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About *Columns*

Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects and the Dallas Center for Architecture. It is distributed to members, other AIA chapters, architects, business leaders, public officials, and friends of the Dallas Center for Architecture. The journal offers educated and thought-provoking opinions to stimulate new ideas and elevate the profession of architecture. It also provides commentary on the art and architecture within the communities in the greater North Texas region.

The Mission

The mission of *Columns* is to provide contemporary, critical thought leadership on topics of significance to the architectural community and to professionals in related industries.

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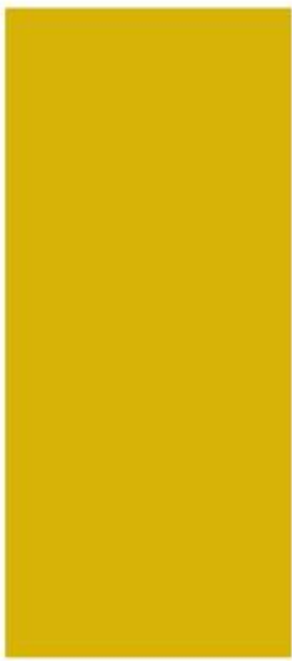
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Cover: UTA School of Architecture atrium. Photo by Andrew P. Moon, Assoc. AIA.

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President's Letter | To Trust or Anti-trust? That is the Question.



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This is my last installment in *Columns* as president of the Dallas Chapter of the AIA. I want to thank you all for allowing me to serve in this capacity. In writing this column, I have seen it, for whatever reason, as a bookmark for profound thinking or philosophical opinion. I would like to take the opportunity in this last chapter to talk a little about our value as professionals and how we view this value amongst our constituency.

As architects, we are artisans. Ours is a skill for which we are trained and on which the value placed for our professional services is purely subjective. No different than any artist. I have been told on more than one occasion that my rates are too high. I have also been told that I do not charge enough for my services (although this occurred far more infrequently). How often do we go into our doctor's office and tell them that the charges are too much or too little?

When we need an attorney, do we let them know that we do not appreciate their \$450-per-hour rate that is billed in 6-minute increments? Why is it that our value is compromised not only by what we feel our services are worth, but also by those within our own ranks?

It is not uncommon for a promising young lawyer to graduate from law school and land a starting job in a law firm for \$100,000 per year. It is not uncommon for a promising young "architect" to graduate from architecture school and land a starting job in a firm for \$35,000 per year (oh yeah, plus benefits). For the attorney, the partners in that firm are billing him at \$250 per hour and expect him to bill 2,080 hours, or at least a minimum of 2,000 hours. At what rate do we bill our young "architects"?

Dare I forget about the words so often stated on so many AIA meeting agendas: "It is the practice of The American Institute of Architects and its members to comply strictly with all laws, including federal and state antitrust laws that apply to AIA operations and activities. Accordingly, this meeting will be conducted in full compliance with those laws."

West's Encyclopedia of American Law defines antitrust law as: "Legislation enacted by the federal and various state governments to regulate trade and commerce by preventing unlawful restraints, price-fixing, and monopolies, to promote competition, and to encourage the production of quality goods and services at the lowest prices, with the primary goal of safeguarding public welfare by ensuring that consumer demands will be met by the manufacture and sale of goods at reasonable prices."

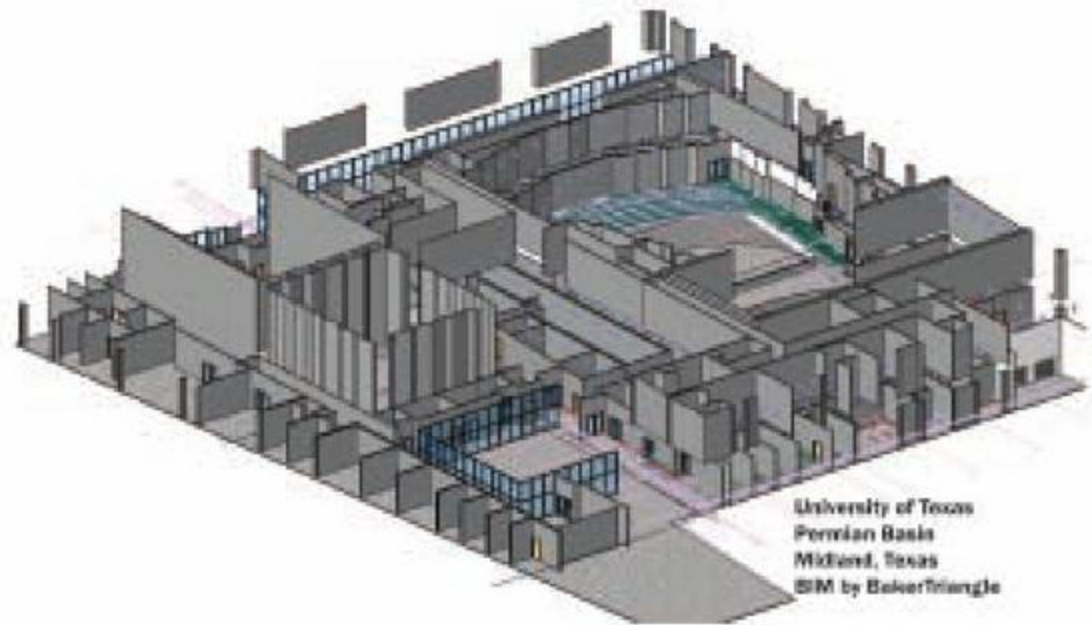
So what is the value of a professional service that influences the way the public experiences the built environment and protects the health, safety, and welfare of these individuals in facilities where they spend 95% of their time? It seems to me like it is worth more than the value that we have established.

There seems to be a certain expectation placed on the value of the legal profession, from one law firm to another, within the American Bar Association. Is there a lesson for us to learn here? I'll learn it if you learn it....Send me your thoughts (thoward@thaarch.com) and let's keep this conversation flowing. ■

Todd C. Howard, AIA, LEED AP

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Frank Lloyd Wright, circa 1930



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In Context |

What is it? Where is it?

Can you identify this North Texas building and its architect?

See page 49 for the answer.





Photos courtesy of Texas A&M University College of Architecture.

THE EVOLUTION OF ARCHITECTURAL EDUCATION IN TEXAS

Significant changes to the architectural curricula in Texas have occurred as the state's schools of architecture adapt to the ever-changing requirements for academic accreditation. This transformation is impacted by a number of factors that have forced the heads of many colleges and schools to rethink traditional professional education philosophies. In this article, the deans from the eight accredited architectural schools in Texas weigh in on the policies and pressures that influence their schools' course work offerings. Each was asked to give an historical account of their school's programs, discuss the unique aspects of their school, and offer a perspective on how the professional and academic worlds are evolving.

Texas Architecture Schools: Programs and Prestige

The histories and programs of the architectural schools in Texas are as diverse as the students themselves. Established in 1905, the College of Architecture at Texas A&M University (TAMU) boasts the privilege of being the first degreed architecture program in the state. In addition, the architectural program at TAMU is the state's largest and perhaps one of the most ex-

tensive in the country, offering 15 undergraduate and graduate degree options in four departments, with five research centers, and six certificate programs. Perhaps, one of the most unique things about the TAMU program is that all disciplines of the built environment reside within one college.

This year marks the 100-year anniversary for the School of Architecture at the University of Texas at Austin (UT), which like the program at The University of Texas at Arlington (UTA), was once part of their school's College of Engineering. Aside from offering its two undergraduate degrees (a five-year Bachelor of Architecture and a four-year Bachelor of Science in Architectural Studies), UT also provides one of the state's most varied degree selections with doctoral and masters' degrees, including concentrations in Community and Regional Planning, Landscape Architecture, Historic Preservation, Sustainable Design, Urban Design, and Architectural Studies, as well as a Ph.D. portfolio degree program in Sustainable Development and dual degrees in Community and Regional Planning with Sustainable Design, Urban Design, Law, Latin-American studies, and Public Policies. In 2010, UT will also welcome their first Master of In-

terior Design program graduates. Dean Fritz Steiner describes this program diversity as his school's effort to establish "interdisciplinary education within the school of architecture and beyond."

Since its first class was admitted in 1912, the Rice School of Architecture (RSA) has traditionally maintained one of the more exclusive programs in the region, with a student body that averages only about 200 undergraduate and graduate students. With its unique mandatory Preceptorship program, the RSA requires all undergraduate students in pursuit of their Bachelor of Architecture degree to undergo a one-year period of practicum. Dean John Casbarian explains, "This program provides students with the opportunity of gaining practical experience in offices of leading practitioners in the United States and abroad."

The Gerald D. Hines College of Architecture at the University of Houston (UH), through its fifty-year history, not only developed the state's first program in Industrial Design, it also holds the honor, as a nearby neighbor to NASA's Johnson Space Center, of offering the first and only space-architecture degree program in the country. Like the UT, RSA, and Texas Tech University's (TTU) College of Architecture programs, UH is also strongly committed to its five-year professional degree.

Programs to Meet Changing Needs

In seeking to meet the changing needs of the profession, each school has exhibited their unique interests within the field of architecture by establishing programs, research institutes, and community initiatives aimed at fulfilling those needs within their own spheres of interests. The Rice Design Alliance (RSA) is a community outreach organization which sponsors public forums, lectures, and exhibits student design projects, and publishes the semi-annual design review, *Cite*. Additionally, RSA's publication program, *Architecture at Rice*, has received international attention in the last ten years for its award-winning architectural books.

Collectively, the schools of architecture in Texas offer perhaps the nation's most diverse options for certificate programs and alternative lines of study. TTU offers certificate opportunities in Historic Preservation, Digital Design Fabrication, and its

own specialization in Visualization, an interdisciplinary program that, "focuses on the digital visualization of art, design, engineering, and science," according to its website. Prairie View A&M University (PVAMU) offers a different bent. Their School of Architecture offers five graduate certifications within the field of architecture, including Real Estate Development, Historic Preservation, Fundraising, Community Planning, and the unique International Community Development option, which focuses on addressing development needs of impoverished communities worldwide. The premiere program at TAMU is the Visualization Science Laboratory, the state's first program of its kind, attracting companies like Pixar Animation, Walt Disney Animation Studios, and Lucas Films/Industrial Light and Magic into competition for its graduates.

The Research Imperative

Research centers are integral to a university's program and imperative to building credentials among colleagues within the academic world. UT's School of Architecture is home to the state's Center for Sustainable Development and the Center for American Architecture and Design. One of TAMU's unique centers is the Center for Health Systems and Design, which seeks to promote research, teaching, and communication in an interdisciplinary program focusing on healthcare facility planning and design. TAMU is also home to the Center for Housing and Urban Development, the Center for Heritage Conservation,



Then and Now



and the Caudill Rowlett Scott Center for Leadership and Management in the Design and Construction Industry. Also, the Hazard Reduction and Recovery Center at TAMU is one of only two such centers worldwide, funded by the United Nations to study hurricane hazard analysis and evacuation planning. PVAMU offers two notable research centers within its School of Architecture: the Texas Institute for the Preservation of History and Culture, focusing on the important contributions of African-Americans on the state's culture and history, and the Community, Urban, Rural and Enhancement Studies (CURES), an initiative promoting sustainable design for the community's built environment. The TTU College of Architecture also provides the Community Design Laboratory (CDL), established to meet the needs of the regional communities in the areas of design, planning, and development. Since its inception in 1995, the CDL has presented more than 50 project proposals to municipalities relating to affordable housing, downtown redevelopment, and community planning.

Evolution of the 4+2 Model: A Break with Tradition

In 1969, TAMU became the first architecture school in the nation to break from tradition with the start of its four-year architecture degree program. According to Dean Donald Gatzke, the head of UTA's School of Architecture, the beginning of this so-called "4+2 model" was a product of "one of the recommendations centered on the structure of the curricula" in a report by Princeton University. Published during the late 1960s, this "Princeton Report," Gatzke says, "was a fairly thorough ex-

amination and analysis of architectural education at that point in time and with recommendations for the future." He says, "[The report] identified a number of issues [including the ideas that] architects needed to be more broadly educated, [and that] the architectural curricula were too focused and introverted." The architecture schools' programs, in its view, "needed to [broaden] the student's general background and that meant that



there needed to be more time in the curricula, and [this] led to the idea of a '4-plus-2' format... It also had the benefit of moving a good portion of the curriculum into the graduate school, and that, in a way, elevated the expectation of the rigor [of the program.] It also recognized the complex nature of architectural knowledge and education in that to call it an undergraduate degree just wasn't appropriate, or fair. There was also the benefit that under most state university funding formulae [a school could receive] more money for graduate students than undergraduate

TEXAS SCHOOLS OF ARCHITECTURE ACCREDITATION / STATS:

University of Texas
School of Architecture
Frederick Steiner, dean
B. Arch. (167 undergraduate credit hours)
M. Arch. (Pre-professional degree + 66 graduate credit hours)
M. Arch. (Undergraduate degree + 111 graduate credit hours)
336 Undergraduates; 373 Graduates; 75 Faculty

Texas A & M University
College of Architecture
Dr. Jorge Vanegas, dean
M. Arch. (Pre-professional degree + 52 graduate credit hours)
1500 Undergraduates; 400 Graduates; 120 Faculty

The University of Texas at Arlington
School of Architecture
Donald Gatzke, dean
M. Arch. (Pre-professional degree + 2 years)
M. Arch. (Undergraduate degree + 3.5 years)
808 Undergraduates; 196 Graduates; 52 Faculty

Rice University
School of Architecture
John Casbarian, dean
Arch. (5 years)
M. Arch. (Pre-professional degree + 2 years)
M. Arch. (Undergraduate degree + 3.5 years)
Approx. 200 Undergraduates/Graduates; 17 Faculty

University of Texas at San Antonio
School of Architecture
John D. Murphy, Jr., dean
M. Arch. (Pre-professional degree + 2 years)
1021 Undergraduates; 96 Graduates; 51 Faculty

Texas Tech University
College of Architecture
Andrew Vernoooy, dean
M. Arch. (5 years)
760 Undergraduates; 115 Graduates; 46 Faculty

University of Houston
Gerald D Hines School of Architecture
Joseph Mashburn, dean
B. Arch. (160 undergraduate credit hours)
M. Arch. (Pre-professional degree + 66 graduate credit hours)
M. Arch. (Undergraduate degree + 97 graduate credit hours)
710 Undergraduates; 70 Graduates; 75 Faculty

Prairie View A&M University
School of Architecture
Dr. Ikhlas Sabouni, dean
M. Arch. (Pre-professional degree + 36 graduate credit hours)

students... and so it was recognized that there were some financial benefits." Gatzke summarizes by saying, "In general, the idea was that there would be this lengthening of the program, so that there would be better educational outcomes."

