
OMNI HOTEL PLAZA

Photo: Michael Cagle

Atop the 29-story Magnolia Hotel in downtown Dallas stands a replica of the famous Pegasus sign installed in 1934 by the then Magnolia Oil Company. The "Flying Red Horse" was their corporate symbol and was installed on the roof of their headquarters for the American Petroleum Institute Convention in Dallas. Once installed, the Pegasus quickly became a symbol for Dallas because of its visibility from miles around, especially when lit up at night by its red neon.

The Pegasus sign was manufactured by Texlite, a local company which specialized in porcelain enamel-coated metal signs for gas stations and neon signs for movie theaters. It was made up of two mirror image Pegasus panels in red, each 40 foot long by 30 foot high. They were installed 14 feet apart on top of an "oil derrick" tower on the Magnolia Oil building roof. Neon tubing, 1,162 feet in length, was used for the sign which rotated on the tower a little over one revolution a minute. Harold Wineburgh, the owner of Texlite, famously stated the reason the sign had two Pegasus panels: "Dallas doesn't want to be known as a one-horse town."
The Pegasus remained on the roof of the Magnolia building until the late 1990s. By that time it was in rough shape with broken neon tubing, rusted and damaged panels, and a platform that no longer rotated. An effort was undertaken to replace the worn-out sign with a replica though private donations in time for the new millennium. On January 1, 2000, the replica was officially lit, bringing the Pegasus back to life.

After removal, the original Pegasus was pretty much forgotten until a conversation between Jeremy McKane and June Mattingly, Wineburgh's daughter, about the lost sign. McKane was hired to help coordinate the art for the new Omni Dallas Hotel and as he listened to Mattingly, he became fascinated with locating the original Pegasus. McKane shared his quest with Jack Mathews and Jeff West of Matthews Southwest, developers of the Omni, and they decided that the sign needed to be found, restored, and returned to downtown Dallas.

It was quite an undertaking to locate the sign, which was squirreled away in a city-owned shed. When discovered, Matthews Southwest committed to funding its restoration and installation in front of the Omni. The porcelain enamel panels were painstakingly restored by local art restorer Michael van Enter, new neon was installed, and a replica "oil derrick" was created by local artist Tony Collins for the Pegasus to rest upon.

On May 27, 2015, the neon of the newly restored sign was officially lit up and the Pegasus came to life as a new piece of art for downtown Dallas. The original long-time beloved symbol of downtown Dallas has returned, albeit at a much lower elevation, and now Dallas can be considered a "four-horse" town!

David Preziosi is the executive director of Preservation Dallas.

Photo: Dallas History and Archives Division, Dallas Public Library

POINT COUNTERPOINT

Managing Ego in Practices Large and Small

By Julien Meyrat, AIA

For much of history, the architect worked nearly alone or in small groups, firmly controlling all aspects of the work—from first sketches to a building's final completion. AIA Fellow Max Levy's superbly detailed residences and other small projects demonstrate/emulate this intimate and personal style of practice in which everything seems to be imbued with a poetic sensibility that is uniquely his. In more recent years, large corporate firms that emphasize collaboration have emerged, in which credit is accorded ultimately to a brand. Gensler has over 5,000 employees in 46 offices. Ian Zapata, AIA, the design director for the Commercial Office Building Studio at Gensler Dallas, shares his thoughts about the role of ego in a large corporate practice. Max Levy, FAIA responds similarly from his point of view as a traditional sole-proprietor architect. Both architects responded thoughtfully to the questions I asked them below.

Recent romanticized depictions of architects in literature and film suggest that they are strongly driven by their ego. This is often done for dramatic effect and to make characters more interesting, but is there some truth to this? Does ego drive much of what you do in practice, both in the past and present?

IAN: I think ego plays a role, but not in the ways depicted in fiction. Large projects are complex and require the expertise and buy-in of many. No longer can a successful architect simply dictate; rather, he or she must persuade, seduce, and inspire. A visionary loner will have little success in building and completing large projects because architecture as a contemporary practice requires engaging and collaborating with many people. Architecture is not an easy profession; pursuing it, *living* it, requires grit and self-motivation. I think this is where a healthy ego serves us well.

MAX: Everyone loves to be applauded, myself included. But love of art is a much more powerful driver for me. As a child, when I saw Frank Lloyd Wright's Morris Gift Shop in San Francisco, it was the power of his artistry that stirred me up, not the thought that maybe I could sign my name to a stirring work someday.

