

COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Winter Vol. 30 No. 4





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Invoice

Phase	Phase Description	Contract Amount	% Complete	Prior Billing	This Invoice
114.0010100	Submittal Design	\$8,000.00	50%	\$0.00	\$4,000.00
114.0010200	Design/Development	\$4,000.00	50%	\$0.00	\$2,000.00
114.0010300	Construction Documents	\$10,000.00	10%	\$0.00	\$1,000.00
114.0010400	Construction Administration	\$12,000.00	0%	\$0.00	\$0.00
TOTALS:		\$34,000.00		\$0.00	\$7,000.00

Computer Fees:

Description	Rate	Units	Cost	Amount
Structural Engineering Program #1	1,175.00	1.00	\$1,175.00	\$1,175.00
			TOTAL:	\$1,175.00

Reimbursable Expenses

Code	Rate	Units	Cost	Amount
	1,175.00	1.00	\$1,175.00	\$1,175.00
			TOTAL:	\$1,175.00

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Account Summary

Amount To Be Paid	Paid To Date	Balance Due
\$11,426.00	\$0.00	\$11,426.00

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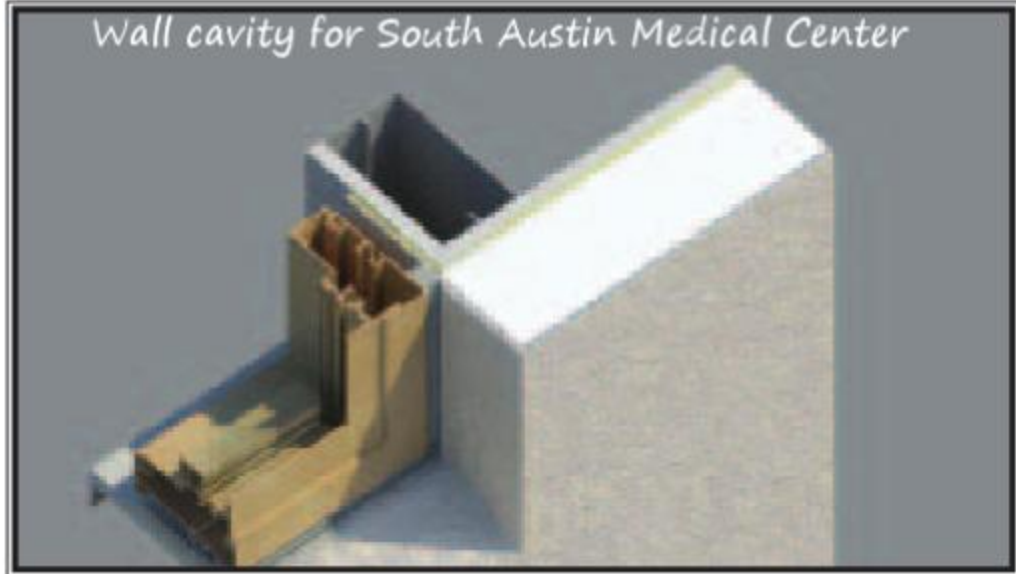
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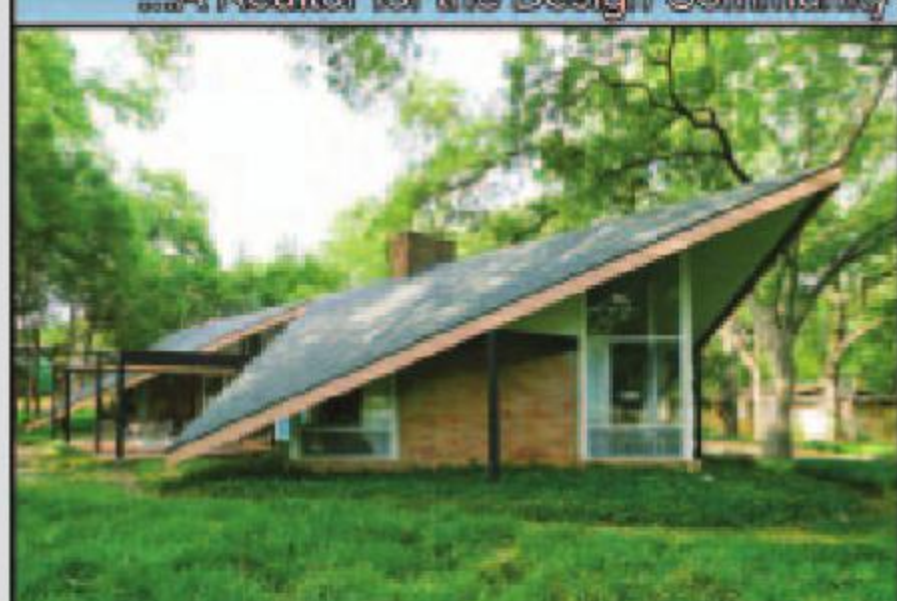





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About Columns

Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects. It is distributed to members, other AIA chapters and Centers for Architecture, architects, business leaders, public officials, and friends of the Dallas Center for Architecture. The publication 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.

Columns has received awards for excellence from the International Association of Business Communicators, Marcom, and the Society for Marketing Professional Services.

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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COLUMNS

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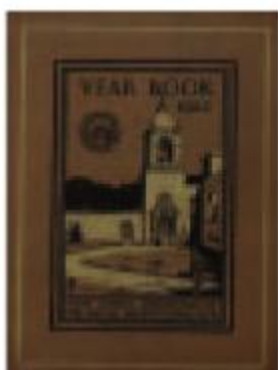
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If any profession suffers from society's confusion over the role it plays in the world system, it is certainly architecture. The British economist, Julian Le Grand once suggested that "public policy is grounded in a conception of humans as 'knights,' 'knaves,' or 'pawns.'" Could this perception relate to our profession? I believe so.

Architect Knight is a trusted steward of the built environment and deploys the resources at her command in a thoughtful, collaborative manner. She looks beyond personal, narrow interests for the greater good of the community and the society. She is a vigorous advocate for her client, but... is also ...able to say "no" and make a compelling case for a better alternative. She prevails through deep competency. Most architects believe they are Knights; few really are.

Architect Knave puts his financial well-being ahead of the greater good, whether in fact or in appearance. He often over-aligns with the pecuniary goals of his clients, suppressing professional objectivity that might give rise to a superior design in order to conform to a narrowly defined service. While attentive to the holy trinity of health, safety, and welfare, he rarely transcends simple compliance.

Architect Pawn, invisible to society, performs with limited professional autonomy. He functions as a cog in a machine and has little control over the ultimate outcome of his work. Alignment with the goals of his employer supersedes any broader aspiration to positively impact the world. Ideally, he works for a Knight, more often it is a Knave. As with the majority of the labor force, his life is less about fulfillment and more about putting one foot in front of the other and getting through the day.

Of course, we do not neatly fit into these simple categories. We move through them during the course of our careers—sometimes even through the course of one day. More important for the future of our profession is who we aspire to be and how our society responds to us. If we are to be properly rewarded, we must perceive our value, live up to our Knightly role, and expect remuneration commensurate with our worth. ■



PHOTOGRAPHY BY ISHITA SHARMA, ASSOC. AIA

David Zatopek, AIA



WALMART'S ARCHITECTURE

THE RELENTLESS PURSUIT OF BETTER BIG-BOX RETAIL

Walmart takes a unique approach to architecture.