There has not been a consensus in adapting this model to all the degree programs in Texas. The schools of architecture at UTA, TAMU, PVAMU, and UTSA offer the 4+2 model. In addition to offering a masters' degree for the 4+2 alternative, Rice, UH, and UT provide the more traditional five-year bachelor's degree. TTU has maintained their sole commitment to the professional Bachelor of Architecture degree. Dean Jorge Vanegas of TAMU explains, "The rationale for maintaining [the 4+2 model] approach has been that the undergraduate degree offers opportunities for students to develop their creative potential in design without being confined to only an architecture career path option." RSA's Dean John Casbarian believes that his school, "by consensus of faculty and dean, over its more recent history, has declined to switch to a 4+2 model [believing that] the strength of the Bachelor of Architecture program with its additional year of Preceptorship has made it not only unnecessary to switch, but undesirable." Dean Vanegas defends the 4+2 model by stating that its goals are "to balance flexibility and breadth at the undergraduate level and rigor and depth at the graduate level."

Perhaps the driving force behind much of the academic programs' transitions to the 4+2 model has been the regulations defined by the National Architectural Accrediting Board (NAAB) and allied organizations, including the National Council of Architectural Registration Boards (NCARB), the Association of Collegiate Schools of Architecture (ACSA), the American Institute of Architects (AIA), and the American Institute of Architecture Students (AIAS). While these organizations both directly and indirectly affect the academic architectural programs at a national scale, they each have significant influence on industry-specific topics such as licensure, minimal educational requirements for examination, and professional development. NAAB, however, is the sole agency with the authority to accredit professional degrees at U.S. architecture schools. According to their website, NAAB's mission is to provide "leadership in, and the establishment of, educational quality assurance standards to enhance the value, relevance, and effectiveness of the architectural profession." These guidelines are meant to not only establish a benchmark for the schools, but also encourage the programs to go beyond and exceed these baseline requirements. Additional information found on NAAB's website gives an overview of accreditation requirements:

The curriculum of a NAAB-accredited program includes general studies, professional studies, and electives, which together comprise a liberal education in architecture. The curriculum ensures that graduates will be technically competent, critical thinkers who are capable of defining multiple career paths within a changing societal context.

More specifically, the NAAB requires an accredited program to produce graduates who: are competent in a range of intellectual, spatial, technical, and interpersonal skills; understand the historical, socio-cultural, and environmental context of architecture; are able to solve architectural design problems, including the integration of technical systems and health and safety requirements; and comprehend architects' roles and responsibilities in society.

Furthermore, Dean Gatzke states, "NAAB accreditation requirements have a substantial impact on the schools of architecture, as it is the primary regulating body over the professional curricula... [and] NCARB less so, as it is only one of the collateral organizations that govern both the architectural academy and profession." Concurring, UT's Dean Steiner says, "NAAB influences our curricula more directly than NCARB because we adhere to NAAB requirements for the accreditation of our B. Arch. and M. Arch. degrees." Also in agreement, Joe Mashburn, Dean of UH's program, says, "Like our sister schools of architecture, much of the content of our professional curricula is shaped by the NAAB requirements." Dean Vanegas adds, "These requirements provide a solid foundation of minimum requirements, upon which a program can build, choosing to remain at the minimum, or strive to complement, supplement, or exceed through creativity, innovation, and entrepreneurship by design and choice."



Andrew P. Moon, Assoc. AIA

Texas schools of architecture provide a wide variety of educational programming for not only those seeking to become the architects of the future, but also for those who value lifelong learning and continuous improvement of their own credentials. Each of these quality programs offers its own set of academic alternatives that can cater to individual interests. We are fortunate to have a wide breadth and depth of opportunities of architectural education options. ■

Andrew P. Moon, Assoc. AIA, is an intern architect with Raymond Harris & Associates Architects and a graduate student at The University of Texas at Arlington.

TAMU architecture student, circa 1970s.
Texas A&M University.



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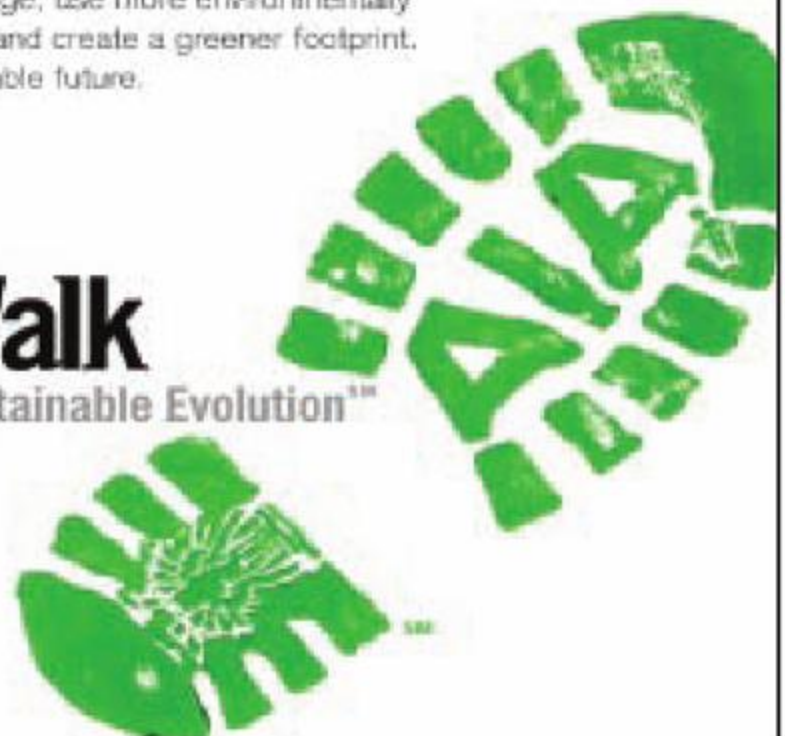
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Local Arts | Lectures, Exhibitions, and Events of Note

Dallas Contemporary Moves Up

Dallas Contemporary is making a move this December. From a Victorian-style building within the Dallas Historic District, Dallas Contemporary is emerging in a fresh, new location on 161 Glass Street reposed on the banks of the Trinity River. As an old sheet metal plant, this unique space will provide a contemporary ambiance supporting artists, both new and known. Lofty ceilings and ample space bestow Dallas Contemporary with a modern atmosphere while allowing a metropolitan vibe. Natural light is a must

for the airy space, lending an important hand-connecting vibrancy with the pieces.

Glass Street has a forward way of thinking. The industrial montage within the rural area provides a hip and trendy tone.

The Dallas crew is transferring their location in a sleek, inventive manner. The exposed walls will complement bright abstract pieces and international works. Simple planked benches will stand alone on the dark burnished floors for visitors to relax and absorb the art environment. Clean lines establish an undertone of

simplicity and neatness.

The Dallas Arts' structures are conquering all when it comes to breathtaking architecture and design and the Dallas Contemporary will be an updated addition to this reputed entourage. A youthful air unfolds as the fine art from new talent brings life to the concrete walls of this exciting new art venue. ■

Claire Liedtke is communications assistant with the AT&T Performing Arts Center.

DCFA Events | Tours, films, lectures & symposia

The Dallas Center for Architecture, in association with our partners and allied organizations, kicks off 2010 with a schedule full of events—tours and films, lectures and symposia, and a party or two. Visit www.DallasCFA.com for all the latest details.

Putting It In Context: The Architecture of The Dallas Arts District Through January 8, 2010

With the completion of the AT&T Performing Arts Center, the largest urban arts district in the United States now has its crowning jewel. But the foundation for the district began over 25 years ago with the relocation of the Dallas Museum of Art from Fair Park to its newly constructed Edward Larrabee Barnes-designed building downtown. Today, the arts district is a veritable living museum of architecture, featuring not only the work of four Pritzker Prize-winning architects—Norman Foster, Rem Koolhaas, I.M. Pei, and Renzo Piano, but also other buildings important in the civic history of the city. This exhibition will examine the district's evolution and place its buildings into a larger context within the extraordinary architectural richness of the region.

The exhibition will be accompanied by walking tours of the Dallas Arts District as well as other special events and programs.

Dallas Architecture Forum Events

The Dallas Architecture Forum presents their annual season of lectures, symposia, and panels. Several events are listed below. For more information, visit www.DallasArchitectureForum.org.

December 10, 7:00 p.m.

Horchow Auditorium, Dallas Museum of Art

Lecture by Christy MacLear, executive director, Philip Johnson Glass House Johnson's "Glass House" is his iconic masterpiece and former residence. Hear the House's Executive Director Christy MacLear discuss the House and Johnson's career. www.philipjohnsonglasshouse.org.

January 21, 7:00 p.m.

Magnolia Theatre, West Village

Lecture by Gordon Gill, Smith Gill Architects Smith Gill is a cutting-edge, award-winning firm designing the world's first "carbon zero" city in Abu Dhabi. www.smithgill.com

February 4, 7:00 p.m.

Magnolia Theatre, West Village

Lecture by Scott Marble, Marble Fairbanks Architects

Scott Marble heads an innovative architecture and design firm that is a national leader in digital fabrication. www.marblefairbanks.com

March 25, 7:00 p.m.

Horchow Auditorium, DMA

Lecture by Rafael Vinoly, Rafael Vinoly Architects (See Forum's website for venue.) Leading architect Rafael Vinoly's many projects include Jazz at Lincoln Center, the Kimmel Symphony Center in Philadelphia, Samsung Tower in Korea, and the Brooklyn Children's Museum. www.rvapc.com

April 8, 7:00 p.m.

Wyly Theatre, Sixth Floor

Lecture by Deb Mitchell, JJR Landscape Architects Deb Mitchell is Design Director for JJR Landscape Architects, collaborative designer of Sammons Park, the new 10-acre landscape design/ public park for the Dallas Center for Performing Arts. www.jjr-us.com. ■

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

People, Places & Things I

People



Nestor Infanzon, FAIA, an HOK vice president and principal-in-charge, has been appointed director of client relations for the firm's Dallas office.

L. A. Fuess Partners announces 18 LEED® Accredited Professionals: **Jason Beyer, P.E.**, **Thom Campbell, P.E.**, **Ashley Chan**, **Luc Dewailly**, **Caleb Duncan, P.E.**, **Shailesh Gokhale**, **Jon Herrin, P.E.**, **Erin Janacek, P.E.**, **Lance Munger, P.E.**, **Ann Piazza, P.E.**, **Travis Piesker, P.E.**, **Jennifer Ray, P.E.**, **Will Ryan, P.E.**, **Brian Schnittker**, **Jeff Truly, P.E.**, **Daniel Velte, P.E.**, **Laura Wendling**, **Walter Wilcox, P.E.**

BASIC architecture + interiors congratulates **Mark Holsinger** and **Catherine McCauley, IIDA** on earning LEED® AP certification.

Hahnfeld Hoffer Stanford congratulates **Bart Shaw, AIA**, **Ping Cai, AIA** and **Liza Williams, Assoc. AIA** on achieving LEED® AP certification.

Gresham, Smith and Partners announces that **Jane Ahrens, AIA**, director of sustainability, has joined The University of Texas at Arlington's President's Sustainability Committee and the Building and Development Work Group subcommittee.

The Dallas office of **PSA-Dewberry** announces the addition of **Geri Rademacher** as a senior associate and director of business development and the promotions of **Eddie Davis** to associate, **John Main** to associate principal, **Don**

Wertzberger to principal, and **Tim Kraft** to principal.

Urban Design Group has announced **Ken Rhyne, Allied AIA, AICAE** as its newest shareholder and principal.

Corgan Associates Inc. congratulates **Brion Sargent, AIA**, on being re-appointed to the Architectural Barriers Advisory Committee and Authority by the Texas Department of Licensing and Regulation (TDLR).

BASIC architecture + interiors announce that **Russell Swindle, AIA**, is now a licensed architect in Texas.

Fred D. Cawyer, AIA, has been named president-elect of the Texas Registered Accessibility Specialists Association for 2009 and will serve as the association's president in 2010.

Congratulations to **Myriam Camargo, AIA**, of **CamargoCopeland** who served as a panel speaker on the Whitney Young Forum at the 2009 AIA National Convention, and also on the awards jury for the 2009 Topping Out: Celebrating Outstanding Built Environments that Impact the Community of Dallas/Fort Worth Metroplex.

Rees Associates, Inc. welcomes **Allan R. Parr, AIA**, as the firmwide assistant chief operating officer and director of operations for the Dallas office and **Dwayne Robinett, AIA**, as their new director of sustainability.

Congratulations to the following members on being elevated to the College of Fellows during the 2009 AIA National Convention: **Peter Winters, FAIA**, of HOK; **Jay Macauley, FAIA**, of Dallas City Hall; **Ronald Dennis, FAIA**, of HKS; **Lance Josal, FAIA**, of RTKL Associates;

Anita Moran, FAIA, of WHR Architects; and **Nancy McCoy, FAIA**, of Quimby McCoy Preservation Architecture.

HDR Architecture, Inc. welcomes the following staff additions: **Robin Hyman, PE**, electrical engineer; **Michael Thurston, AIA**, project manager; **Marcus Schmitz**, mechanical designer; **Jim Gabel**, senior low voltage specialist; **Craig Jones, AIA**, senior project architect; **Chad Anderson, AIA**, project architect; **Candi Claunch**, senior accounting assistant; **Bruce Hicks**, plumbing designer; **Bob Davis, Assoc. AIA**, architectural project coordinator; **Art Perez**, senior electrical designer; **Adam Panter**, architectural project coordinator; and **Avneesh Bajaj**, architectural coordinator. ■

Places

Congratulations to **CCI** (formerly **Chris Consultants**) on being awarded the Clubhouse Architect of the Year by Boardroom Magazine and the 2008 "Golden Trowel" award for the Best Hospitality Building by The Central Texas Masonry Contractors Association for the University of Texas Golf Club in Austin, TX.

WYATT & ASSOCIATES INC. announces its new office location in the Meadows Building, 5646 Milton Street Suite 437 Dallas, TX 75206.