Much of what inspires people to become architects is a sincere personal desire to make a difference in the world. How important is self-love, or self-esteem, in helping change a place for the better?

IAN: There is no shortage of people who have convinced themselves that they are serving society, when in fact they are only serving themselves—so in effect, the desire to simply make a difference in the world is misguided. If you have a strong moral center, you will understand that it is up to you to live life as you believe it should be lived, regardless of what others say and do. Doesn't that sound egotistical? It's a paradox.

MAX: I would use the term "self-respect." To do good work, one has to respect one's own art, to stand up for a fee and a schedule that will permit your work to amount to something more than adequate. ... Stand up for principles of design that you know a great deal more about than do your clients.

When presenting to clients, are you careful to use personal pronouns such as "we" and "I"? Is it important to speak as an individual or is it better to speak as a team?

IAN: I use "we" a lot. It's a critical part of our firm's culture. In fact, our yearly review dedicates discussion to the question of we vs. I, which is indicative of how seriously we take the concept of a collaborative, humbling, team culture.

MAX: The important thing is that the *work* speaks. A work's authorship pales in importance to that moment when a client kneels down, peers into a real model, and is enchanted by its miniature atmosphere, its promise of their future building.

Architecture is inherently a collaborative effort. When do you think it is acceptable to claim credit for your work on a project? Why do you think it is justified?

IAN: I cannot stress highly enough the importance of directing credit where it is due and deserved. When a key concept, idea, or

solution comes from a particular person, that contribution should be celebrated rather than diluted.

MAX: In my three-person firm it is obvious who is the singer in the band. But it is important for the singer to introduce the band members and their crucial parts in the music.

Many designers will argue for a design based on its practical solutions to a given program and its sensitivity to its surroundings, implying that individual biases have little to do with it. Can good design happen without a strong ego?

IAN: Architects Mansilla + Tuñón once described the digital process they used to design the facades of the Museum of Contemporary Art in Castilla and León. They loved the fact that the "hand of the architect" was removed, thus creating a more democratic process. I admire their humility and their commitment to serving society because these are important values, but even in this act the ego is present. It can be kept in check, but I don't believe it can—nor should—be removed.

MAX: Good design often involves advancing something a little different. Before that "something" can be put on the table, the architect must have prevailed in the inevitable inner struggle between self-doubt and self-confidence.

Should one's own personality be infused in what one creates? Is it possible to avoid this?

IAN: A traditional way of learning oil painting is to copy the work of the masters, and to emulate their style and techniques. In effect, you are speaking with someone else's voice. Design can be similar. You can design for your client and respond to their values and needs, *crafting* a voice that isn't yours, yet many clients want your voice to tell their story.

MAX: Someone once said that any work created with feeling—be it literature, music, painting, or architecture—is always a portrait of the artist.

Is it healthy to cultivate one's ego in the architectural profession, or is better to maintain discipline in suppressing it?

IAN: A developer jokingly told a group of us once that "Your ego is not your amigo." I love that phrase. I think you need to have a healthy ego and be willing to put it to the service of your colleagues, friends, and clients. An ego is a central part of who we are as human beings. A strong ego can be a destructive tool in relationships with others—or it can be put in the service of others. This can easily become a discussion on morality. In this respect, the ego is necessary in our practice, and can be a powerful, positive tool.

MAX: Architects would do well to cultivate their self-respect and self-confidence so as to steel themselves for the gauntlet they must run. But they must *first* cultivate their inspirations. Otherwise the ego will be hollow.

Julien Meyrat, AIA is a senior designer at Gensler.

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WEB EXCLUSIVES

Even Bigger!

Gerald Moorhead, FAIA, has provided an exceptional and extensive piece on the attributes and attitudes that make the bigness of Texas both myth and reality in our feature "Everything Is Bigger in Texas." We were unable to include the entire statewide projects and places in the print version of the article, so read the entire piece. **www.aiadallas.org/columns/bigger-in-texas**

The I.D. Behind the Egos

Check out more designs by the subject of our profile—Jack Summerford, a graphic designer known for his creative branding and logo ideas to represent building industry companies. **www.aiadallas.org/columns/summerford**

Prize Perspectives

Go deeper into our article, "So They Say" and hear more Pritzker Prize winners' thoughts on Dallas architecture. Uncover the full contexts of their quotes and more of their statements. Also share your own favorite quote or comments with other *Columns* readers. **www.aiadallas.org/columns/pritzker-dallas**

Hotel Show-and-Tell

More photos of the Cabana Motor Hotel—an architectural and cultural icon of Dallas explored in our Lost + Found article—show why its cool 1960's charm is worth bringing back to life. **www.aiadallas.org/columns/cabana**

Continued from page 29

RENZO PIANO PAVILION at the KIMBELL ART MUSEUM

Photo: Chance Ragsdale

Only another master could ever have expanded on Louis Kahn's iconic Kimbell Art Museum in Fort Worth. A previous effort failed in 1989. It took Renzo Piano, who once worked for Kahn, to finally get the job done in 2013.