Because of its size, the company is arguably the most influential power in today's retail sector of the architecture and construction industry. More than any other corporation, the ideas, strategies, and processes utilized by Walmart continue to influence retail architecture profoundly. Prototype architecture makes up much of the American-built and newly constructed everyday landscape. Therefore, it is critical to understand the inner workings of this retail giant, or what might be called the "Walmart Way" of architecture.

Purpose-Driven Design

A basic tenet of retail architecture is to have a place to store,

display, and promote the products being sold. There are varied degrees of how a company employs an architect to visualize, conceptualize, and construct buildings. All retail architecture *must* serve the purpose of successfully moving merchandise efficiently and effectively. Successful retail companies adapt to changes in trends, new products, new merchandise, etc. Driven by its founder's knowledge of the retail world, Walmart continues to attempt to perfect the "box." Sam Walton understood that, in order for a business to be an efficient and successful operation, its building would have to be stripped down to its most functional form. More than any retail typology, Walmart's form is solely dictated by the operations within—a classical case of form follows function. Recent actions by the



MULTISTORY WALMART, RHA ARCHITECTS

RETAIL (R)EVOLUTION

retail giant show it is now perhaps equally concerned about its stores' ecological impact on the environment.

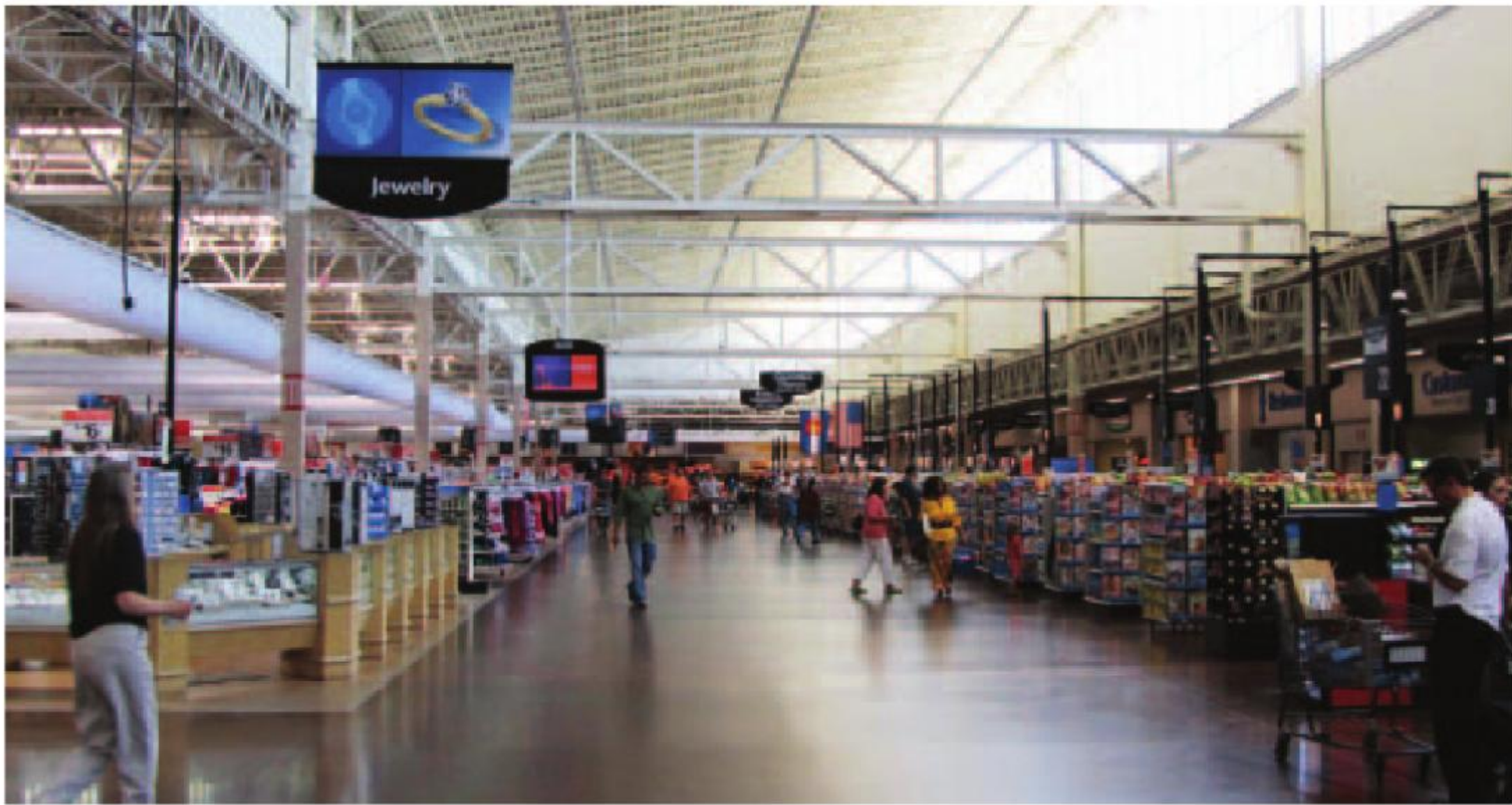
Walmart's Green Pursuit

Walmart has continued to adapt through the development and implementation of its store-prototype program and its commitment to sustainability. Whether it is the continual development of its architectural prototype or research into the latest LED-lighting technology, Walmart strives to refine not only its image, but also seeks to redefine itself in the areas of operational efficiency and leadership in sustainable design.

Arguably the chief guiding principle of its company culture, sustainability has become a mainstay to the retailer's public

image, architectural prototype, and design philosophy. While many believe that some of Walmart's actions are the ultimate game of corporate greenwashing, the standards of environmental prudence echo Walmart's core values: Respect for the Individual, Service to the Customer, and Striving for Excellence.

Many within Walmart's organization point to the "Twenty-First Century Leadership" speech by former CEO H. Lee Scott, Jr. as perhaps the pivotal moment in the company's recent move toward a more sustainable business operation. It was during this historic proclamation that its chief executive declared Walmart would begin actively pursuing ways in which it could use its sheer size to make change. Never before had such a prominent corporate leader, not to mention the man at the



helm of *Fortune's* No. 1 company, taken such a risk to state its goal of making a substantially positive difference. Scott communicated three succinct environmental goals for his company:

1. To be supplied 100% by renewable energy.
2. To create zero waste.
3. To sell products which sustain our resources and environment.¹

While simple in concept, the execution of each of these targets would translate into specific challenges—the reduction of energy consumption by 30% in its new stores and shrinking the carbon footprint of its current stores by 20%. This would require extensive retrofitting of lighting and HVAC systems with more efficient LED technology and integrated refrigeration components. Such an extensive and overarching task required that the in-house design team begin testing systems that would operate at optimal efficiency to achieve these goals.

Don Moseley, a 21-year veteran within Walmart's in-house architectural and construction team, recounts that the impetus of the company's sustainability journey began nearly two decades ago. When topics of sustainable design were confined to the aca-



demical field and hard-core environmentalists, it was Walmart's business decision to implement eco-friendly initiatives that have only recently been labeled under the umbrella of sustainability. Moseley remembers "challenging why [Walmart] did not do a better job of saving trees... or other natural attributes of [its] sites"² as far back as the early 1990s.