Wallace Roberts & Todd (WRT) received a 2009 honor award from the American Society of Landscape Architects for their Trinity River Corridor Project Design Guidelines. The project won in the Analysis and Planning category.

Abadi Accessibility announces the creation of a new discussion group on LinkedIn where members can post ques-

tions about accessibility, comment on discussions, and post and read interesting articles about ADA, TABA, and other accessibility issues.

Wilson Associates has launched Blueplate, a new studio that offers specialized restaurant consultancy and design solutions. The studio provides a full scope of food and beverage-related services and currently has over 50 projects underway in 20 countries.

BASIC architecture + interiors announces the consolidation of their offices in Kennedale, TX with the Dallas Design Studio at the Landmark Center building in the historic West End District in downtown Dallas.

Congratulations to **Gresham, Smith and Partners** on being ranked No. 34 among the Top 100 Green Design Firms by leading industry trade publication, Engineering News-Record.

F&S Partners merged with **SmithGroup**, one of the top 10 architecture/engineering firms in the U.S. and a national leader in sustainable design. The 40-person office in Dallas now carries the joint name of **SmithGroup/F&S**.

The Visual Science and Technology Division of **Half Associates Inc.** received a Telly award for their animation work on the DFW Connector for the Texas Department of Transportation, Fort Worth District.

Corgan Associates Inc. was recently named one of the 200 fastest-growing architecture, engineering, and environmental consulting firms in the U.S. and Canada on The Zweig Letter Hot Firm list.

SHW Group announces the design completion of the new 120,000-square-foot



science and academic building for Tarrant County College in Arlington; a project seeking LEED® Gold certification.

Corgan Associates Inc has been selected to design the new reading room for The Sixth Floor Museum at Dealey Plaza. The design will be a renovation of the former administrative offices in the former Texas School Book Depository.

Congratulations to **Womack + Hampton Architects** for receiving the 2009 NAHB National Green Multifamily Rental Project of the Year and the 2009 McSam Green Multifamily Project of the Year awards for La Valencia at Starwood, located in Frisco, TX. The firm was also awarded the 2008 Best New Loft Apartment Community Award by Pillars of the Industry for the Canal Side Lofts located in Irving, TX.

Medrano Middle School, designed by **GSR Andrade Architects** achieved LEED® certified status. The project is Dallas ISD's first school to have geothermal heating and cooling and is anticipated to be the first project in the State of Texas to achieve certification under the LEED® for Schools system.



Merriman Associates/Architects, Inc. (maa) was recognized for a third time for their historic revitalization efforts for Downtown Dallas Historic Restoration projects. They received a 2009 achievement award from Preservation Dallas for the Mosaic, located in the heart of downtown Dallas. The City of Dallas also honored **maa**. On becoming a partner in the Sustainable Skylines Dallas Initiative, **mma** entered a three-year partnership between the City of Dallas, the U.S. Environmental Protection Agency, and the North Central Texas Council of Governments to promote sustainability within the city by voluntary programs, which emphasize air quality improvements.

An International Design team including **Rees Associates, Inc.**, with OMMA Healthcare, LLC and Medical Equipment Solutions International, has been selected to design an Iraqi Hospital in Baghdad. The project is planned to be a 1,000-bed, acute-care facility encompassing over 1.4-million square feet.



Congratulations to the following Dallas projects and firms on being awarded TSA design awards in 2009: Elements by **Buchanan Architecture** House in the Garden by **Cunningham Architects** International Terminal D, DFW Airport by **Corgan Associates** Light & Sie Art Gallery by **Laguarda Low Architects** University of Texas Center for Brain Health by **HKS, Inc.** ■

The Dallas Center for Architecture
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Things

At the DMA...

A Dream Come True: The Dallas Arts District - through January 31
All the World's a Stage: Celebrating Performance in the Visual Arts - through February 28
Performance/Art through March 21
The Life of Toussaint L'Ouverture by Jacob Lawrence - through May 23

At the Meadows Museum...

Face and Form: Modern and Contemporary Sculpture in the Meadows Collection - ongoing

At the Nasher...

The Art of Architecture: Foster + Partners - through January 10

At the Modern...

FOCUS: Gardar Eide Einarsson - through February 14
Andy Warhol: The Last Decade - February 14 through May 16

At the Kimball...

From the Private Collections of Texas: European Art, Ancient to Modern - through March 21

At the Amon Carter...

Rufino Tamayo: Tamarind Lithography Workshop - ongoing
Masterworks of American Photography: Moments in Time - through January 3
Views and Visions: Prints of the American West, 1820-1970 - through January 10 ■

Laurel Stone, AIA is a project leader at 5Gstudio_collaborative, llc. Send your People, Places & Things submissions to her at columns@aiadallas.org. Be sure to put "Columns PPT" in the email subject line.

Got Ideas?

Columns is the primary arts and architecture magazine in North Texas. As such, we offer many opportunities for our readers to express their creativity and share themselves with their peers in new and interesting ways. Below are features that run in every issue where we would like to have your involvement.

People, Places & Things

We'd like to hear about happenings in the design disciplines... send us news of your company / organization, your achievements, your accomplishments, your personal awards (community, professional, etc), accolades, promotions...or if you've completed an art or architecture project of which you are really proud, we'd like to know about it! Never fear... *Le Corbusier* was one of the most shameless self-promoters in the history of architects, so follow his example and share. If you're too humble, have a friend send it for you. Send entries to Laurel Stone, AIA at Laurel@5gstudio.com. Be sure to put "Columns PPT" in the email subject line.

Creative on the Side

We'd also like to provide YOU, the readers, with additional opportunities for personal, creative expression. If you write poems, paint pictures, take photographs, draw cartoons, write non-fiction, or are inspired by any other means of artistic, written or graphic expression, we'd like to see it ... and possibly include it ... in an upcoming issue. Again, your contact is Laurel Stone, AIA at columns@aiadallas.org.

Sense of Place

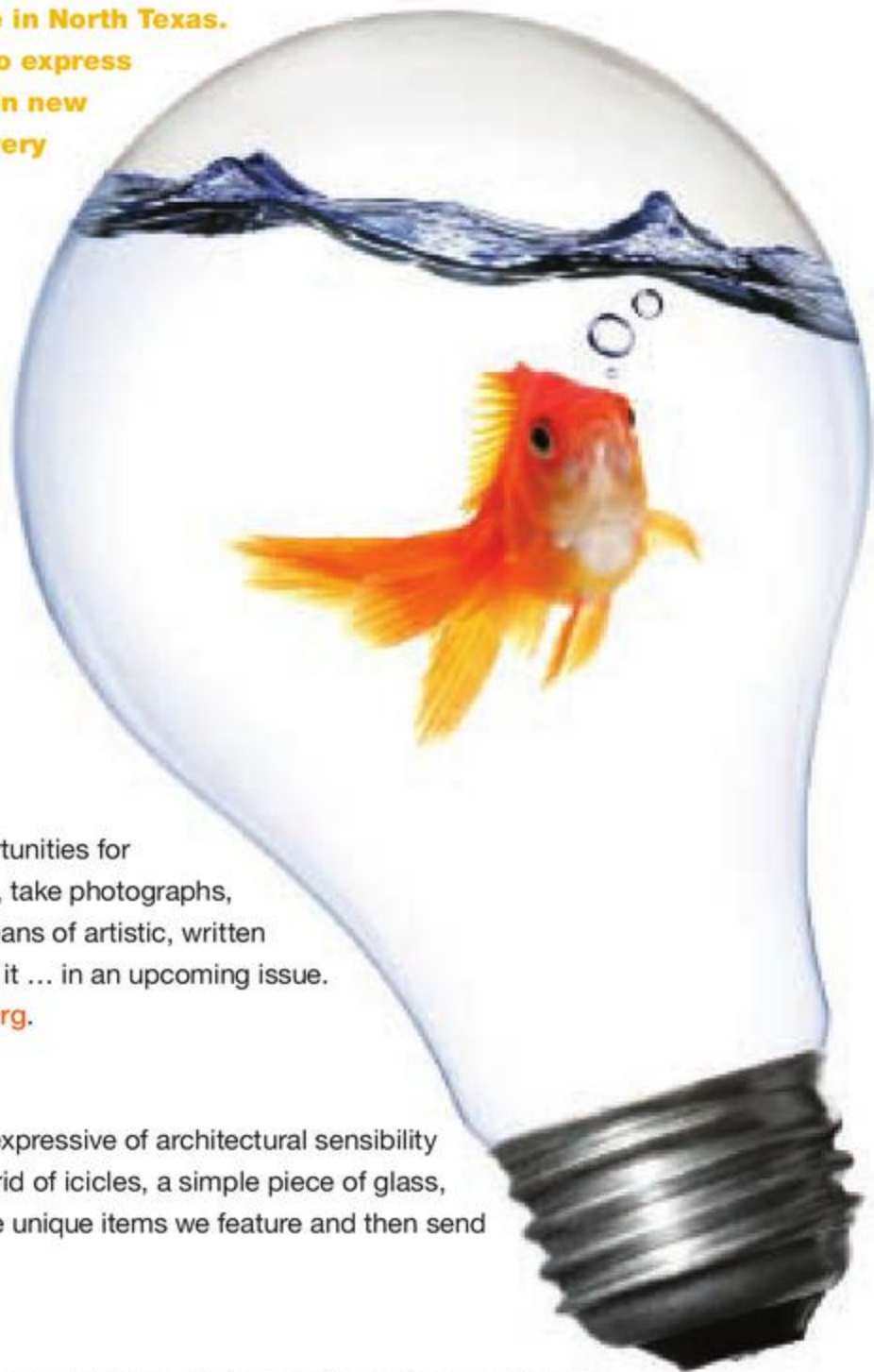
This feature showcases one piece of art per issue. It should be expressive of architectural sensibility from an artists' perspective. It might be a photo of an intricate grid of icicles, a simple piece of glass, or a new perspective of an old building. Watch each issue for the unique items we feature and then send your best example to Kerrie Sparks, ksparks@aiadallas.org.

The Gallery

A favorite feature of each Columns is the multi-page gallery of fine architecture. To have your project considered for inclusion, send a photo and a one-sentence statement from one of your principals describing the attributes of the structure. Entries should again go to Kerrie Sparks, ksparks@aiadallas.org.

'Have an Attitude?

Do you have high praise for Columns? Would you like to see any changes to it? Do you wish we'd offer an article on a specific topic? Do you have a nomination for a person to feature in the Profiles segment? Send your ideas and attitudes to our editor, Brian McLaren, AIA at brian@warearchitecture.com.



OUTSIDE THE PARADIGM

NEW WAYS TO ENHANCE EDUCATION

Two universities in the Dallas area are responding to environmental development and resources in ways not previously contemplated by either campus. In this article you'll discover a program in sustainability that is embedded in the engineering department at Southern Methodist University and facilitated by AIA Dallas past-president Betsy del Monte, AIA. Next, Don Gatzke, AIA reveals the new Masters in Real Estate Development at The University of Texas at Arlington. It will be offered through the School of Architecture.

At SMU...

The SMU Lyle School of Engineering has developed a masters degree in sustainability in an executive format, targeted to those in a variety of industries with several years in their profession. The program is based on the concept that sustainability is a broad-reaching and difficult-to-define concept. The idea that a society as complex as ours can be sustained over time, even as we continue to use the earth's resources for our benefit and survival, is debated and tested. The courses are primarily non-traditional in structure, utilizing expert guest lecturers, group and individual projects to explore current issues, and insightful field trips.

The degree program is comprised of a series of certificate courses, which can be taken separately. The certificates provide:

- A well-grounded base with a regional focus through the introductory Certificate in Sustainability,
- A focus on land use and building development through the Certificate in Sustainable Development, and
- A world-wide focus considering the impact of resource use in our hyper-connected world through the Certificate in Global Sustainability.

The target student has at least an undergraduate degree, several years of professional experience and a keen interest in the concept of sustainability. Because of the benefit of having multiple viewpoints represented in discussion groups, applicants from diverse backgrounds are encouraged.





The Embrey Engineering Building at SMU's Lyle School of Engineering is Gold LEED certified.

Prepared by Betsy del Monte, AIA
and Donald F. Gatzke, AIA

The program begins with the premise that our society will continue to exist as we know it, even as it adapts to changing conditions over time. We consume resources for our necessities and for our luxuries, to feed and clothe ourselves, and to provide ornament and entertainment. The needs of human nature will adapt only as much as they must. So the course of study examines what those needs are and how are we using resources to meet them. The initial analysis leads to a creative assessment of possibilities—first for an individual organization, then for an ever-broadening sphere.

The intended outcome of the program is that students will gain an understanding of what natural resources our global society requires in its present condition. They will have the knowledge needed to judge the effectiveness of their use and to predict long-term outcomes. In addition, students will consider possible alternative paths, along with the difficulties of taking them, and also examine utilization options relative to our resources and prioritized needs. While one cannot be expected to save the world, one can be expected to better understand it.

Upon completion, graduates will be challenged to take leading roles in sustainable design through an interdisciplinary understanding of sustainable design concepts and practices. In comprehending the relationship between today's resource use and future economic, social, and environmental conditions, they will understand how to mitigate—or even eliminate—the negative impact of human consumption of natural resources, creating communities that preserve the ability of the surrounding natural environment to support its inhabitants indefinitely.

Prepared by Betsy del Monte, AIA, a principal with Beck Architecture LLC and an adjunct associate professor at Southern Methodist University.

At UTA...

As architects, we're convinced that our design skills and problem solving abilities can be applied successfully beyond the limits of traditional practice. In fact, much of the expansion of services the profession has realized over the past two decades includes strategic visioning, organizational planning, and business development. Nevertheless, the role of the real estate developer and architect have historically remained separate, with the developer's expertise in finance and marketing, and the architect delimited to the physical product. A few schools of architecture have addressed this divide with innovative programs that bring the entrepreneurial spirit of business education together with the expansive problem solving abilities of the architectural design process. Perhaps the most notable examples are Columbia University and M.I.T.

In the fall of 2010, The University of Texas at Arlington (UTA) will launch a graduate degree program in real estate development modeled on the success of the two programs cited above.



