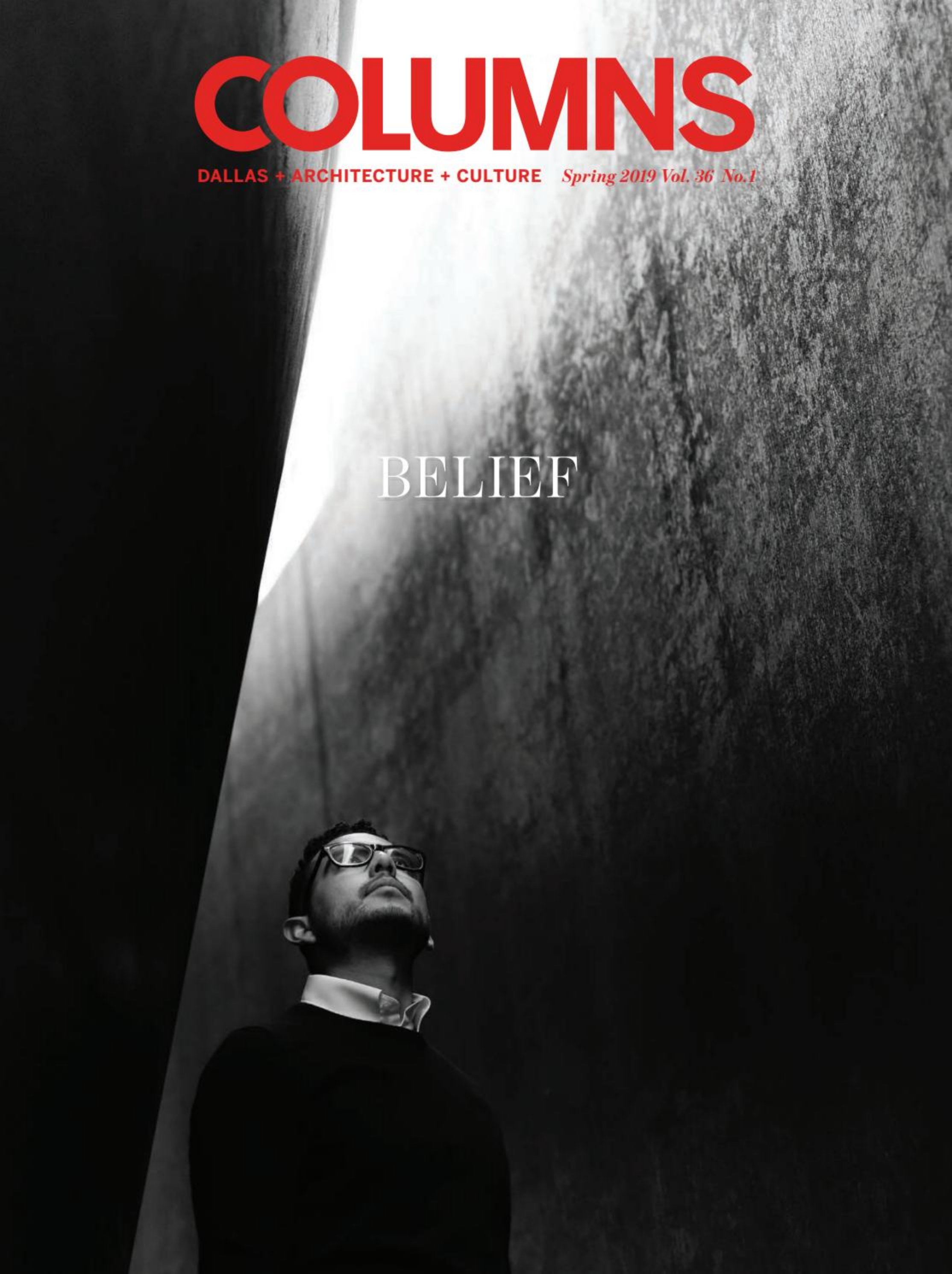
COLUMNS

DALLAS + ARCHITECTURE + CULTURE *Spring 2019 Vol. 36 No.1*



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AIA Dallas *Columns*
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BELIEF

Exploring the strength of personal and shared convictions in our community and profession is essential to understanding where we've come from and where we are going. Belief makes up an important part of what influences the built environment and how we, as architects and designers, are not always influenced by the same values and intentions.

BELIEVING IN CHANGE

Cover Photo: Michael Cagle
Pictured: Eddie Fortuna, Assoc. AIA, an architectural designer at Omniplan
Thank you to the Nasher Sculpture Center for their assistance.

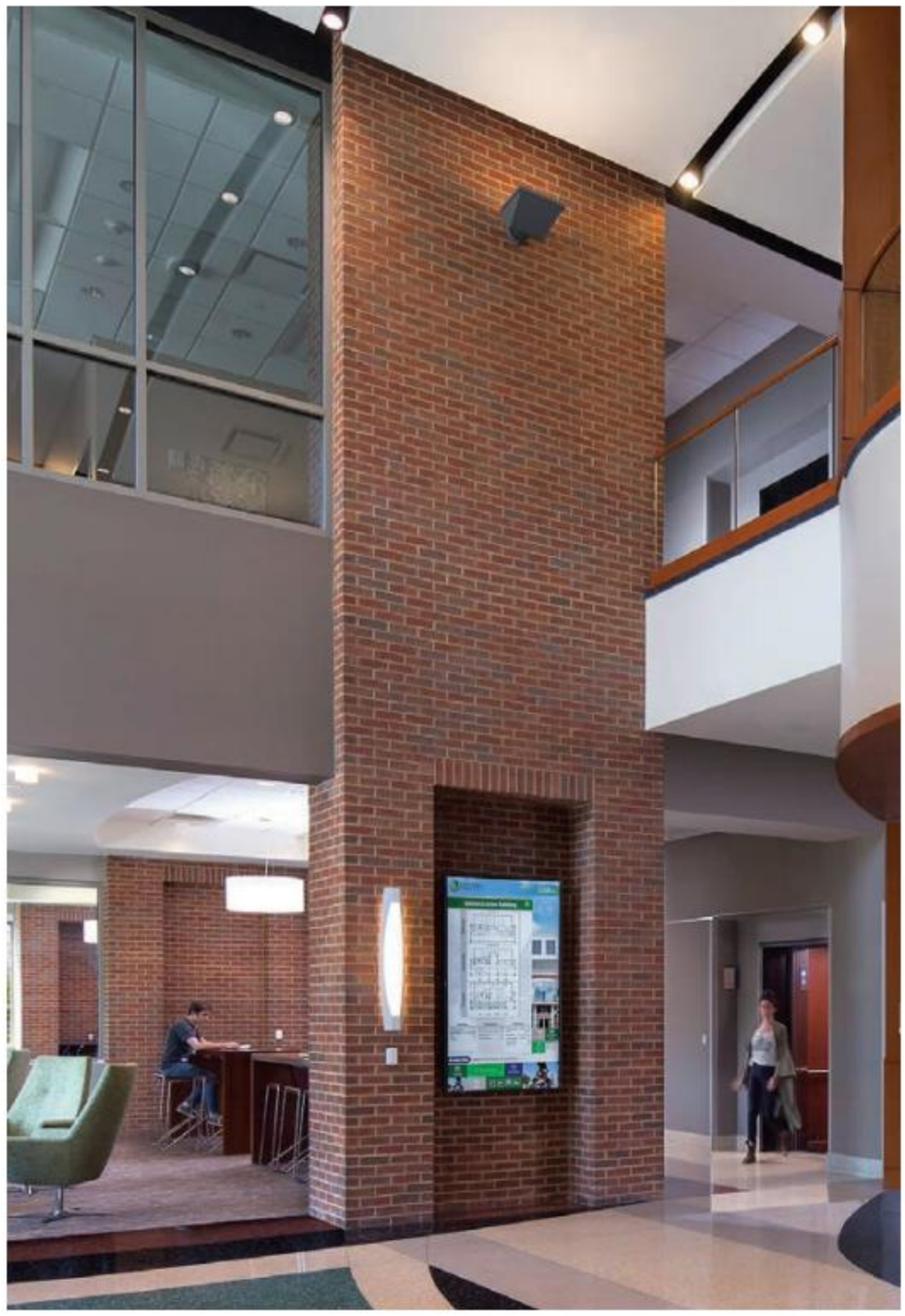
Intrinsic Value On Campus

Brick Melds Tradition with Collegiate Inspiration

An abandoned school bus in the ravine of an old phosphate mine hinted at the challenge transforming this site. Now, a vibrant college campus of cleanly detailed Acme Brick honors traditional buildings with modern forms. Abstract from a distance, these structures reflect up close the warm, tactile feel of brick. Acme's familiar role in collegiate architecture sets the tone for campus build-out. Brick creates a sense of place and offers appealing views, gracing interiors as a seamless continuation of the exterior design. Trust reliable Acme Brick for inspiration when digging deep for innovative solutions.

"Our challenge was to show an appreciation for history, while elevating the collegiate experience on a campus intended to encourage student engagement and collaboration. Located on a former phosphate mine, the project was carved out of the hillside and the buildings arranged to create visual connections. Originally conceived as one building, our team separated the program into three individual buildings to create a campus atmosphere. The unifying exterior material was Acme Brick's Peabody blend. The lines between exterior and interior spaces were blurred by utilizing brick as an interior finish, mimicking the rhythm of exterior fenestration. Brick has an engaging tactile quality with a true permanence inherent in the material. Our vision is that this brick palette be used and reimagined for each building on campus to unify the campus as it expands in the future."

–JC Elder, LEED AP BD+C, Architect | Associate



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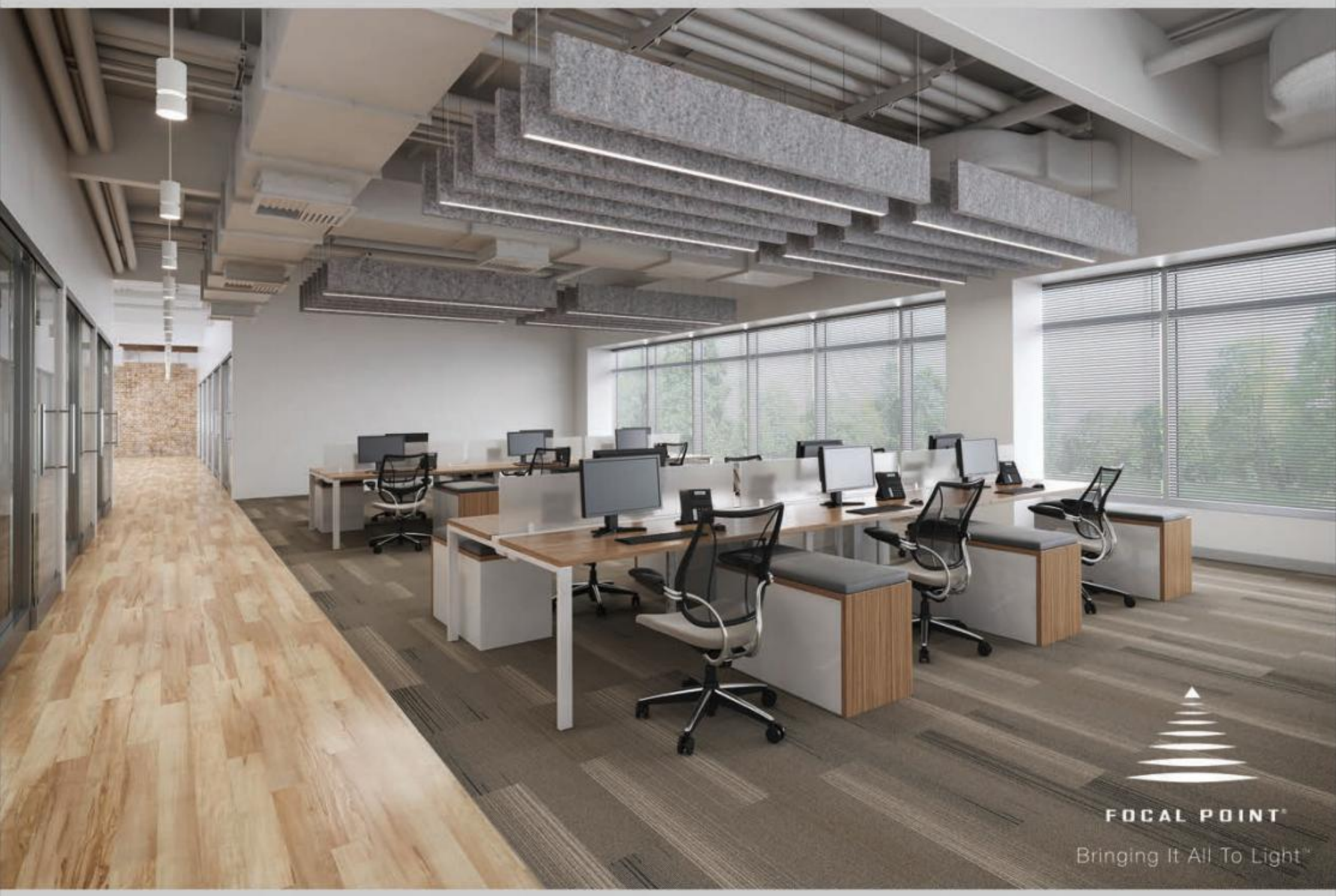

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***COLUMNS'* MISSION**
The mission of *Columns* is to explore community, culture, and lives through the impact of architecture.

ABOUT *COLUMNS*
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Joe retired from motocross racing in 1973 in Austin to return to school to earn his second degree in architecture. Upon graduation, he joined the Oglesby Group (now Oglesby Greene) and has been a principal since 1987. His projects have been the recipient of 25 AIA/TSA design awards, and he often speaks and writes on subjects of design. Joe loves his family, friends, golf, and architecture.

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Julien is a senior designer on mixed-use projects at Gensler. Born in France, he has lived in Louisiana, Singapore, and Germany. After graduation from the University of Texas at Austin, 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, his most enjoyable music, dinner, and travel companions.

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Coming from a family of engineers, Jenny broke the mold slightly by studying architecture at both Washington University in St. Louis and Rice University. She is now a project architect with Omniplan specializing in multifamily and mixed-use urban projects. In her spare time, Jenny can be found outside trying to keep up with her curly-haired toddler and maybe enjoying a former favorite pastime of a nice long run at White Rock Lake.

Jessica Boldt *Review*
Nate Eudaly, Hon. AIA Dallas *Profile*
Eddie Fortuna *Last Page*
Lisa Lamkin, FAIA *Dialogue, Review*
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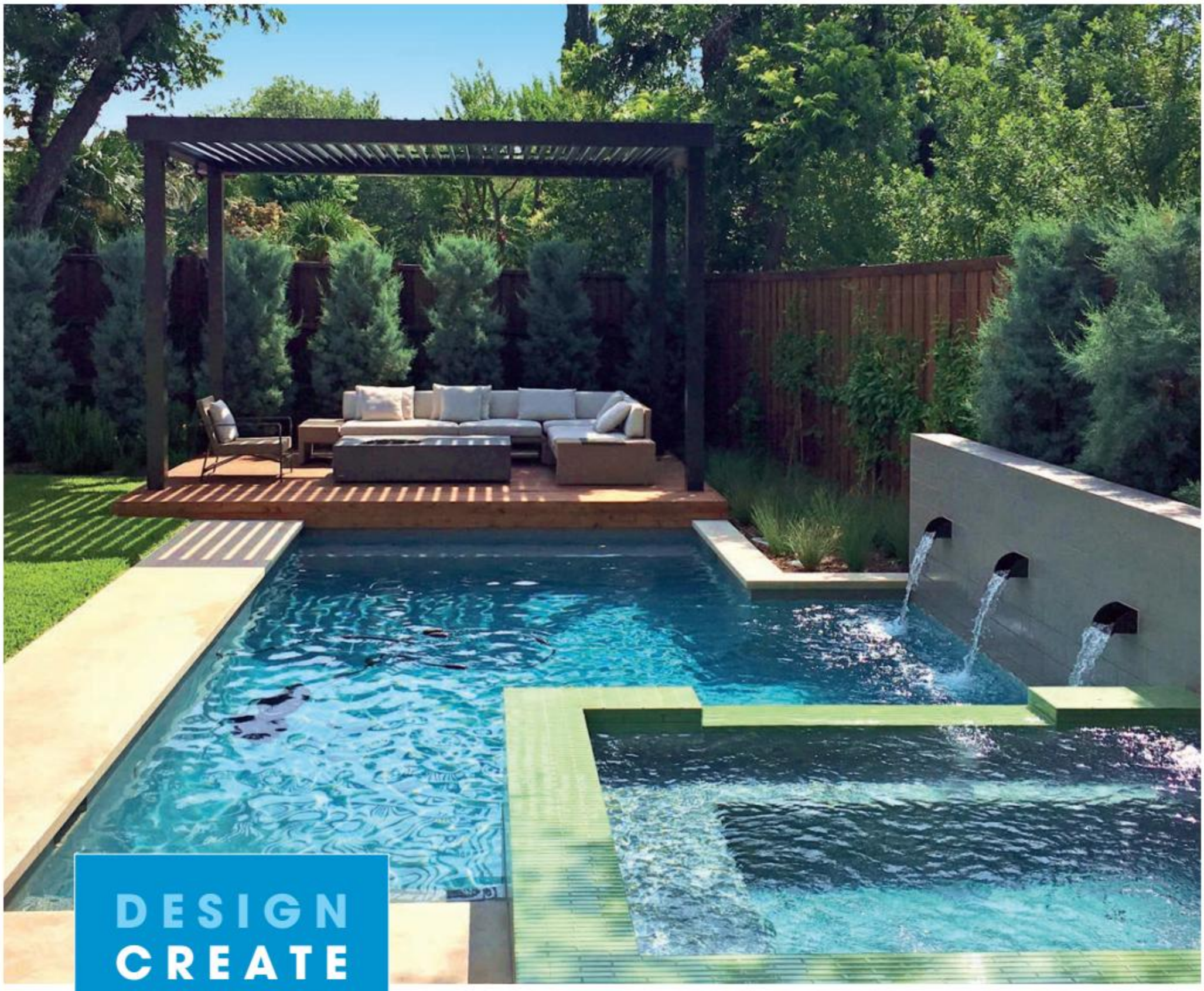

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PRESIDENT'S MESSAGE

Believing in Architects and Architecture

Photo: Michael Cagle

We all have deeply held beliefs that design can make our communities better places to live and work — and that each day we can get a little better. We believe in the importance of equity and fairness.

In this issue of *Columns*, we explore the topic of *belief*, defined as having trust, faith, or confidence in someone or something. In the context of architecture, *belief* is often related to the design of sacred spaces, and this issue explores the complexities of designing such spaces.

But the word *belief* can have a much broader meaning. In fact, it can be so broad that it can be difficult to get your arms around it. *Belief* can be discussed broadly on a public level or narrowly on a personal level.

I have observed that architects, as a group, are generally optimists. We all have deeply held beliefs that design can make our communities better places to live and work — and that each day we can get a little better. We believe in the importance of equity and fairness.

In many ways, this is a golden time for architecture and architects in Dallas. There seems to be wide consensus that Dallas needs to become more urban, more livable and more interesting. The city has made enormous strides over the last decade or so, but this is a journey that is never finished.

The good news is that our members are ready to help. It has been my privilege to represent AIA Dallas members as president of the chapter this past year. One of the benefits of the position has been meeting so many of our members. AIA Dallas is blessed to have tremendously talented and passionate members. Sometimes in the urgency of day-to-day obligations, we lose sight of this, but, as architects, we need to believe in each other and in the power of our profession to change the lives of our fellow citizens and communities. Along with a receptive city and hardworking members, we now have a visible home at the AD EX to engage the public and, perhaps most important, we have an excellent staff and leadership.

I would like to welcome Richard Miller, FAIA as the 2019 AIA Dallas president. AIA Dallas is fortunate to have someone as enthusiastic and thoughtful as Richard to lead the chapter. Richard's goals for the year are listed in the profile section of this issue. Before closing, I would like to extend my thanks to our AIA Dallas staff and board of directors. Their support, advice, and counsel have been very much appreciated.

As members, we need to help our chapter take advantage of this unique time by being involved and being willing to make a difference. I believe that all the pieces are falling into place to make AIA Dallas even more influential and impactful in our community.

Mike Arbour, AIA
2018 AIA Dallas President

EDITOR'S NOTE

Believing in Our Volunteers

Photo: Allison Richter

Whatever community organization, whether it's a women's organization or fighting for racial justice ... you will get satisfaction out of doing something to give back to the community that you never get in any other way.

Ruth Bader Ginsburg, in the documentary "Notorious RBG"

Barbara Kruger's 2012 Belief + Doubt *exhibition at the Smithsonian's Hirshhorn Museum transformed its lobby from a gathering place into an environment for questioning and introspection. Kruger made use of architecture so that reading, generally a personal activity, became a much more engaging and multi-surface sensory experience and created an environment for discussion and deliberation. / Photo: Cathy Carver*

The mission of *Columns* is to explore community, culture, and lives through the impact of architecture. Each year, we craft four issues that focus on broad topics to engage not only the architectural profession, but also the larger Dallas community.

Putting together an issue four times a year is not an easy endeavor and takes an incredible amount of time and hard work. What is amazing about the process is that *Columns* is primarily an all-volunteer undertaking. The unpaid editors, writers, photographers, and committee members have a passion for bringing this voice to the community and believe that what is discussed here also offers a meaningful and important voice within Dallas. Additionally, the all-volunteer board of advisers, composed of leaders from the city of Dallas, businesses, the arts, academia, and allied professions, believe in the importance of providing a platform for broader community-wide initiatives. Crafting any one issue takes a team of over 30 people who give back to our community with the power of their time, thoughts, and words.