A Legacy of Green Lessons

Much of the company's current strategies regarding sustainable architectural design have come about through lessons learned from the design and operation of test stores over the years. It was the company's Lawrence, KS Eco-Mart, designed by William McDonough and built in 1993 that led the way for Walmart's test stores. Other stores in City of Industry, CA and Moore, OK were part of an early group of experimental projects for Walmart that led to successful examples of daylight harvesting. Now, more than 2,000 Walmart stores have skylights with a sophisticated, integrated dimmable ballast systems monitored from its headquarters in Bentonville, AR. This sustainable component is an example where continual performance monitoring and growing LED technology may prove that there is a better, more efficient way of lighting a store.

By 2005, Walmart completed what would become the company's well-known experimental stores located in Aurora, CO and in McKinney, TX. These stores, described as "living laboratories,"³ implemented the use of photovoltaics, wind-power generation, LED technology in the merchandise display cases, and drought-tolerant and native landscaping. They reduced

overall building height and tested eco-friendly building materials, fabric HVAC ductwork, and integrated refrigeration systems.

At times, critics have said Walmart's big-box approach lacks architectural sophistication or responsiveness to the site and environment. Each of these experimental stores, positioned in different climates, also tested regional sustainability goals. Both projects also utilized building commissioning during the design process, a key component overlooked on the early eco-stores, which did not involve such preliminary testing of the designs. Now, every new Walmart store has some level of commissioning for its building elements and systems.

In August 2007, the Sam's Club in Fayetteville, AR became the first Walmart facility to implement extensive rainwater harvesting techniques. Its proximity to one of the state's designated wetlands, with a protected aquatic wildlife reserve, added complications to the process. Local architectural firm Raymond Harris and Associates Architects worked with the Sierra Club, the Audubon Society, and the University of Arkansas to incorporate bioswales, continuous deflective separation inlets, water quality stormwater inlets, a wet retention pond, and a wet meadow discharge basin. Xeriscaping and drip irrigation were also employed to curb water consumption; both are now typical for



all new Sam's Clubs. In working with governmental entities, academic institutions, and not-for-profit organizations, Walmart has become a champion of sustainable research in the area of retail architecture. In fact, Walmart hosts an annual Sustainability Summit, where industry experts can share findings in the world of sustainable architectural design. "We have a good relationship with our competitors," Moseley says. "This sustainability effort would not truly be sustainable if we kept it all a secret."

Designing a Smaller Box

Since 2000, Walmart's expansive growth has met resistance in large metropolitan areas across the country. With other retailers also targeting the denser locales, Walmart is faced with the challenge of thinking outside the proverbial box. To combat opposition by many communities and to offer a variety of store formats, Walmart's new, small concept stores offer a fresh face for the re-

tail giant. Many common elements have been adapted from the company's all-grocery Neighborhood Market prototype stores. Walmart Express stores, the larger of two new formats, will range from 5,000 to 30,000 square feet depending on the application. The Walmart on Campus store, as seen at the University of Arkansas in Fayetteville, is a mere 3,500-square-foot convenience-type store. These two styles of small, limited-assortment, general merchandise, and grocery stores are the first of many the company has publicly announced plans for over the next few years. By the end of 2011, the company is expected to complete more than 30 small-box projects in both rural and urban environments, as well as on college campuses around the country.

For many years, the retailer has exerted a great deal of force in the larger cities in an effort to capture and expand its presence in the heavily populated areas. Walmart has realized that these areas represent a huge untapped source of both revenue and potential expansion. Many jurisdictions, however, have remained resistant to Walmart's existence in their communities, and the big-box that invariably follows. However, with a variable architectural prototype line-up that will now include several small-box options, the company is expected to be successful in many of the once thought untouchable cities. How profitable the endeavor becomes will, without a doubt, affect whether Walmart continues its urban expansion beyond what some conclude to be a short-term entree into high-density settings.

FACTS ABOUT WALMART

It can be stated that almost every reader of this work has been inside Walmart architecture.

If Walmart were a country, it would be the world's 26th largest economy, just behind Austria.

According to the 2008 Census Bureau data, the U.S. government employs 2,518,101 total full-time workers. In contrast, the Arkansas-based company is the largest private-sector employer in the world, with nearly 2 million workers; 1.4 million of whom are in the United States.

In terms of sales revenue, Walmart Stores Inc. does more business than the next six top U.S. retailers—Kroger, Target, Walgreens, The Home Depot, Costco, and CVS—combined.

Walmart's two data centers, located near its Bentonville home office, collect enough information to rival that of the U.S. Department of Defense.

As a company, Walmart holds the distinction of being China's 8th largest trading partner.

On a weekly basis, Walmart stores serve more than 200-million customers, almost two-thirds of the current U.S. population.

Fortune magazine's 2010 Most Admired Companies survey ranked Walmart as "a leader in sustainability, corporate philanthropy and employment opportunity."

Ranked first in the retail industry and ninth overall by *Fast Company* in 2010 among the most innovative companies in the United States.

THE BIRTH OF THE BIG-BOX

The first hypermarket concept originated in France thanks to the second largest retailer in the world, Carrefour.⁵ Considered by many retail historians as the true pioneer of this new shopping experience, Carrefour opened its first hypermarket in Sainte-Geneviève-des-Bois near Paris in 1963. Over the next two decades, use of the large single-store model spread throughout France and into other parts of Europe. Many believed it was only a matter of time before the United States began to adapt such a concept into its own retail

evolution. By the late 1980s, Walmart made its move forward with the hypermarket concept for many reasons.

For one, it seemed the next most natural progression in the evolution of the retail typology—the move toward the superstore. For many years the retail giant was relegated mostly to parts of rural America. However, if refined properly, Walmart believed that the hypermarket model could catalyze its expansion into more urban areas. As with any business risk, re-defining

or re-shaping the icon of a company's image—its building—can result in a range of prospective outcomes, but the supercenter model proved to be a successful prototype. For Walton, his distinctive entrepreneurial spirit, fostered by a desire for experimentation with new concepts, has left an indelible mark on the American retail industry. The "Big-Box" concept in the United States, primarily popularized by Walton's company, has truly transformed the way in which ordinary individuals view their shopping experience.

An Architect's Challenge

In recent decades, prototypical retail and commercial architecture has become commonplace throughout our everyday landscape. In *Seventy-five Percent: The Next Big Architectural Project*, Ellen Dunham-Jones states that, "With blithe inconsistency, architects and architectural scholars point to the seemingly undesignated sprawl of suburbia and say, 'Don't blame us, we had nothing to do with it.' This avoidance is precisely the problem."⁴ Arguably, for most, Walmart is the most predominant icon of suburbia. Perhaps more than any other company, Walmart represents both the core values and way of life of more than half of Americans who live out in the peripheries of cities.⁵ Dunham-Jones further explains that some within the design community believe that the "overwhelmingly formulaic, market-driven, unimaginative designs [are] unworthy of the designation 'architecture.'"⁶ Ultimately, this ought to serve as a challenge for architects and industry professionals alike to embrace this *terrain vague*⁷ with a new passion for design.

It is also surmised that, with the increasing influence on the younger generation from companies like Apple and IKEA, and with the boom of technology shrinking the globe, an abundance



of items such as electronics, furniture, and packaging on food products embrace what many might call *great* design. The accessibility of design in our society is becoming more apparent each day. Because of Walmart's size, it too has the opportunity not only to influence purchasing habits, but also to provide a pleasant and enjoyable shopping experience. Walmart's challenge will be to evolve with its customers' growing sense of design in the world in which they live, the products they purchase, and the architecture they admire. Recent years have shown that Walmart has a tremendous ability to adapt and to transform as a company. For Walmart's customers, and ultimately its investors, now is the time to embrace the new culture of design.