To distinguish the program from those typically offered by schools or colleges of business, it will likely be referred to as "project development," but it will cover the essential knowledge and entrepreneurial skills to equip the graduate to succeed in the real estate industry. The program will be built upon an architectural perspective in that it assumes that the graduate has a keen interest in the physical outcome of the process—not just the financial bottom line. Further, it exploits the multi-modal design process architects are so adept at. Furthermore, it will be much more aggressive than a traditional real estate program in demonstrating how physical alternatives can affect the financial viability of the project.

The Dallas-Fort Worth region is a splendid location to launch such a program as it is an international center of both architectural practice and real estate development. A realistic outlook recognizes that it is the development profession that truly drives urban form and that the future of this region is really in the hands of the developer. To equip architects to fully engage in this process, and know the values that drive them, is an opportunity to exert influence and provide leadership to more desirable outcomes.

UTA was fortunate to recruit Michael P. Buckley, FAIA, to launch this program. Buckley is nationally known in the development community, having directed the Columbia University Master of Real Estate Development Program for the past eight years. An architect and developer, he brings the passion for the built environment, the expertise on the financial side of real estate, and the willingness to take the risk on this new academic start-up venture. ■

Prepared by Donald F. Gatzke, AIA, dean of the School of Architecture at The University of Texas at Arlington.

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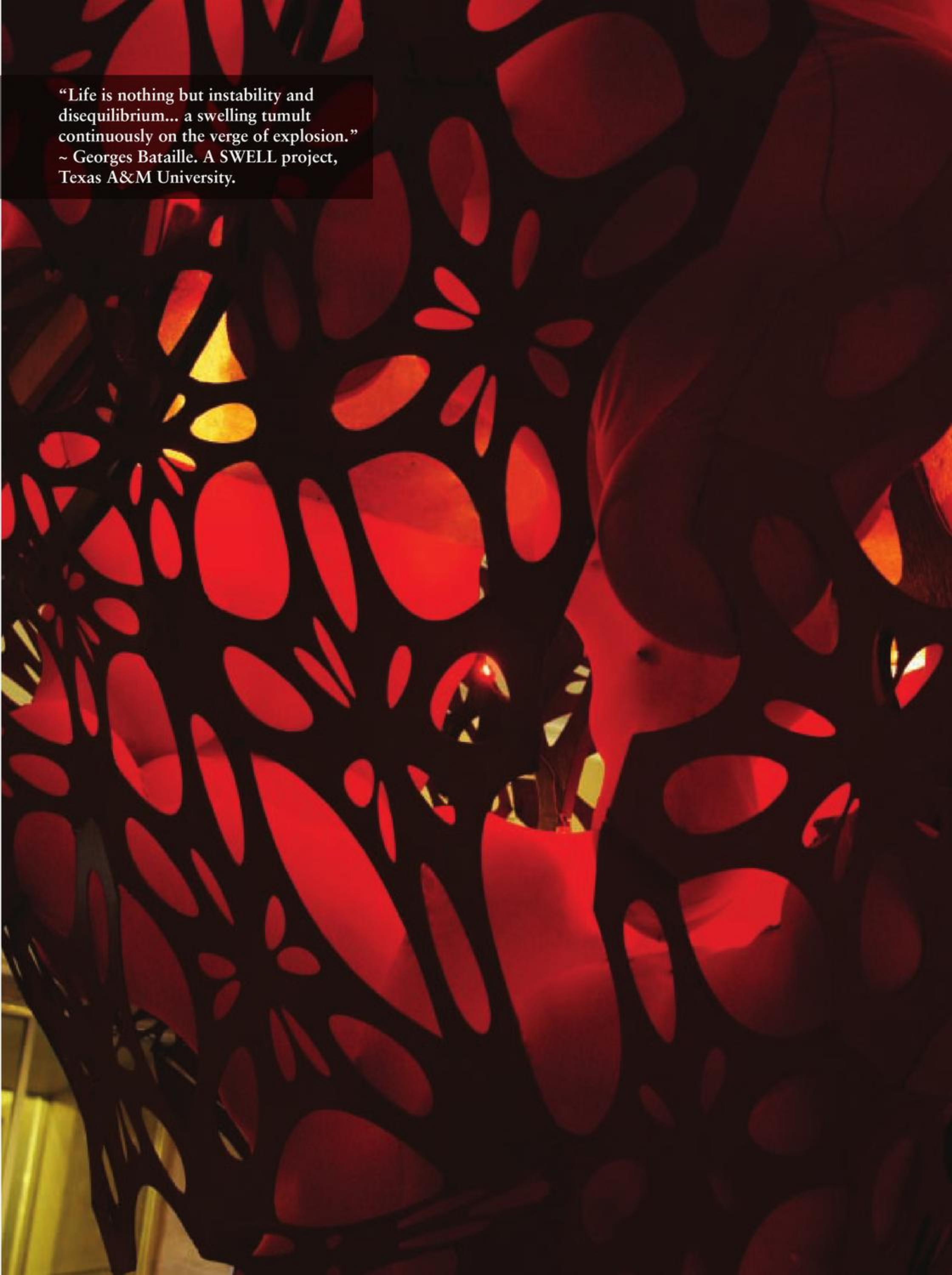


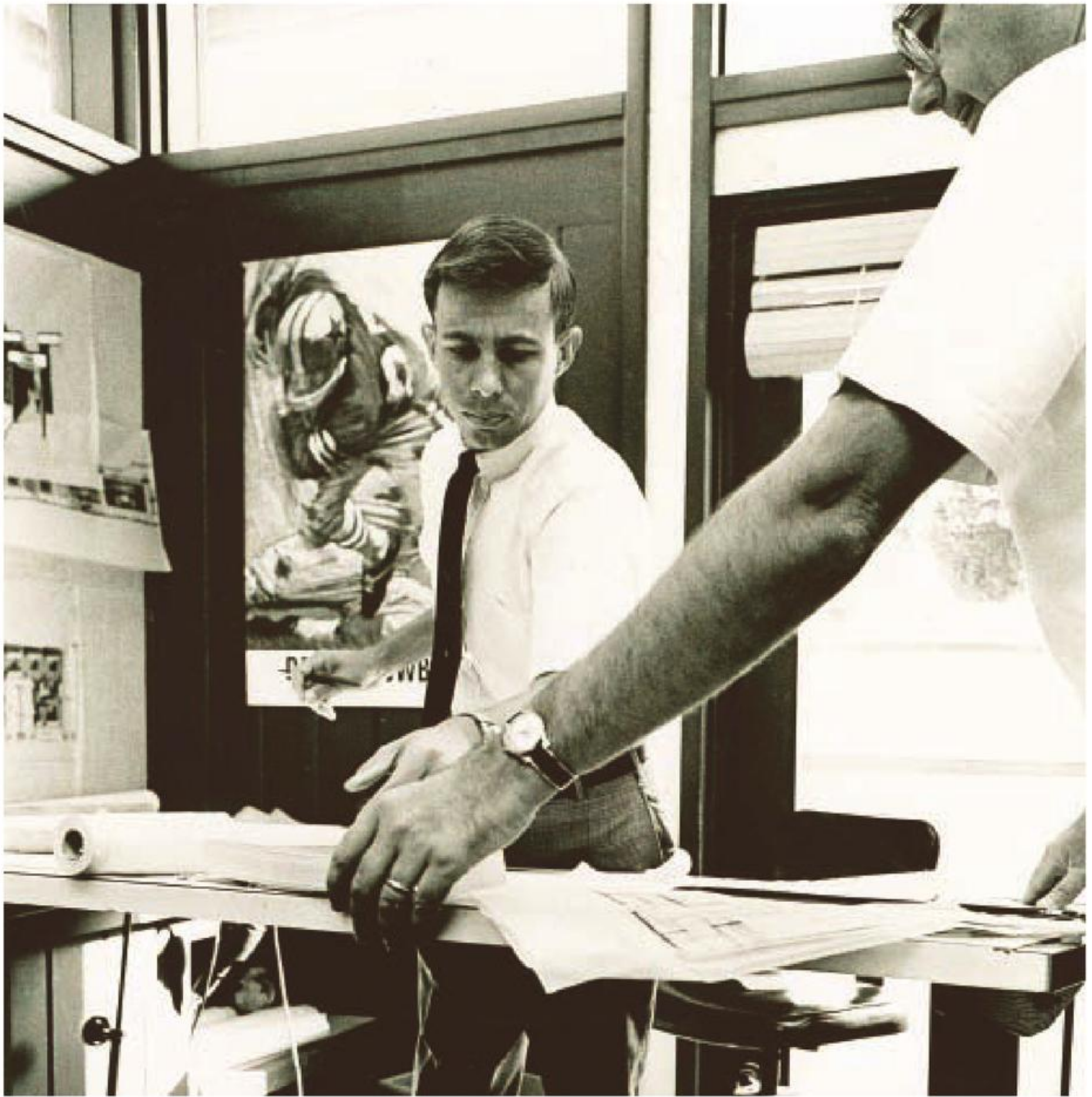

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“Life is nothing but instability and disequilibrium... a swelling tumult continuously on the verge of explosion.”
~ Georges Bataille. A SWELL project, Texas A&M University.





THE KEN ROBERTS MEMORIAL DELINEATION COMPETITION: A DALLAS TRADITION

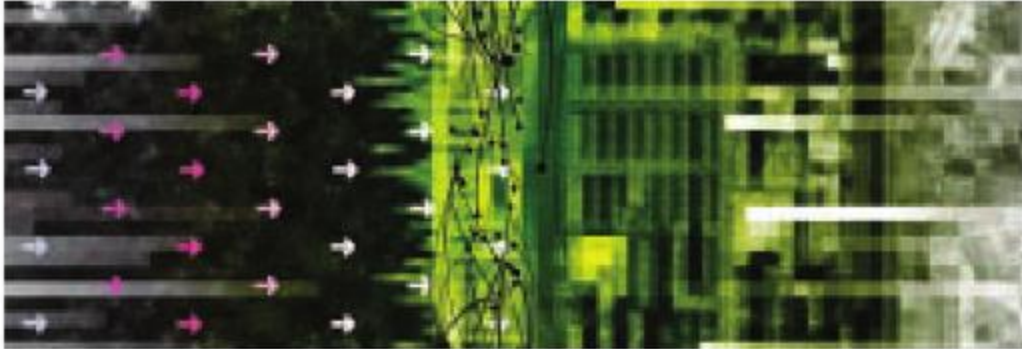
An annual event, most unique to AIA Dallas, also happens to be one of the longest-running architectural drawing competitions in the world. The Ken Roberts Memorial Delineation Competition (or KRob, as it is commonly referred to) celebrates its 35th year of recognizing excellence in architectural delineation in all of its forms. As more students and professionals participate in the competition, an opportune moment arises to look back at

its origins and how it has been defined by the changes that have affected architectural drawing during the last few decades.

Ken Roberts, a Louisiana native and an architect, worked for the firm Craycroft-Lacy & Partners during the late 1960s in Dallas. He then left to join forces with Dick Savage and later with Clutts & Parker to form Iconoplex Inc. in 1973. As his former boss Jack Craycroft recalls, Roberts was "a great designer

and an even better architect." In addition, Roberts produced numerous immaculate ink perspective drawings of small residential and commercial projects that testified to his impressive ability to create architectural renderings by hand.

With the departure of his star employee, Craycroft felt a compelling need to show appreciation for skilled delineators.



He thus came up with the idea of creating an annual delineation competition and exhibit during his tenure as president of AIA Dallas in 1973. The following year, AIA Dallas president, Jim Clutts, handed his colleague, Ken Roberts, the task of organizing the very first delineation event. Not long after the successful inaugural event, Roberts' chronic kidney problems suddenly ended his life at the age of 34. The AIA Dallas Executive Committee promptly renamed the annual delineation event after its first organizer, who was highly esteemed for the wide breadth of his abilities and admired for his enthusiasm and energy in the face of his declining health.

The competition involves contestants sending their original hand drawings in the hope of winning various prizes, such as Best in Show and the Wiley award. The three-person jury, including



well-known local designers as well as architects and scholars from across the country, deliberate on which works demonstrated technical excellence and rich aesthetic expression. Initially the exhibited work featured elegant renderings of buildings used to persuade banks and other lending institutions. Once the competition was opened to students in the early 1980s, the delineations became more conceptual and abstract, with drawings judged on their ability to powerfully express an architectural idea.

This tendency towards abstraction was then complemented by the transformative effects brought about by computers. By the late 1990s, a digital/hybrid media prize was created to recognize works that resulted from the technologically-driven change in the art of architectural delineation. With the emergence of the Internet, the competition began accepting submissions online in 2006 and was opened to students and professionals outside the U.S., with the addition of an international prize two years later. The number of entries rose dramatically (320 entries last year), with winners hailing from schools like Harvard GSD and places such as Incheon, Korea.



The 35th annual Ken Roberts Memorial Delineation Competition continues to reflect the changes taking place in how architecture is visually depicted. Now that the vast majority of entries are submitted and evaluated digitally, it has become even more important to consider the inherent qualities unique to drawings sent in physical form. A new category has therefore been created this year to recognize the best physical submissions. Jeanne Gang, FAIA, of Studio Gang in Chicago and Aaron Plewke, of Archinect.com, will participate as jurors. Entries were received in October and the jury has reviewed them. A mounted exhibit of the thirty finalists will be held in January 2010 at the Dallas Center for Architecture.

For more information about the Ken Roberts Memorial Delineation Competition, visit www.krobarch.com. ■

Julien Meyrat, AIA, is a designer at RTKL Associates Inc.



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— Ralph Hawkins, FAIA, FACHA
Chairman & CEO, HKS, Inc.

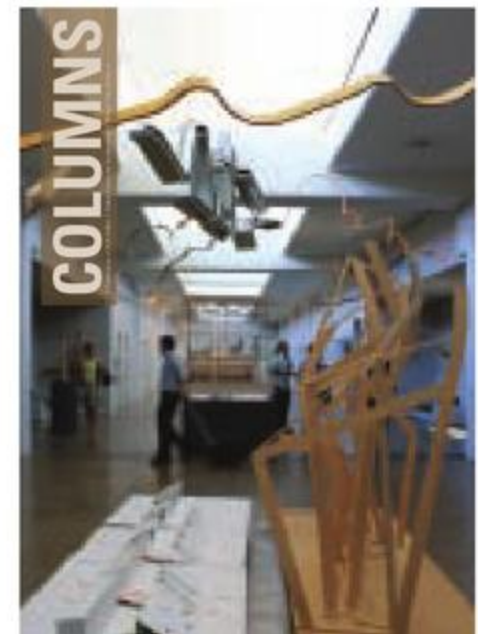
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— Jon Holzheimer, Managing Principal
Corgan Associates, Inc.