The volunteer partners working on *Columns* have created a participatory process in which their belief in our community and their passion for architecture can influence and educate our readers. They have created shared values of working together to achieve incredible results. As we launch what will be an exciting year of topics for 2019, we give a sincere thank-you to all of the many dedicated team members and volunteers who give up countless hours of their spare time and who truly believe in the impact of *Columns*.

Harry Mark,FAIA
Editor
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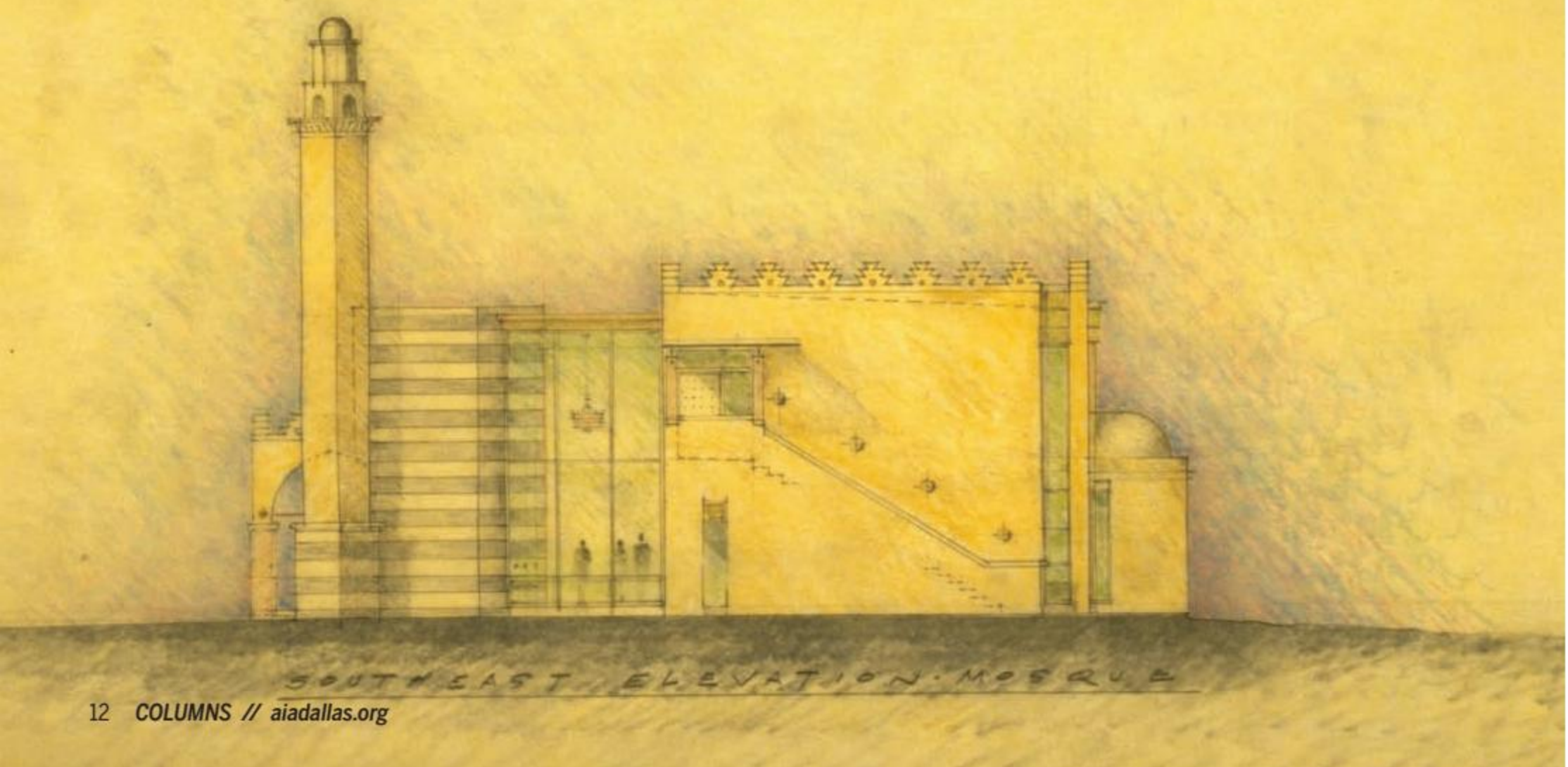
IS THE POPE CATHOLIC —AND SHOULD HIS ARCHITECT BE, TOO?

SPIRITUAL SPACES TRANSCEND AN ARCHITECT'S FAITH

By Joe McCall, FAIA

Beyond the sardonic, rhetorical question in the headline above lies another honest question: What roles do an architect's beliefs and piety play in the design and realization of spiritual spaces? Are there ramifications if an architect practices another faith or is even a person of secular beliefs? To dissect the question further, is a Baptist architect at a disadvantage in designing a United Methodist church or a Shiite architect in designing a Sunni-based mosque?

Sketch: Joe McCall, FAIA



Other than the knowledge and experience of a particular faith — its liturgy, rituals and beliefs — most of us might agree that the true criteria for the creation and realization of a truly spiritual space transcends well beyond the traditional baseline qualification of experience or belief.

We need look no further than revered architects and their seminal works to debunk the question of allegiance or belief in a faith as a precondition of its successful design as a holy or spiritual space.

Le Corbusier was an avowed atheist, but he also had a strong belief in the ability of architecture to create a sacred and spiritual environment. He designed two important religious buildings: the Chapelle of Notre Dame du Haut at Ronchamp (1950-55) and the Convent of Sainte Marie de La Tourette (1953-1960). Le Corbusier wrote later that he was greatly aided in his religious architecture by a Dominican priest, Père Marie-Alain Couturier, who had founded a movement and review of modern religious art. Le Corbusier wrote: "In building this chapel, I wanted to create a place of silence, of peace, of prayer, of interior joy. The feeling of the sacred animated our effort. Some things are sacred, others aren't, whether they're religious or not."

Alvar Aalto, Hon. FAIA, surrounded by Lutherans faithful to the national church of Finland, was not religious, even absenting himself from Christmas services. Despite his lack of religious faith, his ecclesiastical works — particularly his churches and parish centers from the 1950s and 1960s in Finland and abroad — remain some of his most inspiring projects. What distinguishes Aalto's religious projects from those of many contemporaries, however, is their ambiguous relation to religious tradition and imagery. Just as Aalto remained careful not to associate with any particular political viewpoint, he was careful not to commit to any particular religious doctrine.

Louis Kahn, FAIA, born of Jewish parents, immigrated to the U.S. at age 5. He was married to a Jewish girl, Esther Israeli, by a rabbi, although it was said to be done to pacify his parents. He never celebrated Jewish holidays, but over time he donated to Jewish causes as well as to the Unitarians. He was described as a person of great spiritual depth, although he did not practice any religion himself. While two of his greatest synagogue designs were never built, two of his most successful projects were a church (First Unitarian in Rochester, N.Y.) and a mosque (part of the National Assembly Building of Bangladesh).

Frank Lloyd Wright, a lifelong Unitarian with a minister for a father, is well known for one of his earlier works, Unity Temple in Oak Park, IL (1909), and later for Beth Sholom Synagogue in 1954 and Annunciation Greek Orthodox Church in 1956. Wright had a pantheist reverence for nature. He once stated, "I believe in God, only I spell it Nature." He also said "ugliness" was his idea of sin. Amen.

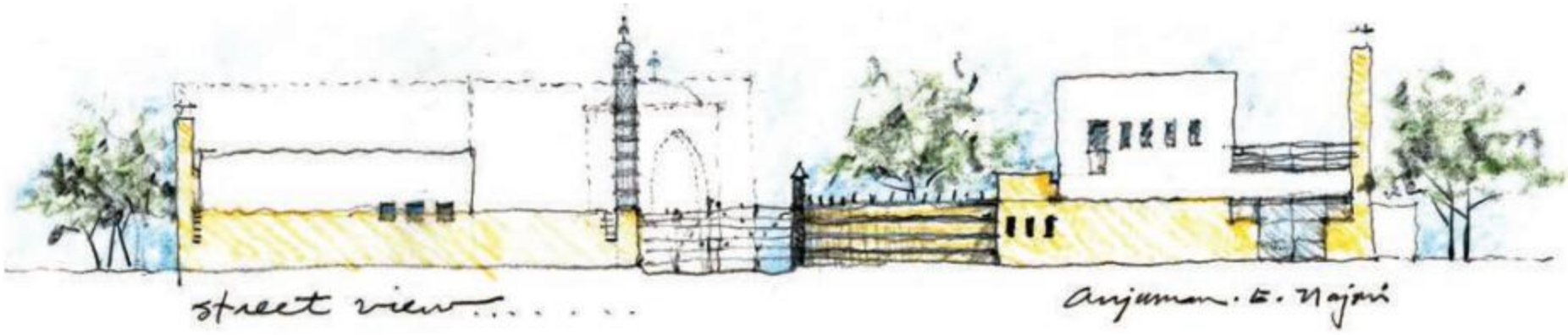
Recently, Anastasia Calhoun, Assoc. AIA wrote a fascinating article in *Texas Architect* on awe — that experience that transcends our understanding of the world — and the neurological basis and measurement for the feelings of oneness and interconnectedness that often arise when contemplating buildings that soar beyond the ordinary. "We are sentient constructs, each bestowed with a wondrous living network of cognitive circuitry and that we shape, and are shaped by, the world around us. It is in our best interest as designers, but more importantly as human beings, to acknowledge the power of intuition in our work and our lives; to turn off the chatter in our minds; to pause, breathe, and marvel at the beauty that surrounds us," she writes.

We intuitively know and sense this ineffable trait of awe, spirituality, and contemplation. Such senses of awe are not reserved strictly for religious spaces but can be realized in secular spaces in powerful ways as well. Kahn's Salk Institute, through form, space, light, and even silence, masterfully creates a sacred place. A local example, at a far different scale and program, is the Dallas Police Memorial, designed by Ed Baum, FAIA and co-developed with our firm, Oglesby Greene Architects. Here no liturgy or ecclesiastical trappings exist — simply a wondrous metaphorical object and place that evokes an emotional, contemplative spiritual setting.

We intuitively know and sense this ineffable trait of awe, spirituality, and contemplation. Such senses of awe are not reserved strictly for religious spaces but can be realized in secular spaces in powerful ways as well.

The juxtaposition of materiality and nature are other ways that architects have successfully created spiritual spaces void of religious program. Kahn's Salk Center, Carlo Scarpa's Brion Cemetery and Peter Zumthor's Therme Vals come to mind as calm, contemplative spaces of clarity.

With certain liturgical exceptions (a minaret, Torah, baptistry, etc.), there are few fundamental forms of worship spaces in most major religions. Throughout history, many sacred spaces were switched from one religion to another, depending on those in power. Hagia Sophia in Constantinople morphed from its original Greek Orthodox creation in 537 A.D. (900 years) to Roman Catholic (57 years) to an Ottoman mosque (458 years), and now is a museum. The Pantheon was stripped of its sculptures of pagan gods, which were replaced with Christian imagery while the architecture itself stayed the same.



Other projects have been conceived and realized purely non-denominational or interfaith by design, such as our own Chapel of Thanksgiving by Philip Johnson, FAIA in Thanks-Giving Square. The House of One, by Kuehn Malvezzi architects and currently under construction in Berlin, is billed as the world's first house of prayer for three religions; it contains a church, a mosque and a synagogue. Eero Saarinen's MIT Chapel from 1955 began as a shared Christian-Jewish space. Here, from behind sculptor Harry Bertoia's beautiful shimmering screen, a Torah cabinet rises hydraulically through a trapdoor at the press of a switch to adapt to the occasion, while sharing its inspiring form, materiality and light for both faiths to experience a truly spiritual space. Last year the Vatican Chapels opened in Venice as a potpourri of 10 chapels by international architects, including Norman Foster, Hon. FAIA and Eduardo Souto de Mourao. It is "not only religious, but also secular as well, as a path for all who wish to rediscover beauty, silence, the interior and the transcendent voice, the human fraternity of being together in the assembly of people and the loneness of the woodland where one can experience the rustle of nature which is like a cosmic temple," said Cardinal Gianfranco Ravasi, president of the Pontifical Council for Culture.

Reflecting upon the architectural selection for a religious project being predicated by the broad-brushed word *qualifications*, the seminal question is its very definition or interpretation as to prioritizing such criteria for optimal results. So does the pope's architect need be Catholic, or Christian, or even a believer in God as a prerequisite for consideration, not to mention the candidate having a recent history of designing Catholic churches?

The Brooks Act of 1972 is a U.S. federal law that requires the government to select engineering and architecture firms based upon their competency, qualifications, and experience rather than by price. Today, virtually all municipal, county, and state agencies have adopted a version of this law in the form of a Qualifications Based Selection process, or QBS. They are by law neutral or nondiscriminatory as to race, religion, and gender. Their process involves the solicitation of "requests for qualifications" and subsequent "proposals" from shortlisted firms. Quantitative point systems are assigned to qualification criteria, with extremely heavy weight assigned to not only "experience in similar or specific project type," but often "in the past five years." Under such a system, the most points equals the most qualified. A firm with little to no experience in a project type has virtually no mathematical chance to be in the running. The result is a self-perpetuating pool of architectural firms that have such experience separating themselves from those that don't. Selection committee members or facility staff can be naturally biased as to the safe or conservative selection of a firm with experience and predictability versus gambling with a less familiar, riskier choice.

If such criteria were in place for most of the iconic religious buildings in this article, these architects would not have been selected. The same would be true for Oglesby Greene's award-winning Islamic mosque project, where we had zero experience and were generally unfamiliar with the nuances of the Muslim faith. While criteria such as experience or history of being within budget, on schedule, sustainable, and diverse in makeup are important, the void — the missing key criteria — is the experience and ability for awe-making. Such measurement is, in fact, measurable, as noted in Calhoun's article mentioned above, though not quantifiable to the degree of documenting and transcribing into an RFQ or RFP. Nor is the question even asked. Short of documenting neurological laboratory findings, it is for most of us a real but immeasurable and ineffable quality that we sense. Sadly, some decision-makers may simply not sense or undervalue such qualities.

But let's hope that, as Kahn once said, "One feels the work of another in transcendence — in an aura of commonness and in belief."

The accompanying case study of the Masjid mosque reveals the inefficiencies, trials and errors, and redesigns encountered in the journey of the project I headed up in our office several years ago. But also realized was an opportunity and curiosity to somewhat naively explore a new arena with eyes wide open for a fresh look at a building type and culture, unencumbered by the accrued postulates of the particular faith.

CASE STUDY: MASJID

Irving, Texas

Photos: Charles Davis Smith, FAIA

It seems odd that I, an Anglo-Saxon Protestant Texas architect, designed a mosque, or masjid, for an India-based Muslim community in Irving, Texas. Some mix of fate, circumstances, and Allah's will — combined with architectural firm credentials and design skills — led to a seemingly incongruous assemblage.

Over six million Muslims reside in the United States, and the commission I took on involved members of the Dawoodi Bohra sect who had moved from their native India. They are part of Shiite Fatimid branch of Islam, which traces its roots to the dynasty of the Fatimid period (969 to 1140) that ruled over Egypt and North Africa.

ARCHITECTURAL SELECTION

The Masjid project, in part, fell from the heavens, bypassing any formal selection process. A community leader, who continues a family legacy of building and restoring mosques, learned of our firm through a mutual friend and approached us. By the end of the second meeting, the project size and budget were established, we agreed on a fee, and shook hands. To our client, the handshake was the contract.

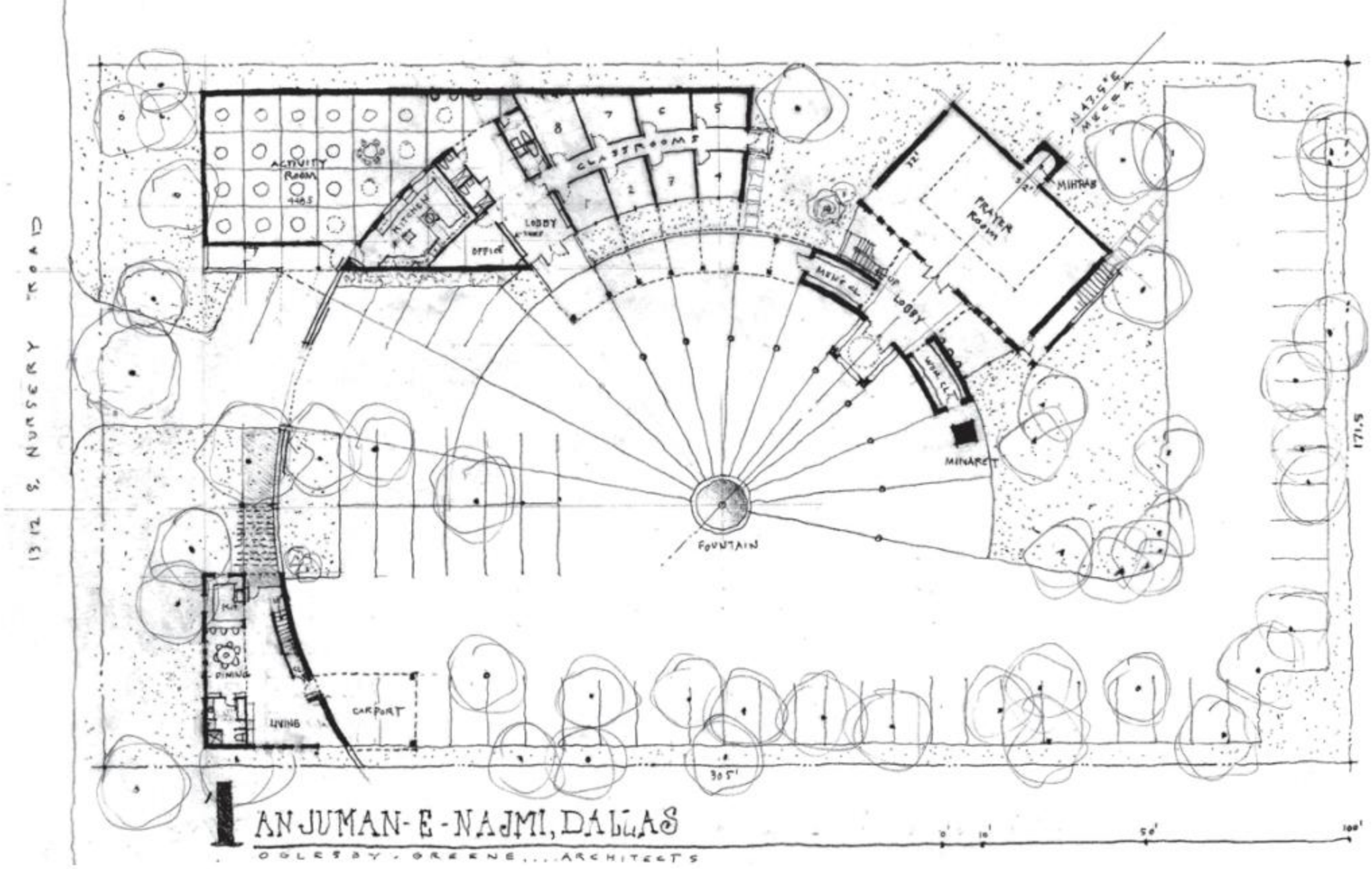
Our firm's business practices, like most in the U.S., compelled us to press for a formal contract. Our ignorance of the Muslim religion quickly exposed itself. Fortunately for us, the client, an international businessman, dealt gracefully with Westerners not of his faith and culture.

The standard AIA agreement contains interest clauses for unpaid invoice balances after designated periods, which we forwarded for signature. He bluntly marked through this section, and we learned that his religion forbids interest payments or income. Despite having no previous working relationship or even knowledge of the client, we decided to move forward and extended "good faith" without such provisions. Throughout the project, the client proved trustworthy. As the project concluded, we received a significant "bonus" beyond the contractual fee as an act of gratitude.

Our consultant team was a melting pot. The structural engineer, a close family friend, was dictated by the client. Not only was his engineering excellent, but he also was an invaluable interpreter and arbiter, as he had been raised a Dawoodi Bohra Muslim. We selected the mechanical/electrical engineer, a Jew who often worked with us.

PROGRAM AND SITE

The program consisted of four distinct components for a mosque accommodating about 200 members: a prayer hall (bait-us-salat), a school (madrasa) for religious studies, a



Courtesy: Oglesby Greene Architects

dining/community hall (jamat khana), and the priest's residence (darul-imarat).

The client requested a minaret, a symbolic marker for worship much like a steeple.

DESIGN CRITERIA AND INFLUENCES

As non-Muslims with no experience in such projects, we sought a primer, a code, or a rulebook delineating liturgical and cultural do's and don'ts. We never found one and instead relied upon our own research and an extremely patient client. The unorthodox programming and schematic design process involved trial and error on our part, combined with the layerings of liturgical requirements from client reviews.

The Dawoodi Bohras wanted certain traditional elements from the Fatimid period included in the new facility and pointed to the finely detailed Al-Hakim and Al-Azhar mosques in Cairo, Egypt. The empowering distinction is the selective recall of symbols and forms to be interwoven into this project versus demand or expectations for a traditional mosque design. Architectural elements included keel arches with their precise formula for construction, geometric-patterned crestings adorning the perimeter walls, parapets and copings, specific form/composition of the minarets and mihrabs (the prayer niche centered on the qibla wall), and unique patterning in mosaics, stone and wood carvings.