Piano did not make the mistake of trying to add on to Kahn's iconic building, instead placing his colonnaded expansion across the lawn in "dialogue" with the original.

The Piano Pavilion echoes Kahn's building in scale, rhythm, and materiality, but is lighter and more transparent than the original museum.

The pavilion is made of glass, concrete, and wood, and boasts one of Piano's most sophisticated roof systems. Sunlight filters into the gallery spaces through fritted glass, mechanical louvers with built-in photovoltaics, and fabric scrims that float above the 100-foot-long wooden beams.

The expansion includes an auditorium, library, and classrooms, as well as galleries for the museum's temporary exhibits.

Contributed by Cindy Smith, AIA, an architect with Gensler.

SCENE

AIA DALLAS

CELEBRATE ARCHITECTURE

The garden of the Nasher Sculpture Center provided an enchanting backdrop for AIA Dallas' sixth annual Celebrate Architecture. Over 250 guests raised their glasses to honor the 45 architects, firms, community champions, and distinguished works that received local, state, and national awards. The prestigious evening featured remarks from Dallas Mayor Mike Rawlings, one of the evening's honorees, who highlighted Dallas' blossoming architectural landscape. Dennis Stacy, FAIA received the AIA Dallas Lifetime Achievement Award, and reflected on his early involvement in AIA and the impact the connections and experiences had on his career. Musical guest Uptown Violins played a mixture of classical and contemporary selections while partygoers enjoyed bites from Wolfgang Puck Catering. AIA Dallas would like to thank our Presenting Sponsor, Blackson Brick, as well as the many sponsors who made this night possible.

Left column:
Mayor Mike Rawlings opens the awards program with a message celebrating our city's recent accomplishments / Jan Blackmon, FAIA; 2016 AIA Dallas Lifetime Achievement Award winner Dennis Stacy, FAIA; and 2017 AIA Dallas President Nunzio DeSantis, FAIA / Angela Hunt, Hon. AIA Dallas and Max Levy, FAIA / Nunzio DeSantis, FAIA; 2017 AIA National Edward C. Kemper Award recipient Ron Skaggs, FAIA; and Sondra Skaggs / The Stantec Architecture team celebrates their 2016 AIA Dallas Firm Award.

RETROSPECT KICK-OFF PARTY

The RETROSPECT 2017 PIRCH Party honored the members of AIA Dallas and drew more than 150 attendees to the PIRCH showroom. Guests were treated to music and tastings while perusing interactive three-dimensional displays expressing the 27th Annual RETROSPECT exhibition theme: "cultivate." The exhibition drew more than 20,000 visitors to view the displays over its run at NorthPark Center. Thank you to all sponsors, exhibitors, committee members, partygoers, and exhibition visitors for your support.

Right column:
Our party hosts, the PIRCH Dallas team / Partygoers Jamie Majecki and Robin Sturdivant / Nunzio DeSantis, FAIA and 2017 RETROSPECT graphic competition winner Sam Stribling, AIA / NorthPark Center visitors peer into Rees Associates' RETROSPECT display. / RETROSPECT exhibitors Daniel Kim, Assoc. AIA, Sara Barnes, Michael Horton, and Edan Maoz, all of Lauckgroup

DALLAS CENTER FOR ARCHITECTURE

FORM FOLLOWS FITNESS 5K

The Dallas Center for Architecture held another record-breaking edition of the Form Follows Fitness 5K Presented by Blackson Brick, earning more than $111,000 for scholarships and public programming on why architecture and design matter in our daily lives. More than 2,300 participants gathered at Klyde Warren Park for a day of exercise and fellowship. Thanks to all the sponsors and supporters who made the day so wonderful. Mark your calendars now for the 2018 version on February 17.