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By Ron Armstrong, AIA

REALITY ENDS HERE

DALLAS ARCHITECT TACKLES RETRO
& FUTURISTIC GOALS FOR USC'S
SCHOOL OF CINEMATIC ARTS





The words “Reality Ends Here” are inscribed above one entryway at the new School of Cinematic Arts at the University of Southern California. More than the official motto for its students of film, television, and interactive media, the words also epitomize the far-reaching architectural concepts required for the building design.

From the start, our firm, Urban Design Group (UDG) in Dallas, knew several aspects of the high-profile, multi-million-dollar project would represent challenges. Earthquake resilience and movie production programming are not typical considerations for a Texas firm, and full-scope building information modeling including lifecycle maintenance is not (yet) the norm for any firm anywhere. The 100-year lifespan expectancy is rare too.

The university, having outgrown its existing facilities, set aggressive goals to be good stewards of the funding and the building opportunity, to meet more stringent code requirements, and to make sure the new home for the school visually lived up to its historic reputation. They wanted it to represent open collaboration while providing a “sense of place.”

Retro Style/High-Tech Function

The first and largest pieces of the complex opened in January and four other buildings of Phase 2 are to be completed in 2010. The four-story, 137,000-square-foot structures of cast-in-place concrete exhibit a “California Style” in the Mediterranean vein. The retro design by UDG’s design principal John Novack, FAIA, is reminiscent of a popular style 80 years ago in Southern California when the school was founded by movie legend Douglas Fairbanks, Sr. and other pioneers of the Academy of Motion Picture Arts and Sciences. Other buildings on the diverse campus also belong in that genre.

UDG paid attention to scope and scale, as well as the colors, textures, and shapes to provide a visual feast for anyone stepping onto the property. The structures’ top-floor color variation, archways, balconies, an 80-by-60 foot courtyard, and the off-center tower reinterpret the space to be airy and open.

True to the genre, the massive symmetrical structures have beige-colored plastered walls, a low-pitched red tile roof, a colonnade, plaster flourishes, iron lattice-like screens, pillared balconies, ornate archways, wooden modillions, marble flooring, and stonework. During concept design, we studied the work of architect George Washington Smith, whose 1920s work helped popularize the style.

Creating a contemporary version of a retro style meant using some lookalike materials that provide high durability and sustainability without depleting natural resources. It also meant adopting several “classic” methods done by hand: the trowling and coloring processes for plaster; the matching and cutting of the marble flooring; and the carving of the friezes by a craftsman in a back shop for instance. We also added ground stone into the plaster so that the structure subtly takes on different shades in sunlight during the day.

Internally, technology complements all aspects of the learning experience. While the buildings’ screening rooms and production labs feature state-of-the-art audio and video technology, the floor plans also feature “wired” informal meeting spaces in hallways, complete with flat screens and wireless Internet or plug-and-play access to secured servers. To ensure flexibility decades to come, all major hardware is in the sub-level. All cabling and wiring is placed in ceiling-level cable trays.

It is a working production studio with classrooms.

125-Percent Quake-Ready

Meeting desired durability and flexibility for 100 years required earthquake resilience. Based in Los Angeles, the school is just miles from the San Andreas Fault, a foremost geological cause of quake activity in the United States. UDG turned to our frequent design partner, structural engineer Gregory P. Luth and Associates.

Building code in Southern California requires a minimum standard that, during an earthquake, saves occupants because their “inelastic” buildings bear the brunt of the tremors and are destroyed. We aimed for a higher standard, however. We designed the buildings with replaceable steel “fuses” or connectors that will isolate and redirect a quake’s heavy jolts away from walls, ceilings and floors so damage occurs in non-foundation areas and is repairable. It is called a “fused-rotating-walls” innovation, and it called for concrete substrate for the façade, ductile linked shear walls, and rocking shear panels. The facility is designed to remain virtually undamaged up to a 125-percent level of existing codes.

BIM saved time and money on Phase 1 of the project and time will tell on Phase 2. Studies are underway to quantify total savings. At one point during design, BIM allowed for a 12-minute change to the tower that typically would have taken two to three days to redraw and return to the plans.

For Phase 1, BIM was chiefly used for clash detection, subcontractor coordination, and job site location and dimensional control. For Phase 2, BIM added estimating, scheduling, and lifecycle building maintenance—the latter benefit fulfilling USC’s vision of quality facility maintenance for a 100-year lifespan. Long-term plans are to use the school’s data-rich 3D model not only for that building, but also as a framework for enhancing the 2D software for managing other key buildings on campus. BIM is giving the university the capability for “smart” operations and maintenance monitoring—primarily of mechanical systems, and will aid in energy conservation, facility planning, remodeling, and expansion if needed.



BIM and the 12-Minute Solution

BIM technology was vital for meeting the advanced set of goals since BIM could augment team collaboration, material fabrication, and long-term facility maintenance. UDG aggressively investigated the most advanced BIM iterations, and then signed on a consultant, View by View of San Francisco, CA, to take the lead.

View by View used Autodesk Navisworks to bring together Autodesk Revit Architecture, Autodesk AutoCAD, and other tools used by the team. ArTra software and Navisworks linked the 3D model and the USC system, including Famis, Meridian, MasterSpec, and Honeywell software.

The thematic context and high performance capabilities will carry over to Phase 2’s addition of four more buildings for classrooms, interactive media labs, studios, and sound stages. Once built out by 2010, the complex will be a gracious “campus within a campus,” tied together by design similarities, walkways, and views from one end of the complex to the other. ■

Ron Armstrong, AIA, is a managing principal with Urban Design Group.

By Peter Goldstein, AIA

MAGNET ATTRACTS TOMORROW'S ARCHITECTS

“Nobody should confuse the Skyline HS program with one of the old drafting or vocational technology programs of yesteryear. It truly is an exemplary program that uses architecture and visual perception as a pedagogical frame for understanding the world—the essence of any high school curriculum—and which stretches the students from the arts on one extreme to the hard sciences on the other, with the humanities and social sciences somewhere in the middle. In addition, it provides a terrific preparation for continuing in design at the college level. We actively recruit graduates of the program for our summer high school architecture discovery program and for students in the School of Architecture because of their experience at Skyline—and because they typically have excelled in our programs.”

Donald F. Gatzke, AIA
Dean, School of Architecture, The University of Texas at Arlington

The Architecture Cluster at Skyline High School is not the stereotypical high school drafting class. The cluster is a four-year, college-preparatory, Dallas ISD magnet school program. It focuses on creative problem solving and the mastery of core academic subjects with admittance into the program by application only. The Architecture Cluster began in the early 1970s as one of the original career magnet programs at Skyline HS—the first magnet high school in the U.S. From the beginning, the goal was to embed problem-solving skills through project-based learning, and to prepare students for careers in the field of architecture. Students are introduced to architectural history and the design process through a series of exercises that integrate architectural studies and knowledge and skills from core academic subjects. The cluster sequence culminates with an architectural drawing course at El Centro College (Dallas County Community College) where students earn dual course credit.

Over the years, the Architecture Cluster has made extensive use of the City of Dallas as an architectural laboratory. This past year, with the assistance of an Innovative Teaching Grant from the Junior League of Dallas, Skyline HS students participated in an in-depth study of the work in Dallas by Pritzker Prize-winning architects. The class participated in a series of field trips to the Dallas Arts District where students met with Vel Hawes, FAIA, at the Nasher Sculpture Center; Peter Stewart,

the founder of ThanksGiving Square; and Pritzker Prize laureate Thom Mayne, FAIA, who is designing the new Dallas Museum of Nature & Science and was a member of the 2008 AIA Dallas design awards jury.

Since its inception approximately 1,600 students have enrolled in the Architecture Cluster. Currently, the cluster has over 100 students: 85% are Hispanic, 10% African American and 5% Anglo, and 66% are male and 33% are female. Similar high school architecture programs can now be found in cities such as Philadelphia, Miami, and New Orleans as the educational benefits of project-based learning becomes better known and as AIA actively encourages and nurtures diversity within the profession.

The Dallas Chapter of the AIA has been associated with the cluster since its creation almost forty years ago. The local architectural community has played a vital role in supporting the cluster through scholarships, internships, and a variety of educational programs. The cluster has received Citations of Honor from the Texas Society of Architects and AIA Dallas, and continues to explore innovative educational approaches for Dallas ISD students interested in pursuing careers in architecture and design.

Peter Goldstein, AIA, is a faculty members at Skyline High School.

Creative On the Side | Things People Create on Their Own Time



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GALLERY



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WRA Architects
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Photographer: Scott Hales

“Designing the town’s first high school was as much about public emotion and civic self-image as about creating a dynamic learning environment.”

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“Healthcare design decisions should have a positive impact on patients, their families, and caregivers. Beautiful site design exemplifies this attitude.”

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GALLERY



NORTH DALLAS HOME
Dallas, TX
OGLESBY GREENE ARCHITECTS
www.oglesbygreene.com
Photographer: Charles Davis Smith, AIA

“In time, plantings will embrace the passage from street to private garden—the ‘antithesis’ to the traditional ‘McCastle / secure entry’ approach.”

GRAHAM GREENE, AIA , PRINCIPAL

GALLERY



“The Ornelas Residence Hall incorporates sustainable features including designing the building to straddle a native creek, thereby preserving the natural ecosystems.”

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PABLO LAGUARDA, AIA, PRINCIPAL

GALLERY



“Garland’s first LEED Gold building defines the edge of downtown development with a transparent and contemporary public architecture.”

BARTON DRAKE, AIA, NCARB, PRINCIPAL

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GALLERY



THE BRIDGE
Dallas, TX
CamargoCopeland Architects, LLP
www.camargocopeland.com
Photographer: Charles Davis Smith, AIA

“It is not often one has a chance to work on a project that touches so many at so many different levels.”

MYRIAM E. CAMARGO, AIA, PRINCIPAL

GALLERY

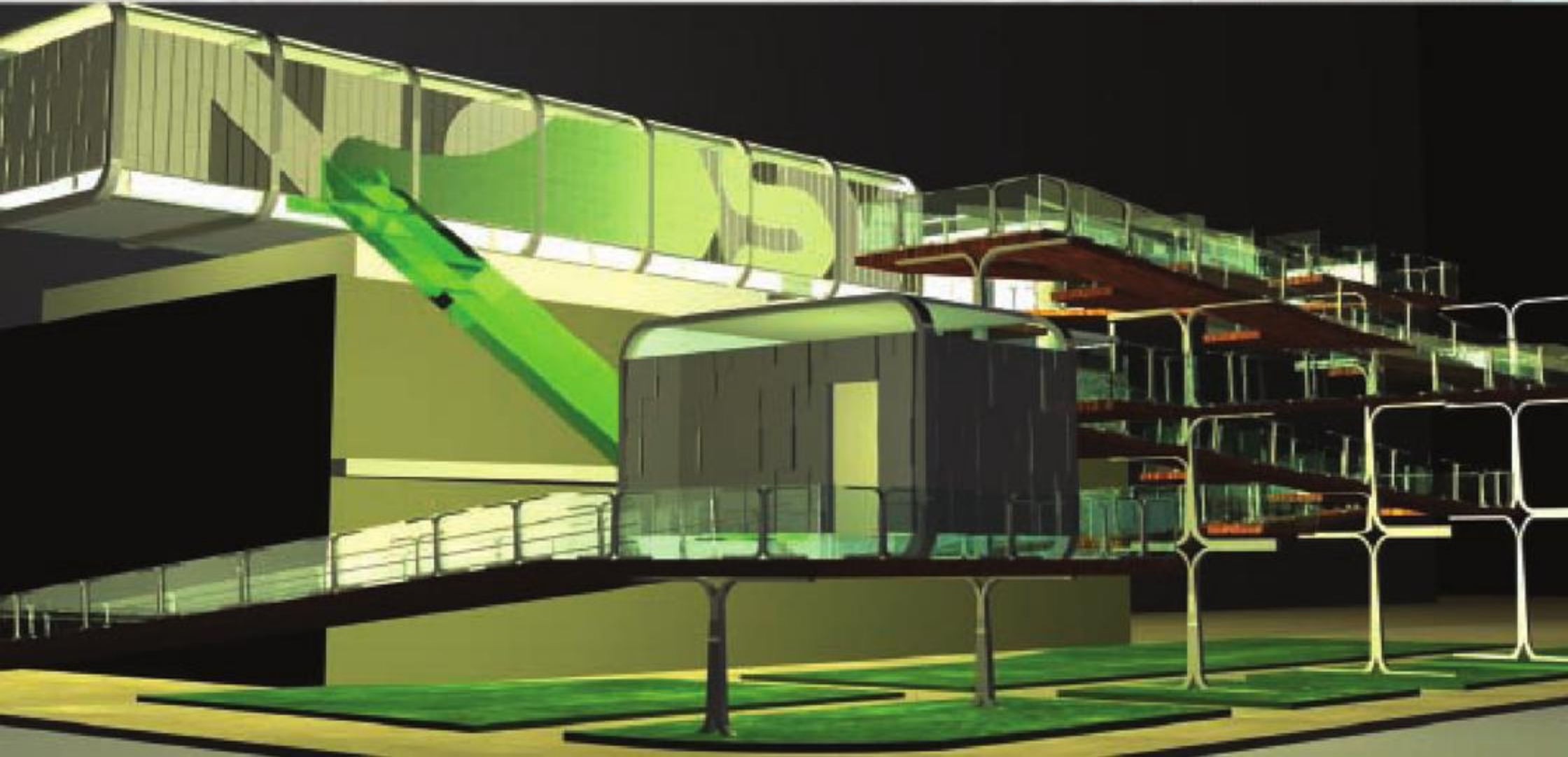
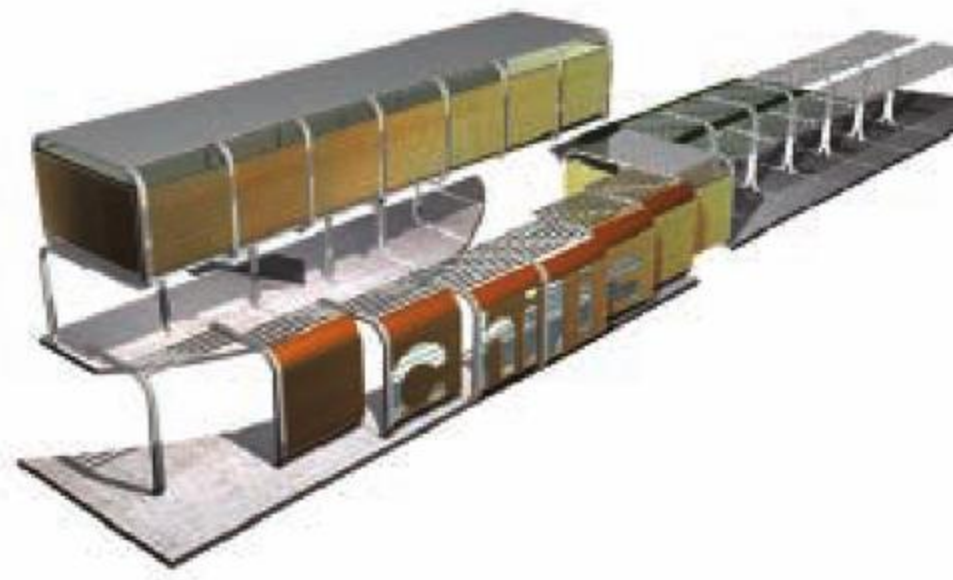


“Mockingbird Station was conceived as a transit-oriented urban neighborhood that integrates housing, shopping, entertainment, office, and restaurant uses in new and re-used buildings.”

