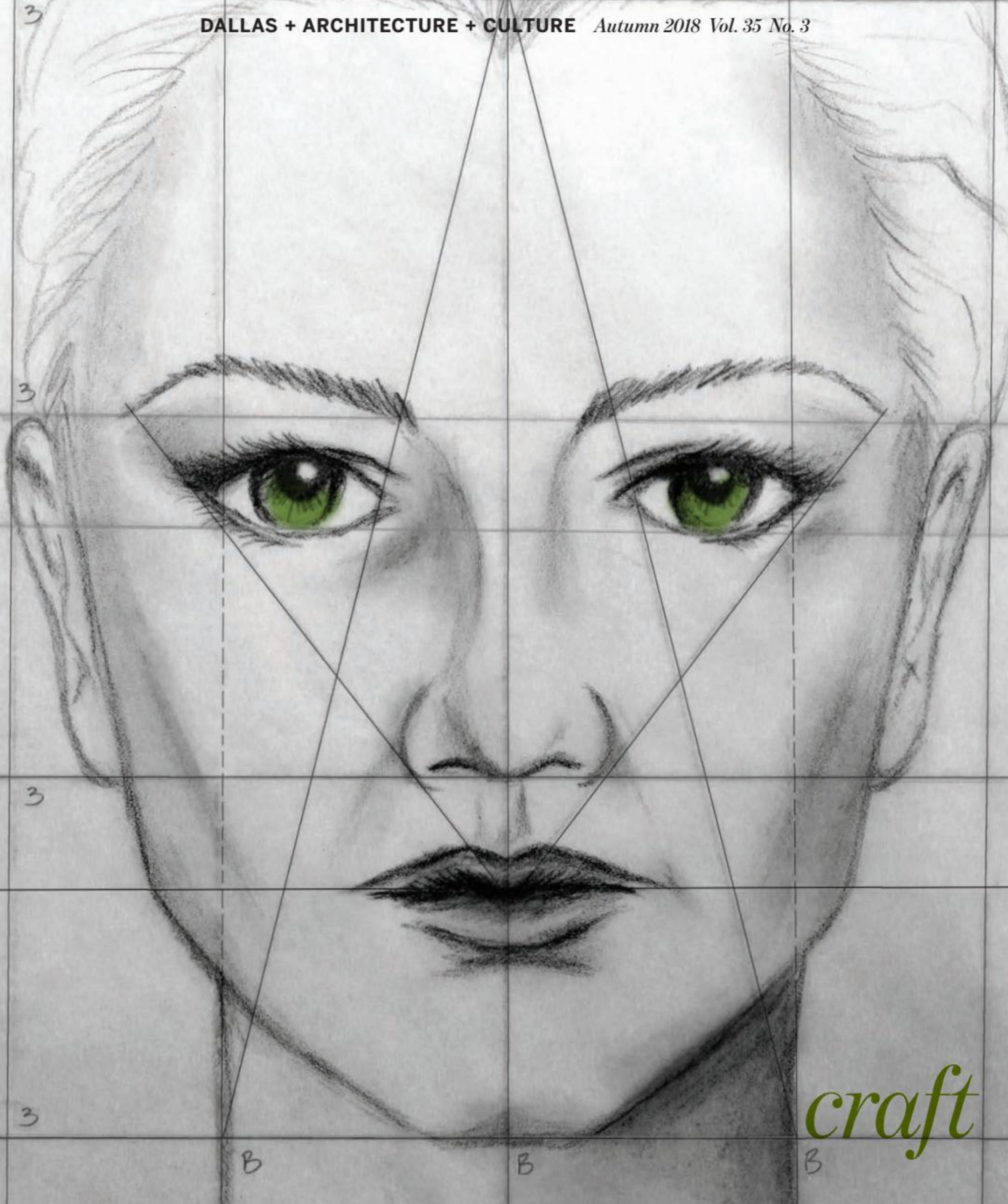


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DALLAS + ARCHITECTURE + CULTURE *Autumn 2018 Vol. 35 No. 3*



craft



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Architect: HKS – Dallas, TX

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AIA Dallas *Columns*
Autumn 2018 + Vol. 35, No. 3

craft

Although the architectural profession continues to evolve with the latest technological tools, many architects today still use innate creative talents and handcrafted skills to design and transform places that resonate with their users.

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Can craft be defined as simply making something by hand?

Cover Illustration: Frances Yllana



Bank On Value. Build With Brick.

**Worthington National Bank,
Clearfork at Edwards Ranch** Fort Worth
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general contractor Muckleroy & Falls, Fort Worth
masonry contractor Galindo & Boyd, Mesquite TX



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Ridgemar Velour (details)
Dovetail Blade Cut (pilaster accents)
Modular Brick

"Our client loves good design. Before this project, the bank hired us to renovate a historical post office and a Sundance Square building, both with detailed brickwork. That experience inspired this traditional design in brick. We love using changes in brick color and orientation, along with recesses and projections, to be creative without adding expense.

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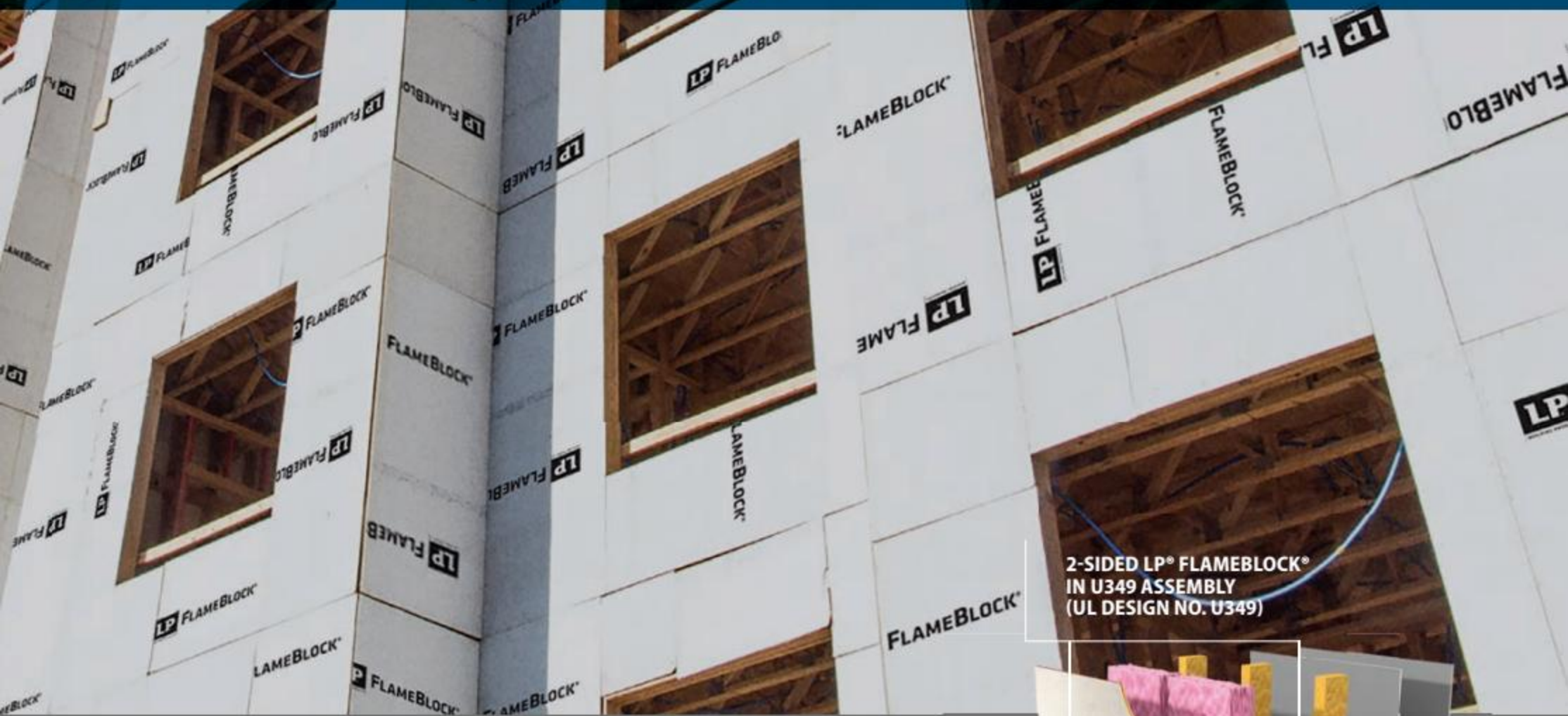
— Mo'ji Haddad, AIA, President, CHS Architects

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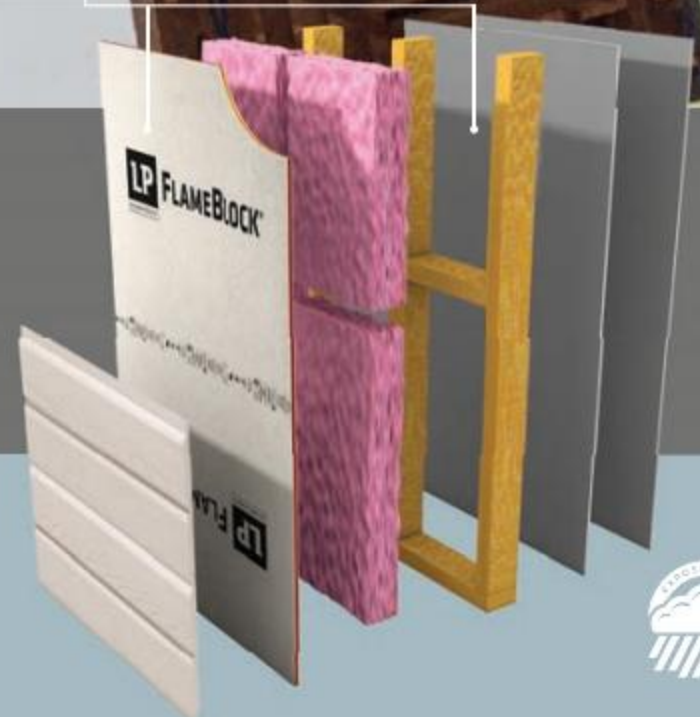
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Autumn 2018, Vol. 35, No. 3

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the impact of architecture.

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Photo: Michael Cagle

CONTRIBUTORS



Mark Leveno & Amy Wynne Leveno, AIA *Characterizing Craft: It Takes Creativity, Confidence, and Communication*

Mark is a principal at OFFICIAL, an architecture and furniture design studio based in Dallas. He has a Master of Architecture and Bachelor of Arts in creative advertising from University of Texas at Austin and an MFA in furniture design from Savannah College of Art and Design. Mark has taught a design studio at SCAD's Hong Kong campus, and worked as an adjunct professor of furniture design and interior detailing at University of Texas at Arlington.

Amy is a principal at OFFICIAL. She has degrees in architecture and civil engineering from Lehigh University and a Master of Architecture from the University of Texas at Austin. Amy worked as a professor of architecture at the Savannah College of Art and Design, where she won a Presidential Fellowship to travel and research contemporary construction techniques in Japan. She has also taught interior detailing at the University of Texas at Arlington.

Kate Aoki, AIA *The Process: Artists Emerge Through the Exercise of Craft*

Kate is an architect and an associate at DSGN Associates in Oak Cliff. She graduated with a bachelor's degree in textile design from the Rhode Island School of Design and a master's in architecture from the University of Texas at Arlington, where she is currently an assistant adjunct professor in the School of Architecture. Kate's family includes husband Brent Mitchell, head of exhibition and collection management at the Modern Museum of Fort Worth; their neat little 5-year-old son Holden; and their cranky dachshund Barbara.



James B. Aktins, FAIA, FKIA *Unreasonable Facsimile: Protecting Design Originality*

James is a Dallas architect who provides litigation support and expert witness services nationally. He writes articles and speaks about architecture, currently serves on the AIA International Practice Committee, and he was a contributing editor to *AIArchitect*. He also provides architectural consulting for PBS Nova and *National Geographic* magazine. In a previous life, he spent over three decades as a principal with a top 10 architectural firm.

Julien Meyrat, AIA *An Eye for Detail: S, M, L Studios Define Craft*

Julien is a senior designer on mixed-use projects at Gensler. Born in France, he has lived in Louisiana, Singapore, and Germany. He majored in political science at Southwestern University in Georgetown, TX, before committing himself to architecture at the University of Texas at Austin. After that, he worked in Denver and at Skidmore Owings & Merrill in Chicago before practicing in Dallas. Outside the office, Julien spends time with his three children, who serve as his most enjoyable music, dinner, and travel companions.

William J. Richardson, AIA *The Unmeasurable Is Craft: Passionate Lessons in Craftsmanship*

A former contributor to *Columns* magazine, William Richardson has returned to share thoughts and experiences from over 40 years in the practice of architecture. He is a design manager with Gensler, focusing on projects for government. William is an adult leader in the Boy Scouts of America, a Sunday school teacher, and a board member of the nonprofit Historic Mesquite Inc., which administers historic park properties in Mesquite, TX.

DEPARTMENT CONTRIBUTORS

Cindy Smith, AIA *In Context*

David Preziosi, FAICP *Behind the Scenes, Lost + Found*

Mia Ovcina, AIA *Public Arts*

Nate Eudaly, Hon. AIA *Dallas Profiles*

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PRESIDENT'S MESSAGE

Craft Touches Us in Tangible and Intangible Ways



Photo: Michael Cagle

It is our hope that AD EX will break down the boundary between the public and our profession with a more pedestrian-friendly location and will become an important addition to a newly invigorated downtown.

I believe we have all heard the phrase “God is in the details.” This speaks to the almost magical way that a well-designed building or space transforms itself from mere building into the realm of art. Of course, this has many facets, but the idea of craft and how well components of a design are put together is central to the art of architecture. This issue is devoted to the idea of “Craft.”

Funny thing about the topic “Craft”: You think it would be an easy topic, but actually it’s pretty hard because craft is open to interpretation regarding exactly what it is and how it’s judged. However, a couple of things are evident when you explore the articles in this edition of *Columns*: It’s hard to achieve, and it takes passion and commitment.

As important as it is to explore the topic in this magazine, we are also lucky to be able to explore craft in more tangible ways. The first is to participate in AIA Dallas’ annual Tour of Homes, and the second is to look for an opportunity to check out our new home at Republic Center in downtown Dallas.

The annual Tour of Homes is the Oct. 20-21 weekend and will feature some amazing homes that showcase the passion and commitment — and craft — of architectural designers. It is a wonderful opportunity to enjoy our autumn weather and come see the best of residential design in the city.

When this issue reaches you, AIA Dallas will have moved into its new home, now known as AD EX, the Architecture and Design

Exchange, in Republic Center. Or should I say *mostly* moved into our new home, as the AIA Dallas staff has moved into the second-floor space while the finishing touches are completed on the first floor. The Architecture and Design Foundation and AIA Dallas will share the AD EX space as our new home. It is our hope that AD EX will break down the boundary between the public and our profession with a more pedestrian-friendly location and will become an important addition to a newly invigorated downtown.

My thanks go out to our many supporters in our profession and industry partners who helped make this possible, as well as our design team, led by OMNIPLAN; our contractor, James R. Thompson; and, most important, our staff at AIA Dallas, our partners at the Architecture and Design Foundation, and the AIA Dallas Board of Directors.

As November approaches, please keep an eye on your email for information regarding opening celebrations and other opportunities to come check out our new home — AD EX!

A handwritten signature in black ink, appearing to read "Mike Arbour". The signature is fluid and cursive.

*Mike Arbour, AIA
AIA Dallas President*

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EDITOR'S NOTE

The Craft of the Architect



Photo: Allison Richter

“The level of detail and craft is something that’s inscribed within the original design concept. And so when I begin to draw, I know what kind of detailing I want the building to have.”

Tadao Ando, Hon. FAIA

This issue is a conversation on craft and how it is interpreted by the various contributors to the publication. You will observe that many of them hold strong opinions about craft and craftsmanship as well as defining the terms differently. It is even harder to pin down the meaning of craft and craftsmanship in this digital age. For some readers, the terms evoke a style, or an item that is handmade, or a process of creating, or an aesthetic, or an art. No matter which definition of craft you subscribe to, the notion of craftsmanship is constantly evolving.

Let’s ask ourselves what the craft of the architect really amounts to. Most architects do not actually construct the buildings that they design although they do work closely with a creative team of contractors and fabricators who erect the physical building. What architects truly craft in this process are the drawings, the representation of the building. The drawings reflect the process of image-making as an exercise of the imagination. The craftsmanship of the architect is mainly contained in these drawings.

The art of the drawing is not dead in the digital age. And no matter how digital tools advance, the act of creating

the drawing and the end product is an integral part of the architectural process. The drawings are the embodiment of the mind, eye, and hand, and the ultimate expression of the craft of the architect. Whether using computer modeling or loose hand sketches, the process of the representation leads to the development of new crafts and architectural innovations. The drawings both document and reflect upon the architect’s and craftsman’s visions and hopes for the user and our community.

We are constantly redefining the notion of craft in architecture to include the most advanced designs, innovative tools, and representation techniques, but at the heart of this process is the act and art of the drawing itself.

A handwritten signature in black ink that reads "Harry Mark". The signature is fluid and cursive, with a long horizontal stroke at the end.

Harry Mark, FAIA

Editor

harry@rsmdesign.com



OFFICIAL's custom conical white oak seats, resembling an extruded end-grain cutting board, were crafted for Houndstooth Coffee in Austin. / Photo: Mark Leveno

CHARACTERIZING *Craft*

*By Mark Leveno in collaboration
with Amy Wynne Leveno, AIA*

*It takes creativity, confidence,
and communication
to see craftwork through*

Amy is army-crawling through the tiny attic of a new residence that our studio just completed in Austin. Dimmable driver clutched in her mitts, she is focused on the final wiring connections for the two 8-foot-long LED lights that the general contractor and I are holding while precariously perched on the kitchen island below. One by one they illuminate, and then I hear her yell, "Are they on?" and "Woo-hoo!" when we confirm.