The paramount design criterion was the qibla, or direction of prayer toward Mecca. From Irving, it was calculated to be N43.5E, but we had to clarify true versus magnetic north. The floor of the prayer hall had to be directly on the ground, void of any air space. No construction could be above the mihrab, or niche, axial about the qibla wall. The prayer hall's plan dimensions were set as a width of 52 feet (for the 52nd Dai-ul-Mutlaq, or religious leader) by 32 feet in depth (for the 32nd Dai). The minaret height was also 52 feet. Groups and bays of five were desired.

TRANSLATING SPATIAL AND SYMBOLIC NEEDS

Budget constraints demanded that richness be reinterpreted into the detail, form, and collective composition. By layering traditional Fatimid elements only on it, the prayer hall stood out in its significance.

The priest's residence (darul-imarat) sites with frontage to the neighborhood, as does the office and receiving to the public street. Otherwise, the mosque orients inwardly, privately. The traditional reinterpretation of a central court (sahn) is applied as a public collection space and the physical and spiritual link of all four building elements. A fountain is centered in the circular space, symbolic of ablution before entering the prayer hall. Its entry lies on an axis from the fountain's center toward Mecca.

The prayer hall (2,600 square feet, excluding the forecourt area) accommodates about 200 worshippers. "Ladies" occupy the peripheral mezzanine area above, while the "gents" align their prayer rugs along the ground floor toward the qibla. The mihrab centers on the qibla wall's five bays, bearing a Koranic scripture carved and gold-leafed overhead. The scripture translates as, "In

Design of the Masjid mosque was a journey of faith for Joe McCall and his firm, Oglesby Greene Architects. / Photo: Charles Davis Smith, FAIA

the name of Allah, the most gracious, the most merciful." Flanking the mihrab, two round, carved gold-leafed medallions bear the names of Mohammed and his family members (Ali, Fatima, Hasan, and Husein). Upon entry to the forecourt, shelving for shoes fills each side along the curving masonry walls.

Muslim liturgy and culture created occasional dilemmas for consultants and code authorities. Parking requirements are often tied to the linear feet of "pews" for religious facilities. In the absence of pews, we submitted a "prayer rug plan" to determine an official occupancy count, affecting exiting and plumbing fixture requirements as well. Both conventional Western and Eastern-style water closets were utilized, stymieing code and accessibility reviewers.

IFTETAH

In July 1998, upon the construction's completion, a celebration, or Iftetah, followed. The community (mumineen) of Dallas offered the facility to its worldwide holy leader (Aqa Maula), His Holiness Dr. Syedna Mohammed Burhanuddin. He accepted and ceremoniously came to "unlock" its doors. About 2,000 followers from across the world arrived for this special day.

To be in the presence of their Aqa Maula is a cherished life goal. The head of the construction company and I were the only non-Muslims invited to attend limited portions of the event. The prayer hall exceeded its interior capacity fivefold, with as many again viewing by video in the jamat khana annex and others pressing to watch through the windows. Everyone was adorned in traditional Dawoodi Bohra dress — the men and boys in their sayas, kurtas and caps (turbans by the Sheikhs), and the women and girls in their embroidered ridas.

His Holiness and entourage from Bombay were taken by horse-drawn carriage to the steps of the masjid. As he approached the entry, followers' chants intensified and the crowd, both inside and outside, lunged forward. The air conditioning was stressed far beyond its design as the temperature rose to 105 degrees outside and certainly more inside. If the building structure —the mezzanine, in particular — were ever to fail, this would be the test.

His Holiness carried an unforgettable aura about him. I was later presented before him and given a beautiful shawl that was placed around me. He spoke in another language, but upon raising my head and making eye contact, he clearly said in English, "This is a most beautiful building." I wondered if he had in some way blessed me.

The celebration continued long after I departed, headed for my car in a remote parking area. Still in my business suit, I looked down to realize I had forgotten my shoes.

A side note: *During the course of construction, my mother died. Unbeknownst to me, several Dawoodi Bohra Jamaat representatives traveled to attend her memorial service and had prayed for her soul the previous night. The more I observed and discussed their religion with our client, the more similar than different their beliefs seemed to mine.*

Joe M. McCall, FAIA is principal at Oglesby Greene Architects.

Learn more about Oglesby Greene's Masjid project in the full version of this article at **www.aiadallas.org/spiritualspaces.**

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BELIEFS THAT BIND

RELIGION'S ROLE IN SHAPING DALLAS COMMUNITIES

By Lily Corral

It's said that to understand a culture, you must first understand its religious beliefs. From the earliest civilizations, which left behind evidence of spiritual principles, religion has served as one of the ties that binds a community.

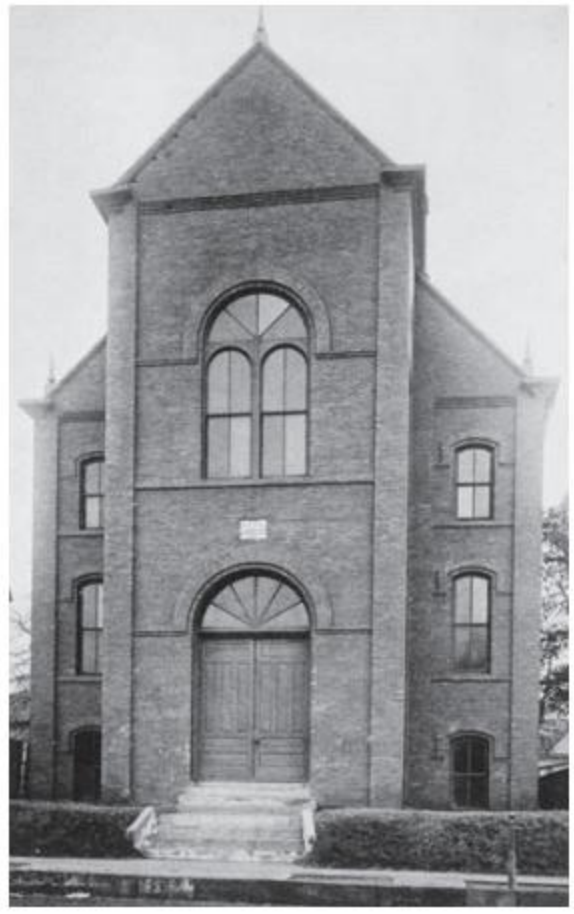
It was a scorching 112 degrees on July 12, 1911 at the Cathedral Shrine of the Virgin of Guadalupe when Bishop Lynch was consecrated and installed as ordinary of the Diocese of Dallas, but the heat did not diminish the crowd or its enthusiasm. / Image courtesy of Archives, Diocese of Dallas, Dallas, Texas

Today, more than 83 percent of the world's population hold religious beliefs of some sort, a Pew Research Center study shows.

Pioneer sociologist Émile Durkheim defined religion as "a unified system of beliefs and practices relative to sacred things, ... beliefs, and practices which unite into one single moral community, called a church, all those who adhere to them."

While religion is highly personal, it also creates community among those with similar views, which in turn forms the foundations for social institutions. Durkheim went so far as to call religion the *clef de voute*, the keystone, of all social life. In other words, all the rituals and ceremonies that come with the adoption of a religion work together to create unity among individuals who adhere to the same beliefs.

These very ideas have served as an impetus for the development of neighborhoods throughout the United States. As groups of people settled into new territories across the country, entire neighborhoods formed around the need to practice a unified faith.



Congregation Shaareth Israel. / From the collections of the Dallas History & Archives Division, Dallas Public Library

Today, Dallas, as a Bible Belt city, is heavily Christian. The Religious Landscape Study, produced by Pew Research Center, outlines the composition of religion in the Dallas metropolitan area. The groups are split into Christian (78 percent), non-Christian faiths (4 percent), and unaffiliated (18 percent). The percentage of Christians in the Dallas metropolitan area is on par with that for Texas (77 percent) and the entire South (76 percent).

The data is further broken down into the three primary umbrellas: Christian, Jewish, and Muslim. For Christians, evangelical Protestants rank largest at 38 percent, followed by Catholics at 15 percent, mainline Protestants at 14 percent, members of historically black Protestant churches at 7 percent, and "other" ranking at less than 1 percent to 1 percent. Among the non-Christian faiths, Jews make up 1 percent, as do Muslims. Historically, these groups formed strong ties in pockets of Dallas, but the arrival of the automobile and highways, population growth, housing shortages, and opportunities in the suburbs led to the dilution of faith-based communities.

ORIGINS IN TEXAS

The first religious beliefs in Texas belonged to those of the Native American tribes that lived in the region; among those in North Texas were the Caddo and Tonkawa tribes. In these early religious practices, we already see the spiritual connected to a built space. In the case of the Caddo tribes, large earthen mounds were built as the center for their religious and ceremonial events.

The arrival of European religions looks quite different across the geography of Texas. Spanish explorers brought their Catholic faith with them as they began settling the land, mostly in the southern half of the state and as far west as El Paso. They built Catholic missions in East Texas in an attempt to halt French explorers' movement across the territory.

Meanwhile, North Texas was still mostly inhabited by Native Americans. After Texas gained its independence from Mexico in 1836, settlers made their way farther north. In 1841, John Neely Bryan settled on the east bank of the Trinity River to establish a trading post that would aim to serve both settlers and Native Americans. The next decade saw the formation of Dallas County, with Dallas elected the county seat. The nascent city eventually received its town charter in 1856.

CATHOLIC SETTLERS

At this time, circuit-riding priests from Nacogdoches visited North Texas Catholics. Mass was held in homes, with the first in Dallas at the residence of Maxime Guillot in 1859. The following year, a missionary outpost was established in St. Paul in Collin County.

In 1872, Dallas established its own parish, Sacred Heart, and erected its first church in 1873 at Bryan and Harwood streets. Once the church was built, Catholics quickly began forming a community around it. The city's first Catholic school, Ursuline Academy, came next, followed by the first parochial school, Sacred Heart, in 1875.

The growth of the railroads saw an influx of settlers and the establishment of more parishes in surrounding areas as well as a second parish in Dallas, St. Patrick's, built south of downtown on South Harwood. In 1890, Pope Leo XIII created the Diocese of Dallas, which stretched across 108,000 square miles of the state. Sacred Heart was named the temporary cathedral for the new diocese. Sacred Heart Cathedral, designed by architect Nicholas Clayton, opened in 1902 after the arrival of Bishop Edward Joseph Dunne. Six decades later, the cathedral would experience low attendance due to people moving away from the downtown area. At the same time, the Lady of Guadalupe parish in Little Mexico experienced great growth. The decision was made to merge the two parishes, and the cathedral would be renamed the Cathedral Shrine of the Virgin of Guadalupe, as it is known today.

PIONEER PROTESTANTS

Protestants first immigrated to Texas in the early 1800s. Growth was slow at first because Mexico-governed Texas required all settlers to accept Catholicism as their religion.

Once Texas gained its independence in 1836 and the requirement was lifted, Baptists, Methodists, and Presbyterians spread across the new Republic of Texas. In Dallas, Baptists organized three times before mounting a successful attempt. The first two churches did not last, and the third moved out of the city and changed its name to Pleasant View Baptist Church. First Baptist Church of Dallas was established in 1868 by 11 members who met at the Masonic Hall on Lamar Street until purchasing their own building in 1872 on Akard Street downtown. The historic sanctuary was completed in 1890.

The original sanctuary of First Baptist Church of Dallas was completed in 1890. / Image courtesy of Baylor Scott & White Health

EARLY JEWS

The Jewish community may be small in Dallas, but the group has a deep history in the city. Beginning in the 1870s, Jews lived in three parts of the city: Deep Elm (now known as Deep Ellum), Goose Valley (located in present-day Uptown) and the Cedars in South Dallas. Jewish business owners in Deep Elm often lived near or behind their shops. The closest synagogue was Shaareth Israel, located at what is now 2114 Jackson St. East European Jews moved into Goose Valley for the low housing prices available there, with many residing in small homes by the railroad. Jews in this area attended Tiferet Israel, established in 1890, where the first services were held in a private home. The congregation would move into its first building three years later on Highland Street, now Akard Street. While Goose Valley was home to a thriving network of Jews, most aspired to live in South Dallas — and many made the move after gaining financial stability.

However, the first Jewish congregation in the Dallas area was Temple Emanu-El in 1875. Its first congregation was built at Commerce Street and Church, now Field Street. Upon outgrowing the building, the congregation built a second one in 1899 at the crossing of St. Louis and Ervay streets, following the movement of Jews into South Dallas. Only one block away, near City Park, the Jewish community thrived through the 1930s, with Shaareth Israel, the Jewish Community Center, and the Columbian Club all located in the neighborhood.

By 1916, the residential population of downtown began to dwindle as people moved to other parts of the city. Temple Emanu-El also moved, this time to South Boulevard and Harwood Street. The relocation of the temple spurred more Jews to make their homes in the nearby neighborhood. But after World War II, Jews left the community they had built, this time for northern suburbs. Since then, the Jewish community has been anchored in North Dallas.

A CURRENT SNAPSHOT

After their initial movement into North Texas, members of these religious groups continued to build community around their places of worship. Catholics added schools and hospitals as more parishes were created to serve the growing population. Today, there are 69 parishes in the Diocese of Dallas. Even with new churches popping up in Dallas suburbs, the Cathedral Guadalupe in downtown Dallas still holds weekly Mass. In 2005, a bell tower and steeples from the original architectural plans were added to the church, and today the cathedral is undergoing extensive renovation.

In 2013, First Baptist Church of Dallas opened the doors to its new 500,000-square-foot campus, designed by the Beck Group. Although the construction led to the demise of several nearby buildings, the old sanctuary remained intact and is still used today.

As Jews left the center city for northern suburbs, Temple Emanu-El would relocate once more. In 1957, the Howard Meyer-designed temple opened on Hillcrest Road in North Dallas.

The original footprint of some of these religious groups remains in parts of the city, but the surroundings have undergone great change. These days, believers might not live close to their places of worship, but their underlying commitment to community remains strong. Religious groups still value the importance of creating community, with many offering classes and small group meetings that cater to various age groups and interests throughout the week.

A RELIGIOUS REFUGE

Early on, these communities acted as safe havens for the city's new inhabitants. For marginalized people, religious communities offered shelter — a place to renew the sense of belonging and feel valued. As new people continued to arrive in Dallas, religious communities also served as a space to learn the rules of their new society.

By fostering assimilation, these communities were necessary to build the fabric of the city. Oftentimes, social networks extended only to those with shared religious beliefs. It then became essential to live, shop, and work in the same area. In this way, the religious architecture of the past was more than just a place to visit once a week — it was the nucleus that held its communities together.

Lily Corral is a research assistant at the David Dillon Center for Texas Architecture at the University of Texas at Arlington, where she is pursuing a graduate architecture degree.

PASSION REVEALED

Harry Mark, FAIA documenting the antiquities within the theatre complex and the resulting Corinthian capital study. / Photo and drawing courtesy of New York University Excavations at Aphrodisias

The following article is about our own humble editor who voices his thoughts at the beginning of each publication but rarely shares his fascinating experiences with his work in Turkey. After much convincing from the *Columns* committee, we are excited to tell Harry Mark's inspiring story.

"It belongs in a museum!" shouts the young Indiana Jones at thieves trying to steal the Cross of Coronado. The scene is at the very beginning of *Indiana Jones and the Last Crusade* and establishes an enthusiastic hero who will fight for the preservation of historically significant sites and artifacts. Armed with horses, guns, lassos, and wit, Indiana goes on to (spoiler alert from 1989) save the Holy Grail from the Nazis. Just an average day for a professor.

For 25 years, Harry Mark, FAIA has been traveling to Turkey armed with pen, paper, and a moral compass that has uncovered antiquities belonging in a museum. He is an architect living a dual life between architecture and archaeology, Dallas and Turkey. He utilizes his architectural training and drawing skills as tools transcending our traditional role of building new places and entering into an academic world of conservation, documentation, and reconstruction. In Turkey, drawing is about preserving and communicating to future generations about the antiquities and culture they discover. While it might be a joke in Indiana Jones, in this story the pen truly is mightier than the sword.

In southwest Turkey, the newly designated UNESCO World Heritage site of Aphrodisias has been undergoing modern-day excavations to preserve the Roman Empire-era capital city of the province Caria since 1961. What began as a passion for Kenan Erim, a young Turkish diplomat's son and Princeton professor, has evolved through the leadership of the current director, R.R.R. Smith, into an international endeavor administered by New York University and Oxford University. Each year, the project engages the brightest students and professionals through a range of expertise including art history, archaeology, and architecture.

Harry's involvement began as a University of Pennsylvania graduate student lured by a summer in Turkey and the chance to work on an archaeological dig. By chance, he discovered a lifelong project and a crusade of his own.

"I've spent almost half my life in Turkey," he says. "That's the longest time in any one place for me."

After the first year of practicing architecture at an international firm in Dallas, Harry realized he wanted an unconventional career path that would allow him the flexibility to work as both an architect and conservationist. His first job out of school promised to allow for this flexibility, but when the time came to go to Turkey, his bosses could not promise he would have his job when he returned. The choice to start his own practice allowed him the flexibility and peace of mind to continue his work in Aphrodisias each June, July, and August.

Every June, Harry starts his 30-hour journey to Istanbul and then to Izmir, followed by the long drive to Aphrodisias. The excavation team lives in a stone structure from the late 1800s that was part of the original village of Geyre. The farming village grew up around and within the ancient ruins, including the outdoor amphitheater. After the area was declared an archaeological

excavation site in 1961, the entire village of Geyre was relocated 2 kilometers to the west.

From about the 6th century BC, the city grew up around the Sanctuary of Aphrodite, goddess of love. Originally it was a Greek city-state and later part of the Roman Empire. As a result, Aphrodisias is a unique place to learn about the intersection of Greek and Roman cultures. Academics refer to it as an artistic center because of its renowned school of sculpture and nearby marble quarry. Its urban design and architecture were built to a grand scale and heavily populated with locally produced marble sculptures.

Once a thriving urban center that boasted a reflecting pool two blocks long and a stadium that could seat three times its population, Aphrodisias eventually fell into decay in the late 600s. Historians believe this was because of a weakened government in Constantinople and not any singular event.

All this history is set within the Meander River basin, about 150 miles from the Mediterranean Sea. With hills in the backdrop and ruins throughout its topography, "there is a romanticism about the site. It's hard not to fall in love with it," Harry says. "It's intimate, rich with beautiful sculptures, and off the beaten path."

The surrounding area outside Aphrodisias is filled with tobacco and olive farms that support the village of Geyre. The village, in turn, supports the excavation work during farming's off-season. Roughly 100 workers are hired to help with the manual labor and given fair pay and insurance in return. Over the years, the relationship between the village and the archaeological team has grown, and Harry has attended weddings and other major ceremonies for those who have become like extended family.

The work to salvage and preserve the art and architecture of Aphrodisias is physically exhausting, tedious, and at times emotionally draining. The desire to save everything is often met by the reality that not all the beautiful pieces will be preserved and displayed.

"Every summer, we find so many marble sculptures that would be a significant piece for any museum, but we just don't have the funds or space to preserve them. So we document them, photograph, study, draw, and then they end up in a depot rarely seen again," Harry says. This is one reason Harry's role in the excavation is so important. It is also the reason that those working on the dig believe so strongly in the importance of their labor.

Each year Harry's team of students is responsible for documenting the sculptures, buildings, roads, and miscellaneous artifacts found during the excavations. They have a three-part process: survey, field drawing, final drawing. The process is an interesting intersection of architecture and archaeology since, in architectural terms, they are creating "as-built drawings."

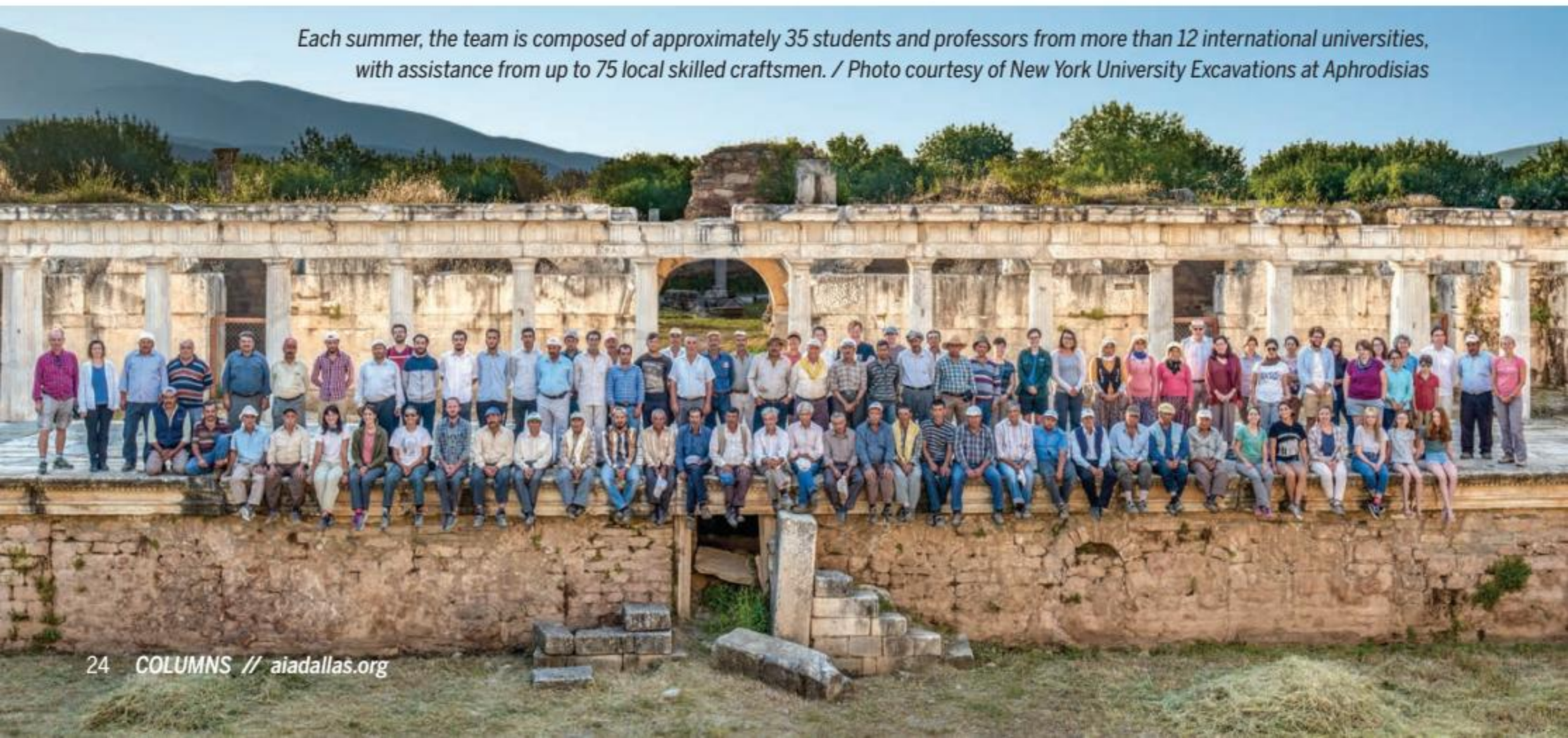
"Out there, the hand drawing is alive and well!" Harry says.