Left to right:
The North Texas Road Warriors wins the fastest team prize / Marc Blackson of Presenting Sponsor Blackson Brick starts the race. / Industry teams of architects, contractors, engineers, and consultants show their support of the DCFA. / FFF5K Founder Patrick Glenn, AIA presents one of the individual awards. / Runners receive finisher medals, courtesy of Blackson Brick. / The Blackson Brick team, out in full force.

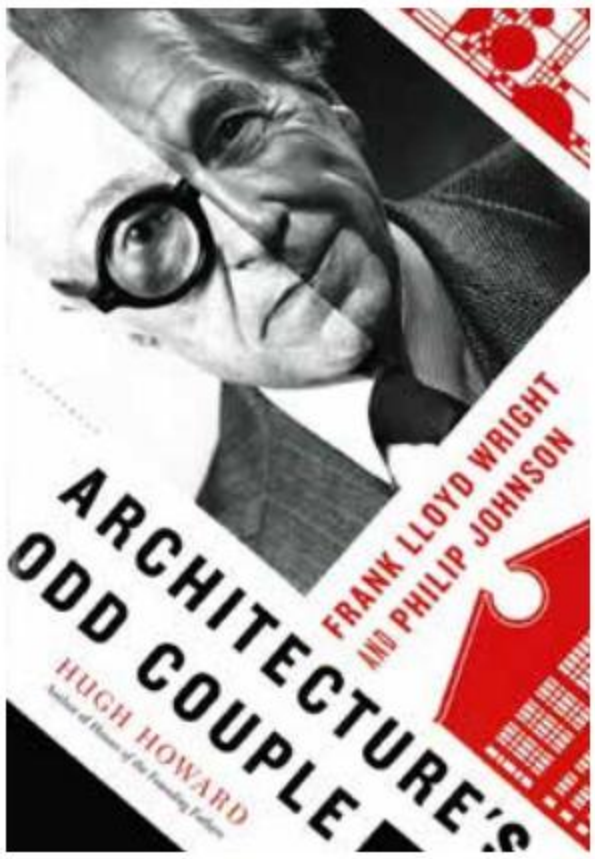
DCFA DONOR PARTY

DCFA celebrated a successful 2016 with a reception at Conduit Gallery. Board members, ROCKITECTURE underwriters, FFF5K sponsors, major donors, and volunteers gathered to look forward to an exciting 2017.

Left to right:
DCFA Board members Kevin Curley, III, and Ted Kollaja, FAIA / Board members Wayne Barger, AIA, DCFA Executive Director Jan Blackmon, FAIA, and Bob Bullis, AIA / Board members and donors Darren James, AIA and Nancy Rome / Board members David Schmidt, Past President Veletta Forsythe-Lill, Hon. AIA, and current DCFA President Joe Buskuhl, FAIA

Scene Photos: Michael Bruno

CRITIQUE



ARCHITECTURE'S ODD COUPLE: FRANK LLOYD WRIGHT AND PHILIP JOHNSON

"Each knew that he was in major respects a mirror image of the other, a realization that made it only easier to like, and to distrust, each other." *Franz Schulze, Philip Johnson: Life and Work* (1994), as referenced in *Architecture's Odd Couple*.

In *Architecture's Odd Couple*, author Hugh Howard takes the reader on a historical journey through the tumultuous encounters between Frank Lloyd Wright and Philip Johnson from 1931 until Wright's death in 1959.

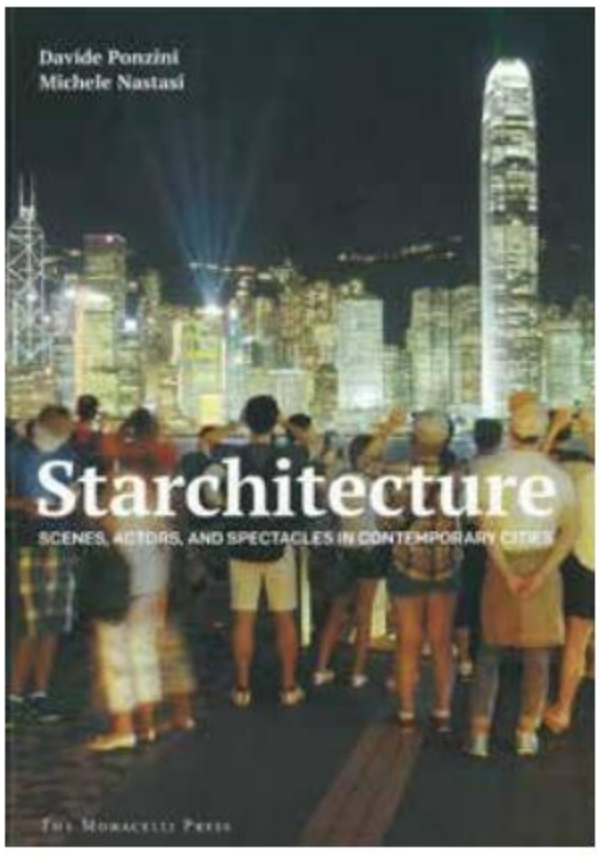
Early in the text, Howard writes, "To cite their names is to sum up architecture in the 20th century" in a seemingly egalitarian way. However, the book spends a great majority of pages discussing Wright's works, life, and his general approach to architecture—all wrapped in the persona of Wright's growing self-importance.