DALE E. SELZER, FAIA

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Dallas, TX
Selzer Associates Inc.
Contact: John Brown
www.selzerarch.com

Chili's NOW Studio in collaboration
with Brinker International.
The University of Texas at Arlington.



Centered on the Center | Dollar A Day for DCFA

If I had a dollar for every time I...!

Yes, we have all completed the sentence in many different contexts. But, today I am asking you to complete the sentence, not with words, but with a commitment to contribute a dollar for every day we have been in operation to fulfill the vision of the Dallas Center for Architecture, which is to promote the value of quality architecture and community planning in Dallas and surrounding communities. These funds will be applied to the balance of the construction loan secured to build-out of the center.

Two years ago, we started a capital campaign to fund DCFA. Our founding partners quickly committed \$550,000. In-kind donors readily gave time and materials totaling another \$350,000. But, today we have a \$150,000 shortfall to clear the debt. A dollar a day for one year is just \$365. Will you help us?

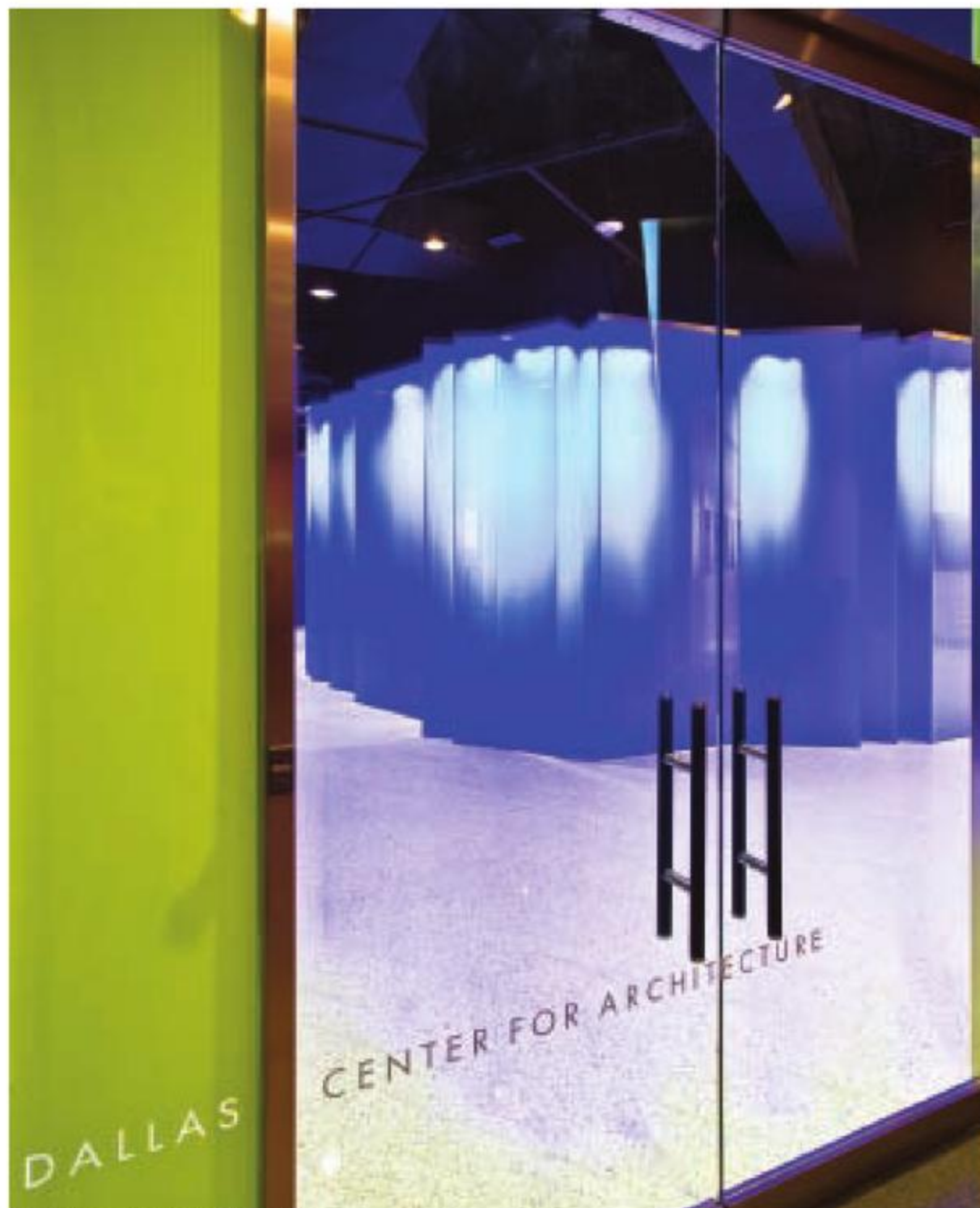
We recently celebrated our first anniversary at the Dallas Center for Architecture and have seen firsthand how valued and appreciated this space has become to the greater Metroplex design community.

Here is a quick review of what we have accomplished in the first year:

More than 3,000 visitors experienced an exhibit, a film, a lecture, a workshop, a community forum, or a special reception, or requested a tour of the new facility.

We presented information on sustainable design, hosted competitions for the Statler-Hilton façade, the West Village Trolley Stops, and an Oak Cliff re-development. We screened *My Architect*, *Fountain Head*, *Sacred Spaces*, and *The Birdcage*, to name a few.

We partnered with the City of Dallas to host educational seminars outlining new energy requirements implemented through the city's Green Building Ordinance, effective last October.



Craig Blackmon, FAIA Blackink Photography

We hosted The University of Texas at Arlington School of Architecture, providing a venue for academia, architects, and developers to draft a new certificate program (soon to be a graduate program) focusing on turnaround strategies for those who have been hit by the economic downturn.

Our most recent success...the exhibit of models, historical blueprints, and back stories associated with the opening of our new Dallas Arts District—and a bona fide walking tour available to local citizens and visitors.

These are a few of the highlights of our busy first year at the center...a venue that also supports the staff, committees, leadership, and activities com-

mitted to delivering value directly to the membership of AIA Dallas and our greater community.

In addition, I am proud to announce that our space is programmed for LEED® Gold certification. As our building is recognized for its sustainable design, there is no better time to burn the debt and become financially sustainable, too!

I hope to see YOUR name added to the list of current donors on page 16. It's easy to do. Go to www.aiadallas.org. Click on the \$ A Day logo. Sign up! ■

Paula Clements is executive director of the Dallas Center for Architecture.

Profile | Ann Abernathy, AIA

From scholar to author, mother to painter, this Frank Lloyd Wright aficionado is more than just a well-rounded architect.

Known most recently for her work on the soon-to-be-released Master Plan of Frank Lloyd Wright's famed Kalita Humphreys Theater, Ann Abernathy, AIA, is arguably Dallas' foremost expert and proponent of the late architect's life and work. Since visiting the Imperial Hotel in Tokyo as a child, just a year before it was demolished, Ann moved on

to become a well-versed follower of Wright's own architectural principles and has been intimately involved with many of his projects. In 2005, she spearheaded the effort that led to the theater (1959) becoming a City of Dallas historic landmark. She gratefully acknowledges a grant from the Dallas Architecture Foundation that supported her research. Twenty years earlier, she had been the project architect for the restoration of Wright's Oak Park Home

(1889 to 1909). Once a teacher at her alma mater, M.I.T., Ann practices with Booziotis & Company Architects. Her passion for not only architecture, but everything Wright, has led her to places few architects dare to explore.

The locale for my casual conversation was Ann's North Dallas residence. After entering the circa 1970s home, Ann graciously gave a tour through the main living areas, showing off her personally designed dining chairs and table. On her dining room wall hangs an impressive framed piece showing the dozens of inked drawing iterations she completed as a way of discovery and exploration during the process of designing her chairs. We sat down in her lofty living room and this conversation unfolded:

You have said you'd rather be known as a design architect, than a preservation architect. However, much of your work deals with existing buildings.

Working on old buildings provides really valuable experiences – to see how things were constructed and understand the sensibilities of previous generations is instructive and illuminating. Sometimes I am struck by how much they knew that we seem to have lost.

What influenced you to become an architect?

I think it was building forts—out of sticks; I still like to build stick models. Growing up, I didn't go to summer camp. I didn't



Photo by Steve Clique, www.steveclique.com

get driven all around. My mother just said, "Go outside and play," so I went out to explore. Man evolved over millions of years, and all that time learned to operate in the natural environment. And we still react to places with those same evolved perceptions. But we often settle for relatively impoverished environments that we don't react to in any kind of visceral way.

It seems that Frank Lloyd Wright's works in Dallas are from the period just before his death. Why did it take Wright so long to come to Dallas?

Wright finished about one-third of his life's work in the last decade of his life, ages 82 to 92. He developed an apprentice program and it was a kind of diaspora of these apprentices going out to all these locations. For example, Kelly Oliver, the apprentice that supervised the DTC [Dallas Theater Center at the Kalita Humphreys] was 29 years old when he supervised the construction of this major reinforced-concrete building.

What was right with Wright?

This is something I admire about Wright: he had molting periods. He regularly stepped out of his own career, and then came back into it like a phoenix renewed in some kind of new direction. Because I have moved around a lot and done different things, I identify with that ability to step back and process things to get some perspective. Wright kept moving forward with the times and reinterpreting his design methodology. He was always on the cutting edge of the new technology—for seventy years. Isn't it remarkable?

You are a painter, volunteer, teacher, architect, author... you really do seem to be able to do anything. If you could imagine any other career, what would it be?

I'm a mother, you forgot that one... [laughs] I can't imagine any other career. Architecture is, as Wright said, "The Mother art," because architecture is the art that combines all the other arts.

When architects think of great American cities, New York, Chicago, and Boston come to mind. How does Dallas become a similarly great city?

I think that one of the most important things Dallas can address is the Trinity River Corridor. A river is thematic to having a great city. When a population doesn't have access to nature, it suffers. All the other cities where I've lived have a water's edge.

Best place you've visited?

Afghanistan. We flew from India over the Hindu Kush to Kabul. I think that is the most beautiful place in the world.

What do you consider your biggest mistake?

I would not have made as many moves; but, no regrets. Everything I have ever done I have put to use. All of that moving gave

me a perspective on the way different people live. Had I not moved, I would not have worked on one of Wright's first buildings, and two of his last.

What do you consider your most profound professional success?

I will say the greatest contributions that I have made are things that I did for free. The things I didn't think were the thrust of my work ended up, in many ways, being the most interesting.

In your free time, what do you like to do outside of architecture?

I kayak on the Brazos with my friends. I sing in the choir at church.

What was the last album you downloaded?

Bartok's *Concerto for Orchestra*

What book did you last read?

"*Harry Potter and the Deathly Hallows*"—I read the ending first. My favorite book of all time is *The Book of Tea* by Kakuko Okakura.

Do you have favorite websites/blogs?

You are asking the wrong generation. I go on the Internet as little as possible. Music is a very important component in my life. I exercise to hip-hop in the morning (Lil Mama) and I go to sleep to Tibetan Bells.

What movie did you last see?

"Julie & Julia" I liked "Mostly Martha," which is another cooking movie... but "Babette's Feast" is my favorite movie ever. Ironic, since I don't cook.

What is one important thought you'd like other architects to know?

I believe in frontloading a project, spending a lot of time understanding the people and place, and filling all the office walls with stuff pertaining to the project. Then the later phases work themselves out more smoothly. Architecture is synthesizing, not problem solving.

Any last thoughts you would like to leave with us?

When I think back to the Oak Park years, more than anything I recall all the people at the Home and Studio. It was a family, really. We calculated that volunteers contributed more than 200,000 work hours toward the restoration of the buildings, all coming together for this common purpose. Ultimately, it revitalized the community. If you are an architect, your accomplishments are never just your own. You cannot do anything bigger than a bread box alone. ■

Interview by Andrew P. Moon, Assoc. AIA

Profile | Tom Cox, AIA



Andrew P. Moon, Assoc. AIA

Not every architect has the gift of teaching. Tom Cox proves that bringing architecture and education together can truly change young lives.

Tom Cox took the traditional route to becoming an architect, but realized that his passion would be better served behind a different type of desk than a drafting table. In the 1970's, Tom went to the University of Texas at Austin, graduated, and moved to Dallas where he worked for a little over a year in traditional practice. In 1979, Tom saw an advertisement through AIA Dallas for a position as a teacher at Skyline, a public high school with a special curriculum that included architecture instruction for underrepresented teenagers. It was the first of its kind and it went beyond teaching basic drafting to students.

Over the years, the architectural cluster at Skyline High School has turned into a program where roughly 100 students—of whom 5% are Anglo, 85% Hispanic, and 10% African-American—study architecture in addition to basic high school courses. They are exposed to one period of architectural studies that ranges from residential design, to commercial investigation, presentation media, and architectural history. This year, Tom entered his thirtieth year of teaching at Skyline and will be teaching eleventh grade, where the focus is on freehand drawing, model building, and small scale projects. In a conversation with Tom, we discussed what teaching has meant to him and how the City of Dallas has played an important role in his students' education.