This article will serve as a call-to-action for those within the academic and design disciplines to get more involved in the design of our everyday environment. Equally, by utilizing its sheer size and the magnitude of its actions, Walmart has not only an opportunity but also a responsibility to continue to be a leader in the journey toward a better box.

Andrew Moon, Assoc. AIA, is an intern architect with Raymond Harris & Associates Architects. His recently completed master's thesis on this topic is available as value-added content on the *Columns* digital magazine web pages at http://www.issuu.com/AIADallas/docs/walmart_architecture or by scanning the code with your smart phone here.



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¹ Transcript from "Walmart: Twenty-First Century Leadership" presented by Lee Scott, October 24, 2005.

² Don Moseley interview, March 31, 2011.

³ Walmart corporate website, "Sustainable Buildings" SVN tab.

⁴ Ellen Dunham-Jones (2000), "Seventy-five Percent: The Next Big Architectural Project," *Harvard Design Magazine*, Fall 2000, Number 12.

⁵ First reported in the 1995 Census American Housing Survey, it showed that 47% of American households were in suburbs. This figure is reasonably presumed to have remained on a steady increase. According to a CNN article, American suburbs have seen steady growth between 1970 and 2000, and the percentage of the total population living in suburbs grew from 38% to 50%. Available at http://articles.cnn.com/2006-10-17/us/300.million.over_1_total-population-households-census-bureau?_s=PM:US

⁶ Dunham-Jones, loc.cit.

⁷ Ibid.

⁸ Wikipedia resource. Available at <http://en.wikipedia.org/wiki/Carrefour>.



Local Arts | Architectural Canvases



JAMES WILSON PHOTOGRAPHY

Building facades have often been used as marketing devices, such as projection screens or unique lighting surfaces. Since new technologies and new ideas go hand-in-hand, we are seeing unique architectural applications around the world. Over the past several years, Dallas has joined major worldwide cities in incorporating computer-generated graphics, as well as performance art pieces, with architecture.

Two examples immediately come to mind in downtown Dallas. One large-scale effort was the Reliant Energy promotion on Thanksgiving Tower where the San Francisco dance troupe, Project Bandaloop, used the vertical facade as a mid-air stage. Another example was the introduction of the movie trailer for "The

Tourist" projected onto the Praetorian Building on Main Street. It was the first application of advanced digital-mapping technology in downtown Dallas. Smaller-scale installations focused on crisp light and shapes cast onto architectural details of older buildings, such as those by French artist Michel Verjux on the old Dallas County Services Building. Creative art installations are not limited to the exterior, but appear inside also, as we find in the Las Colinas law offices of Nix, Patterson & Roach, designed by Leo A. Daly of Dallas. To promote the firm's technologically advanced practice, a 4-foot-diameter globe casts imagery onto a screen located within a complex multi-sided mirrored enclosure, creating a large apparition, known as the Megasphere.

Shakespeare said, "All the world's a stage," but he would probably agree that, with the technological advances of late, architecture is no longer the backdrop or the theater set, but can be one of the star entertainers as well.

Charla Blake, Assoc. AIA, is the interior design accreditation coordinator at The Art Institute of Dallas.

Web Extra:

Are you interested in learning more about architecture as canvas? Scan this code with your smart phone to find examples from the Dallas area or visit http://tiny.cc/architectural_canvases.



People, Places, & Things

People

Frymire Services welcomes **Doug Sealock, Hon. AIA**, as a commercial specialist in its commercial division.

Moye Consulting adds **Whit King** and **Greg Longstaff** as technology systems consultants and **John Vincent, PE**, as electrical engineer and security consultant.

KAI Texas announces the following staff additions: **Randy Barnett** as a senior project manager in its Dallas office, **Paul Verheyden** as project manager at Dallas/Fort Worth International Airport, and **Gracie Colmenero** as project assistant in the Fort Worth office. The firm also recently opened an office in San Antonio, located at 1100 NW Loop 410, Suite 700.



PRNEWSFOTO/MORRISON DILWORTH + WALLS

Lionel Morrison, FAIA, Mark Dilworth, AIA, and **Cari Walls** formed a new partnership and architectural design firm, **Morrison Dilworth and Walls**. The firm is currently engaged in a variety of design projects at NorthPark Center in Dallas, is in the planning stages for ArtHouse II, and is a part of the design team for the renovation of the World Financial Center in New York City.

Corgan named **Mark Cardwell, AIA**, and **Jason Hanna, AIA**, as associates.

Jane Ahrens, AIA, director of sustainability at **Gresham, Smith and Partners**, recently earned the LEED AP Operations + Maintenance accreditation. She now holds dual LEED AP specialties: BD+C and O+M.

Randall Scott Architects Inc. opened a new office in Tyler, located at 3200 Troup Highway, Suite 130. The firm also promoted **Gale Nall** to director of interior design, **Donnie Reece** to BIM services manager, and **William Dillard** to marketing director.

Steve Stamos is the newly appointed chief operating officer at **Lambert Landscape Company**.

Mayse & Associates promoted **Jared Smith, RA**, to project architect and **Greg Guerin** to CAD standards manager. The firm also welcomes **Darren Sumrall, AIA**, as studio director and **Irving Gatica** as architectural intern.

RTKL promoted two Dallas-based healthcare leaders, **James Johnson, AIA**, and **Irene Bickell**, to vice president.

Patrick Blee, AIA, principal at **CMA**, received his license to practice architecture as a sole proprietor in the Province of British Columbia.

SmithGroup welcome **Leslie Brennan** to its Dallas office as director of business development.

5G Studio Collaborative congratulates partner **Hoang Dang, AIA**, for being recognized as a Dean's Advisory Council member at the UT Arlington School of Architecture. The firm also welcomes **Tiffany Axner** and **Tammy Lowe** to its team.

WDG Architecture added **Jonathan Delcambre, Assoc. AIA**, as director of design, **Brian Till, AIA**, as project architect, and **Michael Cox, RA**, to its Dallas office.

At **JHP Architecture/Urban Design**, **John Schrader, AIA**, director of design, has been named principal.

Edward Baum, FAIA, has received a 2011 American Architecture Award for a project titled Prototype Social Housing for North Texas. The awards are given annually by the Chicago Athenaeum and the European Centre for Architecture Art and Design.

WRA Architects announced that **Scott Armstrong, AIA**, and **Weston Emmert, AIA**, are now licensed architects.

Brown Reynolds Watford Architects (BRW) announced that **Janelle Franklin, AIA**, is now a licensed architect in Texas and the firm also welcomes **Lori Lampe** to its Dallas office.