To begin the documentation, they use modern surveying equipment to pinpoint the site of where the object or building was unearthed. They use this information to show the orientation and relationships in their drawings. The field drawings are all about exactness and detail, so beginning with an accurate survey is critical.

The process of creating these drawings is when Harry's passion for this project lights up.

"I love the process!" he says, almost giddily. "It's 100 degrees out there, with no shade, and you have to take precautions not to sweat on the drawings." In the sun and the dry conditions of the dig, the team draws at a 1:25 or 1:50 scale with a pencil, a large drawing board, and gridded graph paper at a millimeter scale. After ruining a few weeks of work, Harry learned the hard way how to protect his drawings — knowledge that he passes onto his student team. He keeps a towel under his arm, wears fingerless gloves, and carries the board on his hip to keep his arm from rubbing the drawing. He also wears long sleeves and long pants to help keep the sun off.

They draw each individual stone in the exact condition it



Each summer, the team is composed of approximately 35 students and professors from more than 12 international universities, with assistance from up to 75 local skilled craftsmen. / Photo courtesy of New York University Excavations at Aphrodisias

was found. "You begin to learn your own techniques. I know my shoes that I wear on site are 28.5 centimeters, and I have units 'Harryed' on each side so I can measure with my shoe."

Throughout the summer, Harry does critiques of the student drawings to help teach. He wants his team to draw once, be precise, don't erase, and don't use shading for emphasis. As much as they try to make the drawings look consistent, "the hand drawings still have personality," Harry says.

Final drawings are for publication and display. "Ten years ago, these were ink on mylar and three meters long. Now we only do ink on mylar for sculpture and pottery."

The field drawings are typically scanned and used as a background to trace using AutoCAD and Adobe Illustrator. The students use laptops and work on these drawings in a studio they set up on site. Sometimes they finish the final drawings throughout the year off-site. All the drawings, both final and field drawings, are archived at the Ashmolean Museum at Oxford University and the Institute of Fine Arts at NYU.

"In 25 years, I've seen how the elements can destroy the antiquities. Our drawings might be the final record ever of these buildings. We are preserving a legacy so the buildings can live on in our drawings," Harry says.

Every year is different, but Harry's summer trips to teach and volunteer are a constant. "It puts life in perspective and it's rewarding professionally, spiritually, and personally."

For the first ten years, he spent every June, July, and August at the site. Now it's a more of a balancing act to volunteer and manage his practice. He now spends three-and-a-half weeks weeks at the beginning of summer and three-and-a-half weeks at the end in Aphrodisias. Fortunate to have patient clients and business partners, he works on final drawings throughout the year.

Funding is almost entirely through private donations, mostly from patrons, as both private foundations and individuals, believe in the value of learning from antiquities. In some cases, a particular site or sculpture may be significant enough to a donor to personally fund the entire excavation and conservation.

When funds are available, they will make a plaster cast of the sculptures to help re-create the experience seeing the work in context. They also use their drawings to rebuild portions of Aphrodisias' significant structures, slowly putting together a sense of the former Greek and Roman life. The viewable buildings include a variety of homes, the theater, stadium, and the recently excavated Hadrianic baths. The excavation and preservation in place of the Hadrianic baths were personally funded by a single donor and is just one example of how significant the role of the donor support is for the team in Aphrodisias.

Conversely, when funds are unavailable, the best option for sculpture is to document and store it away in a dark depot for protection. Building antiquities such as mosaics and architectural features, however, are reburied after being documented and studied — the best affordable means of preservation.

There is a small museum on-site to display some of the work found, but most items that aren't reburied are stored in a warehouse. Harry recently designed an addition to the museum, but it still cannot possibly display everything.

Harry laughs at the idea of being an architectural Indiana Jones.

"I think I was a little influenced by Indiana Jones at the time," he says of his first year to volunteer. After 25 years of working on this project, his passion and shared goals are the same.

With pencil and paper, Harry can document a culture that is not yet lost so future generations can learn from the drawings and beautifully preserved archaeological site.

"It's not about creating something new," he says. "It's about revealing something that needs to be revealed."

Jenny Thomason, AIA is a senior associate at Omniplan and associate editor of Columns

South Agora pool and Hadrianic bath complex at Aphrodisias / Photo courtesy of New York University Excavations at Aphrodisias

IN SEARCH OF A SACRED ORDER

BELIEF AND CULTIC TEMPTATION IN THE ARCHITECTURAL PROFESSION

By Julien Meyrat, AIA

Above: Frank Lloyd Wright, left, and members of his Taliesin Fellowship. / Courtesy of The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York). All rights reserved.

"The architect should act in accord with the divinely established principles of nature, which is pretty much a type of religion. Also, he really believes you should consult the gods (augury) before doing anything. His recommendation to check the livers of sacrificed animals who lived on the site you are considering makes sense: The liver is the most sensitive organ of the body."

THOMAS NOBLE HOWE

One of the things many of us tell ourselves when deciding on an architecture career is that we don't do it for the money. Rather, we do it for profound reasons, for purposes that transcend a mere concern for social status, financial independence, or material comfort.

To be financially viable, our job requires the development of specialized technical competencies that can be adequately compensated. But it is well understood from the outset of our education that these competencies must serve a grander purpose, one that elevates the act of building as not just providing shelter for a given function, but also to manifest our view of humanity, nature, and even the metaphysical.

The *what,* as represented by our profession's expectations of technical proficiency, means nothing without the *why.* It is not enough to understand what we do, but *why* we do it. In an ideal world, each of us should nurture and promote a system of beliefs, a knowledge of reality that informs our design and the technology used to buttress it.

What constitutes these beliefs, what are their sources, and do they matter?

For most, nature is our primary source for knowledge in how we invent ways to adapt our structures to it. In exchange, the structures we create express humanity's relationship to nature. The latter generates a set of principles that embody a worldview that, early on, assumed the presence of a divine power that governed nature. The first known architects were priests who consulted sacred scripture on the design of temples, tombs, and cities. Nikos Salingaros, a professor in the College of Sciences at the University of Texas at San Antonio, reminds us that the human desire to understand nature led to religion, which then began to codify how humans should respond to it.

Architects should play an essential part of this codification. Salingaros says: "Traditional religions arose from nature and developed guidelines for keeping a society healthy. For example, dietary laws that seem strange to us actually protected followers from diseases in the original climatic setting. The core belief of an architect should be commensurate with responsibility and dedication to living structure."

Architecture was seen throughout much of our history as part of the sacred order, and a designer was expected to perceive and contribute to it. Without this kind of reverence to a greater power beyond ourselves, whether in the form of god or nature, the individual becomes the source of order.

This acceptance of a higher order and putting it into practice was very much the role of architectural theory. Architects provided a summary that defined the world from a coherent perspective and offered a corresponding approach to design. History shows a long tradition of architectural theory, beginning with scriptural sources of the first civilizations and achieving a more detailed and technical treatment during the ancient Roman era in Vitruvius' *Ten Books on Architecture*. Although Vitruvius neatly encapsulates the balance between technical problem-solving and the visually transcendent, his famous dictum that we should consistently strive for firmness, commodity and delight is preceded by the assumption that the architect must practice personal virtues as embodied in the state religion. Thomas Noble Howe, a professor of art history at Southwestern University in Georgetown, TX and co-author of the most recent English translation of Vitruvius, explains what the great Roman engineer meant: "The architect should act in accord with the divinely established principles of nature, which is pretty much a type of religion. Also, he really believes you should consult the gods (augury) before doing anything. His recommendation to check the livers of sacrificed animals who lived on the site you are considering makes sense: The liver is the most sensitive organ of the body."

Learning the classical orders and carefully analyzing the site should not deviate too far from sacred ritual, since the realities of nature are revealed through them. Since Vitruvius, a broad theoretical education is a fundamental part in forming architects. Theory continued to evolve, with various people referencing, expanding upon, reinterpreting, and re-examining Vitruvius.

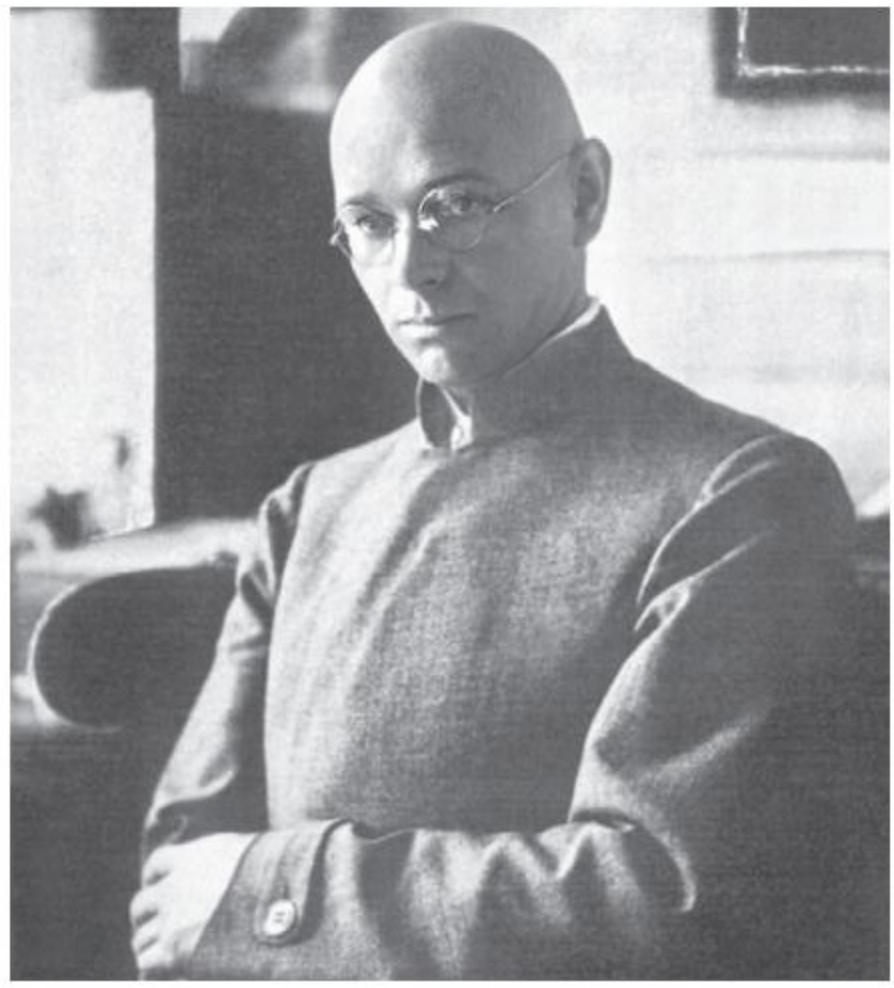
With the arrival of the European Renaissance, the prevailing beliefs shifted from a god- and nature-fearing point to the worship of individual genius, best exemplified by Michelangelo. Before this juncture, the artist (and architect) had little social status, expected only to carry out works that followed tradition and catered to the patron's taste. Now the artist was seen as a vessel of divine inspiration, to the point that the value of his work relied less on technical brilliance, which there nonetheless was, but in the fact that the individual himself created it. A cult of genius took hold in all of the arts, and the works of these celebrated figures became part of a visual canon that led to the core of design education. This growing library of great works provided valuable precedents in solving architectural problems specific to changing times, but it also instilled a heightened emphasis on the value of the individual over a prevailing sacred order.

This tension between a reverence for nature and its sacred order and that of the individual would break down as the 20th century began. Right before this change, the prevailing education paradigm (originated at the Ecole des Beaux-Arts in Paris) consisted of training designers in the cumulative technical and planning knowledge from antiquity to the present day and

in the assimilation of a grand architectural canon. Being well-versed in classical detail and proportion was to acknowledge the transcendent order of nature inherent in timeless works in antiquity. This order was manifested in beauty or aesthetic delight — ideally independent of anyone's unique imprint.

This notion began to dissolve at the onset of World War I, as the quest for beauty and delight was de-emphasized in favor of secular socio-political and technical priorities. Beaux Arts wisdom, derived from a long tradition of comprehensive treatises and essays, gave way to dry and distilled manifestoes that relied on bold critiques of the status quo and a call to action to implement dramatic social change. Reform became urgent after the destruction of war, and past solutions no longer applied to new problems. Innovation was needed, and a reliance on individual genius would become its main source. With the German Bauhaus school, a new educational model arose that tapped into this call, eliminating references to the past and encouraging exploration through experimentation and self-reflection.

However, the public spirit of the Bauhaus, as well as all other architecture schools that it subsequently influenced, masked an essentially individualistic perspective to problem-solving. It



Johannes Itten developed the Bauhaus preliminary course and was a major influence during the school's early years. / Licensed under the Creative Commons Attribution-Share Alike 3.0 Unported license.

> *"Martyrdom in the arts can be seen as justification for devotion. If you love enough, the fruits and reason for that love are simply assumed as being natural. If you try to understand or replicate or defend beauty, you have missed the essential point of simply experiencing it — even in its design.."*
>
> DUO DICKINSON, FAIA

elevated the person to the status of a hero whose sweeping vision promised a universal solution to all problems. A new pantheon of architectural gods emerged, with a sort of religious worship for individuals such as Frank Lloyd Wright, Ludwig Mies van der Rohe, Le Corbusier, and Louis Kahn. Pretty soon, architectural education devolved into producing designers who treated a set program as merely a vehicle to project the prevailing aesthetic styles championed by their preferred god.

Students now believed that it wasn't enough to reveal God's transcendent order through buildings, but instead it was better to become a god creating designs inspired by the gods they studied. A modernist canon formed to justify the new truths; it served not necessarily to enlighten students but to enforce a strict social order over them. The teacher-student, or master-apprentice, relationship always harbors the potential to turn into a cultic one, particularly in a studio environment. Duo Dickinson, FAIA, a widely read architect and educator from Connecticut, expands on this further: "Inside baseball cults of personality, defensive manifestations of common fear avoidance make lemmings of the young that become social movements. Those movements become cults when the aesthetics of their origins become polemic and holistic canon. Architecture is said, by many, to have a canon that is easy to describe as 'modernism' but in truth is more about the narcissistic ego as manifest in elitist vision: that 'my way or the highway' basis of our present canon means the ossification of diversity to the status quo, where the various cults of personality like Wright, Soleri, and Gropius have been subsumed into a stultifying Canon of the Now: Modern, Correct, and Unquestioned. Diversity has become a uniform cultural good, but it has largely vanished from the Canon of Architecture."

Consider the common motivations of those who pursue a career in architecture: to seek proximity to one's gods at school and hopefully in an internship; to go on a dedicated pilgrimage to see an otherwise obscure building; to practice the virtue of self-sacrifice; to redeem the world with one's own vision of the good. These goals give architecture the trappings of a fleshed-out religion.

For the increasing number of people who have abandoned religious faith in favor of more secular alternatives, architecture can provide a pseudo-religious lifestyle complete with its clergy (starchitects, professors, critics), faith in the promise of enlightened design by learning from its assorted deities, a system of seminaries and monastic centers that cultivates an exclusive priesthood promoting the right kind of practice (the universities, starchitects' offices), a gnostic indifference to outside public opinion, and yes, even approved attire to indicate group membership (all-black attire, neckties, horn-rimmed glasses).

In other words, if one is not careful, one can make architecture into a cult, a group defined by philosophical beliefs in a particular person or goal. Even the theory they are commanded to learn has a socially isolating effect akin to cults, as Salingaros articulates: "Architectural theory since early modernism is insular, having protected itself from outside scrutiny and any scientific validation. In fact, what has been taken for theory for decades is a cleverly

developed technique for brainwashing. After reading all that stuff during the years spent in architecture school, the students' minds are rewired so that they can no longer perceive the geometry of nature or their own sensory signals. Fashionable but inhuman forms are imprinted into their brains, so any design ideas that come out are simply regurgitations of implanted images. This is classic conditioning as practiced both in the military and in religious cults."

This pattern of near-religious devotion to individuals and an eagerness to join groups centered around them and their ideas enables a tremendous amount of suffering and abuse. From offering to work many uncompensated hours at the office, spending sleepless nights at the studio, submitting themselves to public humiliation at reviews, sometimes it seems that there is no limit to how much someone will degrade themselves for the opportunity to gain the approval of a professor or a design principal. Many people outside the architectural field would view this prevalent pattern of self-imposed hardship as masochistic. But to those within this culture, it is evidence of the virtue of self-sacrifice, where the chance to create requires complete focus to uncover a deeper reality. It's a kind of martyrdom that is self-fulfilling. Dickinson declares that "martyrdom in the arts can be seen as justification for devotion. If you love enough, the fruits and reason for that love are simply assumed as being natural. If you try to understand or replicate or defend beauty, you have missed the essential point of simply experiencing it — even in its design." Sometimes devotees get so carried away that they fail to experience the joy of what they're doing.

In addition to harming a person's physical and mental health, extreme self-sacrifice can lead to the predations of sociopathic teachers and design leaders. The supposed virtue of selflessness can have perverse results in a student's education and ultimate happiness, as Salingaros further explains: "It's not selfless self-sacrifice, but the submission necessary for belonging to a strange religious cult. The biggest sacrifice is that the young architect subjugates his or her own visceral reactions and accepts only the approved images handed down from the 'great masters.' This is not a noble attitude at all, although that's how young architects justify it to feel good about themselves. It's in fact the opposite: the attraction of power and the promise of exerting dominance over large constructions, without much thought given to the eventual users of their buildings. Architects seeking power are willing to go through the harsh cult initiation rites to join the system that will permit them to exercise this immense power."

This heavy dedication to belief over all else harms not only individuals within our profession, but also negatively affects how we are perceived by people outside it. It presents architects as aloof, mired in esoteric jargon and tuned out from the actual concerns shared by the public. Architecture is primarily the art of solving complex problems involving the needs of users. But the fixation on expressive form and a convoluted rationale to defend it contribute to the public's view that architects play mostly a peripheral cultural role — necessary only for building sculpturally iconic structures but of little use for modest, strictly functional projects.

When modernist pioneers urged architects to abandon the

Frank Lloyd Wright, seated at the drafting table, teaching students at Taliesin West in Scottsdale, AZ. / Courtesy of The Frank Lloyd Wright Foundation Archives (The Museum of Modern Art | Avery Architectural & Fine Arts Library, Columbia University, New York). All rights reserved.

practice of composing facades with classic motifs or cobbling together different vernaculars in favor of a new engineered-base aesthetic, the results were left wanting. Bauhaus' experiments in social housing and the technocratic urban proposals from the Congrès internationaux d'Architecture moderne (CIAM), or International Congresses of Modern Architecture, would result in soulless postwar cities crowded with out-of-scale concrete residential towers and cold glass facades. A secular ideology had replaced the sacred order, leading to a spiritual dead-end. And yet, through it all, the public expects architects to instill in their creations a sensitivity toward form, materials, and function.

After the collapse of the sacred order, unleashed egos and cultic social patterns in our schools and design studios, where are we now? The mode for deconstruction that has defined the post-modernist reaction since the 1960s has played a major role in demystifying the universalist monolithic doctrines of modernism and their most famous advocates. With its emphasis on relativism and a penchant for irony and humor ("less is a bore"), post-modernism partially restored the importance of the past as a valid source for architectural inspiration. Its nihilistic underpinnings, however, would prevent the restoration of a traditional religious sacred order, but architects are now free to subscribe to as many belief systems as they wish. In our post-modern age, truth is subjective and increasingly a personal matter. The self has replaced the outside authority figure as the ultimate guru, and the leaders we revere are those who promote self-love among their admirers. Unlike previous generations, many people today are averse to seeking or embracing a belief system that ignores the importance of self-esteem.