We're an architecture firm, and we design furniture and lighting. Sometimes we fabricate the pieces in our workshop, and sometimes we oversee fabrication by others. Both are creatively satisfying. Neither are easy. We often work on the installation as well, which is how Amy ended up in the attic.

Six years ago, we envisioned our studio as a place where all of our interests and skill sets could be engaged. We both trained as architects and met in architecture graduate school at the University of Texas at Austin. I have an MFA in furniture design. We have both studied woodworking and are versed in digital tools. Our firm's architectural work includes small- and large-scale residential, commercial and retail interiors, and a collection of other projects. The variety of project types and scales keeps us interested and enthusiastic. The goal of our studio is to maintain an environment where creativity is encouraged because creativity is what makes our work distinct. In our studio, that creativity is expressed through craft.



Houndstooth Coffee in Austin, designed by OFFICIAL, features an expansive bar that works as a full-service coffee bar during the day and cocktail bar in the evenings, with the form and materiality of the bar directing its uses. / Photo: Robert Yu

Had you asked 10-year-old me what craft meant while I was helping my father build side tables in his two-car garage, I probably would have told you it was about eased edges or evenly applied homemade tung oil. Maybe a perfectly chiseled mortise and tenon. If you'd asked me during architecture school, I would have said something involving 220 grit sandpaper.

Turns out craft is a tricky word and perceived in a multitude of ways. Craft is ambiguous and does not have a singular definition. Creative expression is just one interpretation. Among other things, craft is the ingenuity and the will required to bring your ideas to reality. Craft is also the skillful navigation of the existing manufacturing and distribution systems, or the critical craft of communication. Craft is elastic. Craft is an amorphous concept dependent upon scale, budget, and project type, and propelled by designer and client. Craft is an ever-evolving organism that is perceived differently by all who pursue it.

An enormous component of executing creative ideas is having the confidence that the idea can be achieved. Understanding the necessary trades, craftspeople, processes, and techniques required to get something fabricated is essential.

Thomas Heatherwick discusses his background and how his knowledge of varied trades freed him to explore bigger ideas: "My training allowed me to move freely between materials and processes that included working with plastics, glassblowing, welding, jewelry-making, ceramics, embroidery, and timber joinery. Exploring different scales of problem-solving, I was able to pursue my ongoing interest in the design of buildings and the built environment. ... My experience making my own design ideas convinced me that understanding materials, and gaining practical experience of using them, was essential to developing ideas and finding ways of making them happen."

Creativity in craft is strongest when the depth of experience described by Heatherwick merges with creative ideas to find a unique solution to a design problem. For instance, we designed a custom bolt-down stool for a client who wanted a seat that didn't need to be reset after every customer and could be installed at multiple heights for different seating options. The stool consists of two parts, a conical white oak seat that reads as an extruded end-grain cutting board and a round steel tube with plate base, designed to bolt to the floor. We were interested in exploring the quality of raw metal, but with the durability of a finished material. The default finish for a piece like this would be a metallic paint, which looks fake because it is, or blackened steel, which did not jibe with the overall project.

But knowing that the first stage of the powder-coating process is to sandblast the metal in preparation for the powder finish, we decided we could achieve the desired aesthetic with a sandblasted steel and a clear matte powder coat that is normally reserved for the top layer over a standard finish. We called multiple powder-coaters to explain our idea, were turned away by many, and found one willing to do it. The process required more detailed, uniform sandblasting and then a concerted effort not to touch the steel between the sandblasting and the coating phase, as the oils of fingerprints linger and quickly rust freshly sandblasted steel.

To the delight of everyone involved, the result was what we set out for — a clean look with textured depth and a unique finish. It sounds simple, but that is craft at its best: understanding the processes involved well enough to know where the subtle shifts can occur to achieve something special.

Sawdust Studio in Austin took our original idea of the wooden seat being turned on a lathe and carved it with a router on a custom jig. The metal fabricator did all the welding and CNC cutting of the steel components. The powder-coater was willing



Houndstooth Coffee's bright and welcoming interiors engage the patrons with custom crafted furniture, lighting, and art. / Photo: Robert Yu

to take a chance on an untested process. The project's general contractor connected the craftspeople to us and the client. We all discussed the ideas in detail, reviewed and critiqued the shop drawings, examined the mock-ups, and celebrated the final install.

Crafting special pieces requires special people. Being able to work effectively and communicate respectfully with other craftspeople in an informed manner is essential to making projects come to life.

Zooming out from our limited-run stool, we talked with Ryan Anderson of RAD Furniture about his take on craft. Ryan, who has a master's degree in architecture from UT, started his furniture company in 2010 and now distributes his work nationally. We've used his pieces in multiple projects because we like everything about them — not just the design but also the ease of working with Ryan and his team from the initial order to the shipping and customer service. They take what they do seriously, and we greatly appreciate it.

"Craft is a foregone conclusion," he told us. This statement caught Amy and me off guard. He emphasized that people simply expect products to be well-fabricated and well-executed. That is the foregone conclusion. Ryan sees craft as the successful navigation of the full range of craftspeople, material suppliers, distribution systems, buyers, and others as necessary to take a project from design and raw materials to RAD's furniture landing on site.

His craft includes constantly calibrating the logic of his in-house fabrication systems, from the order of welds to joint types. An extra 30 seconds blending a weld can have a detrimental effect on his profit margin when multiplied by 1,000 orders. Within his craft, he is exacting efficiencies in the metal shop while still maintaining the design integrity and quality of his work. In RAD's case, craft is an endeavor of continuous improvement.

Which highlights one of the most important qualities a designer must have to craft unique work at any scale: tenacity. Designs always encounter what we refer to as chronological design obstacles, as in once you overcome one design obstacle, you unceremoniously push on to the next. Then another and another until your work is finally complete.

It is tempting to give up after too many obstacles. It's easier to choose a standard design solution or an off-the-shelf option. A good balance of confidence and stubbornness is paramount to see projects through to the end. Tenacity applies to work at all scales, from furniture to architecture.

Los Angeles firm Marmol Radziner runs its studio in the form of a traditional master builder to enhance the quality of its craft and creativity. Here's why: "While the standard concern of design-build is that architects hold back on designs when they know they are responsible for building, we find the opposite to be the case. We challenge ourselves as craftspeople and builders to take the rigor of designing a project and extend it into the execution of complex conditions." Rather than fearing the challenges, Marmol Radziner has chosen to design more rigorously, implementing an all-encompassing team that includes architects, metal fabricators, carpenters, and a full general construction crew to create architecture rich with well-crafted detail.

As academics and multiple design competitions have taught Amy and me, drawing something awesome is easy. Craft is an ever-expanding library of skills that we apply and build upon over a lifetime. Our individual experiences, our professional development, the project types we've taken on, and our interactions with the others with whom we share the construction and fabrication all add to, embody and enrich our characterization of craft.

Mark Leveno and Amy Wynne Leveno, AIA, are principals at OFFICIAL.

By Kate Aoki, AIA

the PROCESS

ARTISTS EMERGE THROUGH THE EXERCISE OF CRAFT



Anni Albers at a loom on the Blue Ridge Campus, c. 1937. /
Courtesy of the Western Regional Archives, State Archives
of North Carolina



On Jan. 5, 1964, my father departed Haneda Airport in Tokyo, Japan, and, by way of Honolulu, arrived in San Francisco. In pursuit of a Western philosophy and practice of painting inspired by the action painters of the Abstract-Expressionism movement, my father had been encouraged by his own father, an architect who painted in his spare time, and his grandfather, a silk-stitch embroidery artist, to abandon the tradition of inheriting the family business. Instead of insisting he take over the architecture practice, they urged him to seek a career, in either Japan or the United States, not based on prescribed expectations.

My father's professional endeavors evolved as he matured as an artist, and while he maintained a painting studio, he pursued a master's degree in technical theater under Paul Baker, founder of the Dallas Theater Center. He was the resident set designer and technical director for the theater until the late '70s. But while his professional life progressed, he never left behind art or the need to create.

My parents' house is a veritable shrine to his carpentry skills, with a vast wood deck covered by a trellis and canopy that has been rebuilt at least a half-dozen times over the last 20 years. The urge to create, and to craft, was unrelenting — he had to do it. So, incidentally, did his father, the painter and architect. So did both his grandfathers, one a shrine carpenter trained in traditional joinery, the other the silk-stitch embroiderer who, in addition to being commissioned on occasion by the emperor, was also commissioned by Gen. Douglas MacArthur to embroider a portrait of Lana Turner.

It's no surprise, then, that I was never going to be an accountant. I grew up surrounded by art and craft, and when it came time for me to choose a college, all four of the applications I filled out went to art schools.

I received my bachelor of fine arts in textile design with a focus on weaving, a discipline I was introduced to at a young age when a neighbor down the street invited me to weave a simple scarf on her loom. I was drawn to weaving in particular by the combination of a craft rooted in a highly technical process and an end result that can be as artistic as anything created on a canvas. Weaving is not unlike architecture; it is extraordinarily calculated, and the result must be mapped, planned, drafted, and premeditated far in advance, should you wish your weaving to be successful.

Because weaving has many centuries and thousands of books behind it, I won't spend much time explaining the technicalities. What is worth keeping in mind is the time, forethought, and calculation required to execute a woven textile. A floor loom is a frame upon which hang several harnesses, and within each harness hangs a collection of loops through which the yarns are threaded. The weaver must calculate not only how the threads will hang from their heddles and subsequent harness, but also how much yarn will be needed for the weave and in what order it will be wound to be tied onto the loom, followed by notations to remind her how to lift and lower her harness to achieve the desired pattern.

Proper and careful setup is essential, but the setup is also what gives the weaver her charge; I loved the process of getting the loom ready to weave, the physicality of pulling a bundle of threads through the frame and tying them on to the loom. The action of weaving itself was secondary in satisfaction to knowing I had a beautifully setup loom.



Anni Albers's fabric-covered Ark Panels (1957) at Temple Emanu-El in Dallas, TX, feature a series of gold, green, and deep blue bands running vertically along each panel. / Photo: Shirley Che

This rigorous setup and the tradition of the weaving process is why weaving is considered a craft. However, the lines between art and craft have always been, to varying degrees, blurred. There is *art* and there is *craft*, but the spectrum between the two rapidly disintegrates, leaving us to wonder about the differences and why we need to distinguish between them. That we feel the need to elevate exceptionally crafted objects to art speaks to the disparity and how we shape the discussion around craft as a practice.

ANNI ALBERS, WEAVER

Anni Albers was among the first modern weavers to move the discipline from a traditional application into contemporary practice by combining artistic philosophies with a crafting process.

Albers, born Annalise Fleischmann in Berlin in 1899, had planned to become a painter. She studied painting in her youth under a series of tutors and instructors, including impressionist Martin Brandenburg, after which she gained admittance to a

Kunstgewerbeschule (school of applied arts) in Hamburg. But the lure of the newly founded Bauhaus and its philosophy of the "inseparability of art and craft" led her to apply there, and she was accepted into the school in 1922.

She found upon enrollment that, due to the circumstances of her time, weaving was the only workshop she could enter, which disappointed her. "I didn't like the idea at all in the beginning because I thought weaving is sissy, just these threads. And there was a very inefficient lady, old lady, sort of the needlework kind of type, who taught it. ... But the only way of staying at that place was to join that workshop. And I did. And once I got started, I got rather intrigued with the possibilities there."

Albers realized that the vast world of painting, sculpting and other studio fine arts intimidated her, yet with no formal restraints and infinite choices of medium, her world was boundless. The freedom struck her less as liberating and more as paralyzing, and she came to appreciate the boundaries and limits put in place by weaving, which allowed her to carve her own space and form. "I felt that the limitations and the discipline of the craft gave me this kind of like a railing. I had to work within a certain possibility, possibly break through, you know."

Working within the confines of the weaving process and structure, Albers flourished in her practice. Her studies at the Bauhaus engrained in her a deep respect for exploration, and she delved into all facets of textile design and production; her work was not simply a reaction to the loom and the carrying out of instruction. She learned how to produce textiles on an industrial scale that still maintained the beauty of pieces designed and woven by hand. In that sense, she was a master of transferring the philosophy and the technique of craft into mass production. Her obvious devotion and attention to detail led Florence Knoll to invite Albers in 1951 to collaborate with the Knoll Textiles Department, a collaboration that continued 30 years.

However, her deep connection to art and her longing to create were instincts she could not ignore. While she was capable of weaving elegant repeating patterns for interior textiles such as upholstery and drapery, her "Pictorial Weavings" satisfied the fine artist in her and gave her the medium with which to express herself artistically. These pieces, typically woven in figure-ground style compositions meant to hang on a wall, represent the liberties Albers took with the traditional methods of weaving. They are abstractions and employ a form of tapestry technique in which yarns are integrated (usually by hand) within a woven structure in order to produce an image, and in these particular pieces, a composition of finite area, similar in concept to a painting.

The malleability of Albers' approach and technique afforded her the freedom to apply a design process particular to each piece. (It should be noted that while I am, for the purposes of this article, looking solely at Albers as a weaver, she has a vast body of graphic work and academic exploration that is well worth further investigation to more fully understand the rich complexity of her design thinking and application.) Her designs would often bridge applied arts, with a more crafted approach, and fine arts, with a purpose suited to a display of a singular piece to be appreciated as an entity unto itself. This particular process is notable in Ark Panels, a piece conceived when Albers was commissioned by Temple Emanu-el in Dallas to design panels for the ark. The



Gabriel Dawe's Plexus AI exhibit at the Smithsonian's Renwick Gallery in Washington, DC. / Photo: Brendan Smialowski/ AFP/ Getty Images

original suggestion was the hung drapes, a traditional method of covering the opening to the ark, be designed and woven. Instead, Albers suggested that the fabric wrap eight wood panels, resulting in fewer yards of custom textile to be woven. Wrapping the panels also provided the woven fabric pieces a stability that allowed them to transcend the nature of their physical properties and to truly become architectural elements interacting with their architectural spaces.

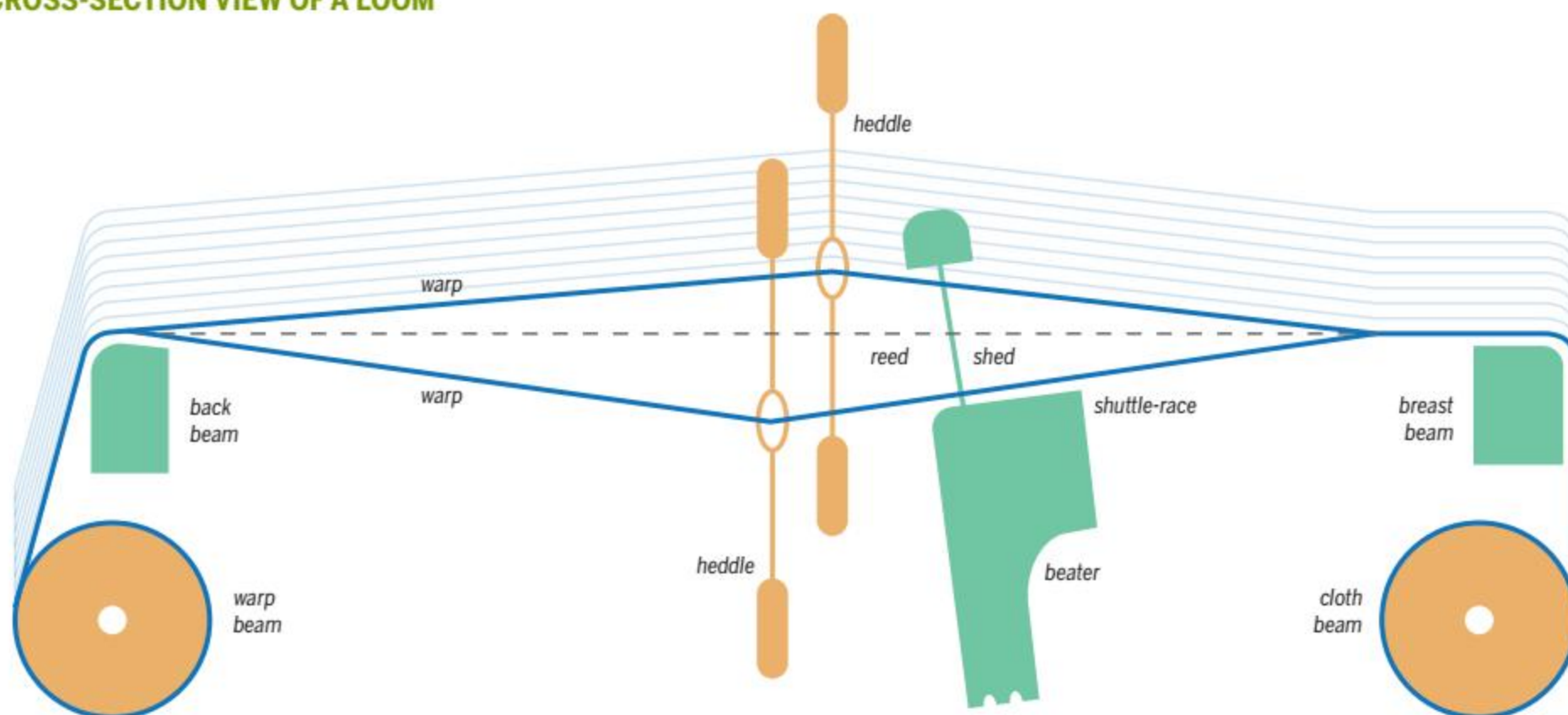
The result is a series of gold, green, and deep blue bands running vertically along each panel. The repeat is the same in each band, but the pattern set point begins at a different spot for each panel, allowing for a stepped pattern of blues and golds, evocative of the Howard Meyer, FAIA, brick design lining the walls of the sanctuary. The decision to use the existing architecture as the launch point carries great significance for this work, with symbolic weight manifest in the design of the panels themselves as religious objects, and as the function of craft, and weaving, to allegorically transmute the physical presence of the building and its spiritual meaning into the textile.