August 2011 marked the 50th anniversary of Dallas-based **AGUIRRERODEN**. Growing from a small architectural design firm to a full-service design-build and program management company, **AGUIRRERODEN** has created a legacy of buildings and projects benefitting thousands of Texans. ■

In Memoriam



Thomas Hooker, AIA, passed away at his home in Houston on May 17, 2011. He was 72. Tom retired from **Wiginton Hooker Jeffrey Architects** in 2008, in the

midst of a six-year battle with cancer. He received his bachelor of architecture degree

from Texas A&M in 1963 and then attended the University of Pennsylvania on an academic scholarship, where he received his master's degree in 1964. After graduating, Tom worked with CRS for a number of years. He later worked with **George Heery**, had his own firm in Miami, FL during the 1980s, and worked with **Wiginton Hooker Jeffrey Architects** the last 15 years of his career. ■

Places

The Caruth Homeplace—a 6-acre hill-top property and historic home on Caruth Haven Lane in North Dallas—was awarded the Sense of Place Award by Preservation Dallas as part of the The Preservation Achievement Awards. The awards commemorate Dallas's outstanding developments in historic preservation. The Sense of Place Award recognizes a project for its significant importance to the community as a whole.

t. howard + associates (THA) was named architect for the visitors center and childcare facility at ExxonMobil's new office campus in Houston. The campus will be located on a 385-acre site and will contain multiple low-rise office buildings, a laboratory, conference and training centers, and a variety of employee amenity facilities.

Congratulations to **Brinkley Sargent Architects** for being honored with one of four AIA Academy on Architecture for Justice Citation Awards for Design for the Grand Prairie Public Safety Headquarters. The Summit in Grand Prairie also received a Recreation Design Award for Excellence from the Texas Recreation and Parks Society.



Lambert Landscape Company recently received a Gold Award and a Silver Award from the Texas Nursery & Landscape Association for two homes in Park Cities and Preston Hollow.



5G Studio Collaborative announced the construction of NYLO Dallas South Side, a 76-room boutique hotel pursuing LEED Gold certification. Completion is expected in July 2012.

Brown Reynolds Watford (BRW) Architects recently celebrated the official opening of Fort Worth ISD's John T. White Elementary School. BRW Architects designed the school following the CHPS (Collaborative for High Performance Schools) criteria to help improve student performance and implement sustainable design features. ■

Things

At the DMA...

African Headwear: Beyond Fashion through January 1
Mark Bradford through January 15
Form/Unformed: Design from 1960 to the Present through January 29
The Fashion World of Jean Paul Gaultier: From the Sidewalk to the Catwalk through February 12
Mark Manders: Parallel Occurrences/ Documented Assignments from January 15 through April 15
Youth and Beauty: Art of the American Twenties from March 4 through May 27

The Dallas Center for Architecture (DCFA) hosts the new Form Follows Fitness 5K on Saturday, February 25, with festivities happening at the AT&T Performing Arts Center. Sign up at www.formfollowsfitness.com. Questions? Contact patrick.glenn@perkinswill.com.

At the Nasher...

Tony Cragg: Seeing Things through January 8

At the Meadows...

Ribera in a New Context through January 15
Echoes of the Past: The Buddhist Cave Temples of Xiangtangshan through January 8
The Many Lives of Mary Magdalene through January 15

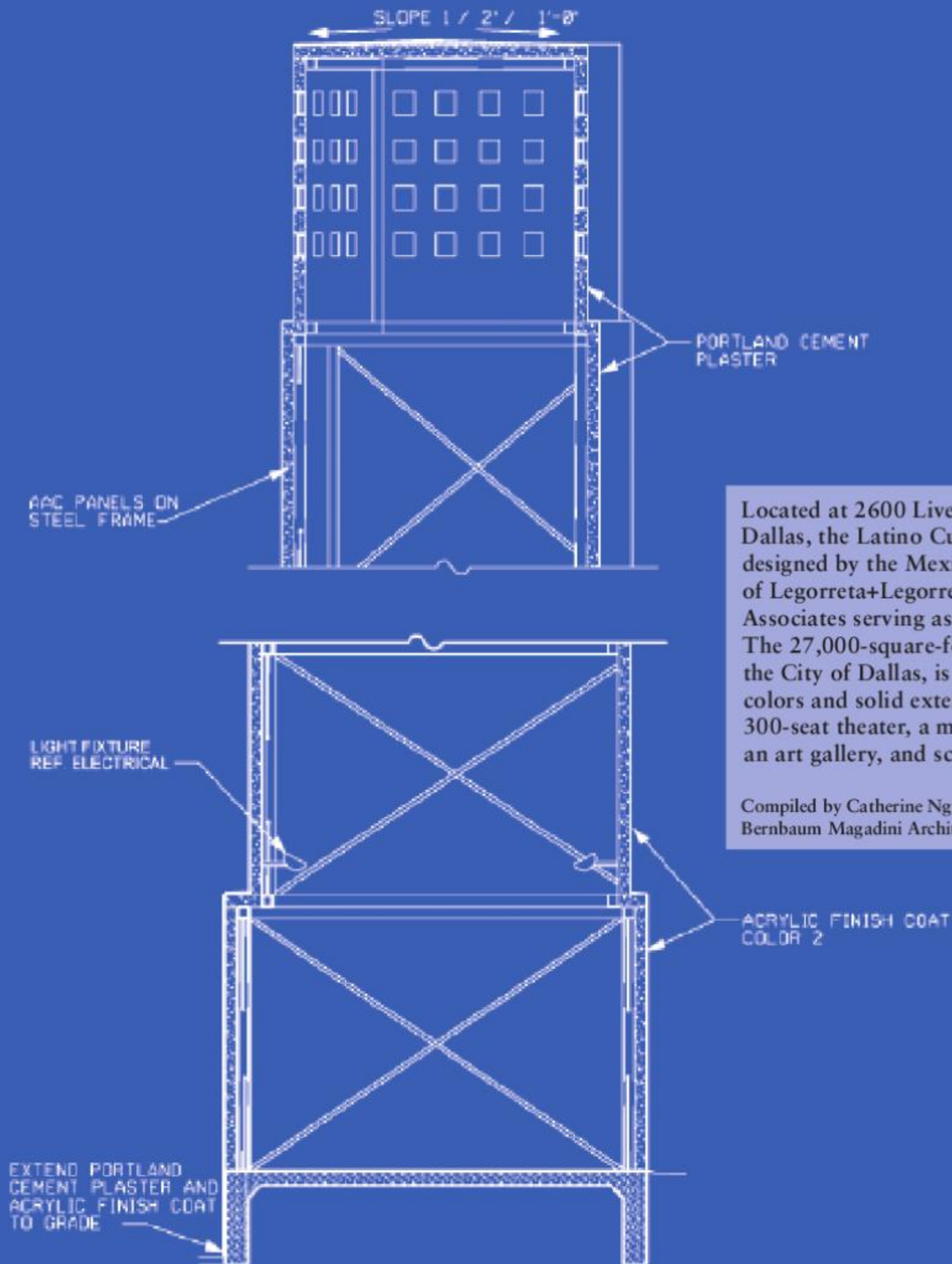
At the Crow Collection...

Qualities of Jade through January 6
Fabled Journeys in Asian Art: South and Southeast Asia through January 8
Qiu Anxiong: Animated Narratives through February 5 ■

Laurel Stone, AIA, is a studio director at 5G Studio Collaborative.

Send your People, Places, & Things submissions to her at columns@aiadallas.org. Be sure to put "Columns PPT" in the email subject line.

Detail Matters | Latino Cultural Center



Located at 2600 Live Oak Street in Dallas, the Latino Cultural Center was designed by the Mexican architecture firm of Legorreta+Legorreta with Halff Associates serving as architect-of-record. The 27,000-square-foot facility, owned by the City of Dallas, is known for its vivid colors and solid exteriors. It contains a 300-seat theater, a multi-purpose room, an art gallery, and sculpture courtyards.