Howard opens the book with the ego-centric nature of Wright dominating the storylines, and later quotes Wright as saying, "Early in life I had to choose between honest arrogance and hypocritical humility. I chose honest arrogance." Later, Howard highlights the philosophical differences between Wright and Johnson by portraying Johnson as a tactful, yet strong force that gained notoriety by building on the work of others, namely Mies van der Rohe.

Through his detailed, but not always sequential, storytelling, Howard can be hard to follow. However, his extensive use of specific historical events, architectural style exhibitions, and built projects demonstrates the influence each architect had on the other over a period of time—moving them from being steadfast rivals to respectful, competitive colleagues.

This book is published by Bloomsbury Press.

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



STARCHITECTURE: SCENES, ACTORS, AND SPECTACLES IN CONTEMPORARY CITIES

This book from Monacelli Press distills the results of collaborative research begun in 2008 to explore the Bilbao effect: "the belief that one spectacular architectural project ... can turn any city into a global destination." With an overview of recent "starchitecture" in general and deeper analysis of the Guggenheim Museum Bilbao project in Spain, provocative questions are raised as to the actual utility of branded architecture in realizing the artistic, financial, and planning goals for large-scale projects.

Authored by Davide Ponzini and Michele Nastasi, subsequent chapters dig deeper into specific "starchitecture" projects in three very different cities on the world stage: Abu Dhabi, Paris, and New York. Through these examples, we consider the role of "spectacularization" in project approach—where "aesthetic shock" drives project visibility, and therefore commercial value as "architecture functions in itself as a vehicle for communication." Through this survey of work, we consider the paradox of a star's global reach in "contemporary cities using the same 'archistars' in the same manner as everywhere else, homogenizing their urban landscapes as a result."

The question we must now consider as architects invested in our community's quality of life is the role of ego. The authors conclude, "In the analyzed projects one can also see how star architects instrumentally used the opportunities to work under almost any conditions, even if this would impair their autonomy and potential influence over other decision-makers and the final urban impact."

When is less more?

Reviewed by Lisa Lamkin, FAIA, a principal with BRW Architects.