Albers spent much time and many words trying to parse out the differences between art and craft, and how weaving related to both. Her beautiful designs for mass-production yardage could on the one hand point to a designer who was well aware of the necessity of craft, but who could also implicate design and art in the execution of the craft. Her pictorial weavings are a testament to an artist so skilled as to transcend the boundaries of art and craft, and who repurposed a technique for an outcome of her own. In the end, Albers defined the process of weaving for herself as the "closest to architecture because it is a building up out of a single element, to building a whole out of single elements."

GABRIEL DAWE, ARTIST

While Anni Albers transcended weaving into a painting, Gabriel Dawe has been creating three-dimensional sculptures using material and a process wholly similar to that of weaving. Dawe, a Mexican-born artist who lives and works in Dallas, is formally trained in graphic design and studio art. With that, he has transitioned from strong graphic compositions into captivating

CROSS-SECTION VIEW OF A LOOM



and large-scale sculptural threaded installations. You're very likely to have encountered Dawe's work; his *Plexus no. 34* was on display in August and September at the Amon Carter Museum of American Art in Fort Worth. His work is immediately recognizable: You think you're looking at a suspended prism of light, a rainbow of colors hanging in space. The colors taper or expand, depending on the design of their attachments, but what are you seeing? How are these prisms constructed?

Dawe developed a proprietary technique of winding multicolored threads that encompass the entire spectrum onto attachment hardware by using a tool he designed. "Yeah, I'm not saying," he laughs when asked what the tool looks like. It has gone through a few iterations as his installation process has evolved, but it is the lifeblood of how his work is crafted and installed.

Although his work is inspired by the embroidery his grandmother taught his sister, Dawe uses a process similar to setting up a loom. In a very mechanical sense, threads are wound onto hooks or nails between two points, establishing a tension that holds them in place. The process of winding the threads back and forth between the attachments yields the final form. Just as Anni Albers maintained a philosophy of allowing her threads to tell her what form they would take, so does Gabriel Dawe give voice to both his materials and the space they will occupy — at his direction.

"To me, it's always about the dialogue between what the work is and the space and what the space is asking of me," he says.

The installations are always connections to light within the space, Dawe explains. Whether working with a skylight or a window, the full spectrum is considered, if not utilized. When conceiving a piece, Dawe pays attention to the dialogue between the potential

work and the space, and what the space is asking of him. He must consider not just the envisioned form, but the realities of the space and logistical limitations — where can he attach his structures, if ducts are there or mechanical considerations, as examples. In this sense, the space shapes the design of the piece.

When asked if he considers himself an artist or a craftsman, he says, "I would say an artist. I think the distinctions between the two are being erased or blurred, but I don't think it's mattering that much anymore."

We often think of craft as being tectonic, with a final result borne out of a process of building and using tactile and dimensional raw materials to form something new. The process and its execution are central to the existential definition of a specific craft: Weaving is weaving because of the weaving process. But even through the exercise of craft, the artist can emerge. This is the human touch that each piece evokes and that forms a connection for the viewer.

During one weaving class taught by renowned tapestry weaver Helena Hernmarck, I expressed dismay at a small error in my weaving. While the error was not catastrophic, it was noticeable and would require me to undo a few hours of work and then reweave — something not foreign to a weaver, but not something in which to delight. When I brought this to Helena's attention, she told me that such a mistake illustrates the hand of the weaver. We don't want to eliminate the presence of the human — such marks give the weaving life and bring the weaver's hand into focus, in turn creating a connection between the craftsman and the viewer. This connection is art.

Kate Aoki, AIA, is an associate at DSGN and an adjunct assistant professor at the University of Texas at Arlington College of Architecture, Planning, and Public Affairs.

*Can You
Identify This
North Texas
Space?*

Find the what, where, and more on page 61.

Photo: Michael Cagle

BEHIND THE SCENES



By David Preziosi, FAICP

ANCIENT CRAFT FITSTODAY'S MOLD

CASCI, A LONGTIME DALLAS BUSINESS, RECAST FOR MODERN USE

Plaster has been used on structures around the world for millennia, including the pyramids of Egypt and the ancient temples of Greece. The principles of plaster have remained relatively unchanged since its early days, with lime or gypsum and water mixed together with a binder such as sand, horse hair, and now hemp to produce everything from a wall surface to highly ornate architectural elements. Plaster works executed centuries ago still survive today, showing the strength and durability of the material.

Giovanni Primo Casci of Barga, Italy, came to the U.S. in 1921 and traveled the country molding and installing plaster. In the 1930s, he settled in Dallas and formally incorporated Casci Ornamental Plaster, which had a profound impact on interior architecture in Dallas. His work can be found all over, including almost every large historic home in such neighborhoods as Swiss Avenue and Kessler Park, as well as those throughout the Park Cities and Preston Hollow. Besides homes, his work is in the Georgian Revival buildings of Southern Methodist University, the Magnolia Building downtown, the Scottish Rite Temple ballroom, the DeGolyer house at the Dallas Arboretum, and even the Hall of State at Fair Park.

In 1972, Casci sold the business to Royce Renfro but stayed on until his death in 1983. Renfro sold the business in 2017 to Mark Marynick and Porter Fuqua, Assoc. AIA, two longtime friends in their early 30s who love art and architecture. They did not want to see the venerable business close and saw the potential in the ancient craft of plasterwork in a modern world.

Marynick has since bought out Fuqua and is working to keep the legacy of Casci alive while organizing and modernizing the business operations. However, the techniques for the plasterwork that Casci used and even his tools from Italy are still in use today with little change. The most recent upgrade, Marynick said, are the molds for the plaster pieces, which have gone from sand and animal fat to silicone and urethane.

Casci has 12 craftsmen, one of them there for 25 years. The craftsmen are given a lot of autonomy on projects and work closely with architects, interior designers, and clients to achieve the desired outcome. Once the design is finalized from shop drawings or test molds, the process is straightforward. The raw material for the plaster is mixed with water to form a thick, almost liquid substance that is layered into the mold, with binders added to give it strength. After the plaster hardens, the piece is removed from the mold to fully cure before installation. Once installed, it can be coated with any number of finishes. Clients can also choose from over 6,000 molds ranging from crown moldings, mantels, ceiling medallions, capitals, air vents, and more.

Plaster is also a green product, Marynick said. "There is surprisingly little waste. Unlike carving wood, which is a subtractive process from the raw material, plaster is an additive process, with the raw material added to a mold to create the desired effect using only what is needed for the project," he said.

So what is the future of plaster in modern architecture? Marynick expects it to be around for a long time, especially as quality wood becomes more scarce and expensive.

"We can create the same design as wood, whether it be for a period home of classical design to that of a modern residence," Marynick said.

Casci's recent and upcoming projects span the gamut from restoring plasterwork in the Dallas County Records Building to adding a light cover to the plaster dome in First Presbyterian Church to creating custom pieces for new construction. With Marynick's vision for Casci, plasterwork should live on as a craft well into the future.

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

Left: Pick your column, pick your capital: Casci Ornamental Plaster can create an endless array of capitals with exquisite detail. / Right: One of the craftsmen at Casci Ornamental Plaster is removing the silicone mold from a crown molding piece. The hemp on the table is used as a binder for the plaster. / Photos: Michael Cagle

UNREASONABLE FACSIMILE: COPYRIGHT PROTECTION OF ARCHITECTURAL WORKS

By James B. Atkins, FAIA, FKIA

Architects survive on original design. Although styles tend to move our designs in popular directions with often familiar elements, it is uniqueness that sets our work apart. The challenge arises in our attempt to manipulate the building elements into a one-of-a-kind configuration, and, should our design rise above the crowd, it can quickly garner favor and accolades. It becomes our gifted child, our pride and joy, a part of ourselves, and we want it protected like a member of our family.

*Northeast Asia Trade Tower (1,001 feet tall)
Incheon, South Korea, designed by Kohn Pederson
Fox Associates, 2011. / Photo: Pairat Pinijkul*

Then we discover a similar version of our creation has been introduced by another architect. Our idea has been stolen and presented as original. Thus was the belief of Thomas Shine, who in 1999 as a Yale architecture student designed an office tower with a “textured” curtainwall design, only to see it presented by SOM’s David Childs for his Freedom Tower submittal at Ground Zero in 2003. Childs had served on Shine’s final review jury. Shine registered the copyright on his design in 2004, and he filed a lawsuit in 2005, *Shine vs. Childs*.

The case survived a motion for dismissal since it potentially met the two required statutory elements: ownership of a valid copyright and copying of original elements of the work. The case was settled out of court, and Childs abandoned his proposed design. SOM went on to provide the design for Freedom Tower, only to have its originality challenged again in the lawsuit *Park vs. SOM*, filed in 2017 and currently pending before the courts. In 1999, Jeehoon Park created a design titled Cityfront 99 as a master’s student at the Illinois Institute of Technology. One of his thesis advisers would later become an SOM associate partner. This disputed design is now Freedom Tower.

Most of us may not have been as imaginative as Shine or Park in architecture school, and we may not be involved with projects at the scale of Freedom Tower, but we value and guard our creations every bit as much. This article will address the legal protections afforded architectural design under the 1990 Architectural Works Copyright Protection Act (AWCPA) and the complex, often confounding standard for infringement known as “substantial similarity.”

HISTORY OF COPYRIGHT PROTECTION IN THE U.S.

Architecture was not always protected by copyright law. The first copyright laws were passed in the late 1700s, and they covered only charts, maps and books. Certain writings were added in 1909, with coverage for drawings “of a scientific or technical character.” Blueprints were considered covered, but “architect’s plans and drawings” were not specifically included until 1976, and this did not include structures built from the drawings. After the United States joined the Berne Convention for Artistic and Literary Works in 1988, Congress passed the AWCPA, which specifically included, “architectural works.”

Copyright protection is extended to the documents typically produced by architects, including models and computer-generated images. Buildings constructed from the architect’s design are also included. However, the designs are not required to be constructible to be protected. Protection of an “architectural work” under the law requires the work to include the design of a building. Buildings are defined as *humanly habitable structures that are intended to be both permanent and stationary, such as houses and office buildings, and other permanent and stationary structures designed for human occupancy, including but not limited to churches, museums, gazebos, and garden pavilions.*

“Architectural works,” under the copyright law, are only protected if they were created on or after Dec. 1, 1990. Protection is extended to “pictorial, graphic, or sculptural” works if they were created after 1976.

COPYRIGHT PROTECTION

The architect’s design is protected immediately beginning at the time of its creation, and it does not have to be registered to



The Pyramid of Khafre, the tallest pyramid in the world at 448 feet, and the Sphinx in Giza, Egypt. / Photo: milehightraveler / iStock by Getty Images

have copyright protection. However, registration is beneficial for the following reasons: 1. Registration is required before an infringement lawsuit can be brought in court; 2. Registration within three months of publication or prior to the act of infringement will allow statutory damages and attorney’s fees to be collected upon a finding of infringement. Otherwise, only actual damages and profits can be collected; and 3. If registration is made within five years of publication, it will provide prima facie evidence of copyright validity and of the stated facts in the certificate.

A copyright notice is not required to be placed on the work, but it is beneficial for the following reasons: It places the user on notice of the copyright status, and it avoids the argument by the infringer of innocent infringement that could allow a reduced damage award. A proper copyright notice includes the symbol ©, the word Copyright, or the abbreviation Copr. and the year of first publication followed by the copyright owner’s name.

Copyright essentially provides an architect with the exclusive right to reproduce, distribute, display and prepare a work based on the design. Unless the work is created as a work-made-for-hire, as is typically the case for architects employed by a firm, the protection lasts for the life of the author plus 70 years. In the case of a work-made-for-hire, the employer is considered the author although the work may have been solely created by an employee. An employer can be an organization, a firm or an individual.

There are limitations to copyright protection. If a building is visible from a public location, as most projects are, protection of an “architectural work” does not prevent the creation and public distribution of pictorial images of the building. The architect also cannot prevent an owner from altering or destroying the building, and, in the case of partially completed buildings, the owner can complete the building with the architect’s copyrighted documents.

There are two categories of works not protected by the AWCPA but considered by some to be architecture-related. The first consists of structures whose form is dictated by engineering considerations, such as bridges, dams, canals, walkways, and

similar works. The second consists of organizations of space, such as gardens, parks, and golf courses. It is also important to add that the rights afforded by the AWCPA can be contractually extended for greater protection if the parties agree. An architectural work does not have to be constructed to be protected. Claims of infringement can be brought regardless of whether the plans were copied or the completed work was copied.

ORIGINAL VS. FUNCTIONAL DESIGNS

Protection of a building under the AWCPA requires that it must qualify as a building, and then it must pass a two-part test to establish that, first, the design is original, and, second, not wholly functional.

The lawmakers stated: *First, an architectural work should be examined to determine whether there are original design elements present, including overall shape and interior architecture. If such design elements are present, a second step is reached to examine whether the design elements are functionally required. If the design elements are not functionally required, the work is protectible without regard to physical or conceptual separability.*

ORIGINAL DESIGN

The AWCPA provides protection of: *the overall form as well as the arrangement and composition of spaces and elements in the design, but does not include individual standard features.* Standard features include common windows, doors, roof designs, and other staple building components. An architect likely can never produce a totally original design given the extensive past use of virtually all forms and configurations. However, the AWCPA acknowledges: *The phrase, "arrangement and composition of spaces and elements" recognizes that: (1) creativity in architecture frequently takes the form of a selection, coordination, or arrangement of unprotectible elements into an original, protectible whole; (2) an architect may incorporate new, protectible design elements into otherwise standard, unprotectible building features; and (3) interior architecture may be protected.*

This means that windows, doors and standard roof configurations can be designed into an original form by placing them in a different context or by reconfiguring them with other building components. Since a majority of design elements in a building serve some function, this tends to prevent large portions of a building from being protected.

FUNCTIONAL DESIGN

Copyright law does not protect functionality. Therefore, it is necessary to determine when a design element is ornamental, and potentially copyrightable, and when it is functional to the operation of the design and therefore not copyrightable. The standard used by the court to decide this issue involves an analysis to determine whether the ornamental elements can be conceptualized as existing independently of the utilitarian functions. The test is referred to as the "separability" test. It requires a finding that the ornamental elements exist solely as a result of artistry and are independent of the building function. This can be difficult to determine since a great percentage of all buildings are functional. However, in some cases, the original elements are more obvious.

For example, the First International Building in Dallas, designed by HOK and completed in 1974, had a glass curtainwall devoid of ornament. It was renovated in 1986 by SOM, and broadcast towers were added to the top of the building. The transmission portion of the towers are functional, but the added framework and decor is artistic and nonessential to the broadcast operations.

It would seem that the original First International "glass box" would not be copyrightable. How long has a box been around? And the polychrome window wall treatment of Renaissance Tower may have similar difficulties. But the decorative framework incorporating the broadcast towers is unique. Herein lies the essence of the argument for what may or may not be copyrightable.



One World Trade Center ("Freedom Tower," 1,776 feet), New York City; designed by David Childs of SOM, 2014. / Photo: Lady-Photo / iStock by Getty Images

STUDY IN ORIGINALITY: GIZA PYRAMIDS VS. LUXOR HOTEL, LAS VEGAS

In 2007 Egypt's Supreme Council of Antiquities set out to pass a law that would exact royalty payments from anyone who made copies of the country's ancient monuments. The law would apply anywhere in the world, and since the United States had become a member of the Berne Convention for the Protection of Literary and Artistic Works, Egypt's new law could be an issue.

The pyramid-shaped Luxor hotel in Las Vegas stands 350 feet high with 4,400 keys. When the facility opened, it advertised that it had a King Tut Museum with reproductions of King Tut's sarcophagus as well as other antiquities.

When an Egyptian newspaper pointed out that there were more tourists visiting the Luxor hotel in Las Vegas each year than the number that visited Luxor, Egypt, Zahi Hawass, then head of Egypt's Supreme Council, was asked if MGM's Luxor would be subject to the royalties. Hawass replied that he did not regard the Luxor hotel as a copy of an Egyptian pyramid because the hotel's interior and an Egyptian pyramid's interior were in no way related. He did not regard the pyramid shape as unique, but what about the Sphinx?

Soon after his interview, the Luxor hotel underwent a massive renovation to achieve what it referred to as a "non-Egyptian" look. However, the exterior remained unchanged.

THE STATUTORY ELEMENTS OF A CLAIM FOR INFRINGEMENT

A copyright claim must satisfy two elements: proof of ownership of a valid copyright and proof of copying and reuse of portions of the work that are original. Authorship of the work can easily establish copyright ownership, but determining that the work was copied can prove more difficult. Courts attempt to determine if the defendant had access to the copyrighted work and if the infringing work was "substantially similar" to the original. Both of these conditions are required to establish infringement.

Thus, the standard for infringement is substantial similarity, which is perhaps the most troublesome issue in copyright litigation. The challenge arises because in copyrightable works, some measure of similarity must be allowed. The practice of architecture would be much more daunting if some amount of copying was not permitted. Is this not how architectural styles are developed and perpetuated? The task then becomes determining whether the comparative similarity is minor and thus permissible or if it is substantial and worthy of action.