Compiled by Catherine Nguyen, Assoc. AIA, with Bernbaum Magadini Architects.

04 TOWER SECTION
SCALE: 1 / 4" = 1'-0"





THE CHANGING FACE OF ARCHITECTURE

Statistically, the demographics certainly indicate that the face of architecture is changing in this generation. That change may be as equally palpable in the qualitative character of the next generation of architects as it is in quantitative measures. From my perspective, watching this group of twenty-somethings as they move through school, there seem to be some very different resources, opportunities, and challenges this group offers to the profession, distinct from their predecessors.

Collectively, this group is much smarter and sharper than prior generations. Their SAT/GRE scores are higher and their educational backgrounds are better. Architecture has become a particularly popular major both at the undergraduate and the graduate levels, and schools of architecture have become more and more selective in their admissions standards. When you hear one of us older types saying, "I couldn't even get into architecture school today," he or she is probably right. The standards have gone up and the students are better qualified than ever before.

At the University of Texas at Austin, for example, the applicant pool for the professional graduate degree was 50% larger in 2010 than it was in 2007 with the number of slots available remaining exactly the same. That kind of growth in demand has been going on for more than a decade at schools all over the country.

Raw Intelligence

As today's architectural students turn into graduates, the profession has tremendous opportunities to welcome the best and the brightest of the current generation into its fold. But these gifted people, because of their raw intelligence, also have lots of choices. If architecture does not match their expectations, there will always be other avenues where they can apply the problem-solving skills they learned in architecture school.

Three other new developments stand out when considering this group. First, most of them grew up in families where both parents worked outside the home. They saw the focus their moms and dads had on their own careers, and they ob-

served things their parents might have given up for their jobs. Growing up this way has made them want enriching careers in which their investment and sacrifice result in meaningful contributions to their world.

Secondly, this generation grew up in the suburbs in an era when the quality of daily life changed dramatically. Stay-at-home moms got replaced during the day by latch-key kids and isolation. Alienation replaced the tight social fabric of the 1960s cul-de-sac. They also grew up in an era of energy crisis and the geo-political problems that came with it. Many in this group see architecture as a means to address the social, environmental, economic, and cultural issues of their time. They are not so interested in being famous as in being useful as professionals.

Thirdly, this generation is starting their careers in a dismal economy—something that hasn't happened nationwide in several decades. They know that the Age of Indulgence we went through is gone and is not likely to come back. They do not have the delusions of grandeur common in prior groups and they do not expect things to be easy. They are not so interested in being "stars" and are much more interested in being able to work in meaningful roles on good, contributive projects.



Shaping Attitudes

As in any era, the life experiences of this generation have shaped their attitudes about architecture. They are an extraordinary group that has a great deal to offer our profession. I expect them to make a big impact. ■

Lawrence Speck, FAIA, is The W. L. Moddy, Jr. centennial professor in architecture at the University of Texas at Austin.



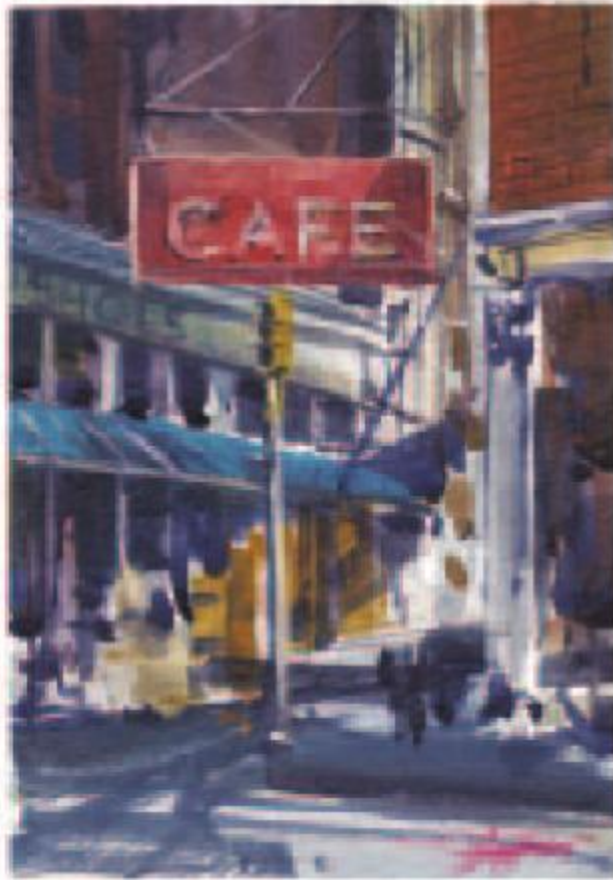
In Context |

What is it? Where is it?

Can you identify this North Texas building and its architect?

See page 29 for the answer.

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



Downtown Cafe, watercolor on 140 lb. Strathmore watercolor paper
Jeffrey Jensen, AIA
HKS Inc.

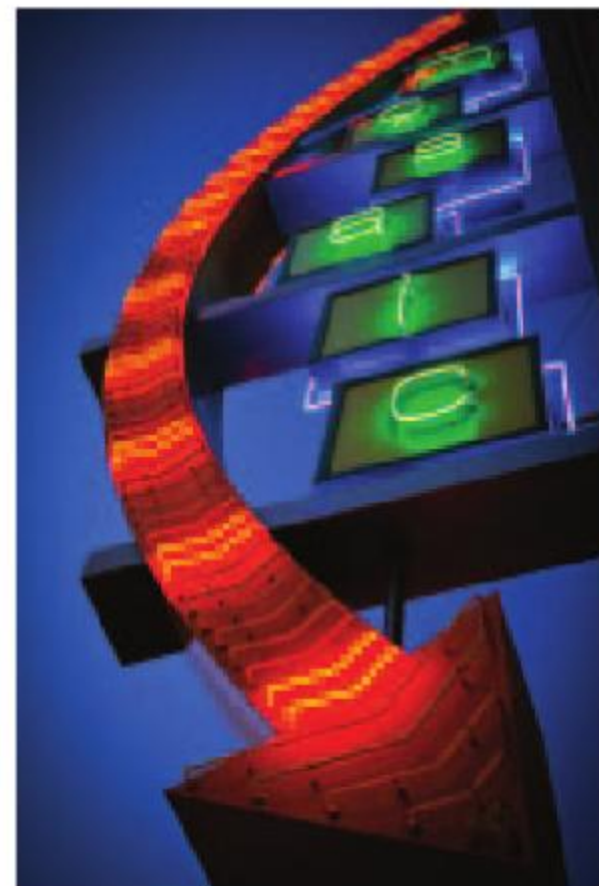


ELIZABETH LAVIN

Annie, plywood, white oak, mahogany
Alan Richards, AIA
Corgan Associates Inc.



Music, watercolor and acrylics on watercolor paper
Rehan Mahmood, designer



NEON SIGN at TWILIGHT, digital photography
Mauricio Rojas, AIA
RTKL

By Jack Robbins, AIA

PLEASE MESS WITH TEXAS



JENS LINDHE

Maybe you've seen the ads. Sneakers from Sketchers, Reebok, or MBT that claim to tone muscles, burn fat, or improve strength for people like football hall-of-famer, Joe Montana—simply by walking in them. With names like "Shape Up" and "Easy Tone," the claims of nearly effortless exercise seem too good to be true and according to one study¹ reported in the Wall Street Journal, they just might be.