How has living in DFW shaped your perceptions of the built environment?

The city is great because it can be changed. When I first moved here, the fabric of the city was not as interesting and it was less urban. Lately, there have been tremendous changes. It has been exciting to watch it become more dense and urbane simply by the impact of architecture and good planning. It inspired me to put a class together on the buildings being built in the downtown arts district. Showing students why it happened, what was created, and who created it and also showing them the difference between the old and the new. The Dallas Arts District is such an incredible lab for these students.

How does Dallas become a great American city?

I think it already is a great American city. I conduct tours at the Myerson and I am pleasantly surprised at the number of architects who come to our city just to see our architecture. Some other cities have a profound historic precedence that Dallas doesn't have so we have had to set ourselves apart by creating contemporary thought and design.

What do you find your students need that they don't get?

These students are accomplished and they need support. We have students that intern at AIA and are on scholarships provided by the AIA. We need AIA members to serve on juries and be advisors. It is great when a firm can offer financial support or internships. We also need volunteers for the ACE Mentorship program where we expose the students to architecture, construction, and engineering career options. We need firms to host these events.

What do you consider your most profound success?

Having a student become successful—not just in architecture but in the professional world. Most of my students come from families that haven't gone to college and they don't have professional careers. It is a great reward for me when students stay in touch and come back and show me what they have been doing.

What book are you reading?

The Wild Marsh: Four Seasons at Home in Montana by Rick Bass.

How do you take your coffee?

I don't drink coffee; I prefer tea.

What was the last movie you rented?

Mrs. Palfrey at the Claremont. ■

Interview by Jennifer A. Workman, AIA, an architect with Good Fulton & Farrell Architects.

TAMU architecture student, circa 1950s.
Texas A&M University.



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Michael Lyon Photography

Trinity River Audubon Center

BRW Architects, Architect

Antoine Predock Architect, Design Architect

The Trinity River Audubon Center, designed by Antoine Predock, sits on a reclaimed landfill in the Great Trinity Forest in far south Dallas. Nestled into the landscape as a bird spreading its wings, the building reaches out and engages the site. The exterior building materials include renewable cypress siding and glass. The exhibit hall is clad in weathering steel and punctuated by porthole windows, giving it the look of a ship's hull. ■

Thanks to Gail Sachson, vice-chair of the Dallas Cultural Affairs Commission and owner of Ask Me About Art for the idea for this new feature.

By Chris Grossnicklaus, Assoc. AIA

Web wise | Online spaces that intrigue, engage, and educate

+ MOOD

<http://plusmood.com/>

+ MOOD is a sleek online resource dedicated to everything relating to contemporary design including architecture, interiors, and furniture. Check the site daily for selected projects and design features.

Instructables

<http://www.instructables.com/>

Have you ever wanted to build a watermelon keg or a cardboard chair? This website can show you how. Instructables is comprised of user uploaded do-it-yourself projects that are easy to replicate with step-by-step instructions and images.

Yanko Design

<http://www.yankodesign.com/>

Yanko Design is a web magazine that covers the newest in modern international design, from industrial design, concepts, technology, interior design, architecture, exhibition, and fashion.

World-Architects

<http://www.world-architects.com/>

World-Architects contains individual profiles of well-established architectural firms, exciting projects by young architects, as well as work from landscape designers, engineers, photographers, and light designers.

Contemporist

<http://www.contemporist.com/>

As the name suggests, this weblog focuses on and presents a daily offering of contemporary design that includes architecture, furniture, interior design, and lighting. The entries are easy to browse with large images and succinct summaries.

Chris Grossnicklaus, Assoc. AIA, is with RTKL Associates Inc.

To offer your ideas for websites that others might like to visit, send him suggestions at cgrossnicklaus@rtkl.com.

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Field Notes | Preserving Dallas



The health of a city like Dallas is often measured by the quality of its downtown. While new buildings are an important component of a dynamic and evolving metropolis, new does not always equal progress. In the same light, old buildings do not always equate to tired relics. At Preservation Dallas, we appreciate that all the great cities of the world thrive when they have a forward-thinking attitude and a respect and appreciation for their past, while looking to the future. To us, these are the elements that give meaning and context to Dallas.

Preservation Dallas is a private, nonprofit organization, founded in 1972. We have nearly forty years of successful advocacy, from establishing Dallas' first historic preservation ordinance to surveying and seeking landmark designation for Fair Park. We were recently involved in revising and expanding the Historic Preservation Tax Incentive Program. Our focus on preserving and revitalizing Dallas' historic buildings, neighborhoods, and places involves projects of all types, including efforts to protect even just one building, one neighborhood, or one place.

Preservation Dallas initiates and manages new programs such as MODCOM (Modern Committee) which sponsors out-

ings, walking tours, and lectures featuring locally significant architecture, landscape architecture, design, and the decorative arts. Our partners include the Dallas Center for Architecture, the Dallas Architecture Forum, and DOCOMOMO (Documentation and Conservation of the Modern Movement).

Historic preservation is an investment that pays dividends in any type of economic environment. Financial contributions made to our organization allow us to initiate programs that improve quality of life, recognize Dallas' cultural and artistic heritage, grow our downtown, and educate the community about the value of these resources. Preservation Dallas is supported by the generosity of our members, corporate sponsors, and through special events. We also benefit from the kind support of the Meadows Foundation. To learn more information or to join Preservation Dallas call 214-821-3290, visit us online at preservationdallas.org, or find us on Facebook. ■

Katherine Seale is executive director of Preservation Dallas.

Social Responsibility | Cleaning Up Turtle Creek



The pilot program of AIA Dallas Emerging Leaders Program 2009 was created to engage young professionals in their communities. The intent of this program is to enhance the professionals' abilities in key areas of leadership. Early this summer, AIA Dallas' Emerging Leaders Group volunteered to clean a portion of Turtle Creek Park. We started at the corner of Gillespie and Cedar Springs Road and went up the bend of the stream for a quarter-mile stretch. This part of the park has tall trees, natural ground cover, and a stream flowing through it. There is a walking trail along one side.

The green belt of Turtle Creek attracts residents and visitors for recreation and relaxation. The Turtle Creek Association (TCA) and the Dallas Park Department do a stellar job in maintaining the landscape and bringing the community together to preserve this landmark. Volunteer efforts of time and money from fellow community members are essential in maintaining this oasis at the heart of Dallas. The Emerging Leaders Group selected this clean-up project as part of our social responsibility to the community we live in.

We wore our bright orange t-shirts on a sunny Saturday morning as we started under the bridge adjacent to Cedar Springs. TCA supported us through the entire process and they were camped at the starting point with accessories and tools to help us with the clean-up. Dallas Park Department personnel also joined us. We were mindful of the impact of the trash collection on the landfill, so the recyclable trash was separated at collection. The City of Dallas' waste management service also made a special trip to collect the trash and recyclables from the clean-up site.

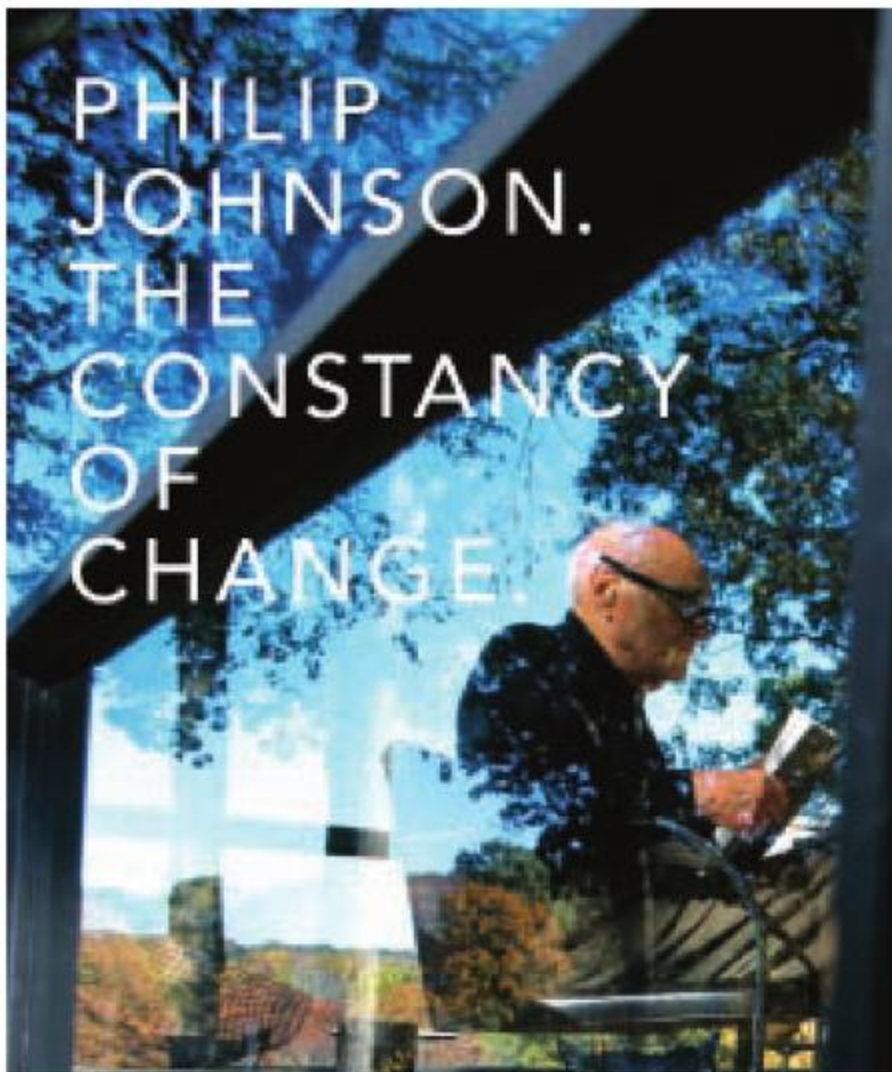
It was engaging to see how many organizations and individuals are interested in working together for a common cause. What it really takes is having a person lead the cause and spread the word. We had the opportunity to work with several other businesses and vendors from the Dallas community. Most groups that we approached were eager to join in the effort. Two of the prominent contributors were Tree Hugger Boxes (www.treehuggerboxes.com) and Recycle Revolution (www.recyclerevolutiondallas.com).

Architects are uniquely qualified in shaping their communities. Architectural professionals not only achieve this by designing buildings and master planning communities, but also by their unique ability to bring people together and work out solutions with a focus on team success. Our ability to connect to multiple groups in the community during this clean-up effort exemplifies that notion. The volunteer efforts to support a community cause always have the positive effect on building team spirit and teaching responsibility; but this effort enabled us to experience the ability to leverage reputation and foster partnerships for a common cause.

Emerging Leaders of 2009 plan to continue relationships with Turtle Creek and join them in their future community efforts. To find out more about TCA visit www.turtlecreekassociation.org; and to find out more about AIA Dallas Emerging Leaders program visit www.aiadallasleadershipprogram.blogspot.com/. ■

Vandana Nayak, AIA, is a project manager at SHW Group and a member of AIA Dallas' Emerging Leaders Group 2009.

Critique | Professionals Share Perceptions of Publications



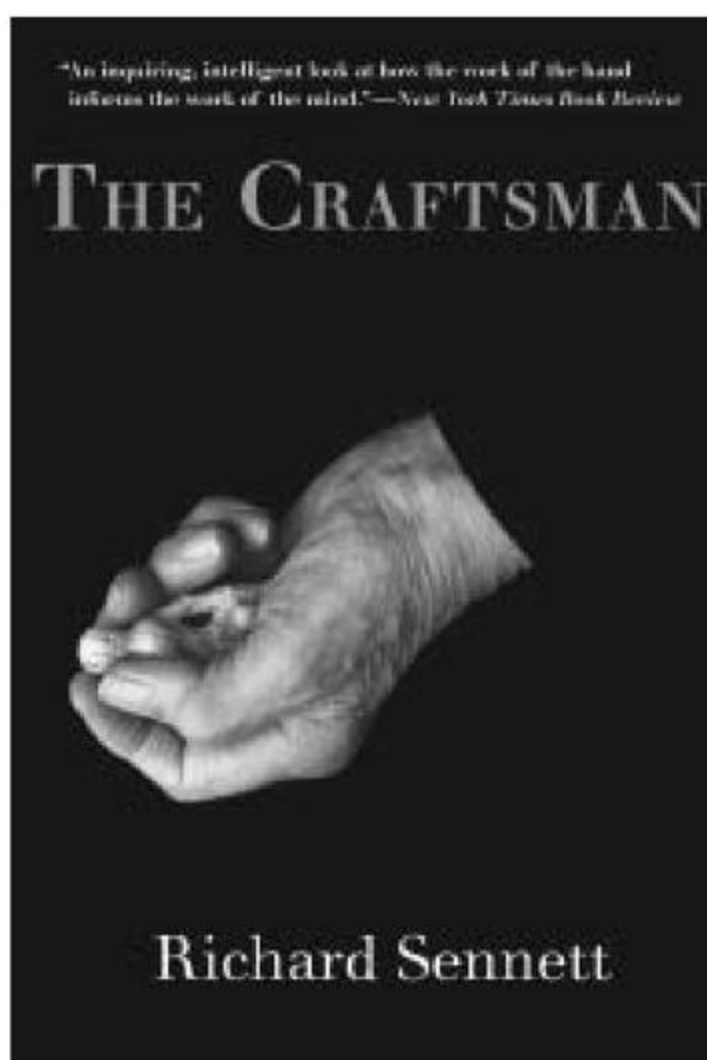
With the passing of Philip Johnson, an era came to an end. Professionals in numerous fields now stand to judge what amounts to a nearly seventy-year career. In *Constancy of Change*, 16 witnesses—a veritable Who's Who of architecture and academia—have been called to give their versions of events. What and how much they know varies, but collectively their recollections stand the best chance at explaining the enigma that was Philip Johnson. Individually, the testimonies seem pedantic, convoluted at best, and little more than “theory speak” at worst. At times, they contradict one another and even themselves. The extolled virtues of one essay become the derided short comings of the next. The volume seems almost schizophrenic. However, when the overarching commonalities are drawn out and compared an epiphany can be reached. The book is written very much in the manner that it portrays Johnson's life and work. It brings us the essence of Johnson and the contradictions he embodied. The book itself defies classification; at times it's a biography, then switching to fiction, then switching to a eulogy only to switch again. It evokes the same emotions in its reader (admiration, hatred, intrigue, and revulsion) that Johnson elicited in those around him. When the last page is turned, you may find you've enjoyed the frenetic book about this seemingly esoteric man. ■

Reviewed by Connor Burton an intern architect with Raymond Harris & Associates Architects

The Craftsman is a thorough and wide-ranging meditation on the “skill of making things well.” This is a topic of special interest to architects, as we consider ourselves craftsmen of buildings at our core. In fact, Sennett includes many examples familiar to architects, such as Christopher Wren's rebuilding of London and Frank Gehry's cladding of the Guggenheim. Most timely is a critique of the impact of CAD on the practice of architecture, which Sennett presents as an example of how a technological expediency can promote disconnect between the head and the hand. Other explorations on the nature of craft take him from the isolated workshop of a medieval goldsmith to the collective world of Linux programmers, from the legendary studio of Antoni Stradivari to the Manhattan project. Throughout his wide-ranging ruminations, Sennett finds a framework of rules that has guided craft and craftsmanship throughout history.