The practice of architecture involves the reuse of existing forms and materials, and the copying of existing elements and patterns and even spatial configurations is accepted and commonplace. Thus the task of determining substantial similarity becomes more difficult unless the entire design and all its detailed minutiae were replicated.

INSPIRATION VS. IMITATION

Copyright protection for architects is relatively new. Barely three decades have passed since the United States joined the Berne Convention and legislated protection for architectural works. However, copyright protection has its limitations. Building elements are mostly functional and thus not subject to copyright.

The greatest challenge in preserving our rights in building



Third tallest pyramid in the World. Luxor Hotel & Casino (350 ft) and the "Great" Sphinx (stucco), Las Vegas, Nevada, USA, c. 1993 AD

design lies with the issue of substantial similarity. At what point in design development does inspiration cross the line and become imitation? This challenge is made more evident by the fact that Park's Cityfront 99 design and Childs' Freedom Tower design do not stand alone.

The Northeast Asia Trade Tower in Songdo International City, located near Incheon, South Korea, was completed in 2011 with Kohn Pederson Fox as the design architect. It too is strikingly reminiscent of Park's 1999 tower design, and it predates SOM's Freedom Tower. Therefore, one must ask, who is the infringer? Did infringement actually occur? Or was this just another iteration of a functional and common high-rise configuration? How many others like this exist?

With substantial similarity to a copyright work as a measure for infringement, these three buildings demonstrate the challenging task of separating inspiration from illegal imitation. But one must also ask: Once Jeehoon Park created his design, was it reasonable to prohibit any building built afterward from being similar in appearance? If this were so, our built environment as we know it would have stagnated long ago.

So as you file your latest design safely away and click on www.copyright.gov to register its copyright, please remember to be careful out there.

James B. Atkins, FAIA, FKIA, is an architect and author who provides litigation support services through his firm, Atkins Consulting Solutions.

Learn how to register copyright and explore more resources online at www.aiadallas.org/copyrightindesign.



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an Eye for Detail

S/M/L STUDIOS DEFINE CRAFT

Interviews conducted by Julien Meyrat, AIA

A defining characteristic of architects is that they care about the way a building comes together. Making sure that various elements are statically and functionally sound is a primary concern, but how these elements relate to each other aesthetically is a powerful motivator for those who love to design. Many of them obsess over construction details that few would notice, or draw a building section over and over that people outside the studio may not understand. There is a cultivation of skill that reveals an architect's deep appreciation for craft, even though architects seldom work physically with the final product like a traditional craftsman. Can ideas that are drawn, modeled, then executed manifest the value of craftsmanship? Does this scale up as architecture firms grow in size? We approached individuals from small, midsize, and large firms to learn how they define craft in the context of their work and how they integrate it into their daily practice.

Russell Buchanan, FAIA, is founding principal of Buchanan Architecture, an award-winning sole practitioner design firm in Dallas that focuses on diverse projects, mostly houses and custom furniture.

Are completed buildings the only valid way that architects exhibit craftsmanship? Is it enough to simply be meticulous about details?

Architects exhibit craftsmanship in many ways other than completed buildings ... but completed buildings are a very good way to validate craftsmanship in architecture. Completed buildings illustrate an architect's ability to realize work, which means getting projects built. If there's nothing built, then what's the point in having details drawn? The best way to exhibit good craftsmanship is to build something well-crafted.

When we describe something as well-crafted, it is often in regard to an object's physical attributes. Unless they are directly involved in fabrication, architects are limited to generating instructions by means of drawings. Can craft be found in drawings? If so, what attributes count toward a drawing being well-crafted?

Well-crafted drawings are very important to the process of architecture. If architects don't care about the craftsmanship of their own drawings, how can they expect contractors to care about the craftsmanship of their buildings? A well-crafted drawing doesn't guarantee a well-crafted building, but it does set the tone for a project and establishes a sense of expectation.

As the profession migrates from hand-drawing to 3-D computer modeling, will craft matter? Is there such a thing as a well-crafted digital model?

Hopefully, craftsmanship in architecture will always matter. In the future, we may not have drawings or models, but craftsmanship will still be a meaningful part of architecture. Each year, we see beautifully crafted digital models at the [AIA Dallas] KRob Competition, so there's definitely skill and craftsmanship in the making of 3-D models.

Is drawing by hand still necessary in the way you practice? Does it matter in leading toward a well-crafted result?

I draw by hand every day, but I don't think it has any impact on whether a project is well-crafted. More important, drawing by hand takes a certain amount of time and thought ... which I do think leads toward a well-crafted building. Drawing by hand slows down the process and gives us room to think. It forces us to understand the purpose of each line and, in doing so, makes us see more clearly. Sometimes the best hand drawings are done in the field during construction — on a piece of plywood.

Small Studio: Crafted details within various projects designed by Russell Buchanan, FAIA. / Photos: Jason Franzen





Medium Studio: The facade of 1217 Main Street in Dallas is a unique collaboration of 5G Studio Collaborative and artist Jorge Pardo. / Photo: Adam Mork

Paul Merrill, AIA, is a principal at 5G studio, a 45-person firm based in Dallas, with 25 more employees working at offices in Atlanta, Miami, Mexico, and Indonesia. Paul is involved in the design of projects such as the award-winning Winwood residence in Richardson and the mixed-use commercial block at 1217 Main Street in downtown. His colleague Reid Stone works as a designer at 5G Studio.

As the profession migrates from hand-drawing to 3-D computer modeling, will craft matter? Is there such a thing as a well-crafted digital model?

> Paul Merrill: As society advances, we find ourselves facing an increasingly mechanized world where processes are automated and streamlined for the sake of efficiency. However, this works in the architect's favor because clients are hungry for solutions that are not mass-produced. The desire for uniqueness has increased the value of our services to a society that laments mass-produced goods. Craft is far from obsolete. In fact, it's more in demand than ever.

Computers are both a boon and vice to architects. Digital modeling is a powerful tool that gives us the ability to create complex geometries, reduce production/building costs, and expedite the fabrication process. However, it can also lead to architectural solutions that appear flat and without substance or underlying logic because digital space tends to mentally disengage the craftsman and eliminate impromptu design solutions that result from hand-modeling. Eliminating the human aspect of a product by working only in digital space can be debilitating to design. However, timeless beauty will always be achievable when the craftsman is able to establish a dialogue with their materials no matter how digitized the production process becomes. The iterative process becomes an important step to refine a digital model once it is brought into the physical world. The touch of a craftsman's hand is what humanizes a digital product. Adopting a hybrid workflow between the digital and real world maintains the critical human aspect of a product and generates well-crafted digital models.

Can craft be a consideration in any project even if the client doesn't openly ask for it?

> Reid Stone: The crux of the dilemma within architecture regarding craft is if architects provide value. "Are we still able to craft?" If the building is great without requiring a good architect, are great services needed? If the client can guarantee craftsmanship, could a client not do the same with only a builder? The reality is that craft is no longer a "we" activity, and the creation of a building, great or not, is much larger than an architect or client.

Every stakeholder, from the tradespeople up, must believe in a story unique and relatable to their perspective. The drywall subcontractor does not care about the reflectance value of the TPO roof, neither of them care about a porous concrete sidewalk or use of an FSC-certificated floor, but the drywall, TPO, sidewalk, and floor can all be installed and finished wrong. Selling someone on a story does not mean the GC telling them to do their job or specifying a finish or product. This storytelling is the architect's job regardless of project size, budget, complexity, or greatness of the design.

Within the sphere of construction, the architect touches almost everyone, and since the architect does not perform the work, it is their responsibility to personally craft each narrative in person. By investing every stakeholder on a project, everyone will have pride in their craftsmanship. Crafting a great building is a commitment of passion from a team to create something better than what has been.

(P.S.: The time of the Ayn Rand architect has passed; we should all be very happy.)

Cory Brugger is a Los Angeles-based architect and chief technology officer at HKS, one of the world's largest architecture firms with almost 1,400 employees, with 600 of them in Dallas. He oversees the development of digital and fabrication tools that HKS is increasingly using in the design of numerous large projects.

In the context of your own practice, how do you define craft? Does it have to do with a set of actions, or is it more about an attitude toward the work?

For HKS, craft is a focus of design thinking. Whether we are designing projects, developing specifications, or planning a budget, there is an underlying focus on providing value to all project stakeholders. This requires that we approach every task as a new exploration, crafting a response that is unique to the context and the intended outcomes. This process allows us to maximize the potential of each project, realizing benefit to our clients, the community, and the environment.

It is often said that a great building depends as much on the client as on the abilities of the architects. Is the client the main guarantor of craftsmanship in your projects?

The client is a big part of a project's success. Too often a client's focus is on reducing soft costs and limiting the initial capital expense

rather than concentrating on the long-term investment in a well-designed, beautifully crafted and high-performing building. Across the industry, we are seeing clients demand more work for less fee in a compressed schedule, which leads to poor craftsmanship in design and construction. A well detailed and crafted building requires considerable effort throughout design and construction.

We see an increase in design quality and craftsmanship when clients are engaged and invested in the design process. In practice, we are aiming to balance scope, quality, budget and schedule while striving to increase value and long-term benefit to our clients, the community, and the environment. Success requires the client's leadership in defining and maintaining the specific goals of each project. A sophisticated and strong client will always provide the context for the architect to develop and craft a response that exceeds the original goals of the project.

Julien Meyrat, AIA, is an architect with Gensler.

Large Studio: Digital craftsmanship is explored within the Kuwait Children's Hospital, designed by HKS and opening 2020. / Rendering: HKS





THE UNMEASURABLE

Photo: Arina P. Habich



IS CRAFT

PASSIONATE LESSONS
IN CRAFTSMANSHIP

By William J. Richardson, AIA

My grandfather's blacksmith shop was a fascinating place to me as a child. Hammers and strange tools of various shapes and sizes hung on the walls or lay about, and the acidic smell of soot and machine oil filled the air. I remember watching Granddad turning the handle of a centrifugal blower to raise the temperature of the flame in the forge and heat an ironwork piece to the point of almost liquid. He would tell me that he had to watch the iron for the colors that would tell him the temperature was just right to work it. It looked almost white from my vantage point at least 15 feet away. But even from there I could feel the intense heat of the forge.

When Granddad saw the iron turn the right color, he used tongs with long handles to move the piece from the fire and hold it at the anvil as he hammered it into shape. Over and over, he heated the iron and pounded it. Sometimes he stopped for a moment to use a caliper or a gauge to precisely measure the piece to ensure it was nearing the perfect size before resuming the heating and hammering. I can still hear the rhythm of his blows as he would strike the piece three times, then let the hammer bounce on the anvil. Then strike it three times again. It was almost musical: STRIKE, STRIKE, STRIKE, RING, ring, ring, ring. STRIKE, STRIKE, STRIKE, RING, ring, ring, ring.

But craft cannot be just making something by hand. It cannot be just manual labor. Like my grandfather's love for the sound of his blacksmithing, craft has to include a passion for the work and a love for the quality of the product that results. The difference between craft and work is passion.

When I asked why he hammered the iron that way, he said it allowed him to keep the hammer moving while he looked for the results of his blows. But I always wondered if it was also because he loved the sound of the work.

Finally, when the iron had reached the shape and exact size he wanted, Granddad plunged the piece into a large bucket of water beside the anvil. After a great hiss and cloud of steam, the piece emerged cooled and tempered to strength.

I have thought a great deal about my grandfather and his blacksmith shop in recent years while noticing a resurging interest in craft. There are now cable television channels that show nothing but home and garden projects. Myriad programs are dedicated to building or restoring vehicles from motorcycles to military tanks. There have long been books and magazines dedicated to do-it-yourself endeavors, but now the internet offers countless websites, blogs and videos posted by people sharing the processes, procedures and lessons learned about the crafts they love.

But what is craft? And what is the difference between craft and work? The Merriam-Webster dictionary defines craft as "an activity that involves making something in a skillful way by using your hands." And craftsmanship as "the technique, style and quality of working."

But craft cannot be just making something by hand. It cannot be just manual labor. Like my grandfather's love for the sound of his blacksmithing, craft has to include a passion for the work and a love for the quality of the product that results. The difference

between craft and work is passion.

Walter Gropius is quoted as saying, "The ultimate aim of all artistic activity is building. Architects, sculptors, painters, we must all get back to craft." Others in the past have also called for a return to craft. In the late 1800s, the idea of rebellion against the impersonal nature of the Industrial Age arose in Britain. Among the pioneers of this movement were artist William Morris, architect August Pugin and writer John Ruskin, who independently advocated that design in general must be reformed to emphasize the natural application of materials built by the simple skill of a craftsman.

This abstract philosophy spread into the design theory of North America by 1900. Many of the great works of art and architecture of the early 20th century that inspire us today came out of that movement. Architects Mary Coulter, Bernard Maybeck, Julia Morgan, John Gaw Meem, Frank Lloyd Wright, Robert Reamer, Charles and Henry Green, and others, along with the incomparable skill of the workers whose names we no longer remember, envisioned and created structures that still capture our imaginations and stir our spirits today. Certainly, their craft was not limited to a particular look. As pleasing as it may be with its manipulation of spaces, its unique application and finish of natural materials, and the distinctive positioning of brace upon brace at eaves and gables, the Craftsman style is still just a style. It is the passion for the work and the love for its quality that touches our hearts today because it touched the hearts of those who created it.

But John Ruskin and William Morris, among others, may have been wrong in their philosophy that the Industrial Age of machine-made products could not possibly be craft. The tools of craft have changed again and again throughout history. The texture and color of sculptured stone can now be formed in glass fiber-reinforced gypsum or precast concrete. The woodwork of chisel and awl can now be patterned with the computer numerical control (CNC) machine. And the drafting in ink and graphite is now imprinted in binary codes within a computer program.

It is amazing to consider how quickly the tools of design have changed just in our lifetimes. Who even remembers what an Ames lettering guide is? Or a Rapidograph, much less a ruling pen? What about a pin bar? The term CADD has been replaced by the building information model (BIM). The changes are almost endless and certainly never-ending. But changing the tools has not changed the passion in the hearts of those who design. And that is what makes design a craft.

My grandfather was retired, or maybe semi-retired is a better description, at the time of my childhood memories of his shop in the mid-1950s. By then, many of the tools of his craft had changed too. Granddad's work then was mostly arc welding a broken part on a farm implement for a neighbor or using the hydraulic press to push the bearings out of the wheel hub of a friend's truck. But Granddad loved the chance to work precisely with iron in the old ways and relished those declining opportunities to create a set of decorative hinges for a barn door or the ornamental iron gate for the entry to the community cemetery.

Louis Kahn, FAIA, spoke of design in this way: "A great building must begin with the unmeasurable, must go through measurable means when it is being designed, and in the end must be unmeasurable." The unmeasurable is craft.

William J. Richardson, AIA, is design manager at Gensler.



THE CEDARS UNION

By Mia Ovcina, AIA

Wandering around the edges of the Cedars, you just might stumble onto an event that activates the otherwise deserted warehouse alleys, parking lots, and buildings with art, light, and music. Programming such as last year's Bring Your Own Beamer Cedars, which invited artists to bring their own projector (often referred to as a "beamer" in Europe) and cast visual content onto the walls, creates curated yet approachable art events, open to anyone who wishes to participate in whatever capacity they choose.

One organization that has played a big role in kindling the creative spark of this industrial area is The Cedars Union, a nonprofit arts group that has progressively increased its influence in the area. Its mission is trifold, focused on artist development, public programs, and community outreach.

The core of The Cedars Union is an early 20th-century megastructure at Ervay and Griffin streets. Originally an ice cream factory, this 40,000-square-foot building was purchased by the Bowdon Family Foundation in 2014 with the intent of making it a comprehensive "incubator for the arts."

The plan is to provide 80 micro-studios at affordable rates for local artists, access to a wide range of artist shops, and meeting space — these are currently offered on a smaller scale in a 7,000-square-foot annex next door. Public programs including artist workshops, performances, installations, and lunch-and-learns supplement this physical incubator. Additionally, community

outreach programming extends beyond the traditional parameters of "art" into activism, technology, and design, seeking to engage a broader number of patrons.

A happy coincidence has amplified the effect of The Cedars Union: The McKinney Avenue Contemporary (The MAC) relocated to the same industrial stretch of South Ervay Street, opening the door for collaborations and wider engagement with the public. Bring Your Own Beamer Cedars was one such collaborative event, which also tied in Ro2 gallery and the Gulf Cone Building, a former ice cream factory that was the Hughes Brothers candy company before that.

Collaboration is an underlying theme of many events in the Cedars. In May, The Cedars Union collaborated with the Soluna Festival in presenting the world premiere of *Breaking Shadows*, a multimedia performance by artist Jennifer Wester. The performance used figure skating as a dynamic medium, exploring the ways it can build an environment of light, shadow, and sound.

This November, The Cedars Union will partner with the Aurora festival for another light art collaboration. Expect it not to disappoint.

Mia Ovcina, AIA, is a project leader at GFF.