Another factor in the diminishing cult of the hero architect

Louis Kahn, FAIA speaking at the University of St. Thomas, Houston, November 1967. / Courtesy of Menil Archives, The Menil Collection, Houston

has been the emergence of a hyper-competitive market economy. Architectural services are a part of a ballooning construction and engineering industry that is global in scope. Firms with more than 1,000 employees continue to multiply, while even larger engineering giants acquire those firms in the pursuit of growth and satisfying their shareholders. Other than their usual mission statements of "making the world a better place," there is no interest in promoting philosophical doctrine, ideology, or in elevating individuals to sage-like status — unless those things cleverly elevate the brands of these firms. Likewise, it is easier to understand the phenomenon of starchitects in the context of brand identity than in the articulation of a comprehensive worldview for others to follow. Individuals such as Bjarke Ingels, Zaha Hadid, Hon. FAIA, and Frank Gehry, FAIA retain their own personal yet highly sophisticated theories about form, the environment, cities, and society, but all their ideas form and maintain a signature design style that creates the brand that their status-conscious clients seek.

So does belief matter? Can faith in a sacred order still be relevant in practicing architecture? In our current era, it appears that a materialist faith would prevail, whether in technology, commerce or the superficial power of iconic forms, often closely tied to belief in one's ego. Despite these, we search for a set of ideas that allows us to design something that instills joy, wonder, and even harmony. Buildings should embody a love for the people who occupy or live around them instead of coercing them to accept a novel yet brutally alien environment. Beyond being rational program-solving machines, buildings are also emotional machines, and we judge them as much by how they make us feel as how well they work. The ancient ideals for firmness, commodity, and delight still apply since they are driven by precisely this primordial human longing for what our structures mean to us.

There is a spiritual dimension to what we create, and it serves for many as the primary motivation for design. Dickinson describes this idea of spirituality further: "The spirit is simply what gives joy without reason: love. Not the sybaritic joy of inebriation, passion or sensory thrill, but in the deep rewards of emotional connection to the well of love we feel for infants, the sea, the sun, life; the reality of beauty that we do not create or control; it is a near mystic truth of value that compels devotion: that has meant profession, I think it may come to mean Mission." Achieving that mission requires that we focus on the quality of the work and its emotional effectiveness and not on the individual responsible for creating it. The love that connects us to a place should also translate into a love for the well-being of others, so our designs should further that purpose. This requires restoring the sacred back into the design process. Salingaros summarizes it this way: "An architect has (and ought to swear to) a sacred purpose, to help create a healthy, healing environment for all users. This attitude requires a faith in the goodness of humankind and acceptance of the existence of a higher form of order."

Even if we all agree to jettison the pseudo-religious trappings that seem to linger and damage many individuals in the architectural academy and profession, it doesn't mean following some kind of creed isn't valuable. What form should this creed take? Salingaros offers a list of beliefs, influenced by best-selling author Christopher Alexander, that could provide a valid starting point: "We could begin a wonderful new healing architecture if architects started to follow a moral purpose. That would include: Respecting the geometry and mechanisms of the physical universe. Respecting the geometry and mechanisms of biology. Respecting the structure and needs of the human body and the human sensory system. Promoting the future of the human race by designing appropriate environments for children. Respecting the incompletely understood yet historically vital connection between material configurations and the sacred."

This creed involves understanding who we are as humans: a rational and emotional creature limited by biology that is an integrated part of a larger, more complex natural reality. For those who would prefer a simpler, more intuitive creed, Dickinson is more succinct: "Listening, seeing, creating, understanding — in that order."

Julien Meyrat, AIA is a senior designer at Gensler.

Can You Identify This North Texas Space?

Find the what, where, and more on page 63.

Photo: Michael Cagle

WICK ALLISON

By Nate Eudaly, Hon. AIA Dallas

Wick Allison, chairman and CEO of D Magazine Partners, believes strongly that Dallas must embrace a new urbanism focusing on density and walkability if it is to prosper. As Allison outlined last summer in his publisher's letter in "Dallas and the New Urbanism," a special issue of *D Magazine*: "Population growth is the tsunami coming right at us. Last year [2017] we were the fastest-growing region in the nation, a designation that can be for good or ill. Either we direct this growth to more efficient land use or we let inefficient sprawl exhaust our resources and burden our future. We either ride the wave or we will be engulfed by it."

Photo: Shaun Menary

Allison, a sixth-generation Texan who grew up in Dallas, co-founded *D Magazine* with Jim Atkinson, with backing from Dallas investor Ray Hunt. The cover story of the first issue featured "Power in Dallas: Who Holds the Cards," an analysis of the Dallas business establishment and the interlocking corporate directorships through which those individuals ran the city. The magazine has not shied away from controversy since that first issue.

Over the next 10 years, Allison built *D* into a magazine company with $30 million in revenue and operations in Dallas, Houston, and New York. Allison sold his interest in *D* to American Express and moved to New York City in 1984. There he founded *Art & Antiques* magazine, which he grew to be the largest circulation magazine of its type in the world.

In 1985, William F. Buckley Jr. asked Allison to join the board of directors of the *National Review*. In 1990, he became its publisher.

In 1995, Allison sold *Art & Antiques*, resigned as editor of *National Review*, and moved back to Dallas. That same year he and investor Harlan Crow repurchased *D Magazine*, and in 2001 Allison bought out Crow to become the magazine company's sole owner. D Magazine Partners encompasses *D Magazine*, *D Home*, *D CEO*, *D Weddings*, the FrontBurner blog, *People Newspapers*, and specialty publications.

I visited with Wick to learn more about his and D Magazine Partners' journey to become a strong voice for new urbanism.

Wick, since you grew up in Dallas and have strong ties to the city, what caused you to select UT Austin for your undergraduate studies?

I was planning to go to SMU since it was the hometown school. At the time, SMU's campus was not very impressive. My brother convinced me to go down and tour the UT campus. Exploring the Austin campus convinced me that it was a better option.

Wick, how did you get involved in journalism?

I majored in history (American studies) at UT Austin. My junior year I helped get a friend elected as student body president. The next year, he in turn championed me becoming the editor of the university magazine. That was my first foray into journalism, and ... that persuaded me to pursue a career in journalism.

Shortly after graduating from UT Austin, you became a member of the White House staff. How were you selected, and what was your job at the White House?

George H.W. Bush was serving in the Nixon administration. He asked me to join the White House staff to focus on a project related to the topic of college campus unrest. I traveled around the country meeting with student groups. My time at the White House was cut short when my birth date was drawn as No. 8 for that year's military draft lottery. I enlisted in the Army and after basic training was assigned to duty in Hawaii. The Vietnam War was near its end, and the U.S. was left with a huge military with nothing to do.

After you left the Army, you moved back to Dallas and attended SMU for graduate school. Tell us about your time there.

I enrolled in SMU's Cox Graduate School of Business using my VA benefits. My goal was to learn business skills in order to launch a city magazine here in Dallas. I chose to focus my class projects on the magazine concept. My friend Jim Atkinson was by then a reporter for KERA's daily *Newsroom* program. We both had a vision of giving Dallas an independent city magazine with an impact that would serve readers' interests. I dropped out of graduate school, and I began to make the rounds with our business plan seeking investors.

Any interesting stories about how you were actually able to launch the magazine?

At that time there were only four city magazines in the U.S.: Chicago, San Diego, New York, and Philadelphia. The publishers of all four magazines helped us as we finalized our plans to launch *D Magazine*. Jerrie Marcus Smith was an early backer. Her father, legendary retailer Stanley Marcus, also wanted Dallas to have a city magazine, and he sent a letter to his 200,000 Neiman Marcus card holders in the Dallas area recommending they subscribe to the as-yet-published magazine. That promotion and financial backing from Ray Hunt and Carl Sewell made the launch possible.

How did you connect with William F. Buckley and *National Review*?

I had introduced Bill Buckley a few times when he spoke at events here in Dallas. Based on these brief contacts, I asked Bill to write an article for our *Art & Antiques* magazine. Bill subsequently asked me to join the board of the *National Review*. I served on the board for a few years and then stepped in to be publisher for a few years. Bill was an incredible person to work with, always with that little sparkle in his eye. The world came to him, and I was privileged to sit in.

What brought you back to Texas and *D Magazine*?

After I left the *National Review*, I stayed in New York for three years. I was working with a group of investors who were looking for companies to buy. I realized that my four daughters had essentially become New Yorkers and I wanted them to connect with Texas. AmEx had driven *D Magazine* into the ground, so I decided to move back to Dallas to buy and run the magazine again. Harlan Crow was instrumental in enabling me to buy back the magazine.

Who developed the idea for the annual Best and Worst Awards for D Magazine?

I joke sometimes that I have never had an original idea. I am good at recognizing ideas that work well elsewhere and customizing those for *D Magazine*, which is how the awards were begun.

These excerpts from Wick Allison's essay "A City of Sprawl Goes Urban" from last summer's special edition of *D Magazine* provide important food for thought for all of us.

The Dallas region is playing a fast game of catch-up. A generational sea change back to the city is in full tide. We've got all the ingredients to fuel a jump-start: solid population growth, a diverse economy, a strong civic culture, comparatively lower costs, and a world-renowned development community.

Population growth is the tsunami coming right at us. Last year we were the fastest-growing region in the nation, a designation that can be for good or ill. Either we direct this growth to more efficient land use or we let inefficient sprawl exhaust our resources and burden our future. We either ride the wave or we will be engulfed by it.

I've visited with business and civic leaders all over the region. They still exude typical Texas optimism, but no longer with the bravado that Texas is famous for. Instead, they realize that the past is no guide to the future. Sprawl is not infinite. ... Population growth and generational change require that we thoughtfully transition from a car-dependent culture to a future of transit options that allow people to live, work, and play where they are.

In the core of Dallas, a city designed for commuters must be overhauled for residents. Millennials and baby boomers — the two largest generations in American history — demand walkability. The downtown Dallas area will be the largest of many urban mixed-use centers in the region. Its success will have a spillover effect on the poorer neighborhoods to its east, west, and south. If managed thoughtfully, it will channel the tide to lift all boats. The facts are in. Anyone who wants to argue with the future doesn't have one. Dallas has a very bright future, but we have to move very fast to seize it.

Has the internet helped or hurt *D Magazine*?

Overall, the internet has helped city magazines, including the *D* brand. It has hurt national magazines. Our print circulation hasn't changed dramatically since the internet has become such a dominant force in media, but the *D* brand now reaches over 1.5 million people each month on a combined basis of print and the web.

As for Dallas over the last decades, who are some leaders of the last 50 years or so who have had a positive impact on Dallas?

Going back about 60 years, [Texas Instruments founder and former Mayor] Erik Jonsson was a visionary who helped make DFW International Airport become a reality. I also give [former Mayor] Bob Folsom credit for leadership in the city obtaining land to develop Reunion Arena and the beginning of the Arts District. Some developers with foresight are Jack Matthews, Scott Rohrman, and Fehmi Karahan. Unfortunately, many of our recent city leaders have had a lack of understanding about urbanism.

What are Dallas' greatest strengths?

Dallas' geographical location at the center of the country is one of its major assets. ... Our railroads in this area can receive and redistribute freight to all parts of the country. That, along with the global reach that DFW Airport provides, makes Dallas the regional capital of the Southwest.

What are aspects of Dallas needing improvement?

In the late 1960s and '70s, the city's leaders turned their back on the urban core in order to accommodate suburbia. This created a lot of self-inflicted wounds on the city. About five years ago, new city leadership finally got to a turning point and decided to not become another Detroit. The growth and vibrancy in Uptown have kept Dallas' population from declining. We are finally starting to see an attempt to consider walkability in the choices being made by leaders of our city.

What were your major goals for the 2018 New Urbanism symposium?

The city and its leadership must embrace densification. It is crucial to Dallas' success. We finally got rid of the Trinity Tollway [plan], and now we need to tear down I-345. We must improve education and resolve issues at Fair Park, including revitalizing the surrounding neighborhoods.

Dallas must fix its issues with South Dallas. The area has lost 50,000 people in the last four decades. There are fundamental infrastructure design problems that must be fixed.

We must change the way we think. Some people are embracing urbanism as though it's only a new fad. People, starting with real estate professionals, need to actually read and understand the principles that urbanist Jane Jacobs laid out in her books. Developers need to place a premium on walkability and realize that there is money to be made in creating density.

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

Discover more about Wick Allison in our full interview available at **www.aiadallas.org/wickallison.**

Photos: Eddie Fortuna Assoc. AIA

The best architecture comes from a passionate client working with talented designers and consultants that share that passion. AIA Dallas and the Architecture and Design Foundation thank the entire team for listening to our needs, answering our questions, and giving us a new home we could only dream about a year ago.

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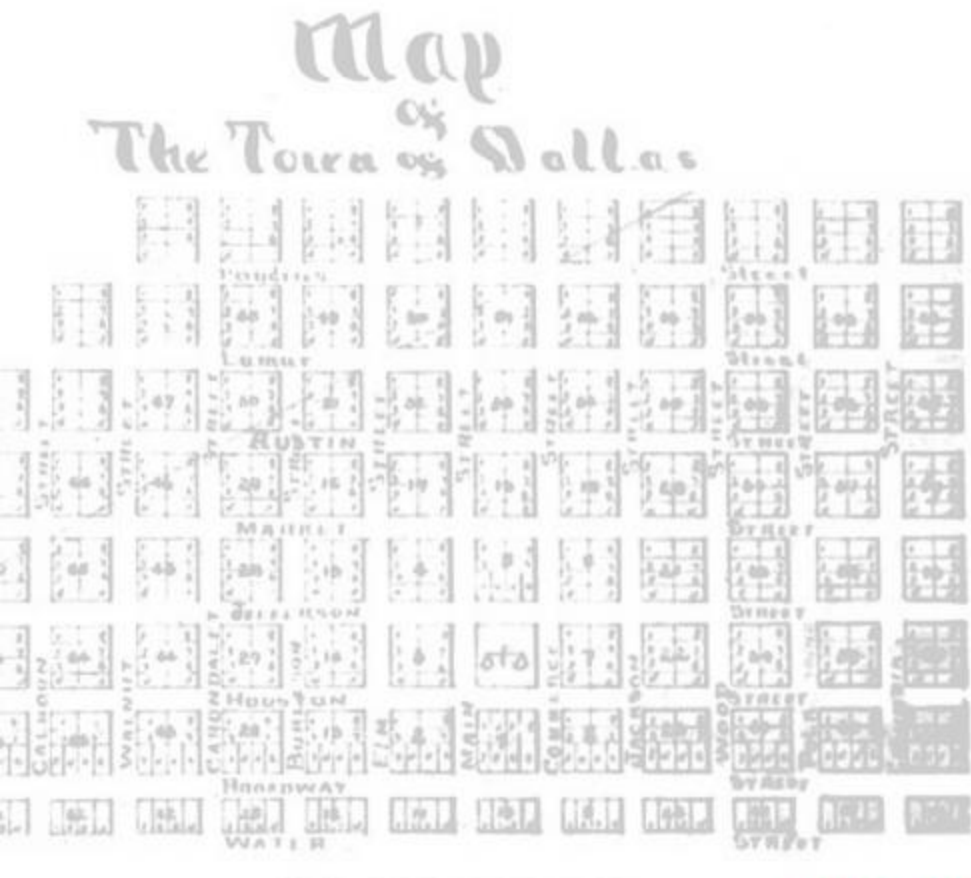

A Half-Cocked DREAM

JOHN NEELY BRYAN BELIEVED DALLAS INTO REALITY

By Dr. Evelyn Montgomery

Dallas was founded by a man with a dream, a keen eye for locating valuable real estate, and a lack of follow-through. As John Neely Bryan sat alone outside his cabin in the wilderness, he looked at the trickling Trinity River and envisioned ships engaging in profitable trade. It was 1841. He had expected to build a small trading post, but his dream grew in grandeur. He drew a map for a waterfront city, with room for wholesalers and retailers, for a courthouse and expansive residential areas.

Dallas did become a thriving commercial center, but railroads and airplanes brought prosperity, not the river. Bryan did not do the work of building his dream. He was able to attract some settlers and married the daughter of the Beemans, one of the first families to arrive, but he was often an absent husband, father, and town builder. He once fled for six years in the mistaken belief he had committed murder, and he joined hopeful but foolish hordes seeking treasure in the California gold fields. It turned out that believing in gold did not ensure finding any, and he returned defeated.

Steadier and more industrious Dallasites actually carried out his vision. Bryan sold much of his land and his ferry business to Alexander Cockrell. After Cockrell's untimely death, his wife, Sarah, carried on, building the city's first real hotel, the St. Nicholas, and replacing the ferry with first a wooden bridge and then a more durable iron one. Like so many who came after her, she increased her fortune by becoming a developer, establishing a residential area and erecting a downtown office building.

Men like William H. Gaston, George Bannerman Dealey, and William Caruth built the successful enterprises Bryan imagined — and some he could never have foreseen. The wealth that never came from the river came from cultivating the farmland, from banking Texas oil dollars, and from selling designer clothing at Neiman Marcus. An Art Deco state fairgrounds, an international airport, and a popular deck park played no part in his dream, but they all really began with John Neely Bryan.

What happened to him? He never got rich, and his frequent absences strained his family relationships. When he did spend time in Dallas, he helped with education, local and state politics, and even Sarah Cockrell's iron bridge. His city bloomed and grew, and perhaps he took satisfaction in seeing his belief becoming reality. He died in Austin at the State Lunatic Asylum, a victim of mental deterioration. It is believed that he is buried not in the city he dreamed of, but in the Austin State Hospital cemetery.

Facts never stopped Dallas from revering its founder. Tourists in the West End can visit his cabin in Founders Plaza. It is not his cabin, but it is a cabin, or an assembly of parts of several, and that is enough for us. It is a stage set, where we can imagine a flawed but inspiring dreamer seeing a city that would grow up around his simple home, exactly the setting we have provided for the ersatz cabin. He could not always accomplish what he set out to do, but he could believe, enough for all of us.

Dr. Evelyn Montgomery is curator at the Old Red Museum of Dallas County History and Culture

(Map opposite page) Street names like Water and Market were part of John Neely Bryan's belief in a commercial future based on the Trinity River. The width of Broadway promised grand architecture and wealth. / Map from the collections of the Dallas History & Archives Division, Dallas Public Library

(Above) Dallas R.A. "Smoot" Schmid, who helped pursue Bonnie and Clyde, gave a presentation outside the cabin when it was still in the shadow of the 1892 Old Red Courthouse. It appears that one iconic cabin was not enough, so it was reproduced in model form. The juxtaposition of the cabin and Old Red has inspired many local artists. / Photo courtesy of The Old Red Museum of Dallas County History and Culture

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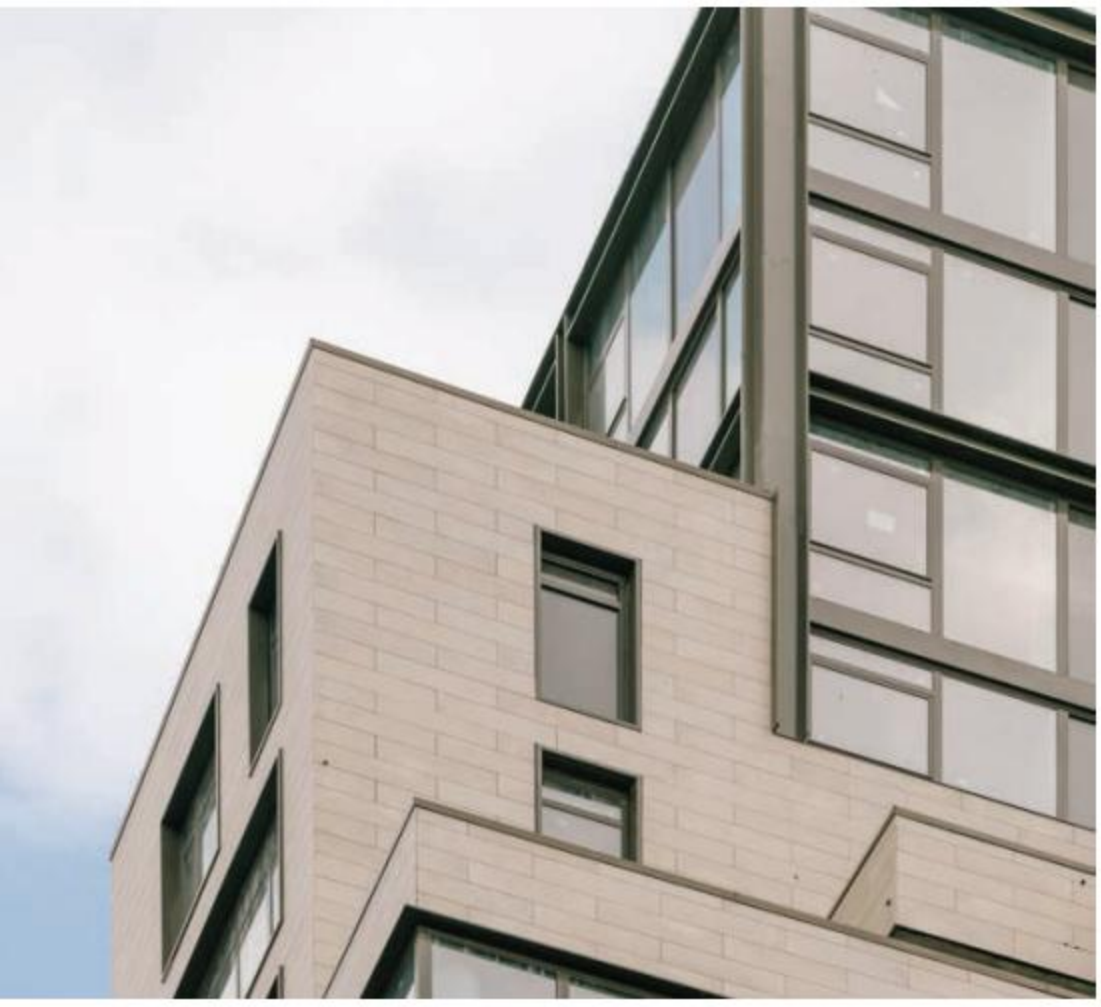