However compelling the historical vignettes are, this book is not a leisurely read. Sennett takes the reader through many tangential philosophical arguments that often confuse the underlying narrative. But in the end, Sennett is not so much presenting a singular argument about the nature of craftsmanship as he is exploring every facet of our inherent compulsion to create. The most basic insight Sennett shares is that all of us are craftsmen; we all share a “desire to do something well, concretely, for its own sake.” ■

Reviewed by Louis Sierra, AIA, a project leader with Beck Architecture LLC.



Practice Matters | AIA Dallas' Emerging Leaders Program



Over the past several years, the AIA Dallas Leadership Committee has worked diligently to implement an internal leadership program to identify, cultivate, and mentor emerging professionals in three areas of leadership related to the architectural profession: the firm, the profession, and the community. In early 2009, this vision culminated in the formation of the AIA Dallas Emerging Leaders Program through which leaders of local firms were given the opportunity to nominate up-and-coming professionals to participate in a ten-month curriculum. Influential speakers and panelists complemented a series of lectures related to leadership, problem solving, and management of professional relationships. The inaugural class is comprised of nineteen participants representing seventeen Dallas-area architectural firms. They dedicate one Friday afternoon each month to come together to learn about an array of lead-

ership topics through example, practice, and theory.

The program's diverse line-up of speakers and panelists include such notable local and national figures as Hunt Oil Chairman Walt Humann, Dallas Mayor Tom Leppert, TSA President Bill Reeves (Marmon Mok, San Antonio), AIA Vice President George H. Miller (Pei Cobb Freed & Associates, New York), and Texas Comptroller Susan Combs. Todd Howard, president of AIA Dallas, takes special interest in this program, visiting often to ensure its success. This group of contributors has given the program's participants insight into the professional and political workings of a number of prominent companies and organizations, as well as renewed motivation to dedicate individual talents to positively impacting the natural and built environments. In the program's first session, Mr. Humann challenged the group to use its problem solving abilities to embrace new ideas and concepts in a host of disciplines in order to take incremental steps toward bringing communities together and achieving solutions for a better societal future.

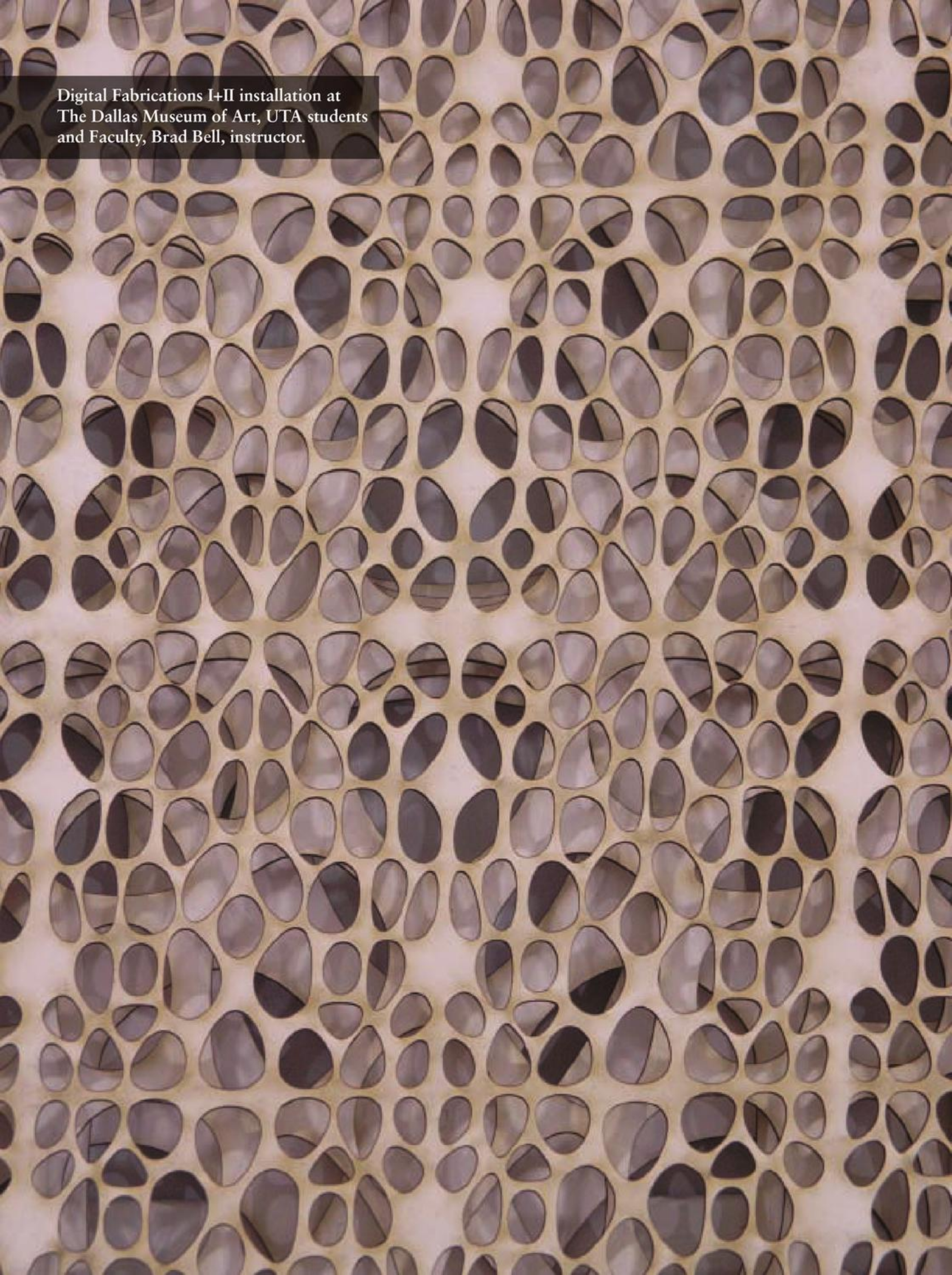
Each session, speakers are followed up by program facilitator Pete DeLisle, PhD, professor of leadership at Austin College. He teaches leadership by breaking down complex and dynamic workplace-related situations into simpler theories of human behavior. Dr. DeLisle brings valued experience and knowledge of different leadership styles through his affiliations with the military and prominent corporations. His lessons are heavily driven by group participation and discussion of professional trends and behaviors. These activities provide participants with not only enhanced personal knowledge, but also camaraderie among peers which will promote values and leadership amongst a new generation of professionals in the Dallas architectural community. ■

Brad Shipman, Assoc. AIA, is with t. howard + associates and serves as vice chair of the AIA Dallas Leadership Committee.

The Emerging Leaders Program is open to participation from all Dallas area architectural firms through an application process to the AIA Dallas Leadership Committee. For information on how to nominate a participant for the upcoming 2010 class, inquiries may be sent to Brad Shipman at bshipman@thaarch.com.

2009 participants include:
Aguirre Roden – Pablo Martinez, AIA
Corgan – Matt McDonald, AIA
F&S Partners – Jeff Livingston
FKP Architects – Leticia Canon, Assoc. AIA
Gensler – Pete Chalfant, Assoc. AIA
Good, Fulton & Farrell – Sara Good, Assoc. AIA
HKS – Heath May
JHP Architecture/Urban Design – Sheila Kleinpeter, AIA
Merriman Associates – Adam Jones
Omniplan, Inc. – Brian Saldana
Page Southerland Page – Lindsey Brigati and James Tanner
Perkins + Will – Ben Howell
Raymond Harris & Associates – Mary Foley, Assoc. AIA
SHW Group – Vandana Nayak, AIA
t. howard + associates – Brad Shipman, Assoc. AIA
The Beck Group – Cory Griffin and Jayson Kabala
WDG Architecture – Will Duncan

Digital Fabrications I+II installation at
The Dallas Museum of Art, UTA students
and Faculty, Brad Bell, instructor.



Edit | Educate



This issue of *Columns* is dedicated to education; not the architecture of education, but the education of architecture. This includes how we educate the next generation of architects, as well as our existing professionals, and should always extend to the education of the general public as well.

For most of us it's been a long time since we were in a studio. I like to think of myself as a rather young architect (36 years young); but even I am amazed at the advances in technology and the changes that communication has caused in the profession. When I think about how presentations have evolved from the era of Strathmore, 20x30 boards, Chartpak, and stippling, I become both nostalgic for my old studio desk and overwhelmed by the presentation possibilities that exist today. There's great concern that all the glitz and sparkle from an animation fly-through, a Flash presentation, or access to stereo lithography machines might mask a lack of good design fundamentals. On the other hand, the opportunities that these tools open up for architects boggles the mind! All of this un-

derscores the importance that educating the next generation of professionals has on the future of our built environment.

We also have to remember that education is a lifelong process. As professionals, we must meet our continuing education requirements; but extending our pursuit of education beyond CEU's and certifications elevates us above the average. The hunger for new ideas and information and the embracing of new media and technology sets us apart and keeps the soul of a creative person from stagnating. The architect, who doesn't chase new knowledge or stifles his own curiosity, for the sake of laziness or routine, is a poor representative for our profession. We have an obligation to educate our clients and society about the built environment. This education extends beyond bricks and mortar and touches on the ideas and concepts that shape our buildings. Architecture is much more about the building of ideas than it is about buildings. ■

Brian McLaren, AIA, is a principal with Ware Architecture and editor of *Columns*.





SOPHISTICATED | HISTORIC | GLAMOROUS | DELICIOUS

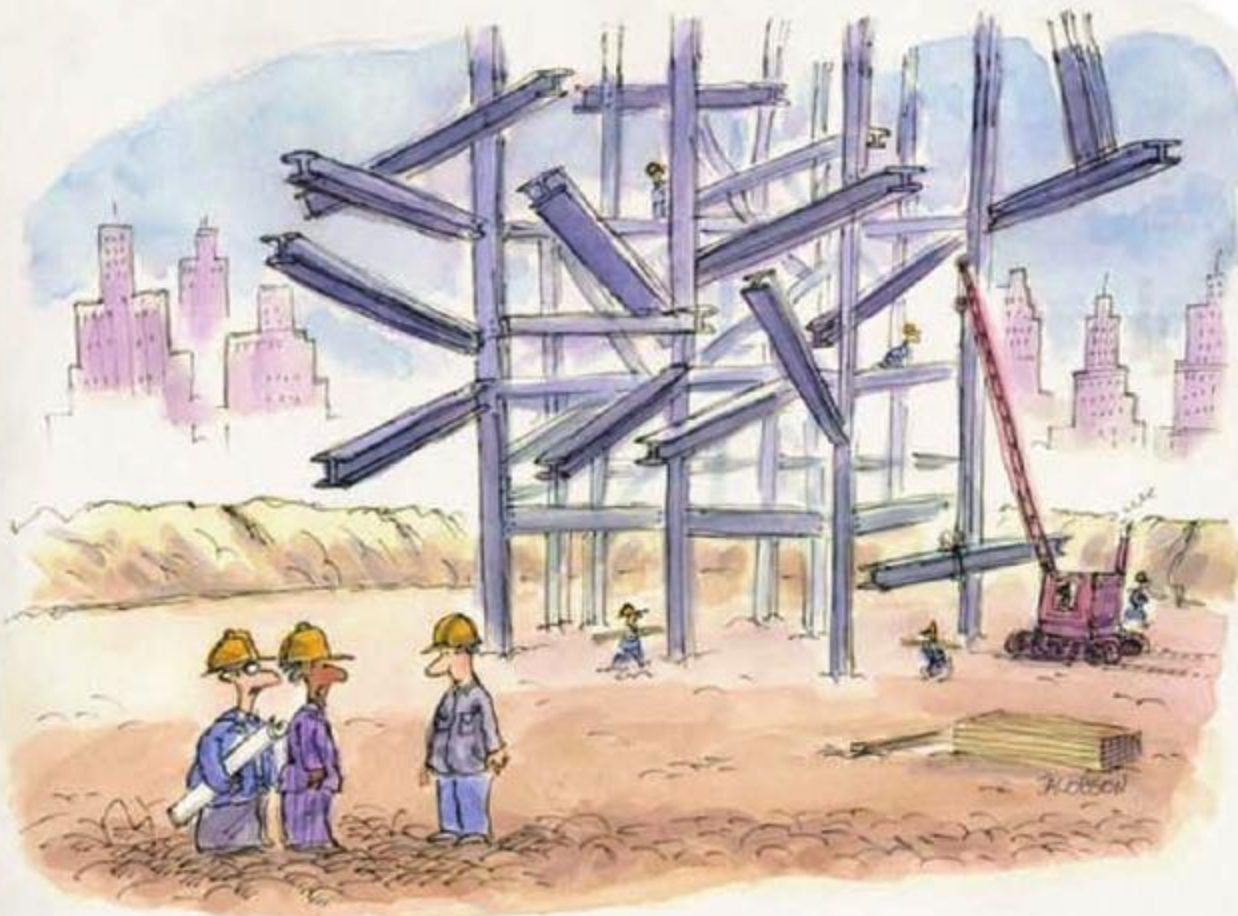
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