Photo: Teresa Rafidi courtesy of The Cedars Union

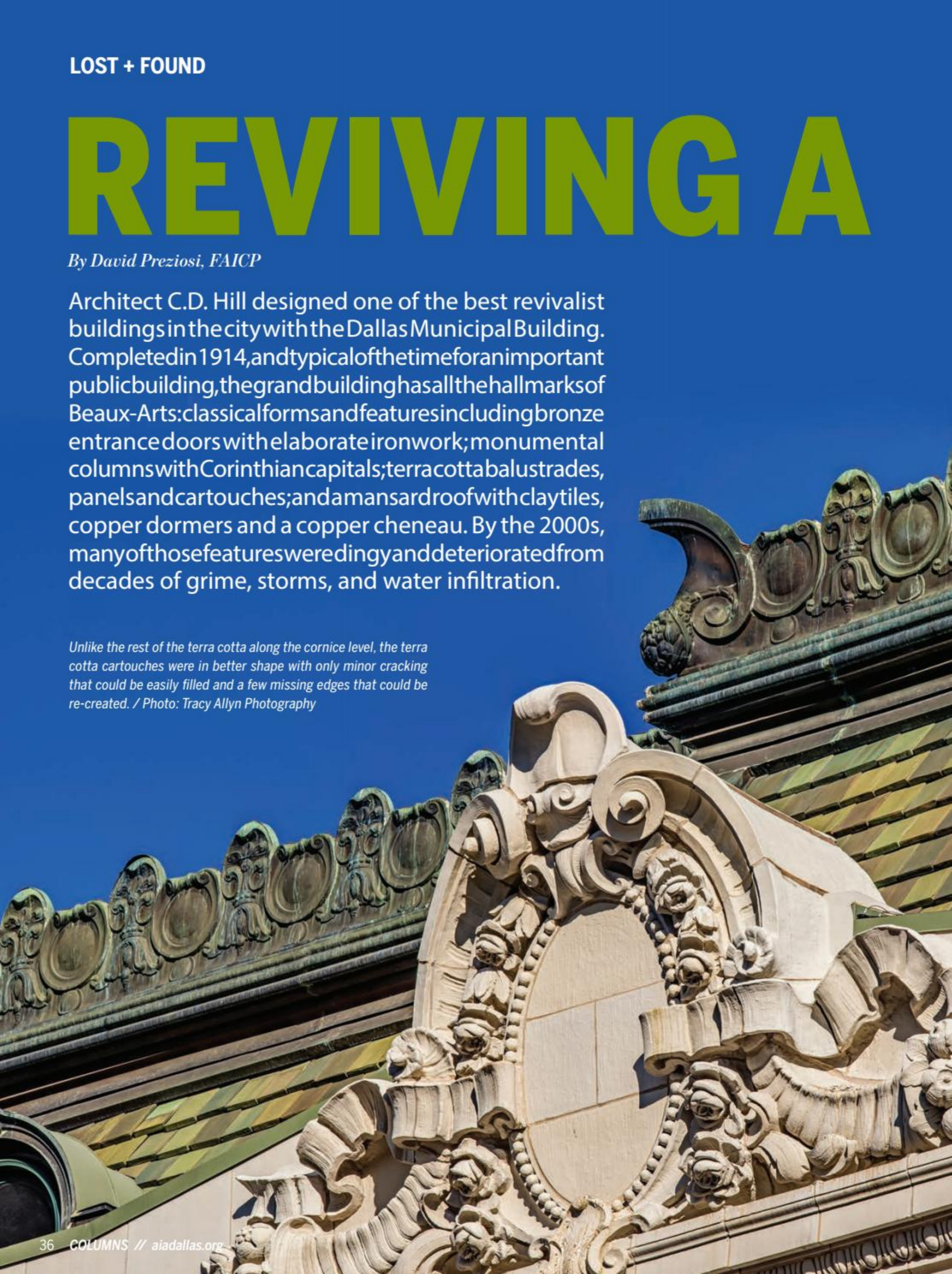
View more photos from The Cedars Union's Bring Your Own Beamer event at www.aiadallas.org/cedarsunion.

REVIVING A

By David Preziosi, FAICP

Architect C.D. Hill designed one of the best revivalist buildings in the city with the Dallas Municipal Building. Completed in 1914, and typical of the time for an important public building, the grand building has all the hallmarks of Beaux-Arts: classical forms and features including bronze entrance doors with elaborate ironwork; monumental columns with Corinthian capitals; terracotta balustrades, panels and cartouches; and a mansard roof with clay tiles, copper dormers and a copper cheneau. By the 2000s, many of those features were dingy and deteriorated from decades of grime, storms, and water infiltration.

Unlike the rest of the terra cotta along the cornice level, the terra cotta cartouches were in better shape with only minor cracking that could be easily filled and a few missing edges that could be re-created. / Photo: Tracy Allyn Photography



REVIVALIST

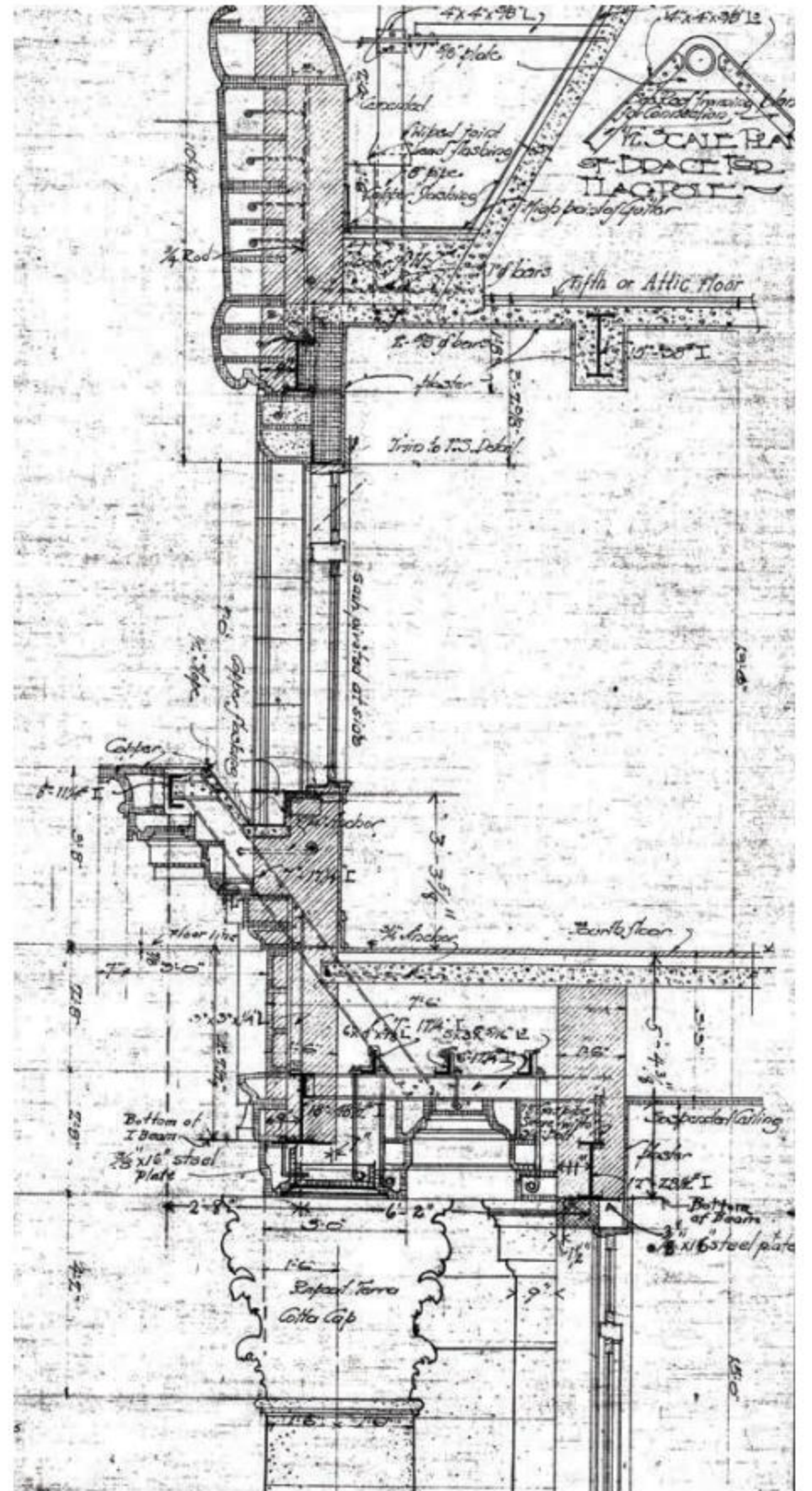
The building was the seat of city government for over 60 years. In 1956, an annex designed by Mark Lemmon was added that served as the police headquarters until 2003 and the municipal court until 2013. All of that gave it prominence in the city. However, when Jack Ruby shot Lee Harvey Oswald in the basement of the annex, the building was propelled into the spotlight of the Kennedy assassination and made forever a part of the nation's history.

In 2007, the city decided the building could languish no longer, and plans were developed to restore the exterior and turn the building over to the University of North Texas for its new law school. Other than addressing the water infiltration issues, the exterior work was put on hold while the city renovated the mid-century modern annex for the municipal court. Exterior work began in earnest on the original building in 2015, using \$14 million in bond money.

As most people know, buildings of such detail had a cadre of craftsmen working on them when they were constructed. But few realize the number of craftsmen and amount of detail work needed to restore the impressive architectural features of a building over 100 years old. The exterior restoration was headed up by Carl Janak, senior architect at the City of Dallas, who spent 11 years on the project. His work was aided by the original linen drawings, found in the city archives and providing a trove of original information about the design. However, there were still questions that needed answers, especially regarding changes to the structure in the field during construction and the original design of the decorative elements, which were not always fully detailed in the drawings.

When work began, the Texas gray granite base of the building was in decent shape, unlike the Indiana limestone above that had suffered years of power-washing, sandblasting, and hailstorms that had pitted the surface and opened up pores for dirt and water to penetrate. To address that, the stone's top layer was honed by hand to a smooth surface to resist dirt and water. Even with honing, areas of discoloration couldn't be removed. That led to the discovery that much of the damage came from inside the stone, from internal gutters blocked with debris and even dead pigeons so that water did not drain properly. After clearing the gutters, the project consultant, Conley Group, tried numerous chemicals to clean the stone with little success. The general contractor, Phoenix 1 Restoration Ltd., then handwashed the stone with dishwashing soap and rinsed it with water. Remarkably, that did the trick.

The fourth level of the building is made up of terra cotta pieces and separated from the limestone below by a projecting cornice supporting a decorative balustrade. This is also where the internal gutters are, and the pooling of water from the clogged drainage system seeped through the terra cotta pieces and rusted the internal metal anchors. When JQ Engineering evaluated the



Architect C.D. Hill designed one of the best revivalist buildings in the city with the Dallas Municipal Building. Completed in 1914, the Beaux-Arts style building was designed with incredible detailing as shown on the wall section of the original drawings on linen. The section details the upper portion of the building with terra cotta column capital and projecting cornice with terra cotta pieces and balustrade.



The Indiana limestone facade had suffered years of power-washing, sandblasting, and hailstorms that had pitted the surface and opened pores for dirt and water to penetrate. To address this wear, the stone's top layer was honed by hand to a smooth surface to resist dirt and water. Dishwashing soap removed the discoloration on other areas. / Photo: Tracy Allyn Photography

building, its team couldn't believe the pieces were still in place, with friction apparently the only thing holding them to the façade. About 400 terra cotta pieces had to be recast with new anchors and the rest reinforced with new stainless steel pins from the back in order to avoid bolts on the outside surface. Numerous balusters had to be replaced because the rebar inside had rusted out, causing the pieces to deteriorate. The terra cotta cartouches on the projecting corner elements of the building were in better shape, with only minor cracking that could be easily filled and a few missing edges that could be re-created.

All of the original terra cotta pieces were glazed with the same color, but each varied slightly in tone from the firing process. To keep the replacement pieces from looking too new and uniform, four shades of coatings were hand-painted on each piece so that it blended with the original pieces. Decades of exposure to the elements also eroded and pitted the original glazed surfaces, so they were recoated to seal them against water.

Original clay tiles were still in place on the mansard roof. Surprisingly, only about 25 percent were cracked or broken. Tiles from the rear of the building, which abuts the 1950s addition, were relocated to the more visible sides to replace the damaged tiles. The manufacturer of the original tile provided replacements for the rear sections of the roof.

The rounded copper dormers were removed and taken back to the shop to repair dents caused by years of hailstorms. The tops were replaced with stronger sheet metal, which was powder-coated to match the patina of the copper faces. Workers wanted to polish up the copper dormers and cheneau along the top of the

roof but were dissuaded to keep the incredible patina intact.

The original wood casement windows were long gone, replaced with fixed aluminum storefront systems in the 1980s. Since the goal of the project was to restore the look of the façade, windows closer to the original design were needed. The original drawings did not detail the windows well enough to re-create the profiles and decorative leaf design on the dividers between the paired windows. But, in a lucky break, interior demolition on the rear wall revealed an original wood window, which provided the missing details. Marvin Windows fabricated casement windows that matched the profile of the originals and even re-created the leaf design based on the found original. To cut down on future maintenance, the new wooden windows were clad in a prefinished metal in dark green, matched to the original color through paint analysis.

After three years of painstaking work to the exterior, the Dallas Municipal Building has been brought back to life but not taken back to its birth. As Janak put it, "We didn't want to make it look like a brand new building. We wanted to honor the 100 years of patina by keeping it intact and letting the age of the building show through."

It took a crew of craftsmen who knew how to meticulously restore a historic building and artisans who re-created the decorative pieces and hand-finished them to achieve a blend of new with the original. The hard work paid off with an incredible exterior restoration. And now, UNT has begun the interior work to complete the transformation of this venerable Dallas building.

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

NEW HOME / NEW NAME

DCFA is now AD EX, The Architecture and Design Exchange. With a new home in the historic mid-century architectural icon Republic Center, AD EX will be both the physical place and mechanism for spurring conversation about walkability, mobility, historic preservation, affordable housing, economic development, and other civic challenges related to architecture and urban design that impact the city and its future.

As headquarters for both AIA Dallas and the Architecture and Design Foundation, AD EX aims to break

down barriers and facilitate a more informal exchange of ideas about design and architecture. Its storefront location and outside terrace provides opportunities to interact directly with downtown and includes a larger exhibition gallery and a dedicated Design Learning Lab. Our new home will afford us the opportunity to expand our programming: additional K-12 workshops, weekly intimate discussions at lunchtime, outdoor pop-ups, more comprehensive exhibitions, town halls and community meetings, and so much more.



**AD
EX**
Shaping
Environments.
Building
Community.

We look forward to welcoming you when we begin our public hours the week of November 19. Save the Date for two important opening events:

**WEDNESDAY, NOVEMBER 14 :
AIA DALLAS MEMBERS OPEN HOUSE**

**SUNDAY, NOVEMBER 18 :
COMMUNITY GRAND OPENING + RIBBON CUTTING**

See you in November!

PROFILE

BRAD OLDHAM + CHRISTY COLTRIN

*By Nate Eudaly,
Hon. AIA Dallas*

Brad Oldham and Christy Coltrin are partners, both at Brad Oldham Sculpture and as husband and wife. Their studio work exemplifies one of the definitions of craft: “an art, trade, or occupation requiring special skill.” Together they craft sculpture in a wide range of materials, sizes and styles. Brad was named the inaugural Artist of the Year by the Dallas Convention and Visitors Bureau, received an Artisan Award from the Texas Society of Architects and the Artist/Craftsman Award by the Dallas Chapter of the American Institute of Architects.



Photo: Alicia Spaete

Tell us about where you grew up, your family, and childhood interests.

Christy: I am the oldest of three children and was born in Bryan, TX, where my parents were students at A&M. After they graduated, we moved to rural Pennsylvania and lived in a farming community. I'm a third-generation Aggie, and I studied marketing communications, which I found interesting since I had been on the school newspaper and yearbook staffs. I like writing very much. I enjoyed developing close friendships in school and enjoyed studying public speaking and creative writing.

Brad: I was born in Glendale, CA, and our family moved to Fort Worth when I was 15 months old for my dad to work at General Dynamics. After a few years with General Dynamics, my dad took a job with Bell Helicopter, which took us to Iran, where I lived from ages 7 to 11. Dad then worked for various companies as a consultant in aerospace, telecom and project management, which eventually brought us back to Keller, TX. I attended Austin College for two years, then 2½ years at Texas Wesleyan on a basketball scholarship, where I earned a degree in economics/finance.

Before you joined Brad Oldham Sculpture, how did you put your Marketing Communications degree to use, Christy?

I worked in commercial real estate from 1988 to 1991 in Washington, D.C., marketing high-end commercial projects. I was involved in the historic renovation of Warner Theatre there. I moved to Dallas in 1991 and held a series of jobs, including becoming the development director of the SPCA, creating community around shared interests. I met Brad at an SPCA fashion show. Brad's brother Todd had been the honorary chair, and he introduced me to Brad, but we didn't keep in regular contact at that time.

In 1999, while doing marketing work for the Kirby Building restoration project I met up with Brad again. The project owner and developer wanted a unique invitation for the opening of the Kirby Building cast in metal. I reconnected with Brad to create the invitation which led to doing freelance writing for Brad's new sculpture company. Later, I was the marketing director for Park Place Dealerships. In 2007, I left Park Place and began working with Brad to grow the company together.

Brad, describe your career in the family apparel business before Brad Oldham Sculpture.

My brother Todd started making clothes in the early '80s and turned it into a company with the help of my mom, Linda Oldham. I started working for them in high school. After graduating college, I opened my own shop in North Richland Hills mostly making buttons and jewelry for the company. In 1992, I joined the company full time as an employee and helped with production. After the company was sold to Jones Apparel, Todd introduced me to the New York-based designer David Rockwell, where I did work for David at the Little Buddha Café within the Palms Casino, including bronze castings, columns, and light fixtures. Over the years I have worked for Jeffrey Beers International, Gensler, Corgan, Wilson & Associates, Hirsch Bedner Associates, Whitespace Interiors in Chicago, and many other firms across the U.S. and Europe. As Christy mentioned, I started Brad Oldham Sculpture in 1999 and

the business grew so that Christy was able to work with me full time in 2007.