ARCHITECTS IN POP CULTURE

By Matthew Crummey, AIA

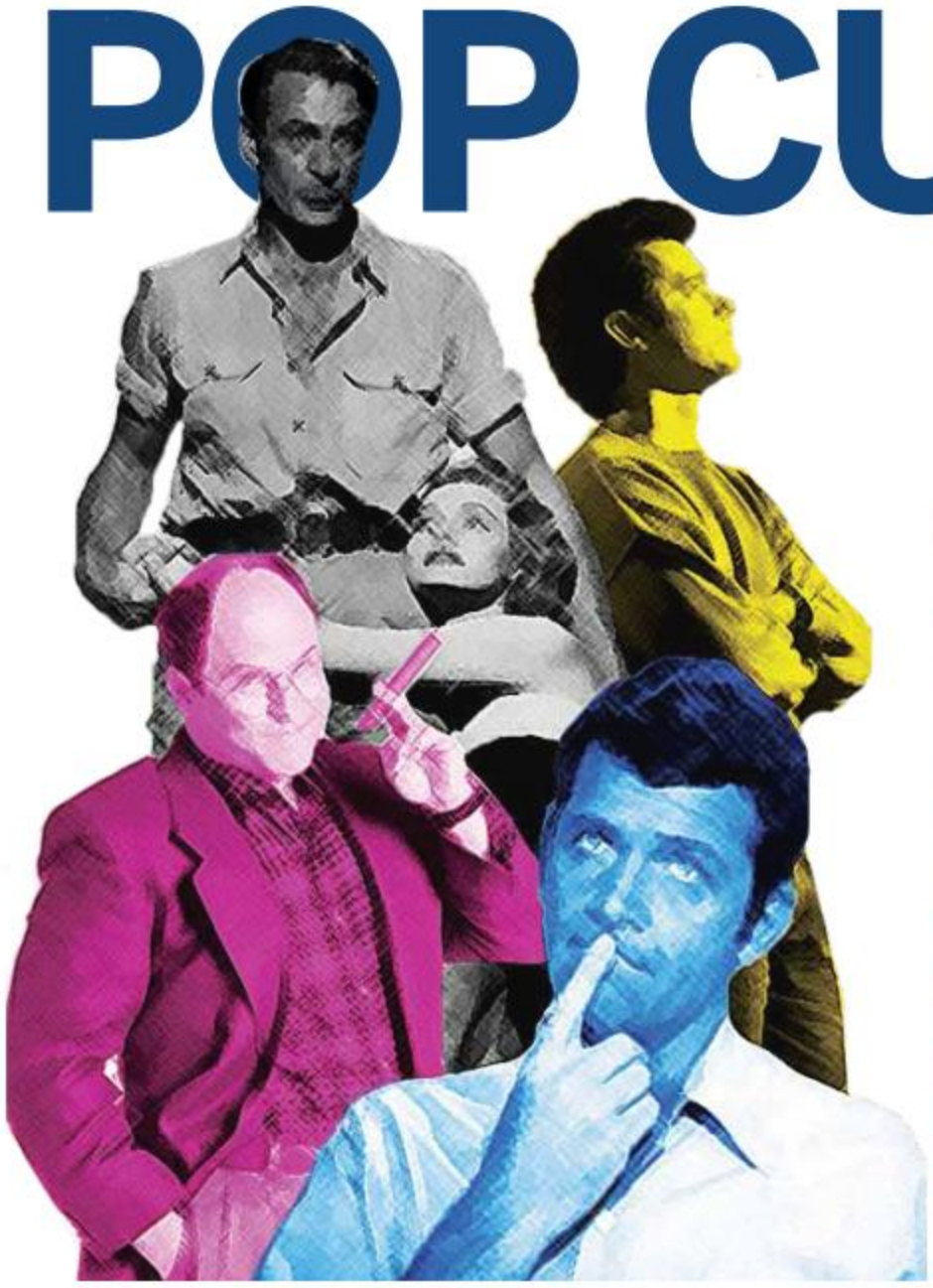


Illustration: Frances Yllana

With his relentless insistence on purity of vision, the character of Howard Roark in *The Fountainhead* was crafted by Ayn Rand to build a case for the importance of individual ego. Contrast this with another fictional architect, the character of Sam Baldwin as played by Tom Hanks in *Sleepless in Seattle*. Sam is the quintessential movie nice guy: cultured, sensitive, and always ready to listen. He's a man with enough ego to have strong self-esteem, but not too much ego so that he could become self-absorbed.

It would be easy to ask: "Which character is the more accurate representation of an architect?"

Here's a more interesting question: "What is it about the profession of architecture that provides such a malleable framework for character development?"

From serial murderers whose inability to empathize is demonstrated by their architect-sized egos on *Law & Order* to the consistently stable and considerate Mike Brady on *The Brady Bunch*, the rainbow of character traits applied to architects is a befuddlement. Is it an indictment of the profession?

Perhaps not.

The standard owner/architect/contractor arrangement places architects in a position where they rely on intermediaries. It is the owner's money that makes things possible. It is the contractor that builds the building. An architect's success is dependent on other people making decisions aligned with his or her intent.

In an ideal world, client and architect agree about budget and scope, while contractors understand documents and work to faithfully execute intent. As we all know, the process is much messier than the ideal. Architects must employ a wide range of social skills to persuade the parties we depend on.

Sometimes it takes bravado, an abundance of confidence, and charisma to connect with a client. Sometimes it takes simple listening. One day they might need to have a tantrum with a contractor's team to be taken seriously. The next day they might have to be empathetic and jovial.

In their parade of seemingly disparate personality types, screenwriters have effectively captured the essence of the profession's need for a broad spectrum of social strategies.

Perhaps the character of George Costanza on *Seinfeld* best reflects the relationship of the profession of architect to popular media. George's vague aspirations to be an architect are a means to illustrate his ability to recognize cultural capital, but never understand it. Plus, an ego like George's would certainly not allow the adaptable people skills needed to be successful in our profession.

Matthew Crummey, AIA is a senior project architect and an associate at Perkins+Will.

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