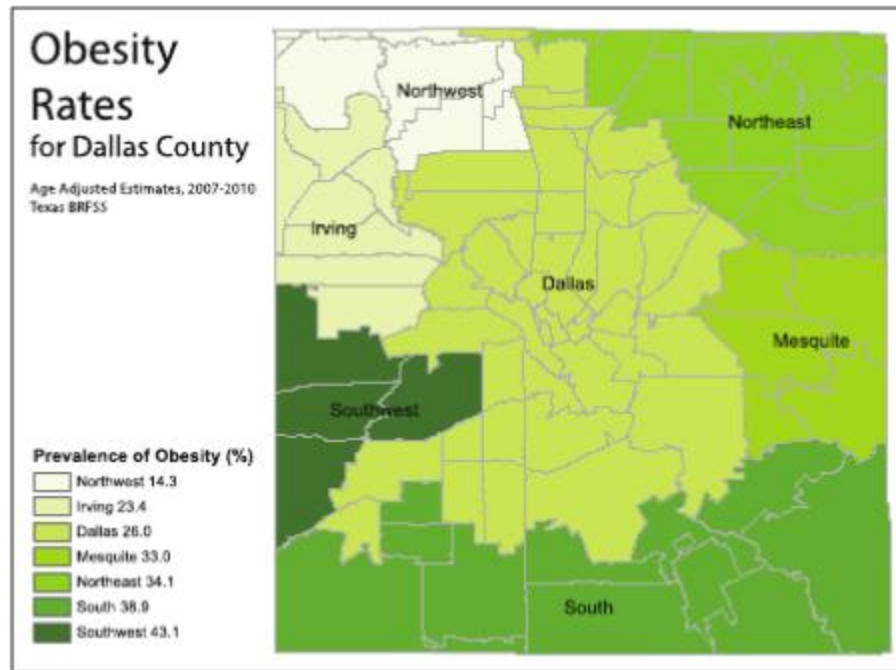
But what if we could get those benefits not from our shoes but from the buildings we work in or the cities we live in? What if we could design our environment to be a kind of invisible fitness trainer who would dramatically improve our health in ways we might not even notice?

Well it turns out it's not that hard to do. Architects, planners, and public health officials are working together to improve health through "Active Design," based on the idea that the design of buildings and cities can encourage people to be more active. The aim is not to get people to work out at the gym more,

but to give them more of a workout through everyday interactions with their environment. Active Design recognizes that design can encourage people to walk instead of drive, take stairs instead of the elevator, and spend time strolling in a park or along a café-lined street instead of sitting motionless in front of a computer screen or TV. By making our environments more engaging, we are stimulated to be more active, improving our health without even being aware we are doing it.

The statistics on obesity are grim. Nearly two-thirds of Americans are overweight or obese. Texas is one of the worst states—the 12th most obese² in 2011. Things aren't moving in the right direction either: the Texas obesity rate grew more than 80% over the last 15 years. The trend for children is even worse. Among U.S. children, ages 6 to 11, obesity tripled from 1980 to 2008, from 6.5% to 19.6%. In Texas, among children, ages 10 to 17, 20.4% are obese, compared to a national average of 16.4%.

Obesity is linked to four of the top five causes of death in the U.S., the others being heart disease, stroke, cancer, and diabetes. The Centers for Disease Control estimate that obesity causes 300,000 deaths a year nationally. As if the human costs weren't bad enough, the economic costs are staggering. Nationally, obesity is estimated to cost \$147 billion a year in healthcare expenses. According to the Texas Comptroller of Public Accounts³, obesity costs Texas businesses \$9.5 billion a year in health insurance, absenteeism, reduced work productivity, and disability.



Architects Jump into Obesity Battle

The irony is that obesity is not an exotic new disease we haven't found the cure for. Health advocates have been telling us for decades how to prevent it and how to cure it: eat less and exercise more. Our expanding national waistline shows that finger-wagging isn't working. A country deeply rooted in individual freedoms doesn't like being told what to do, even if it's undeniably for our own good. Here in Texas, a state known for size and a "Don't Mess With Us" attitude, the challenge is even greater.

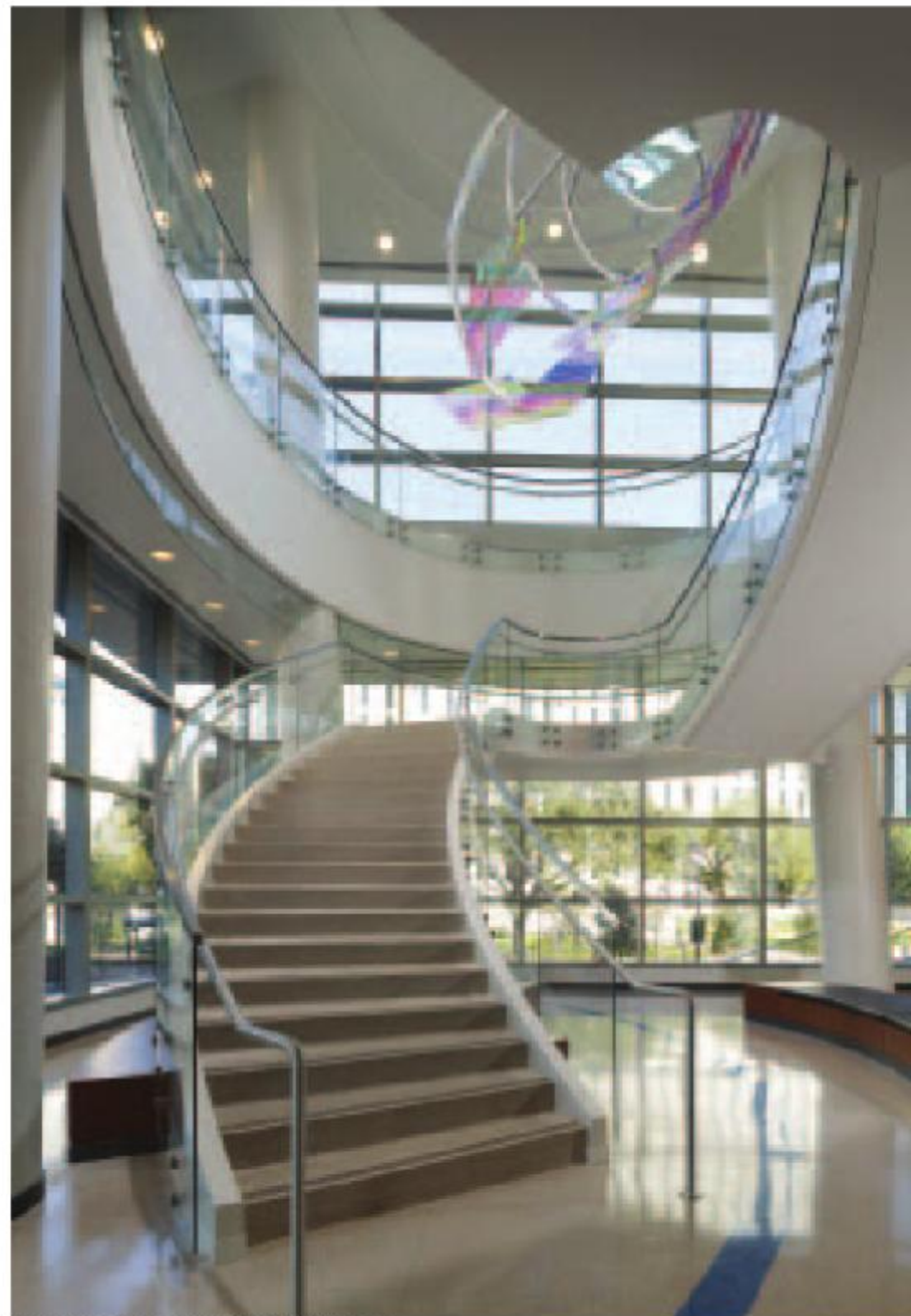
Enter Active Design, recognizing that design can be a powerful motivating force, and bringing that power—and the design skills of architects and planners—to the obesity battle. Instead of trying to change individual choices by a moral appeal to what is good for us (*"You should walk because it is better for you"*), it changes the environment to influence choices (*"You'll want to walk because it is easier, cheaper, faster, or more enjoyable"*). This strategy recognizes that people's underlying motivations are not about health, but about what is convenient and enjoyable for them.