How do both of you collaborate at Brad Oldham Sculpture?

We work on telling stories and creating experiences through sculpture for our clients. Christy and I conceive our designs together with our respective skill sets, bringing a different, unique view to each project. We view our studio's work like a team, with real involvement from everyone who works with us.

What is the significance of *The Traveling Man* sculpture project that is so prominent in Deep Ellum?

Brad: Barry Annino was a longtime advocate for Deep Ellum. When DART needed to replace the railway underpass by the entrance to Deep Ellum, Barry and neighborhood advocates secured a commitment from DART to develop a new artistic gateway to welcome residents and visitors. There was a call for entries across North America for artists to submit designs for the competition. Brandon Oldenburg, Reel FX Creative Studios, and our company won the competition.

The Traveling Man encompasses the music and history of Deep Ellum. As the story goes, a blues musician fell asleep by an elm tree in Deep Ellum, spilling his bottle of gin, soaking deep into the ground, touching the roots of the tree to a buried train underneath. *The Traveling Man* was born. The adjacent *BIRD* sculptures have a mirror finish so you can see yourself in them, further connecting to the past and the future. It took us two years to complete the project.

What is the origin of the *Tiny Sparks* pocket sculptures collection?

Christy: Unlike our site-specific, monumental work at Brad Oldham Sculpture, they are pocket-size, giftable sculptures. The messages with each sculpture and the small scale are intimate — people really engage with small artwork differently than public art. My mom died about five years ago, and this concept was developed in part in honor and memory of her as I wrote about the most important feelings that we find difficult to communicate. *Tiny Sparks* carry messages when words fall short. There are 11 sculpted forms that I made at home using cake-decorating tools, and then I brought them into our studio for production.

Last, when you are not busy working, what hobbies keep you busy?

Christy: I sculpt small beads for lost-wax bronze or sterling silver casting, and collect beads on our travels for jewelry that I make to further the *Tiny Sparks* stories. I enjoy blending various types of tea from exotic sources. I like to travel and enjoy reading.

Brad: I enjoy walking our dog, Pete, and like fishing. I also enjoy basketball, movies, and we travel a lot. I travel throughout the U.S., China, and Asia for work.

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

PROFILE

THOMAS TAYLOR, HON.TXA

*By Nate Eudaly,
Hon. AIA Dallas*

Thomas Taylor, PE, Hon. TxA, is one of the most respected structural engineers in Texas and probably the United States. In practice for almost 60 years, he is a member of the Academy of Distinguished Alumni of the Civil, Architectural and Environmental Engineering Department at the University of Texas at Austin, and a Fellow of the American Society of Civil Engineers. His many memberships include the Greater Dallas Planning Council, Thanks-Giving Square Foundation, and the Texas and National Societies of Professional Engineers. He is a former board member of DART and Preservation Dallas, serves on the advisory board of the Dallas Architecture Forum, and is an honorary member of AIA Dallas and the Texas Society of Architects. Additionally, AIA Dallas named him Consultant of the Year in 1997.

As principal design engineer at Datum Engineers, Thomas brings outstanding quality to his architectural engineering projects, epitomizing the highest ideals of craft.

Photo: Shirley Che



Tell us about where you grew up, your family, childhood interests, early jobs.

I grew up in Houston, Texas, with my sister and a single, loving mom. My early childhood interests were playing soldier during World War II and I also liked basketball. My first job was at age 6 collecting newspapers and coat hangers with a red wagon door to door for the war effort, but I was also paid a little. My mother would take me to the collection center every Saturday with a full load in her car.

I lied about my age at 14 and got a summer job as a laborer working on construction of a church. During college, I worked building pipelines in 32 states and on a platform in the Gulf of Mexico. That money, along with waiting tables in the girls' dorm, and money my sweet mother could send, paid my college expenses. It took me four years as a graduate engineer to equal what I made as a pipeliner.

During college, how did you select a major and what were your favorite areas of study?

I went to the University of Texas in Austin primarily because it was a state school and tuition was \$25 per semester. They had, even then, a spectacular engineering department. I did consider architecture. However, my aptitude was stronger in math, and architectural engineering was a better choice for me. I received a great education, paid mostly by the taxpayers of Texas. I haven't forgotten how important this was to creating a great career for me and just recently donated the Datum Engineers Design Studio to the architectural engineering department as a way to say thank you to the university and the people of Texas.

What influenced you to become an architectural engineer?

My experience working construction since I was 14 years old led me to decide that I wanted to build buildings. I remember, as a young teenager working construction, sitting on a sawhorse caked with mud due to the humidity in Houston. My blue jeans were totally worn out from a summer of work; my hands were filthy. My mother had packed me a lunch, and I was sitting on the sawhorse eating my lunch. My dirty fingerprints were all over the white bread of my sandwich. I loved it. I thought I was in heaven.

Thomas, you are admired and respected for how you utilize craft to incorporate structural elements that enhance the design and often improve the budget and outcomes of major projects. Please give us a few examples.

I have been fortunate to be on teams with outstanding architects, contractors and clients. A few important projects where I was able to provide my input to enhance the design and outcomes of the project are:

Dallas Convention Center: While we were designing the last addition to the Dallas Convention Center [now the Kay Bailey Hutchison Convention Center], the city submitted a proposal to bring the Olympics to Dallas. They wanted to make the convention center a 425-foot clear span space to facilitate indoor sports competitions. As structural engineers, we took the initiative to conceive two relatively economical and attractive arches above the roof in order to hang the roof from the arches. When we lost the Olympic bid before construction on the addition had begun, I asked the city if they would like to return to the original structural system that had columns at about 150-foot spans. The answer was

"absolutely not." They loved the clear span space and already had conventioners interested in this proposed column-free space. That was a structural solution that was economical, structurally sound, and architecturally pleasing.

EDS Corporate Headquarters, Plano, TX: Occasionally one of the most economic solutions in structural engineering can also produce the best design. The concept for the new EDS headquarters building in Plano was an eight-story building that had the top three floors spanning 180 feet over the main entry drive that went under the center of the building. This is a significant span for maintaining a vibration-free and deflection-free floor system. We took the initiative to create sufficient documentation to obtain cost estimates for 11 concepts to span the distance. The most economical scheme was our proposal of steel catenaries that went across the 180-foot span over the roadway. HKS and EDS preferred this concept from a design perspective, even though it was the least expensive of concepts. This value-engineering exercise paid off as a win-win solution that everyone liked and it was the most economical, which I have found to be an unusual combination.

Dallas Police Memorial: The architects deserve full credit for the design concept of this memorial, but it took a lot of engineering effort and an eye for what they were attempting to accomplish. The 10-foot-wide roof cantilevers 40 feet, and the overall thickness is about 16 inches. All of the columns are on one side of the canopy instead of the center, which caused a major twist in the columns. Additionally, the design of the canopy was twisted in relation to the base or foundation, which made each column at a different angle from the others. The architects wanted the columns to slope parallel to the canopy. This proposed concept didn't feel like a pure structural appearance to me, and we had to deal with high stresses in the columns due to the specifications I have mentioned. Because of this, I used 7-inch solid-stock stainless steel, which I found to be relatively common in the petrochemical industry. In spite of all of our carefully done calculations, I realized we couldn't control the tolerances of the steel mill, the fabricator, and the erector, so I was concerned about the end of the cantilever sagging more than calculated. To cover our bases, I installed a post-tensioning cable down the middle of a steel box beam supported on the stainless steel columns in order to adjust the deflection. The actual deflection was three-quarters of an inch, which was not noticeable to the eye. But since I had the post-tensioning cables installed, I post-tensioned the box beam until the end of the cantilever was perfectly level. At the dedication ceremony, the police chief recognized this engineering feat to a rewarding applause. It was a moving dedication service, and I sat next to the son and grandson of Officer J.D. Tippit, who was killed by Lee Harvey Oswald following the Kennedy assassination. The project was so important to honor our fallen police officers and was probably the most emotional project with which I have been involved.

What advice would you give to architects to maximize teamwork and collaboration with the structural engineers on projects?

Bring us in early. There are many great structural engineers in Dallas who appreciate architecture, and give them the chance to contribute to your vision. That has to happen early in the process.

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

THOMAS TAYLOR, PE

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The AIA Dallas Tour of Homes, Dallas' only city-wide home tour, showcases the work of some of the city's most talented architectural firms, highlighting the most innovative and outstanding residential design in the area. This year's tour and Premiere Party feature eight homes in neighborhoods across Dallas, including Oak Cliff, North Dallas, Lakewood, Preston Hollow, and Lake Highlands.

The tour highlights a range of designs, sizes, and styles, including newly built homes, renovated houses, and economically priced residences. This year, one of the homes on the tour exemplifies the "Missing Middle" concept, a way to provide diverse, affordable housing options and support walkable communities with access to public transportation.

Columns is pleased to present an inside look the featured homes. For more information and to purchase tickets, visit www.hometourdallas.com.

CASA LOMA AVENUE

FIRM: Maestri Studio

CONTRACTOR: Kovar Homes

INTERIOR DESIGN: Maestri Studio

LANDSCAPE ARCHITECT: Kevin Clark /
Naud Burnett Landscape Architects

COMPLETED: 2018

SQUARE FOOTAGE: 3,300

PHOTOGRAPHY: Jenifer McNeil Baker



KESSLER PARKWAY

FIRM: RGD+B

CONTRACTOR & INTERIOR DESIGN:
RGD+B

LANDSCAPE ARCHITECT: David Rolston
Landscape Architects

STRUCTURAL ENGINEERING: Andy Papson

GEOTECHNICAL ENGINEERING: Henley-
Johnston & Associates

COMPLETED: 2014

SQUARE FOOTAGE: 3,450

PHOTOGRAPHY: Benjamin Benschneider





ROSA ROAD

FIRM: Larson & Pedigo Architects

CONTRACTOR: Thomas Development & Construction

INTERIOR DESIGN: By Owner

STRUCTURAL ENGINEERING: Don Illingworth & Associates

COMPLETED: 2016

SQUARE FOOTAGE: 4,438

PHOTOGRAPHY: Shoot2Sell



TRAMMEL DRIVE

FIRM: A.Gruppo Architects

CONTRACTOR & INTERIOR DESIGN: A.Gruppo Architects

LANDSCAPE ARCHITECT: Jim Louis

STRUCTURAL ENGINEERING: Childress Engineering Services

GEOTECHNICAL ENGINEERING: Hooper Group Consultants

COMPLETED: 2017

SQUARE FOOTAGE: 3,050

PHOTOGRAPHY: Dror Baldinger, FAIA



DELROSE DRIVE

FIRM: Maestri Studio

CONTRACTOR: Jim Scott + Sons

INTERIOR DESIGN & LANDSCAPE DESIGN:
Maestri Studio

INTERIOR DESIGN FOR MASTER
BATHROOM: Mary Elizabeth Johnson, RID

COMPLETED: 2018

SQUARE FOOTAGE: 3,853

PHOTOGRAPHY: Aaron Dougherty



VANGUARD WAY

FIRM: A.Grupo Architects

CONTRACTOR & INTERIOR DESIGN:
A.Grupo Architects

COMPLETED: 2018

SQUARE FOOTAGE: 2,700

PHOTOGRAPHY: Dror Baldinger, FAIA





WATEKA DRIVE

ARCHITECT: Domiteaux + Baggett Architects PLLC

CONTRACTOR: Robert Hopson Construction Group

LANDSCAPE ARCHITECT: Matthew Murrey Design

STRUCTURAL ENGINEERING: Stantec

GEOTECHNICAL ENGINEERING: Hooper Group Consultants

COMPLETED: 2017

SQUARE FOOTAGE: 3,700

PHOTOGRAPHY: Terri Glanger



CLUB OAKS DRIVE

FIRM: RGD+B

CONTRACTOR & INTERIOR DESIGN: RGD+B

LANDSCAPE ARCHITECT: David Rolston Landscape Architects

STRUCTURAL ENGINEERING: Bury

GEOTECHNICAL ENGINEERING: Henley-Johnston & Associates

LIGHTING DESIGN: LUM Architectural Lighting Design

COMPLETED: 2017

SQUARE FOOTAGE: 6,300

PHOTOGRAPHY: Benjamin Benschneider



This home is exclusive to the Premiere Party, which will kick off the 2018 AIA Dallas Tour of Homes on Thursday, Oct. 18. Premiere Party tickets are available at www.hometourdallas.com and include tickets to the weekend tour.

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THE HOUSE ON TAOS

By Janet Spees, Assoc. AIA

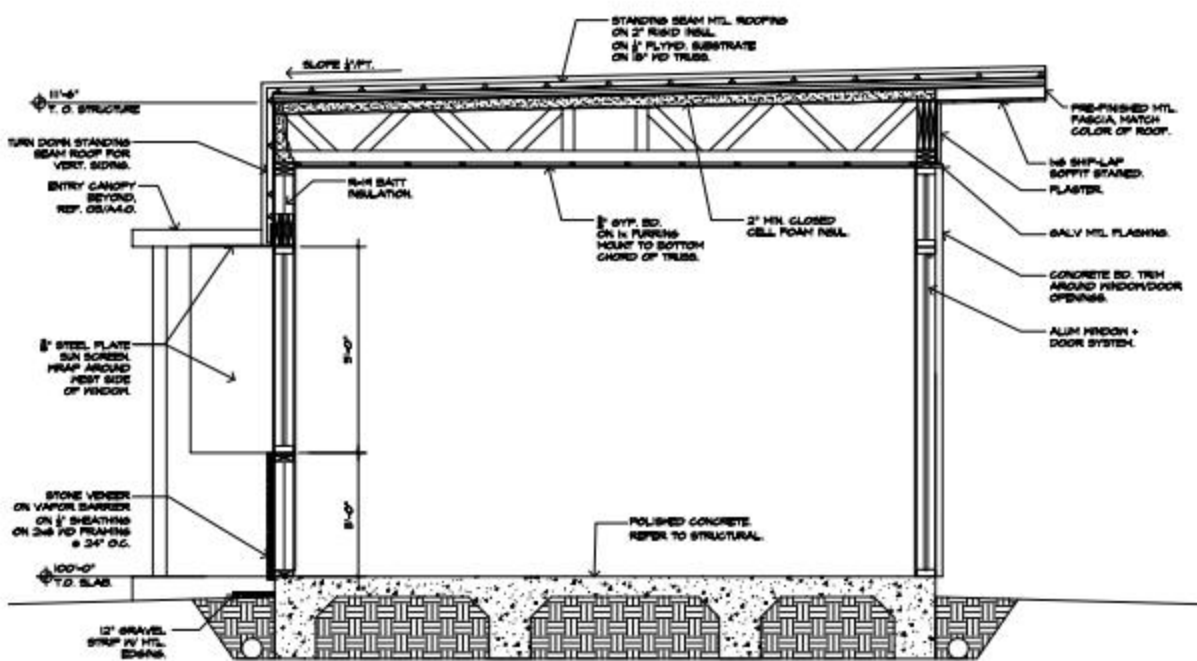


Photo and section detail drawing showing standing-seam metal roof folding down the exterior wall. The House on Taos, Dallas, TX, designed by Mitchell Garman Architects, 2016. / Photo: Charles Davis Smith, FAIA

PROJECT TEAM

- ARCHITECT:** Mitchell Garman Architects
- GENERAL CONTRACTOR:** Hartman Construction
- STRUCTURAL DESIGN:** The Reedy Group
- LANDSCAPE DESIGN:** Martinez & Associates

The House on Taos, designed by Mitchell Garman Architects, is a 4,700-square-foot, five-bedroom, 4½-bath home in a quiet neighborhood. The original *parti* of the home was conceived from the simple homestead roots of the client in the traditional form of a house with four walls and a pitched roof. Through client feedback, and concerns that the design “looked like a barn,” the form of the project evolved: “We folded the proverbial house shape, lowered the pitch of the roof and created a compound of separate structures for each living component connected by glass corridors,” said Sean Garman, AIA, a partner at Mitchell Garman Architects.

The lower roof pitch allows for a waterfall effect, naturally pulling the standing-seam metal roof panel profile down onto the thermally efficient exterior walls. This detail uses the roof to shield the exterior of the house from the public, as well from environmental factors like rain and sun, while opening the occupants' view to the interior courtyard and pool. The irregular profile of the standing-seam roof has been designed intentionally to provide a rhythm among the simple palette of regional building materials.

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



TO THE RESCUE!

ART ADVOCATES SAVE MERCANTILE TREASURES FROM BULLDOZER

By Craig Melde, AIA

R.L. Thornton was known as “Mr. Dallas” for a reason. The founder of the Mercantile National Bank and president of the Dallas Chamber of Commerce, Robert Lee Thornton worked to invigorate the Dallas economy and is credited with bringing the Texas Centennial Exposition to Fair Park in 1936 — a project that set a national precedent for blending art and architecture.

As Dallas mayor from 1953 to 1961, Thornton lived the motto of “keep the dirt flying” and led a broad effort to bring business, beautification and civic development to the city. During his tenure, the Statler Hilton Hotel, Dallas Public Library, City Auditorium, and an addition to the Dallas Municipal Building were all built. But the most notable project was his own building, the Mercantile National Bank.

The Mercantile tower, opened in 1943, was the only significant steel frame building built in the United States during World War II, a testament to Thornton’s power and influence. As Mercantile chairman, he oversaw a 1958 building expansion that represented the greatest combination of art and architecture in the city’s history outside of Fair Park. Prominent artist and designer Millard Sheets was commissioned to design and oversee the completion of fine handcrafted custom art for the enlarged Mercantile complex,

which served as a crowning example of the role of a business in civic beautification. It was Thornton’s gift to his beloved city.