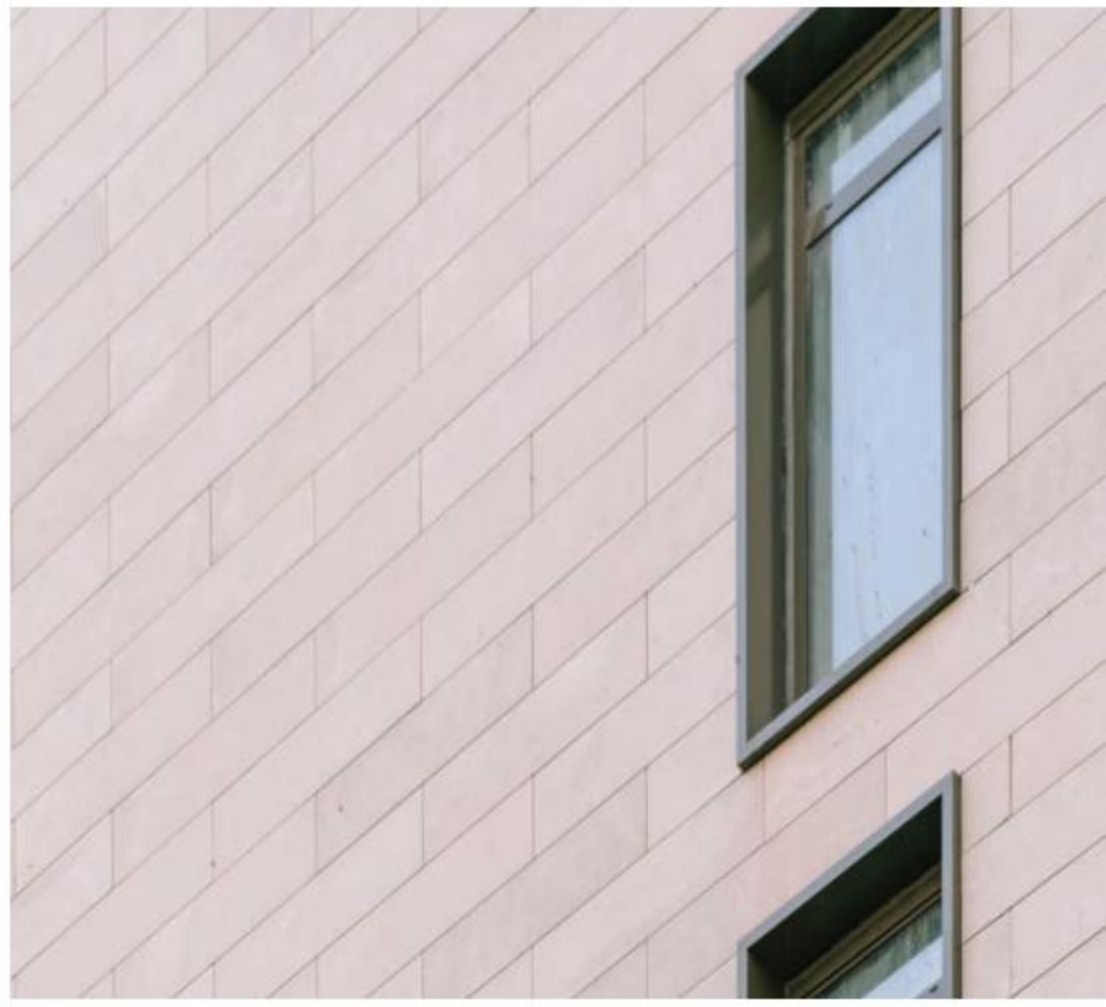

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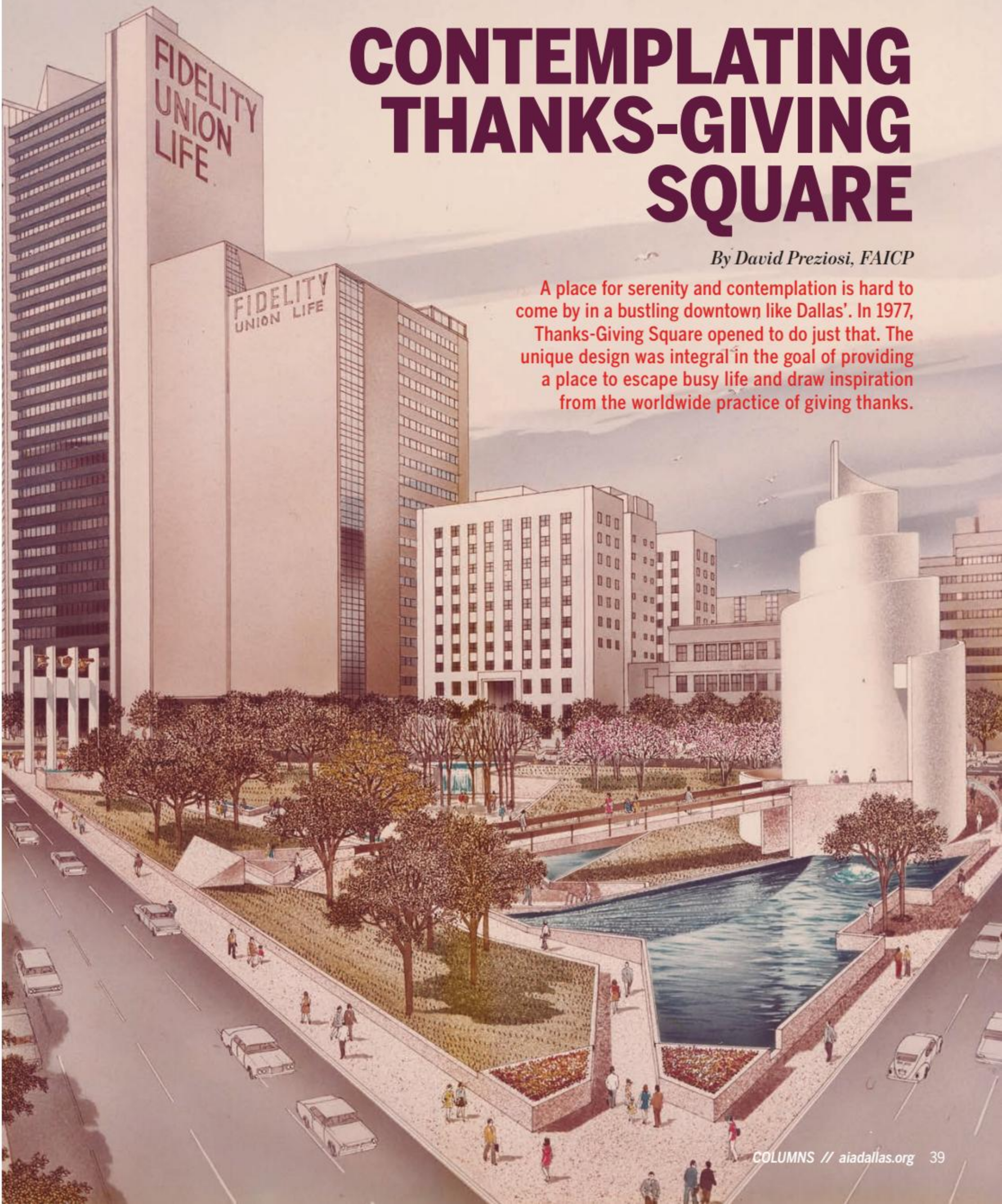
CONTEMPLATING THANKS-GIVING SQUARE

By David Preziosi, FAICP

A place for serenity and contemplation is hard to come by in a bustling downtown like Dallas'. In 1977, Thanks-Giving Square opened to do just that. The unique design was integral in the goal of providing a place to escape busy life and draw inspiration from the worldwide practice of giving thanks.



Philip Johnson, FAIA, inspecting a sample panel of the "Glory Window," before it was installed in the Chapel of Thanksgiving, with Gabriel (center) and Jacques (left) Loire who created the window. / Photo: The Thanks-Giving Foundation

As president of the Thanks-Giving Square Foundation, Peter Stewart was the driving force in the creation of Thanks-Giving Square. He and three other businessmen — Joe Neuhoff, Julius Schepps, and John Stemmons — wanted Dallas to have a public space dedicated in gratitude to God and to the tradition of thanksgiving. The foundation, formed to carry out that vision, entered into a public-private venture with the City of Dallas to transform a triangular block downtown into an urban oasis.

In 1968, the one- and two-story buildings in the block were purchased and demolished, and work began on the construction of the square in 1972. Early visions included a traditional nature-inspired park with wide promenades surrounded by lawns and shade trees with ponds, waterfalls, and a fountain. However, the design went in a different direction after Philip Johnson, FAIA was hired in 1971 to give life to the square.

Johnson created a more controlled urban architectural design with angular concrete paths, walls, and water features. Shade trees and grass brought the greenery to balance the concrete surfaces. He designed a 90-foot-tall chapel as the focal point for the site, with a gleaming white surface to contrast with the greenery and the reddish sidewalks and walls. Sitting below the surface are two additional levels, one for a truck terminal and one for pedestrian tunnels.

As part of its involvement with the project, the city wanted a truck terminal under the park to remove service vehicle traffic from the street. The site was excavated 55 feet to create the Bullington Truck Terminal, a large open area for vehicles to maneuver, with loading docks for the buildings surrounding the square. The streets and terminal were connected by tunnels bored under the roads.

The level above the terminal is a portion of the downtown pedestrian tunnel system, which was part of City Planner Vince Ponte's plan in the late 1960s to allow people to navigate downtown and access buildings without going above ground. Over two miles of the tunnel system, featuring shops and restaurants, were built; Thanks-Giving Square served as a major intersection. The system was successful for a time but fell out of favor as shops and restaurants left for the surface and the buildings above sealed off access to the tunnels.

Those two levels required extensive engineering, and Thomas Taylor, PE, Hon. TxA of Datum Engineers was hired to figure that out. Taylor said that engineering the roof of the truck terminal was tricky because it required a substantial system to support the pedestrian tunnel and features of the square. Taylor also made sure the weight of the great sloping fountain next to the chapel was properly supported by a concrete slab to avoid the settlement and cracking of such a heavy system placed over soil fill.

Johnson designed the main entrance to Thanks-Giving Square at the intersection of Bryan Street and Pacific Avenue. There, passers-by are greeted by the Court of All Nations, featuring three large hanging bells cast for the site in France. Two fountain walls flank a gate to the square's inner sanctum.

Johnson described the experience in the park in a 1975 speech this way: "As you enter from the west, you gradually, gradually go down a hill without knowing it. You gradually see streets disappear as the wall of green around you rises as you go down. Then the noise of water gets to be louder than the noise of traffic beyond the walls, and although you are in the heart of the city and see tall buildings, you get a sense of peace there that only can be found with water, leaves, and people."

For the chapel, he wanted people to see it but for it to be hard to get to, like the Statue of Liberty. He felt visitors would be "calmed down mentally and spiritually" by the time they reached the front door. He created a procession to the chapel, with one set of steps taking people around a curve to another set of steps before reaching the 100-foot-long ramp, a solid piece of post-tension concrete two feet thick, to the chapel entrance.

As development of the site progressed, Johnson experimented with several locations and shapes for the chapel. He finally settled on placing it at the edge of Ervay Street and using a "spiral of life" design to symbolize traditions and hope. According to the foundation, it can also be "a scroll, a flame or a flower unfolding — the infinite up-reach of the human spirit saying, 'Thanks be to God.' " The chapel floor sits above the level of the site and street, with a service level and the Hall of Thanksgiving below that includes office space, a small meeting space, and a museum that tells the story of Thanksgiving traditions in America.

Even though the chapel is simplistic in appearance, the design was not. Taylor remembers using a slide rule to make the calculations to determine the amount of reinforcing steel needed and cross-checking them with the highest computer-powered system of the day — it took three separate programs to do the calculations. The chapel walls ended up 16 inches thick

"As you enter from the west, you gradually, gradually go down a hill without knowing it. You gradually see streets disappear as the wall of green around you rises as you go down. Then the noise of water gets to be louder than the noise of traffic beyond the walls, and although you are in the heart of the city and see tall buildings, you get a sense of peace there that only can be found with water, leaves and people."

Philip Johnson, FAIA

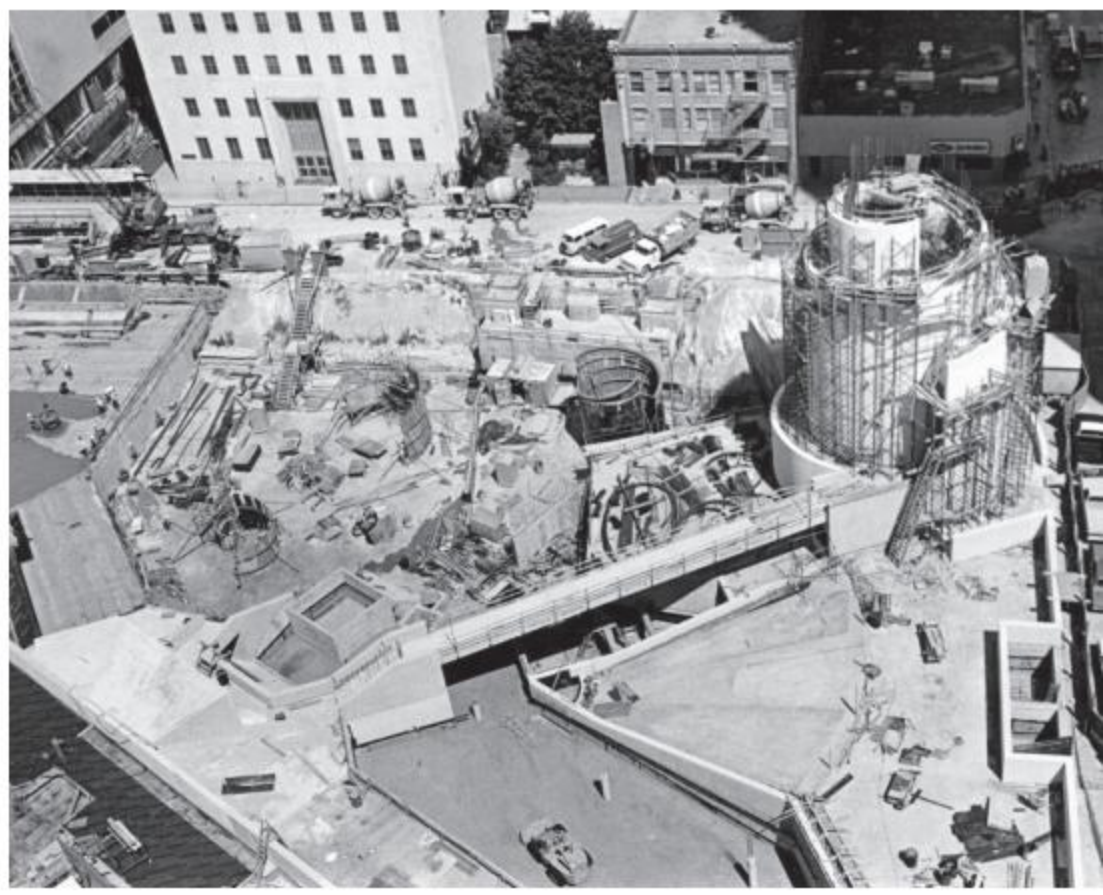
to hide the reinforcing steel for the poured-in-place concrete spiral. The walls are a mix of white cement and quartz aggregate with a bush-hammered surface to create texture. Even with the complex forming, Taylor said that the chapel went up smoothly, thanks to Manhattan Construction, the contractor on the project.

As the spiral rises to its pinnacle, between the walls is a stained-glass skylight called the Glory Window, created by French artist Gabriel Loire. It is one of the largest horizontally-mounted stained-glass windows in the world and creates a unique space on the chapel interior. There are 73 panels, made of faceted colored glass between resin, that bridge the spiral walls. The panels start out with shades of blue that represent peace, and the colors become brighter and warmer on the ascent, terminating in a beam of golden light. The progression is meant to "express life with its difficulties, its forces, its joys, its torments, and its frightening aspects."

A walkway, framed by a low wall with a water rill to one side, leads down from the Court of Nations to the center square 15 feet below the street level. From there, people can access the chapel, the pedestrian tunnel or a small walled area several steps up with its own fountain. Next to the chapel and under its bridge is the Great Fountain, which starts at street level and slopes down in a triangular form as over 6,000 gallons of water continuously cascade over pink granite blocks of varying heights to give the water more movement and an audible quality. The concrete walks and walls throughout the site are concrete, with pink granite aggregate and a bush-hammered surface like the chapel. Green slopes of grass rise from the lower levels to the walls at the street level, with a mix of trees to shade the site.

Several years ago, the Thanks-Giving Square Foundation began to study the issues with the aging site. Landscaping, fountains, site accessibility, and better integration with the neighborhood were identified as needing improvement. The foundation engaged Selzer Associates Inc. to help address the issues. John Brown, AIA of Selzer has been working closely with Philip Johnson Alan Richie Associates to figure out how to address the issues while staying true to Johnson's original intent.

ADA access around the site and to the chapel is a major concern. Even the ramps throughout the site don't meet the current slope standards. Brown said plans call for access to the chapel from the lower hall with a round glass elevator that will rise through a portion of the fountain to the chapel floor level. He is also working on expanding meeting space for the chapel and adding more restrooms, using a large storage space underneath the Great Fountain. The foundation would like to hold more exhibits, meetings and events at the site that the Hall of Thanksgiving doesn't have the capacity to hold. Whatever is done to the site, Brown believes that it is a "place of relevance and importance for the community" that must be respected.



Philip Johnson hired Dallas engineer Thomas Taylor, Hon. TxA to determine the amount of reinforcing steel needed for the chapel. The amount required for the poured-in-place concrete spiral shape of white cement and quartz aggregate necessitated 16-inch-thick walls. / Photo: The Thanks-Giving Foundation

Thanks-Giving Square owes its design to two important individuals: Stewart, who had the vision for the site, and Johnson, whose architectural expertise made it a reality. Stewart worked closely with Johnson on all aspects of the design, and they remained friends long after the square's completion. In fact, Johnson often returned to the site for various events.

Thanks-Giving Square has also seen all manner of religious leaders visit and countless ceremonies and meetings take place. The foundation's goal is for Thanks-Giving Square "to serve as common ground where people of all cultures and religions are welcome." President Gerald Ford recognized it as a "major national shrine."

Thanks-Giving Square is an architectural masterpiece of its time, and Stewart and Johnson left Dallas with an iconic landmark that brings people of all faiths together in a spirit of thanking God.

David Preziosi, FAICP is executive director of Preservation Dallas.

View construction photos, architectural models, and more from Thanks-Giving Square at **www.aiadallas.org/thanks-giving.**

A CONVERSATION WITH MARK LAMSTER

Author of *The Man in the Glass House: Philip Johnson, Architect of the Modern Century*

By Lisa Lamkin, FAIA

Photo: Louis DeLuca

"We cannot *not* know Philip Johnson's history because it is our history — like it or not."

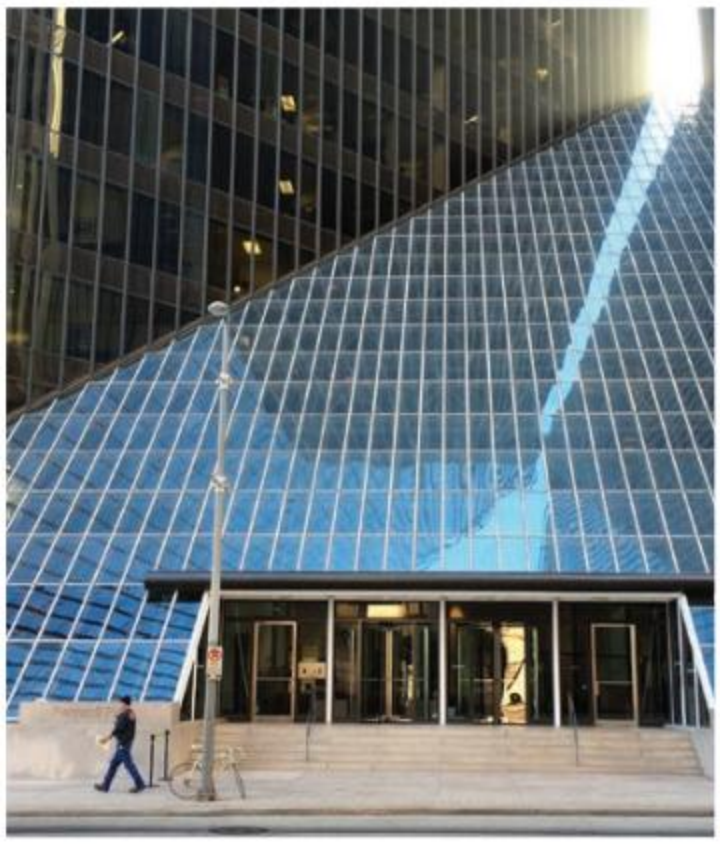
Why Philip? Why you and why now?
My agent suggested that I next write about Philip. My first reaction was why would I want to do that? Why would I want Philip in my head for the years of research and writing it would take? What I knew even then about his years as an anti-Semitic fascist made it clearly a difficult topic. I then started thinking about what it could be. His long life, many flaws, and many accomplishments, with the backdrop of the 21st century, made him the perfect subject. He was a troublemaker from day one and more complicated than the current generation understood. At that point, there was no escaping it!