Under Thornton’s direction, Sheets gathered a team of more than 20 artists, including prominent local artist Octavio Medellin. The commissioned art included paintings, watercolors, murals, French tapestries, carpets, art glass, ceramics, sculpture, and Venetian mosaics in gold, platinum glass, and precious stones. At the time of the Mercantile dedication, *The Dallas Morning News* described the “staggering coordination of effects” of the completed work as “monumentally opulent, a dazzling dynamic sweep of embellishment from sub-basement level to thirty-first floor.” Rarely, if ever, *The News* said, had business and art been blended in such a way.

The savings and loan crisis of the 1980s led to the eventual demise of the Mercantile National Bank and the abandonment of the Mercantile block. Much of the art collection was auctioned off, but the pieces that were physically attached — inlaid mosaics, elevator panels and fixtures, art-glass light panels, and a relief sculpture in travertine — remained. Local preservationists were encouraged by the 2006 announcement of redevelopment plans for the Mercantile; however, it was soon clear that all but



Left to right: The intricate mosaics were built into the walls of the 1958 Mercantile building addition and had to be carefully cut out from the wall before the building was demolished in 2006. / One of the mosaics rescued from the Mercantile building addition in its new frame and crated to be delivered to its new home in The Joule. / Many of the larger mosaic pieces from the Mercantile had to be craned into The Joule during construction due to their sheer size. / The rescued mosaics stand in their new home in The Joule. The mosaics were painstakingly restored, and custom frames were built to hold the mosaics. // Photos: van Enter Studio, Ltd.

the original 1943 tower would be demolished, along with what remained of the art. Preservationists, art conservators, civic leaders and concerned citizens all questioned why Dallas, as a community, was not working harder to save this important cultural history.

With demolition underway, there was little time to save the art. Virginia McAlester, Hon. AIA, local leader in historic preservation, led the campaign to inform the public of the importance of the collection to the community. Architexas joined the effort, surveying, cataloging and doing the research to document the significance of each piece of art. With the help of Van Enter Studios, a plan was made for the complex removal process to meet a very tight two-month deadline.

Tim Headington, owner of The Joule Hotel, stepped in as a benefactor for the project, saving the remaining artwork from the landfill. The bulk of the collection's 93 pieces, consisting of mosaics inlaid into the Mercantile's travertine walls, had to be mapped, stabilized, and supported on steel frameworks while the surrounding walls were carefully taken down to free the compositions for removal and storage. Holes had to be cut in the building to remove the large pieces of art by cranes. Teams worked tirelessly in revolving shifts to

make the deadline and even rappelled down elevator shafts to save mosaics in the elevator cabs.

Each piece of salvaged art went through meticulous conservation and restoration by hand so it would be ready for installation when an appropriate home was found. That home turned out to be the expansion of The Joule Hotel in 2009. Headington envisioned the restored Mercantile art as a centerpiece of the Joule project, and, with careful planning, Architexas and Van Enter Studio developed plans for integrating the art into the design. The newly conserved art was delicately transported to the new site and complex mounting systems installed to support the mosaics, some of which weigh thousands of pounds. The size of some elements required that they be moved by crane into the building early in the project and the hotel expansion constructed around them.

Today, the Mercantile Art Collection is again on public display throughout The Joule, re-establishing R.L. Thornton's vision of civic beautification in his beloved city and preserving a unique collection of art that was almost lost forever.

Craig Melde, AIA, is senior principal at Architexas.

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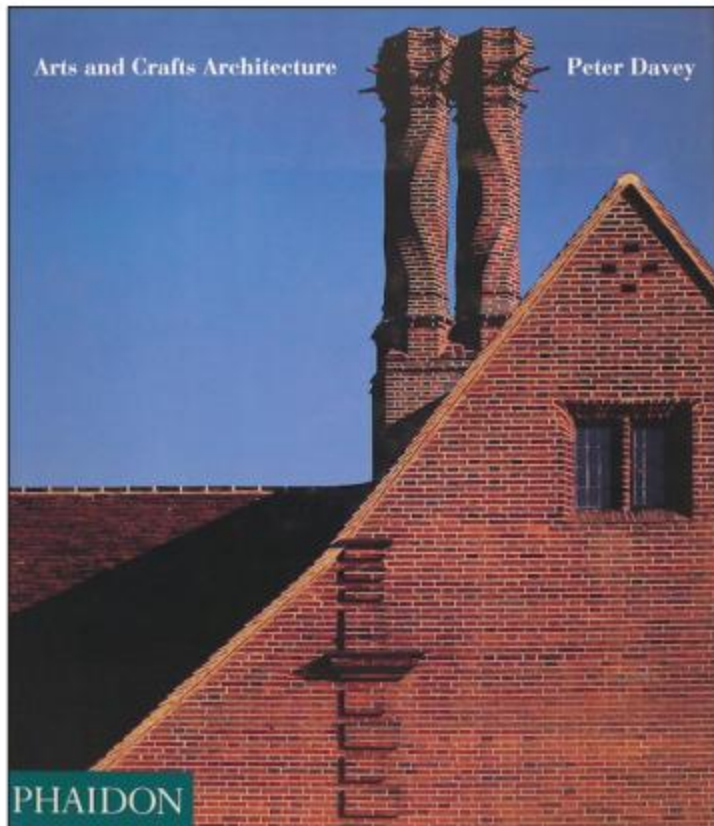


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ARTS & CRAFTS ARCHITECTURE

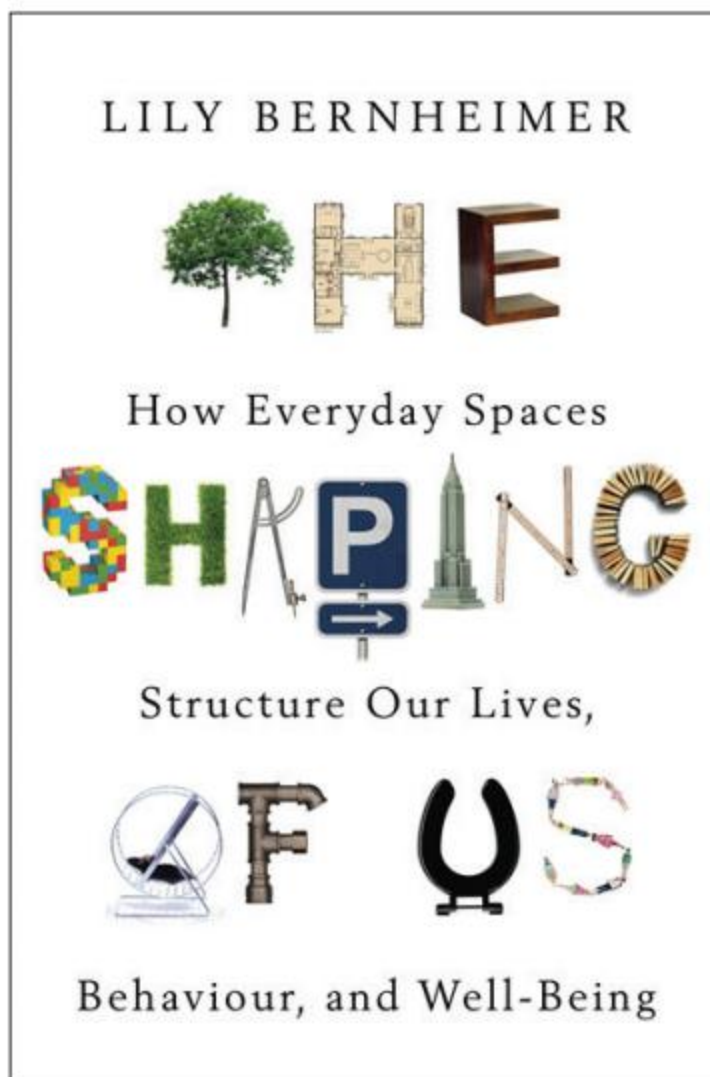
BY PETER DAVEY

Reviewed by Jessica Boldt, marketing coordinator at AIA Dallas.

Beginning like a fairytale and introducing William Morris and his Victorian-influenced vision for architecture, emphasizing ease and comfort, Peter Davey's *Arts & Crafts Architecture* reads like a personal narrative rather than a history textbook.

Thoroughly researched, the text explores the lives of the men who shaped the Arts and Crafts movement, giving the reader a brief overview of their lives and work, and offering valuable insight into the mind of each man and the influence of his design. The text is paired with numerous fully colored illustrations, showing the intensity of the architectural details in paintings, drawings, and modern photographs. From landscape architecture to city planning, this text thoroughly examines every part of design from an Arts and Crafts mindset. At the end of the book, Davey takes the reader beyond England and into similar designs in the United States and Europe.

Although the book is bulky enough that you might want to read it at a table, it is incredibly thought-provoking and relevant to our modern-day DIY movement.



THE SHAPING OF US

How Everyday Spaces Structure Our Lives, Behaviour, and Well-being

BY LILY BERNHEIMER

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

As an environmental psychologist, Bernheimer brings an important perspective and engaging writing style to the dialogue about why our environments matter. "This is not a book about nature versus nurture. It's about both," says the author. "*The Shaping of Us* traces how our perceptual systems and preferences developed in relation to the environments we evolved in: How we developed shelters, aesthetics, and settlements in reaction to these inclinations. How we have slowly lost this basic ability to build and maintain environments we flourish in. And how we can get it back."

The chapter titles are attention-grabbers such as "The Woonerf, the Stoplight, and the Roundabout," "The Defeat of the Ninja-Proof Seat," and "Why We Dream About Houses and Cry About Wind Farms." We journey through an understanding of key principles through real-world examples leading us to the conclusion: "To build a resilient future, we must take an active role in the shaping of our environments — the shaping of us."

Setting the stage for "The Big Fix," we see through the lens of environmental psychology what makes or breaks safe streets, the importance of providing refuge and prospects for productivity, the spatial density/distance where social connections founder, why biophilia is an important topic, how we can combat "learned helplessness," how fractal aesthetics leads to "Ruin Porn" and why architect and author Christopher Alexander's work is timelessly relevant.

The concluding chapter, "The Shape of Things to Come," discusses the twin forces of "collective efficacy" and "ordered complexity" as essential tools. Collective efficacy comes from shared issues that can be sparked by simple yet powerful disruptions such as parklets or the work of visionaries such as betterblock.org. Bernheimer argues that collective efficacy leads to ordered complexity, the richly diverse and layered solutions that separate a "real" city from cookie-cutter imitations. "We hold the power to reshape our lives, society, and well-being through the ordered complexity of our small, collective actions."

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Cristy Coltrin and Brad Oldham in their studio.
/ Photo: Alicia Spaete

Copyright Registration 101

Have you ever wondered how to protect your designs but didn't know where to begin? James Atkins, FAIA, walks you through how to register copyright, and offers more resources to explore online. www.aiadallas.org/copyrightindesign

More from Brad and Christy

Learn more about Brad Oldham and Christy Coltrin in the full version of *Columns'* profile. They discuss what they're reading, their favorite places, and what inspires them in the studio. www.aiadallas.org/bradandchristy

Looking Back and Looking Forward with Thomas

Structural engineer Thomas Taylor, Hon. TxA, looks back at nearly 60 years in practice. Read the full version of our interview for his insights on working with several well-known architects, North Texas' strengths, and much, much more. www.aiadallas.org/thomastaylor

Activating The Cedars

The Cedars Union's one-night-only, outdoor exhibition invited artists and creators of all disciplines to bring their own projector, or "beamer," and media player to cast visual content onto buildings throughout the Cedars, showcasing the vibrant arts community and walkability of the historic neighborhood. View more photos from Bring Your Own Beamer. www.aiadallas.org/cedarsunion



A scene from The Cedars Union's Bring Your Own Beamer event. / Photo: Teresa Rafidi courtesy of The Cedars Union

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We made it, but did you find them all in Aside on page 67? Explore additional details about our collection of Dallas-made discoveries, inventions, and start-ups. www.aiadallas.org/aside-craft



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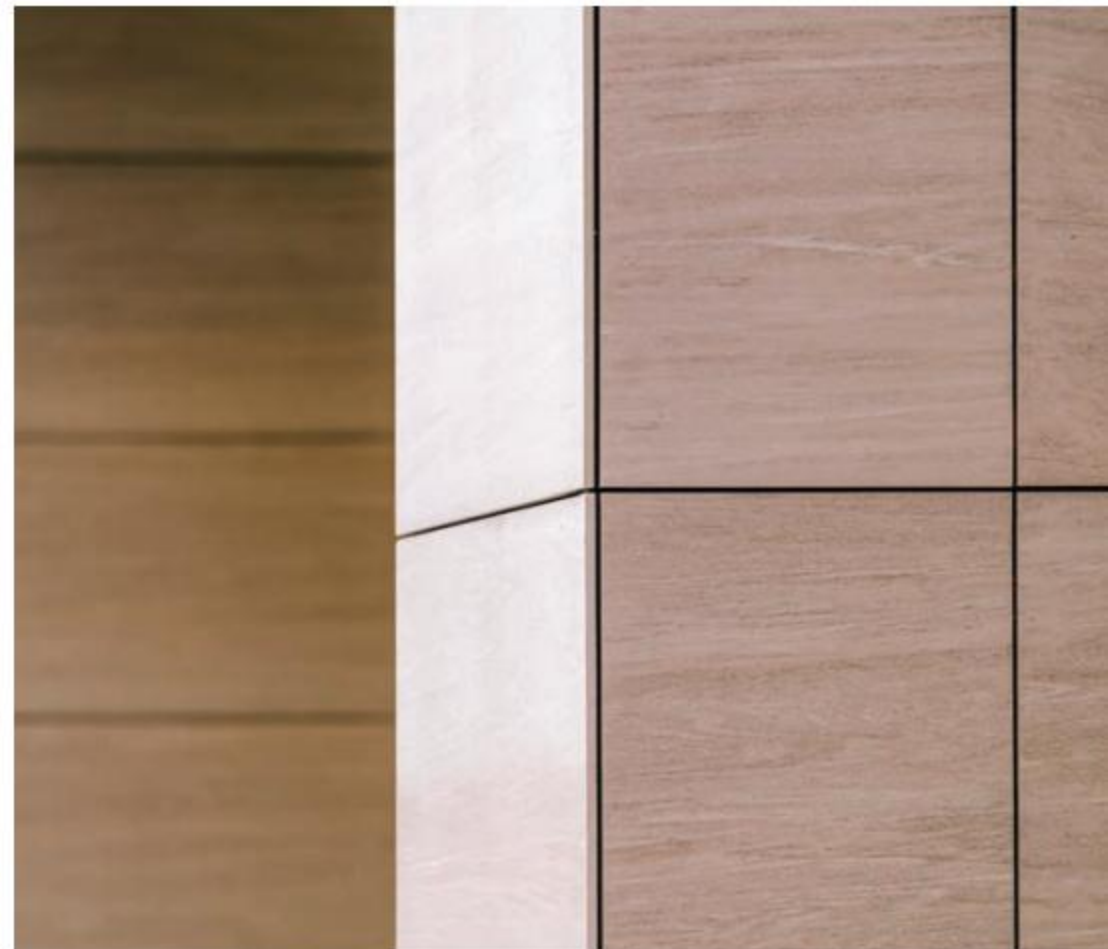
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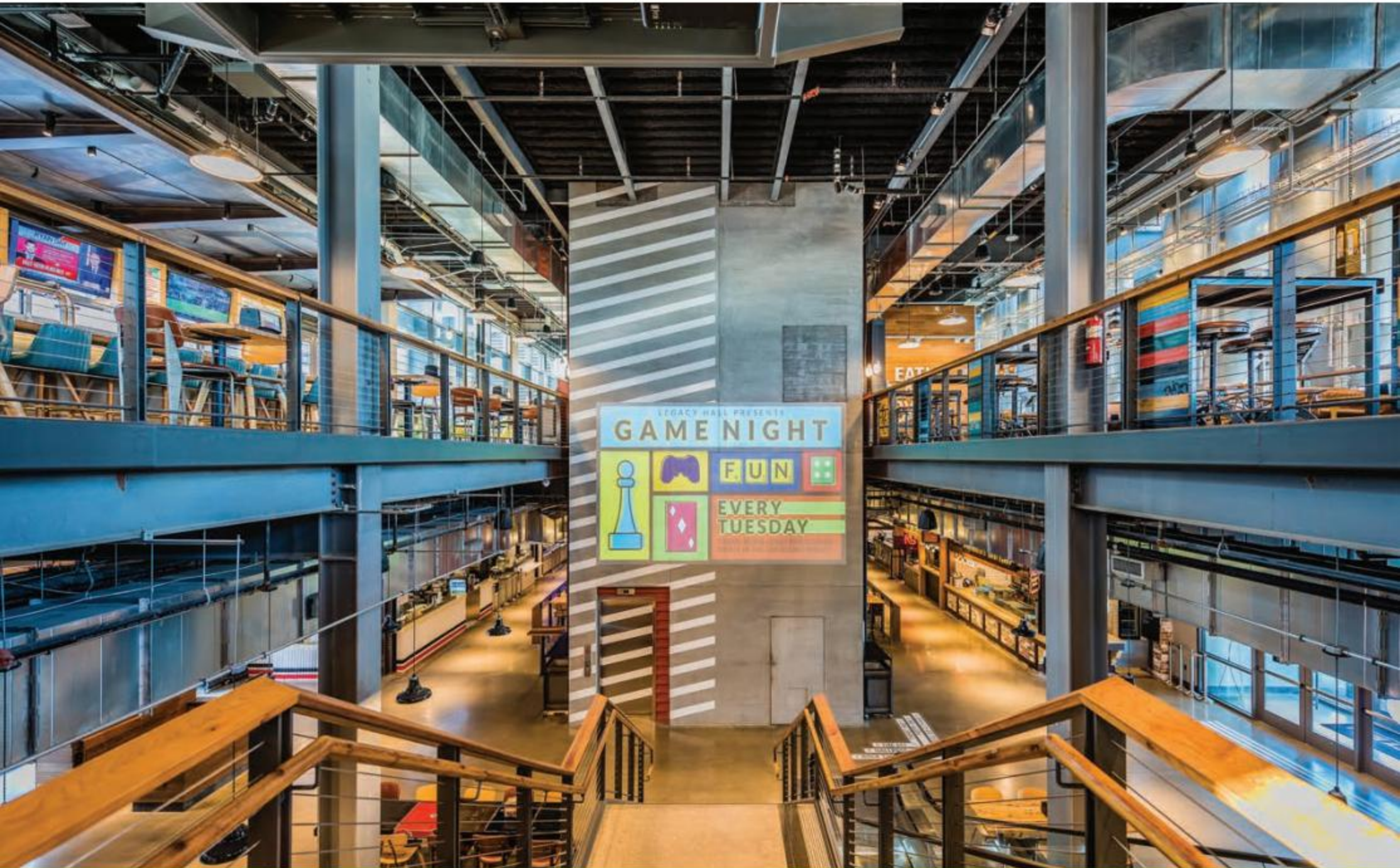
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Answer to In Context on page 21

LEGACY HALL

Legacy Hall is a 55,000-square-foot European-style food hall, craft brewery and outdoor music venue anchoring the \$3.2 billion Legacy West development in Plano. The hall opened late last year to large crowds.

The building, designed by Gensler, mimics the simple style of a steel rigid-frame equestrian arena. The industrial aesthetic is carried throughout the interior with exposed structure and mechanical systems, brewery piping, and raw steel accents. Fabricator shop marks were left in place on the weathered steel frames for each food stall. The bars and beverage stations draw further character from metalwork by the artisans at Stash Designs in Dallas.

The first floor of the hall is energetic, crammed with a large bar and 20 artisan food stalls run by local chefs and entrepreneurs. A long row of beer fermenting tanks serves as a backdrop for seating and another bar on the second level, while the third-floor taproom hosts live music and the brew kitchen for the hall's house brand, Unlawful Assembly beer. The backyard of the food hall is branded the Box Garden, an event space that gets its name from the shipping container boxes that surround its large stage and video-screen wall. The boxes hold a barbecue stall, five more bars, restrooms, and other accessory spaces for the venue. Another unmarked container on the second level houses a working hydroponic vegetable farm, an expression of the Food Hall Co.'s farm-to-table ideals.

Contributed by Cindy Smith, AIA, an architectural project manager at Harwood International.

- DESIGN TEAM**
ARCHITECTURE AND INTERIOR DESIGN: Gensler
CONTRACTOR: Rogers-O'Brien Construction
STRUCTURAL ENGINEERING: L.A. Fuess Partners
MEP ENGINEERING: Purdy-McGuire Engineers
LIGHTING DESIGN: Scott Oldner Lighting Design
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Photo: Michael Cagle



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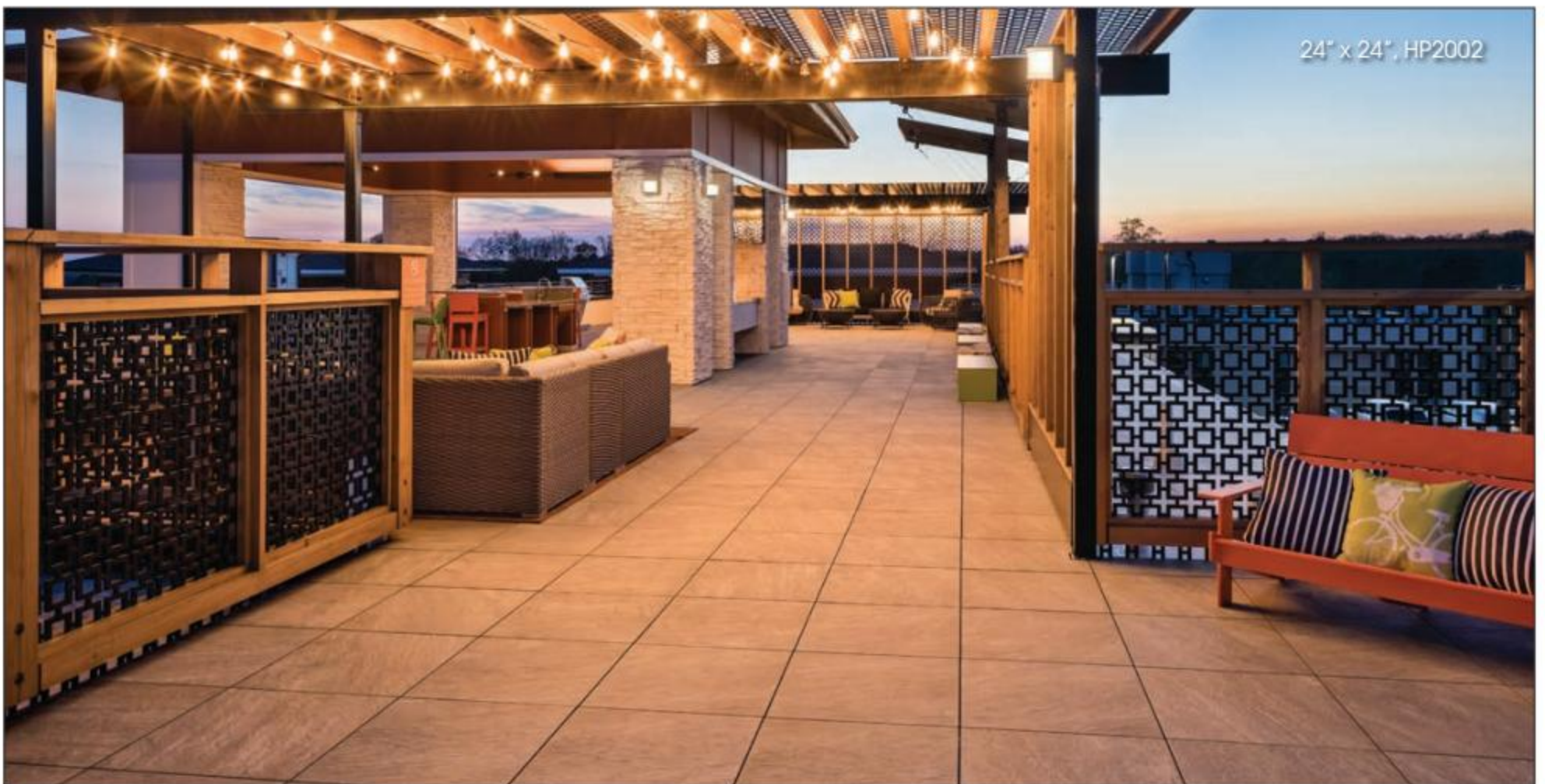
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6 : AIA Dallas Advanced Leadership Program Graduation Celebration / 7-8 : AIA Dallas Emerging Leaders Program Alumni Happy Hour



9 : AIA Dallas/ TEXO Bark + Build Kick-Off Happy Hour / 10 : AIA Dallas Fellows Dinner / 11 : AIA Dallas Women in Architecture Network Speed Mentoring Mixer

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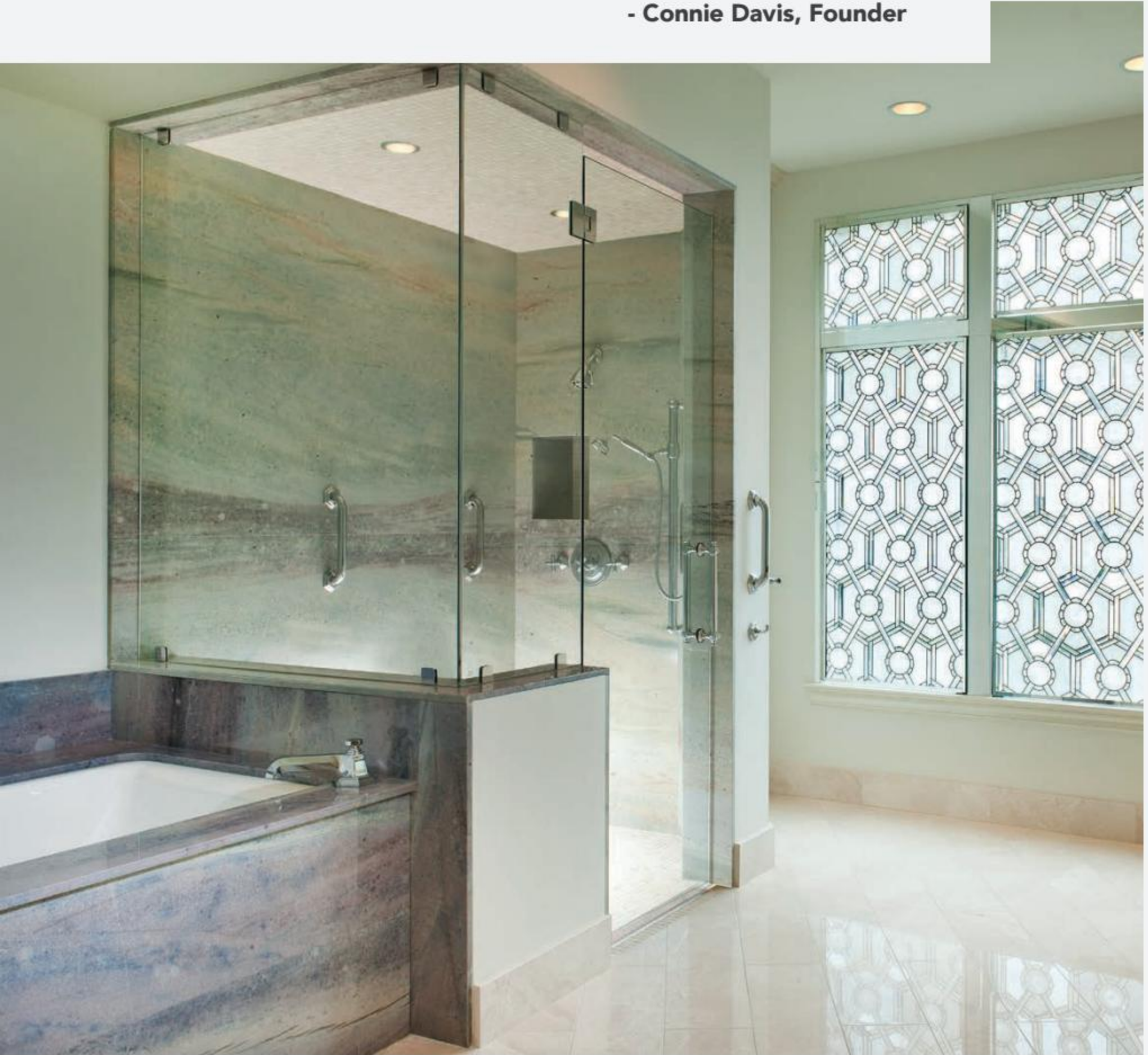
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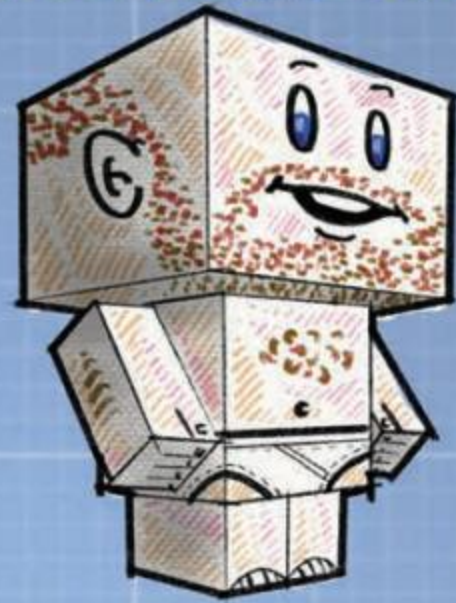
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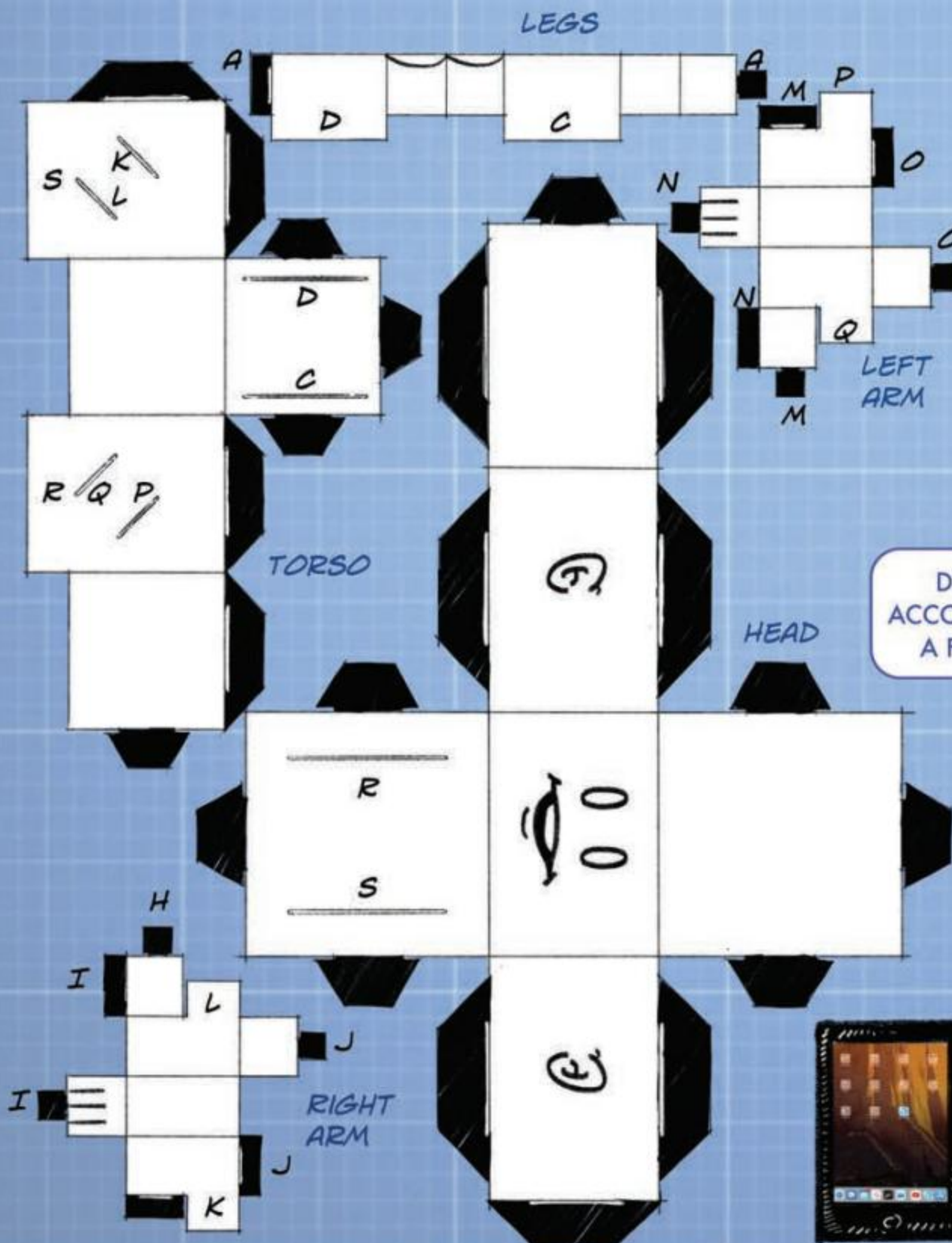
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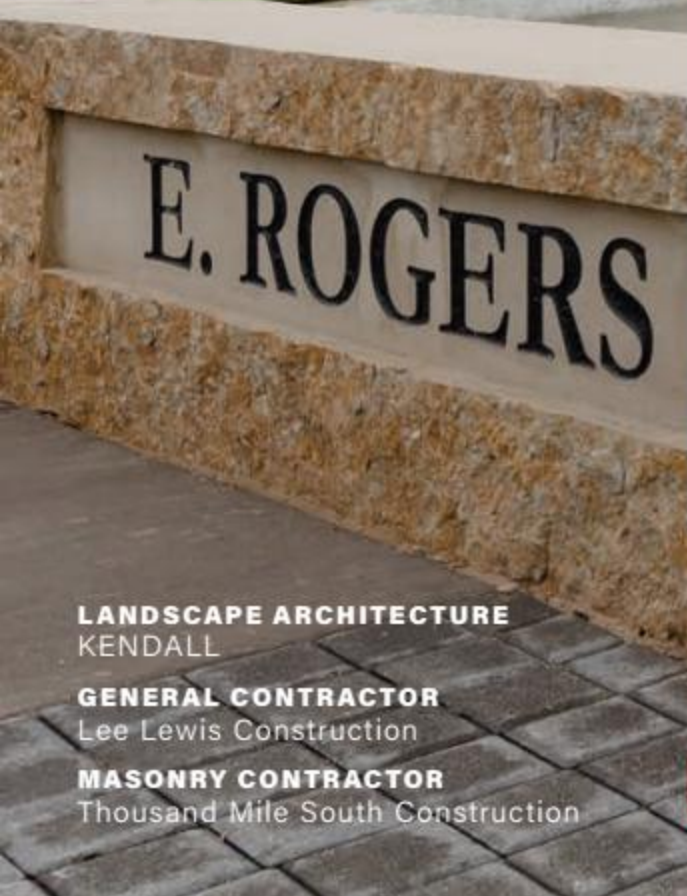
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