Did your move to Dallas from NYC change the book and/or your perspective on Philip?
When I started the book in 2009, Philip had recently passed away. Research was well underway when I had the opportunity to come to Dallas in 2014. Although the move certainly delayed the completion of research and writing, it made the book better in the end. The opportunities I found in Dallas — with critical writing, teaching, and engaging with many people who worked with him here — broadened my thinking and changed me as a writer. The opportunity to discuss Philip and Texas with Frank Welch, FAIA, the author of the amazing book *Philip Johnson in Texas*, enriched my life and my writing. It brings sadness that he, like many others whom I interviewed for the book, are no longer here to see its publication. I am thankful for the generous contributions of time and insight provided by many.

Did your move to Texas change your perspective on Johnson as an architect?
How could it not! Dallas has perhaps more bad Johnson than anywhere else. We lived first downtown, where out the bedroom window we gazed at Momentum Place. The Crescent is perhaps his worst building, although the Gerald D. Hines College of Architecture at University of Houston and its shopping mall interior competes for that title. Texas is also home to some of his best as well: Pennzoil Place and the Amon Carter [Museum of American Art]. The patronage of the Menils was very important to his practice.

You quote Philip saying in 1954: "I don't believe in perpetual revolution in architecture. I do not strive for originality." Was Philip an opportunist, a visionary, or just lucky? Do you think he believed in anything, or did he just enjoy making trouble?
You must consider the incredibly long journey of Philip's active career. Most architects have one career that can be understood as more consistent. Philip had many careers, architecture not the first, and he lived so long he was part of multiple cultural moments. He believed — and then changed. He was malleable: brilliant but unmoored, a relativist who didn't have a core. He could have a genuine interest in something — preservation, for example — yet be willing to compromise when necessary to achieve an objective of higher priority, such as his MOMA addition. Two of his most influential accomplishments happened before he turned 30 — the Modern Architecture: International exhibition of 1932 and the Machine Art show of 1934.

You begin Chapter 1 with a quote from *The Great Gatsby* (only one of two headed by a quote that are not Philip's, the other from Hitler), "A sense of the fundamental decencies is parceled out unequally at birth." Did you



gain empathy for Johnson's circumstances in the shaping of his flaws?

Yes, of course. How could you not, with examples such as the time his distant and disapproving father, attempting to remedy Philip's stutter, throws a glass of water in his face? Yet I don't think we should let him off the hook. What kind of person hits a pedestrian and then never checks to see if they survived? You can't spend as much time writing about someone and not empathize with his perspective. I see in his writing a man full of life and humor — he was very funny. One of his complaints about his biography was that he didn't see himself in it; he didn't think his personality came through. I wanted this book to be readable and engaging. It was important to me that people like reading it. His story has a literary quality to it, like a novel only it's true! An irrepressible character who you can't take your eyes away from, told in a vivid way, alive and fun. A story with Nazis, Trump, spies, controversy, Israeli nuclear facilities, plane crashes, and a fire — what's not to like!

You open with a quote from Philip: "I can't stand truth. It gets so boring, you know, like social responsibility." Was your goal to find Philip's truth? Do you feel you achieved truth?

I felt the complete truth should be out. The facts are clear — his actions made him a Nazi agent. He never admitted fully to the extent of his culpability. He was insulated by his wealth from the most damaging repercussions of his choices; as he did not accept money, he escaped arrest and prosecution. His wealth and intellect made him the ideal Nazi stooge. The elite Nazis preferred sympathizers with cash and strategy to the diffuse, even brutish enthusiasm of the commoner.

Philip's story touches on so many aspects of the American 20th-century story that resonate today, such as the Republican isolationism prior to our entry into WWII. Did you intentionally point to parallels you saw with today's politics?

Not in the way you might think. I was researching the Nazi section during the early days of the Obama administration. There are many similarities you can point to with the first 100 days of Roosevelt: response to economic disaster, grand promises to fix things, the polarized electorate, and a series of radical grassroots elements rising in opposition to the ruling elite now culminating in the rise of Trump.

What was Johnson's best work? His most enduring legacy?

Much of his best work was residential — certainly the most notable his own glass house. The MOMA sculptural garden in its original form was a jewel; it's now a destroyed "dog's breakfast of architecture." He should be given more credit for the Seagram building — it wouldn't have been what it is without him — and the Four Seasons was entirely his design. Perhaps most underappreciated, in the we-love-to-hate-it Lincoln Center, the State Theater is a jewel box, exceptional for ballet, with the promenade still one of New York's great public spaces.

What lessons should we learn from the story of Philip's life?

This is a story about America — how it became what it is today. Philip's life illustrates what architects can do and what cities can be. This is the book I needed to write to tell that story.

Interview by Lisa Lamkin, FAIA, a principal with BRW Architects. This interview has been edited for length and clarity. Read Lisa's review of The Man in the Glass House *on page 59.*

ST. JUDE CHAPEL

By David Preziosi, FAICP

No doubt one of the most colorful and artistic facades in downtown Dallas belongs to St. Jude Chapel on Main Street. Dedicated to the patron saint of hopeless causes in 1968, the Catholic chapel was the vision of Arthur C. Hughes, a local businessman who helped raise funds to buy land and build the chapel, designed by architect Eugene Boerder.

The most striking feature of the exterior is the 29-foot-long, 12-foot-high Genesis Mosaic, depicting the creation and life, that projects over the entrance. MIT Professor of Visual Design Gyorgy Kepes designed the mosaic, which includes over 800,000 pieces of smalti tile in 28,000 colors. The glass tiles were created by mixing molten glass with metal oxides to form a cloudy mixture, which was then poured into slabs and broken into pieces, a tradition dating to the Byzantine era. Venetian Art Mosaics Inc. of the Bronx, N.Y., fabricated the mosaic under the supervision of Constante Crovatto, president of the company.

After almost a half-century of weathering the elements, the mosaic portion of the facade had two major fractures, small cracks, missing tiles, and mildew under portions of the surface. As the chapel approached its 50th anniversary, Father Jonathan Austin of St. Jude sought the assistance of Julie Richey of Julie Richey Mosaics and Cher Goodson of Art Restorations Inc. to restore the exterior to its former glory in time for the celebration.

After the cracks on the facade were deemed stable by JQ Engineering in spring 2017, work started in earnest on the restoration. The location and color of each tile was mapped as it was removed and catalogued as the mildew was remediated and the cracks filled in. Miraculously, slabs of glass smalti used for the original mosaic were located at Miotto Mosaics of Carmel, N.Y. — the owner just happened to be the godson of the founder of Venetian Art Mosaics — and used to fill in spots where pieces were missing. After the tiles were replaced, the entire surface was cleaned by hand with dishwashing soap.

After six weeks of restoration, the mosaic shines again, ready for another 50 years. "If no one can tell where we've repaired it, we've done our job well," Richey says.

Indeed, they have done it well, restoring one of the most unique and recognizable downtown facades.

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

The most striking exterior feature of the St. Jude Chapel is the Genesis Mosaic, an image of creation and life using over 800,000 pieces of colorful smalti tile. / Photo: Shaun Menary // The restoration of the exterior tile surface of St. Jude Chapel was a painstaking process. Lynne Chinn, Julie Richey, and Callie Heimburger (l to r) are replacing the vintage smalti along the repaired fracture piece by piece. / Photo: Danny Fulgencio


WALGREEN
† SAINT JUDE

RICHARD M. MILLER, FAIA

Interview by Carolyn Mulligan, AIA

We are thrilled to welcome Richard Miller, FAIA as the new president of the Dallas Chapter of the American Institute of Architects. Richard joined Hoefer Wysocki in 2017 as partner and higher education practice leader for the firm. With more than 30 years of experience in the sector at companies including Perkins+Will and Ellerbe Becket, Richard has completed over 40 major university projects, making him not only an expert but also an industry leader in the field. Here, he tells us more about himself and his goals for AIA Dallas.

Photo:Shirley Che

Congratulations on the AIA Dallas presidency! To start off, tell us a little bit about yourself — where you grew up, your family, childhood interests.

I'm a sixth-generation Texan from west Fort Worth. I was greatly influenced by my father, a third-generation builder, and my mother, a passionate patron of the arts. Anytime you were in the pickup truck riding with my father, he would point out things to us about the built environment, which I now catch myself doing with my own family. My mother got me involved in the Fort Worth Children's Museum, where I spent a lot of my formative years as a kid taking classes in free-hand drawing, ceramics, and sculpture. It was an incredible opportunity to learn those skills as a youth and to have parents who encouraged my learning process.

What influenced you to become an architect?

Aside from the obvious influence of my parents' professions, it was a magical time in the early '70s in Fort Worth. In October 1972, Louis Kahn's Kimbell Art Museum, one of the most significant pieces of architecture in our time, opened and was built in my own backyard. Even as a kid, I understood how important that was. The building brought a lot of attention to this burgeoning city in Texas, where the West began, creating a form of cultural revolution. This atmosphere of excitement and optimism had a lasting impact on me.

You've spent over 30 years of your architecture career doing higher education buildings. How did your passion for higher education architecture start?

Higher education is unique in that these buildings are located in strong campus contexts and because they are owned, operated, and maintained by the owners themselves. There is a sense of pride and ownership that does not exist in every building typology.

I came into higher education through collegiate athletics. After HKS, I moved to Kansas City and joined Ellerbe Becket's sports practice, working on arenas and stadiums. I had the opportunity to work on the expansion of the Notre Dame football stadium. Being on the Notre Dame campus, surrounded by amazing architecture, resonated as such a deep sense of place and context. I was immediately fascinated.

What are some of your favorite projects that you've worked on, other than those you've already mentioned?

Right now, I'm working on the Collin College Technical Campus, a facility focused on workforce development and training that is preparing our community to be more competitive in the North Texas region. I am passionate about sustainable design. One of my favorite projects was the University of Texas at Dallas Student Services Building, which is LEED Platinum, the first in the state of Texas within higher education. The Memorial Student Center at Texas A&M was another project I was grateful to work on. That project gave me such an appreciation of A&M and its history, legacy, culture, and traditions, which says a lot, coming from a Longhorn.

You will be the first president to serve an entire term in the new AD EX space. What are your goals for your presidency, and what experience do you want people to have in this new space?

In simple terms, I want our chapter to focus on three key areas: membership, community, and accountability.

Membership is about our value proposition. What does it mean to be an AIA member? How can we provide greater value to our members, and how can we attract emerging professionals? How can we provide even better programs and continue to improve our leadership development and mentorship opportunities for professionals at all career levels? We need to continue to promote standards of excellence in our industry and provide value to our members and to our community.

Community is about our relationship with and commitment to our members, our industry colleagues, and our city. We have such an incredible opportunity for the new AD EX to become a catalyst to showcase architecture and design. It is a visible icon, our window to the city, which provides us the ability to see and be seen, but more important, allows architecture and design to be accessible to industry professionals, owners, developers, institutions, governments, and the community at large. We have the perfect opportunity for the AD EX to be at the center of this conversation.

Accountability is about the relevance and measure of success. It is about the responsibility we have to our members, the quality of programs augmenting our participation and engagement, the social contract we have with our community, and the commitment to the built environment. How can we as architects provide expertise and knowledge to the community and City of Dallas? With diversified growth in the region, architects and AIA Dallas need to facilitate the dialogue about the importance of architecture and design.

What is something unique people may not know about you?

After working 24/7 on the Olympic Stadium in Atlanta with Ellerbe Becket, I took a sabbatical and moved to Guatemala in 1995, where I lived for an entire year. My roommate at UT was from there and had invited me to visit. I desperately needed a breather, and I wanted to do something that would refuel my soul. So I used that experience to travel throughout Central America studying architecture, visiting Mayan ruins, and taking Spanish classes.

When you were elevated to a Fellow of the AIA, David Messersmith, FAIA said, "His passion and enthusiasm are infectious, and it is this persona that makes him an unusually effective ambassador for the profession of architecture." We agree and are excited for you to lead us in this next page of our Dallas chapter.

We have an incredible slate of officers lined up and a great staff on board. Everyone is energized and excited. I think this will be a fun year.

Interview by Carolyn Mulligan, AIA, an associate at Corgan.

Learn more about who inspires Richard and what he sees as the biggest strengths of AIA Dallas at **www.aiadallas.org/richardmiller.**

DALLAS ARCHITECTURAL CLUB ARTIFACTS

On June 21, 1920, 18 architects came together to form the Dallas Architectural Club, the first professional organization of architects in the city. Outlined in the catalog of its first annual exhibition in 1922, the purposes of the club included the "advancement of architecture and its allied arts, for the promotion of social intercourse among, and for the promulgation of such arts by readings, lectures, discussions, competitions, and exhibitions." After the third year of the club's formation, members Ralph Bryan and Dudley Green took part in the urban renewal effort along Pacific Avenue in downtown Dallas by remodeling a building at 1711 Live Oak — the first home of the Dallas Architectural Club.

Now, nearly 100 years later, AD EX, the epicenter of the architectural community in Dallas, is once again located in downtown Dallas. Coincidentally, it is directly across the street from the original location of the club and its mission statement is much the same: to be a resource and hub for conversations on architecture and design for our community.

Recently installed at the AD EX are four unique cast stone artifacts from the original Pacific Avenue facade of the Dallas Architectural Club. With the assistance of Dallas Park and Recreation Department director Willis Winters, FAIA, these recently discovered artifacts are on long-term loan from the City of Dallas. Park and Recreation staff carefully cleaned the artifacts under the direction of Nancy McCoy, FAIA, and local artist Brad Oldham assisted with their display.

There is a fascinating story on how these cast stone pieces came to life again at the AD EX. These elaborately carved pieces were unearthed during a 2011 excavation for a temporary elephant enclosure at the Dallas Zoo.

The building that housed the Dallas Architectural Club had been torn down in 1978. For reasons lost to time, these beautiful artifacts were built into an embankment close to Marsalis Avenue, near the zoo but miles from their original home. Fortunately, they were saved after the excavation and held in Area 52, the architectural boneyard of the Park and Recreation Department. The boneyard is the resting place of notable architectural fragments salvaged from Dallas buildings during demolition.

Winters was contacted to investigate the source of the artifacts. In studying the finds, Winters first thought the "DAC" inscribed on a few of the blocks stood for the Dallas Athletic Club. However, with further research and after referencing *The Prairie's Yield*, a 1962 publication of the Dallas Chapter of the American Institute of Architects, he realized these pieces were the only remaining artifacts from the original Dallas Architectural Club. These artifacts are now "home" in the new AD EX.

Contributed by Harry Mark, FAIA, principal and executive director at RSM Design and editor of Columns.

Photos: Craig Blackmon, FAIA

BILLY CAN CAN

By Janet Spees, Assoc. AIA

Nestled in a landscape of large, beige brick structures, the restaurant Billy Can Can has created an identity all its own. A tenant finish-out, the 4,500-square-foot, 140-seat venue has transformed a corner of Victory Park Lane with black-painted brick, a custom steel operable storefront, and signage displaying Billy Can Can in a reverse shou sugi ban, or surface charred wood, technique. Billy Can Can, a mythical 1892 bon vivant, provided the inspiration for this "Saloon Extraordinaire."

Just past the semi-enclosed vestibule of the entry, the interior opens up to a space nearly 20 feet high, where a white coffered ceiling contrasts with the warm tones of the reclaimed wood floor. There is a variety of seating options; most are custom pieces, heavy and made of solid wood, projecting a sense of permanence as if they belonged to a day gone by. While enjoying a drink or cornbread served in an iron skillet, a patron will begin to notice the crafted details and conversation pieces that fill the space.

Beyond the taxidermy on the walls and the 40-foot, 22-seat solid pecan bar, the owners wanted to "create a balance of vintage elements without being too kitschy," said Taryn Anderson, a partner at Rebees, a place creation company. After bringing on interior designer Kate Murphy, they had craftsmen — many of them local to Dallas — shape the vintage pieces that complete the space. From the lighting, to the menus, to the gold inlaid poker table, craftsmen took a strong hand in bringing the idea of a modern Texas saloon to life.

Working with the craftsmen was a "creative collaboration and iterative process," Murphy said. The result is a restaurant with layers of design that bring a depth and understanding that it is more than just a place to eat and drink — it is a showcase of design talent with many custom pieces that are the contributions of the community.

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

PROJECT DESIGN TEAM

RESTAURANT DEVELOPER: Rebees

ARCHITECT: Civitarese Morgan Architecture

INTERIOR DESIGN: KMIA

CONTRACTOR: Green Tag Construction

Photos: Michael Cagle

2018 AIA DALLAS BUILT DESIGN AWARDS

Nine projects received 2018 AIA Dallas Built Design Honor Awards, the highest recognition of works exemplifying excellence in built projects by Dallas and Northeast Texas architects.

The 2018 AIA Dallas Design Awards were selected by a jury composed of internationally-renowned architects: Mike Jobes, AIA, principal at The Miller Hull Partnership in Seattle, WA; Javier Sánchez, founder at JSa in Mexico City; and Coren Sharples, AIA, founding partner at SHoP Architects in New York, NY. The jury deliberated 72 entries and selected the recipients based on each project's unique response to its cultural, social, environmental, programmatic, and contextual challenges. The winning projects fell into three categories: renovations, additions, and new construction.

"Through their work, AIA Dallas architects have an impact on many different project types in the Dallas area, around the country, and internationally," said Andrew Barnes, AIA, 2018 AIA Design Awards chair and owner at Agent Architecture. "The Built Design Awards program is a fantastic opportunity to see a concentrated collection of the finest in design created by Dallas and Northeast Texas practitioners. The awarded projects are exemplary, but the overall quality of the submitted works is a testament to the skill and dedication of AIA member firms."

The submissions for the 51st AIA Dallas Design Awards featured a range of project typologies across the globe — from hospitals, corporate headquarters, and schools to residences, libraries, and restaurants. View the entire 2018 gallery of entries and recipients here: **www.aiadallasdesignawards.com**

GALLERY: HONOR AWARDS

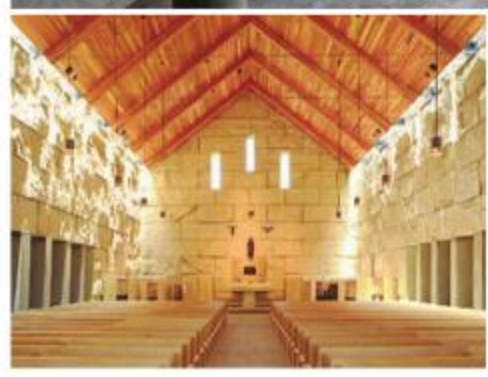
BURIAL CRYPT FOR CISTERCIAN MONASTERY

FIRM: Cunningham Architects // **ARCHITECTURAL PROJECT TEAM:** Gary Cunningham, FAIA

CLIENT: Cistercian Abbey - Our Lady of Dallas // **LOCATION:** Irving, TX // **AREA:** 2,600 square feet // **YEAR COMPLETED:** 2017

CONTRACTOR: MDI Construction // **LANDSCAPE ARCHITECT:** Hocker Design Group // **MEP ENGINEER:** MEP Systems Inc. // **STRUCTURAL ENGINEER:** Stantec

PHOTOGRAPHER: James F. Wilson



CHAMPION'S HALL

FIRM: SmithGroup // **ARCHITECTURAL PROJECT TEAM:** Mark Kranz, FAIA, Randall Daniel, AIA, Jay Rambo, AIA, and Kenda Draper

CLIENT: The University of Arkansas // **LOCATION:** Fayetteville, AR // **AREA:** 67,000 square feet // **YEAR COMPLETED:** 2015

ARCHITECT OF RECORD: Miller Boskus Lack // **CONTRACTOR:** Nabholz Construction Services // **AV/IT:** The Sextant Group // **CIVIL ENGINEER:** DCI Inc. // **INTERIOR DESIGN/ LAB PLANNING/ LANDSCAPE ARCHITECTURE:** SmithGroup // **MEP ENGINEER:** HSA Engineering // **STRUCTURAL ENGINEERING:** Robbins Engineering Consultants

PHOTOGRAPHER: Liam Frederick

FACTORY SIX03

FIRM: GFF // **ARCHITECTURAL PROJECT TEAM:** Andrew Adkison, AIA, Chris Andersen, AIA, Jillian Brooks, Reagan Compton, Lawrence Cosby, AIA, Maria Gomez, AIA, Larry Good, FAIA, Gavin Newman, Jeremy Roehr, AIA, Mariah Trevizo, and Traci Webster

CLIENT: Granite Properties // **LOCATION:** Dallas, TX // **AREA:** 225,000 square feet // **YEAR COMPLETED:** 2017

ASSOCIATE ARCHITECT: Architexas // **CIVIL ENGINEER:** Pacheco Koch // **CONTRACTOR:** DPR Construction // **LANDSCAPE ARCHITECT:** Mesa Design Group // **LIGHTING:** Essential Light Design Studio LLC // **MEP ENGINEER:** Purdy McGuire // **ROOFING / WATERPROOFING:** Building Exterior Solutions LLC // **STRUCTURAL ENGINEER:** L.A. Fuess Partners Inc. // **SUSTAINABILITY / ENERGY CODE:** Inspec Sustainability Group

PHOTOGRAPHER: Andrew Adkison, AIA

HOCKADAY CENTENNIAL CENTER

FIRM: GFF // **ARCHITECTURAL PROJECT TEAM:** Andrew Adkison, AIA, Sandra Beer, AIA, Jamie Bowers, Lance Braht, AIA, Jillian Brooks, Todd Burtis, AIA, Reagan Compton, Lawrence Cosby, AIA, David Dumas, AIA, Laura Eder, AIA, Russell Hagg, AIA, Amanda Kalescky, Brian Kuper, AIA, Jon Rollins, AIA, Xavier Spencer, AIA, David Swaim, AIA, Blake Thames, AIA, and Traci Webster

CLIENT: The Hockaday School // **LOCATION:** Dallas, TX // **AREA:** 50,000 square feet // **YEAR COMPLETED:** 2016

ACOUSTICAL: WJHW // **CIVIL & STRUCTURAL ENGINEER:** RLG Consulting Engineers // **CONTRACTOR:** Lee Lewis Construction // **LIGHTING:** LUM Architectural Lighting Design // **MEP ENGINEER:** Blum Engineering

PHOTOGRAPHER: Charles Davis Smith, FAIA

HOUSE ADDITION

FIRM: Max Levy Architect // **ARCHITECTURAL PROJECT TEAM:** Max Levy, FAIA, Matt Morris, and Tom Manganiello

LOCATION: Dallas, TX // **AREA:** 3,700 square feet // **YEAR COMPLETED:** 2018

CONTRACTOR: Hardy Construction // **INTERIORS:** Emily Summers Design Associates // **LANDSCAPE ARCHITECT:** Hocker Design Group // **LIGHTING:** Byrdwaters Design // **STRUCTURAL ENGINEER:** Datum

PHOTOGRAPHER: Charles Davis Smith, FAIA

NOVARTIS CAFE

FIRM: HKS Inc. // **ARCHITECTURAL PROJECT TEAM:** Heath May, AIA

CLIENT: Novartis // **LOCATION:** Fort Worth, TX // **AREA:** 21,000 square feet // **YEAR COMPLETED:** 2016

CIVIL AND STRUCTURAL ENGINEER: JQ // **CONTRACTOR:** DPR Construction // **GRAPHICS / WAYFINDING:** Novartis // **INTERIORS AND SUSTAINABILITY / ENERGY CODE:** HKS // **KITCHEN:** Ricca Design Studios // **LANDSCAPE ARCHITECT:** Talley Associates // **MEP ENGINEER:** ME Engineers Inc. // **SECURITY:** Datacom Design Group LLC

PHOTOGRAPHER: HKS Inc.

GALLERY: HONOR AWARDS

PRESTON HOLLOW RESIDENCE

FIRM: Bodron+Fruit // **ARCHITECTURAL PROJECT TEAM:** Svend Fruit, AIA and Jason Trevino

CLIENT: Kay and Gene Lunceford // **LOCATION:** Dallas, TX // **AREA:** 5,800 square feet // **YEAR COMPLETED:** 2015

CONTRACTOR: Hardy Construction // **INTERIORS:** Bodron+Fruit // **LANDSCAPE ARCHITECT:** Talley Associates // **LIGHTING:** Byrdwaters Design // **STRUCTURAL ENGINEER:** Walker Structural Engineering

PHOTOGRAPHER: Scott Frances/OTTO

TEMPLE EMANU-EL

FIRM: Cunningham Architects // **ARCHITECTURAL PROJECT TEAM:** Gary Cunningham, FAIA

CLIENT: Temple Emanu-El // **LOCATION:** Dallas, TX // **AREA:** 155,000 square feet // **YEAR COMPLETED:** 2016

ACOUSTICAL: Acoustic Distinctions // **AUDIO / VISUAL / TELECOM:** Idibri // **CIVIL ENGINEER:** Piburn-Carson // **CONTRACTOR:** Beck Construction // **GRAPHICS / WAYFINDING:** Nottestad & Co. // **LANDSCAPE ARCHITECT:** Hocker Design Group // **LIGHTING:** Lang Lighting // **MEP ENGINEER:** MEP Systems Inc.
STRUCTURAL ENGINEER: Thornton Tomasetti

PHOTOGRAPHER: JAMES F. WILSON

THE STATLER

FIRM: Merriman Anderson Architects Inc. // **ARCHITECTURAL PROJECT TEAM:** Jerry Merriman, AIA, Adam Jones, John Carruth, Jenny Houdyshell, Ryan Schutt, Gale Nall, Lee Fluker, Lindsey Dorn, Allison McLean, Emily Mitchell, and Tan Le

CLIENT: Centurion American // **LOCATION:** Dallas, TX // **AREA:** 675,000 square feet // **YEAR COMPLETED:** 2018

ACCESSIBILITY: BDA Accessibility // **ACOUSTICAL / AUDIO / VISUAL / TELECOM:** All Pro Sound // **CIVIL ENGINEER:** RLG Consulting Engineers // **ENVELOPE:** Curtainwall Design Consulting // **CONTRACTOR:** Hill & Wilkinson (Exterior); TriArc Construction (Interior) // **GRAPHICS / WAYFINDING, INTERIORS, PROGRAMMING, AND PRESERVATION:** Merriman Anderson Architects Inc. // **KITCHEN:** Shepherd Food Equipment; Ricca Design Studios // **LANDSCAPE ARCHITECT:** La Terra Studio // **LIGHTING:** 2CLighting // **MEP ENGINEER:** Basharkah Engineering Inc. // **ROOFING / WATERPROOFING:** Curtainwall Design Consulting // **STRUCTURAL ENGINEER:** Hunt & Joiner

PHOTOGRAPHERS: Ayala Vargas Photography & Lisa Petrole Photography

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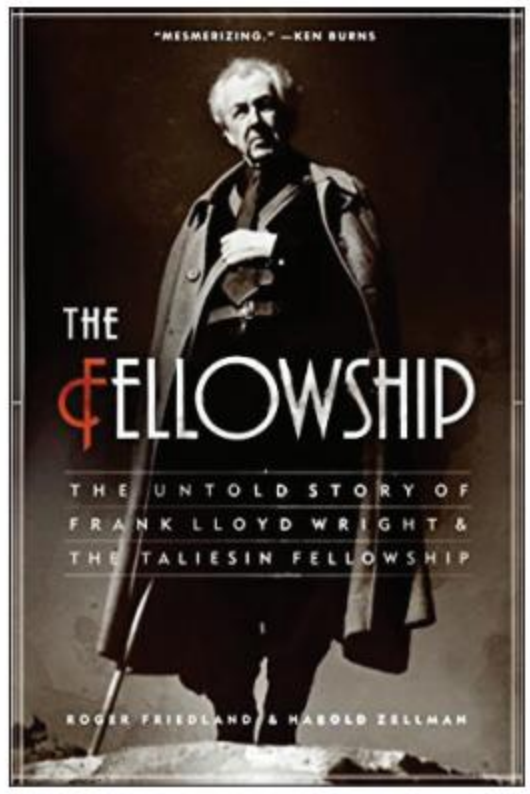


THE FELLOWSHIP: THE UNTOLD STORY OF FRANK LLOYD WRIGHT AND THE TALIESIN FELLOWSHIP

BY ROGER FRIEDLAND AND HAROLD ZELLMAN

Tucked into the hills of Wisconsin, Frank Lloyd Wright's Taliesin housed what some argue to be genius while others focus on the mysticism, the cult of young and impressionable architects who flocked to learn at the elbow of a master, and even the sex scandals. Roger Friedland and Harold Zellman together explore what they call the "untold story of Frank Lloyd Wright," exposing the infamous architect's eccentricities and exploits with his third wife, Olgivanna.

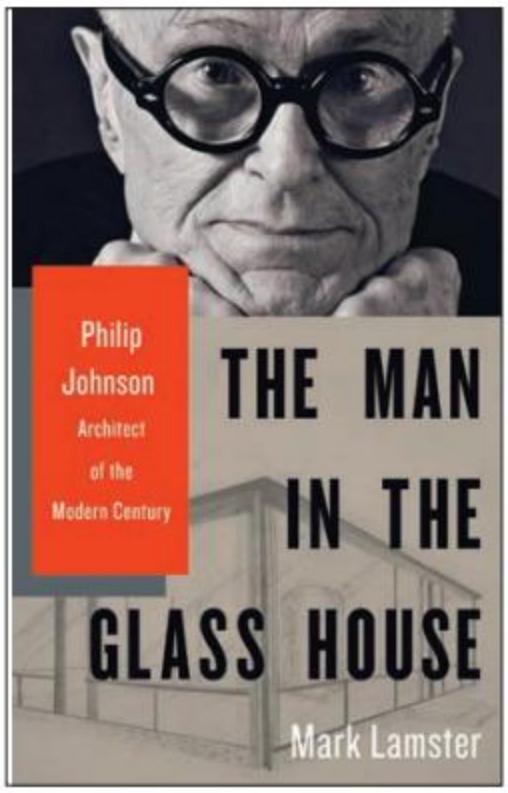
The fellowship at Taliesin was meant to save what had been lost three times before to devastating fires and bankruptcy: a self-sustaining commune that allowed Wright to continue his work. What germinated in Taliesin was much more than thoughtful design, however.

The argument that the authors make throughout the book is that some of Wright's most iconic architectural work, Fallingwater and the Guggenheim Museum, would have never occurred without the stimulus of Taliesin. While this may or may not be the case, the environment bred in Taliesin's isolation was extraordinary and at the same time perverse. It is important to note, however, that many of the architects who studied under Wright did not amount to anything. Instead, the fellowship created poor photocopies of Frank Lloyd Wright's work with someone else's name attached, continuing the cult of Wright's architecture.

In many instances, the book is a bizarre, compelling read, but ultimately the insight into Wright's work and life is invaluable. Nearly everyone portrayed in in the book sought transcendence through the work in an effort to create something meaningful. The gooey substance, the debauchery that entangles the lives of everyone in *The Fellowship*, cannot be extracted from the work that Wright did in the second half of his life. His personality cult still haunts architectural history, and Friedland and Zellman expose a piece of what that looked like while Wright was alive.

Reviewed by Jessica Boldt, marketing coordinator at AIA Dallas.

INDEX TO ADVERTISERS



THE MAN IN THE GLASS HOUSE: PHILIP JOHNSON, ARCHITECT OF THE MODERN CENTURY

BY MARK LAMSTER

The Man in the Glass House draws us in with an engaging prologue. You find "you cannot not know history," as Johnson famously said in 1959, well into his third career, and you cannot not know Johnson.

Philip Johnson's truth would be crazy if it weren't true. Meticulously researched and well-crafted, Mark Lamster's book takes us on journey through Johnson's wild ride of a life, with plot twists in each chapter. We gain fresh perspective on Johnson's friends, associates, mentors, and architecture — all characters in a nonfiction story told in novelistic style.

A child born to well-off Midwestern stock, Johnson spent pleasant weekends on the family farm but endured occasionally unpleasant episodes with a mother who was "at turns smothering and detached" and a father who "was some combination of distant and disapproving." In Chapter 2, Johnson, now at Harvard, comes into the money and connections that will shape his life, free to be the gay man he was.

CURATOR

Within the astonishing milieu of the now-famous characters whom Johnson encounters, he makes the connections leading to his first career: curator. Careening around Europe in a Cord convertible, unconcerned about the stock market crash or the troublesome politics brewing in Germany, Johnson collects experiences that will soon inform the Henry-Russell Hitchcock/ Johnson work *The International Style* and the landmark exhibition at the new Museum of Modern Art. In Czechoslovakia, he speeds through an intersection, sending an unlucky girl and bicycle flying through the air; perhaps in his hurry to make history, he never checks on her. Concluding the tour with a visit to Ludwig Mies van der Rohe's sublime Tugendhat house and the Bauhaus, Johnson commissions Mies to design his apartment in New York, a showpiece and beachhead from which to push forward his groundbreaking Modern Architecture exhibition in 1932, followed by the influential Machine Art exhibition in 1934.

Whether Johnson was a creative spark, a follower with great instinct, a showman, or someone who financed his luck with his money, he certainly was in the right place at the right time. However, Johnson's dark next chapter is surprising for its bad instinct, as he places himself on the wrong side of history at the wrong time.

POLITICIAN

Like the bored, spoiled rich kid he was, Johnson leaps without fear into politics, quitting the Modern Art Museum at the end of 1934. Moving beyond the popular nationalist "America First" sentiment of its day to keep America out of the war, Johnson effectively becomes a Nazi agent. Likely saved from prosecution by his own wealth (as, unlike others, he was not financially rewarded for his deeds), his suspicious activities lead to rejection when he tries to volunteer for service. He returns to Harvard, where he completes his architecture degree with a splash, building his own house for his thesis project. Then, at 36, he is drafted into service. With his political history thwarting any opportunity for promotion, he spends his time stateside as an Army private whose duties include peeling potatoes and cleaning latrines.

Now we embark on Johnson's third act, architect, which begins where he would end in 2005, New Canaan, CT.

ARCHITECT

Here, we have a front-row seat to the show, full of the contradictions and controversy that Johnson loved. His career, a serial drama, is peppered with guest stars: Mies and the Seagram building, Venturi, MOMA (on fire!), Lincoln Center, Pennzoil Place, the AT&T headquarters, the Crystal Cathedral, Frank Gehry. There are the diverse patrons and clients including, of course, himself, along with the Menils, Gerald Hines, Donald Trump, and key supporting characters such as John Manley, John Burgee, and Eli Attia. Through it all, Johnson emerges as complex, contradictory, and cunning, a kingmaker at "The Head of the Circle."

When not creating waves, he is catching them with the skill of a champion surfer, from modernism to "traditionalism" to postmodernism. Awarded the AIA Gold Medal in 1978 and the recipient of the inaugural Pritzker Prize in 1979 — the same year he made the cover of *Time* magazine — he isn't done, but ready for what is next. Ironically, 20 years later at 93, he is awarded the prize commission for the MOMA inaugural Young Architects competition in 1999, closing his American century with one last splash. Resigning from his office the next year, Johnson retreats from the spotlight to New Canaan. For this very public person, the end for the man in his glass house is very private.

For most of the last century, the "man in the glass house" merged his talents, his enthusiasm for influence, his instinct, and the self-confidence that money can buy as he created architecture that you may not always love but with the impact you cannot ignore. Mark Lamster entertains us, teaches us, and inspires us to reflect on how the lessons of the last American century may shape the next.

Review by Lisa Lamkin, FAIA, a principal with BRW Architects. Don't miss Lamkin's conversation with author Mark Lamster on page 42.

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SCENE

THE LATEST AT THE AD EX AND AIA DALLAS



From left: Images 1 and 2 - AIA Dallas Women in Architecture Network presents "You've Got 5 Minutes, Lady" // Image 3 - AIA Dallas Latinos in Architecture Network's "From an Architect's Bookshelf" Donation Day at CityLab High School




AD EX Community Grand Opening




AD EX Form Follows Fitness 5K presented by Blackson Brick



AD EX Exhibition Opening for "Transforming Cities, Transforming Lives: The Aga Khan Historic Cities Programme"

Answer to In Context on page 31

2800 DEEP ELLUM

For much of our city's recent history, Dallas developers and residents have seemed to equate "quality" with "newness." But some projects are challenging that misconception. The 2800 Deep Ellum master plan and revitalization project, designed by Reid Mulligan, AIA, of Droese Raney Architecture, demonstrates that reviving century-old buildings not only elevates the quality of life for those in the neighborhood, but also brings back vibrancy and life to the urban core.

2800 Deep Ellum, named for the 2800 block sandwiched by Main and Elm streets, is an adaptive reuse project comprising several vacant buildings at the east end of a rapidly changing neighborhood. In disrepair from years of neglect, the buildings needed structural overhauls, their facades restored, and new utilities. Most important, the site needed a greater vision for stitching the individual properties together to seamlessly integrate with the rest of Deep Ellum.

Mulligan saw an opportunity with the empty space between the buildings to create a network of pedestrian passageways linking Malcolm X Boulevard, Elm Street and Main Street. The passageways converge into a central courtyard, providing an element of surprise and respite in a noisy urban block.

Neighborhood long-timers appreciate the character and grittiness of the brick facades and the quirkiness that comes with the district. As more people flock to Deep Ellum for that sense of authenticity, Droese Raney, along with developer Westdale, have added quality by maintaining the materials and scale that make the neighborhood so unique and desirable.

Contributed by Carolyn Mulligan, AIA, an associate at Corgan

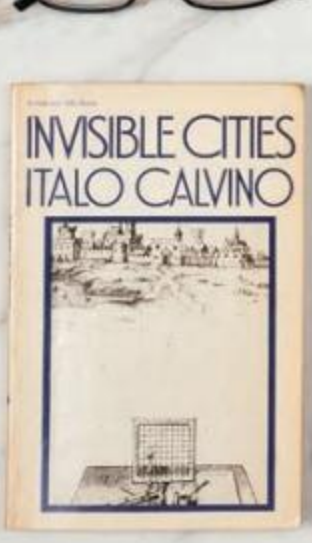
PROJECT DESIGN TEAM
ARCHITECT: Droese Raney Architecture
GENERAL CONTRACTOR: Verticon Construction
STRUCTURAL ENGINEER: Stenstrom-Schneider Inc.
MEP ENGINEER: C1S Group
CUSTOM METALWORK: Fife Metal Works

Photo: Daniel Driensky

LAST PAGE

We asked four AIA Fellows to share with us some of their essential items.

Nancy McCoy, FAIA
Principal at McCoy Collaborative



Dan Noble, FAIA
President and CEO at HKS Inc.

Marcela Abadi Rhoads, FAIA
Owner of Abadi Accessibility

David Dillard, FAIA
Principal at D2 Architecture

Contributed and photographed by Eddie Fortuna, Assoc. AIA, an architectural designer at Omniplan.

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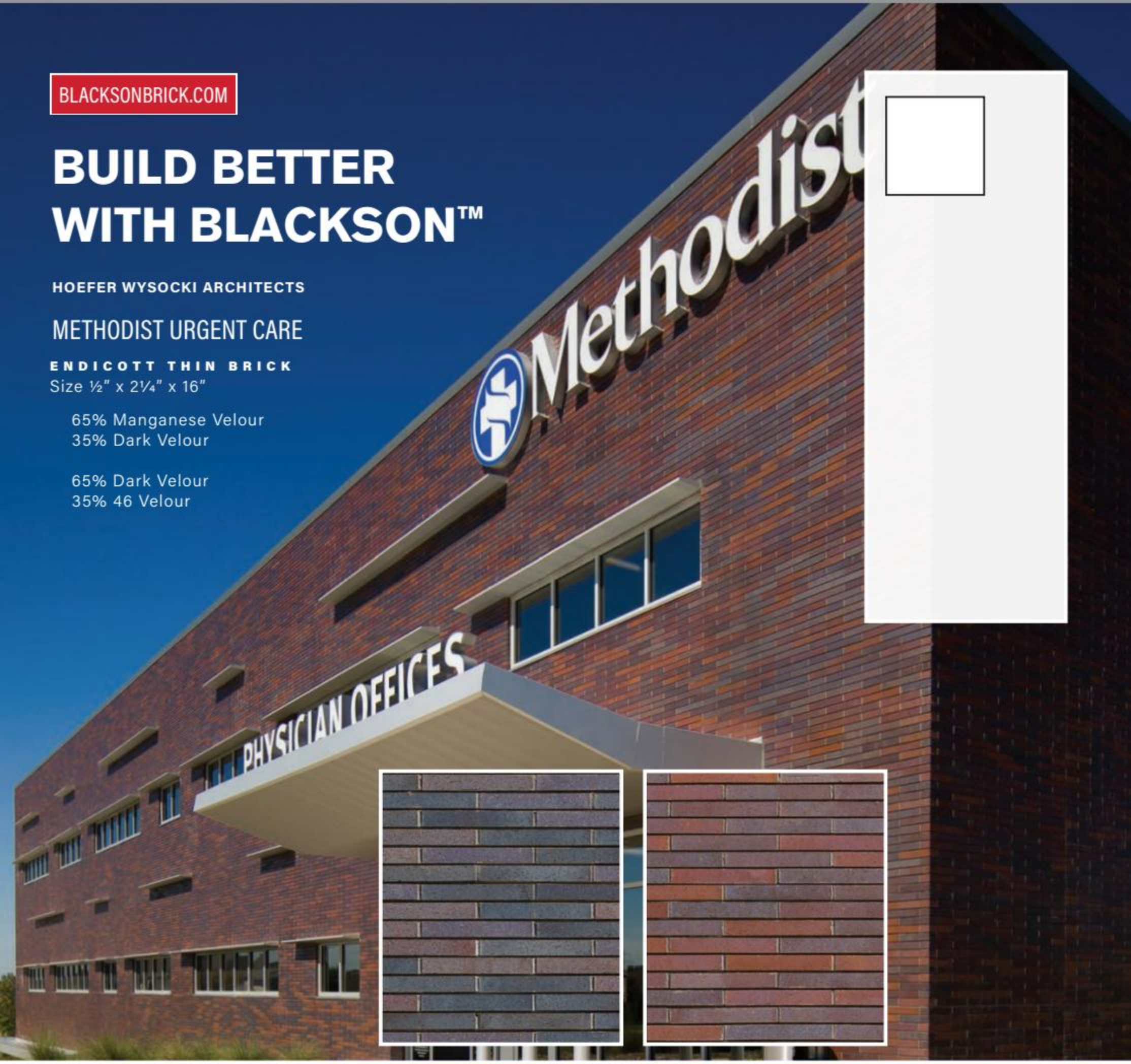

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