The basic concepts behind Active Design have been around a while, often promoted as a set of community-based lifestyle choices and sometimes called Active Living. Over the last decade, research backed by organizations like the CDC and the Robert Wood Johnson Foundation have given the practices a solid scientific foundation. Then in 2010, New York City took the lead by publishing Active Design Guidelines⁴. The document represents a remarkable collaboration between four gov-

ernment agencies and the New York AIA, and provides clear objectives and strategies for building design and urban design. Through these guidelines, public health officials have turned to designers as their new champions, much as environmentalists did a decade ago through the USGBC and the LEED system.

Designs Inspire Activity and Health

Active Design challenges designers to make environments stimulating in ways which influence people to be more active. For buildings, stairways are a key element of the strategy. Architects are encouraged to design wide, comfortable stairs with innovative configurations, appealing finishes, attractive lighting (using natural light where possible), and good visibility from a building's main entrance. By making a stairway visible and appealing, more people will take the stairs and be healthier as a result. One study showed that men who climb 20-34 flights of stairs per week have a 20% lower risk of stroke or death from other cardiovascular causes. Simple architectural moves can thus become life-saving features.



NICK MERRICK © HEDRICH BLESSING 2011

Perkins+Will created such a feature in the 400,000-square-foot Texas Children's Hospital in Houston. A broad, curving stairway ascends from the main entrance through a light-filled space. Doctors, researchers, and visitors climb these stairs, enjoying the atmosphere, likely unaware that they are simultaneously improving their health. Hospitals, schools, universities, and other owner-occupied or institutional buildings are ideally suited for Active Design as the owners have a long-term interest in the health of the occupants. Residential buildings also provide opportunities. In Copenhagen, Bjarke Ingels Group's 8 House, an 11-story 540-unit apartment house, has a ramp that runs up and through the entire building, allowing residents to walk or bike directly from the ground level to their apartments.



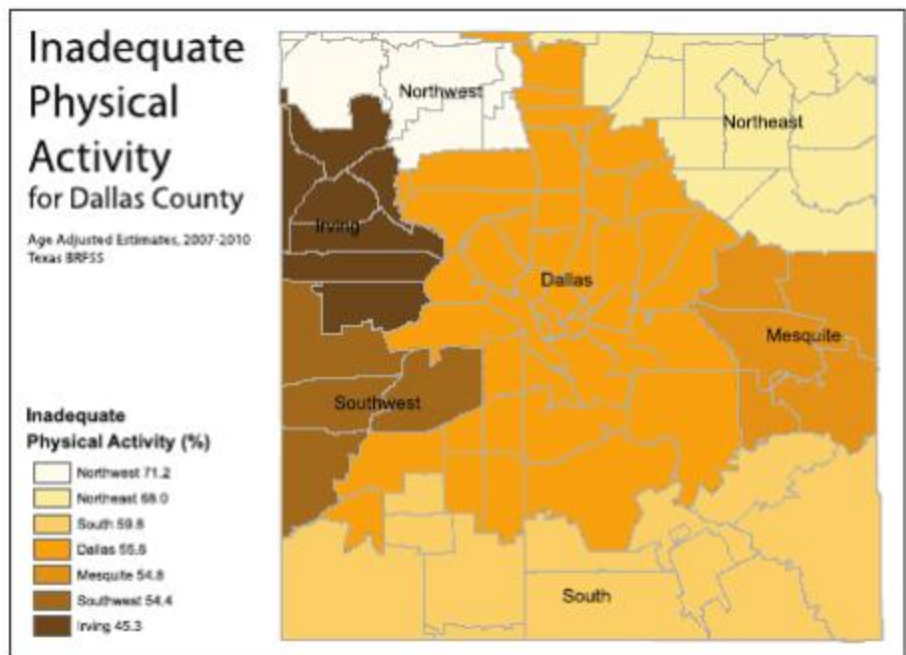
JENS LINDHE

A Planner's Dream

When it comes to cities and towns, Active Design emphasizes walking and biking by creating enjoyable environments and accessible routes. If you walk more, you are healthier. A study that compiled data from 18 previous studies, tracking 459,833 people over an average of 11.3 years, showed that walking reduced the risk of cardiovascular events by 31% and cut risk of dying by 32%. Even distances of just 5½ miles per week and a pace as slow as 2 mph provided some protection.

Active Design employs strategies that many urban planners already favor: mixed land use, parks and plazas, recreational facilities, transit networks (bus and rail trips usually start and end with a walk), and engaging streetscapes. Denser, more urban areas tend to encourage walking. One study showed that residents in urban neighborhoods were twice as likely to be physically active as those in the suburbs. A study in Atlanta showed that men in more suburban, purely residential neighborhoods were on average 10 pounds heavier than the same demographic living in more urban, mixed-use areas. New Yorkers have an average life expectancy 1.5 years longer than the rest of the country—due at least in part to the fact that they walk more.

Studies have shown that walkable places provide a clear



sense of definition or enclosure, are identifiable and memorable, relate to human scale, and have a sense of activity, complexity, and visual richness—in short, an environment that feels stimulating and safe. Un-walkable places are boring, feel vast and scaleless, and present blank, unvaried views. Contrast a vast parking lot with a lively café-lined street. Something as simple as the presence of sidewalks can make a difference. A survey of 1,148 adults in the southeastern U.S. found the number of adults who met minimum physical-activity guidelines was 15% higher in neighborhoods with sidewalks. The website www.WalkScore.com quantifies walkability for any individual address and for entire cities based on how many basic needs and desires can be met within a walkable distance. There is often a remarkable correlation between more walkable neighborhoods and lower obesity rates. While the site offers an excellent tool, many things that contribute to a walkable environment can't be easily quantified. How attractive is the street? Are there sidewalks? Are there trees for shade? Ultimately it takes the sensitivities of design professionals taking multiple factors into account to create substantive and valued walkable places.

For architects and urban planners, Active Design provides new validation for many of the design moves they already advocated. Active Design creates an alliance between public health advocates, who are pleased to have a new weapon against obesity, and design professionals, who can now justify their designs as potentially life-saving. For the general public, Active Design improves health by encouraging people to break the bad habit of a sedentary lifestyle—but not necessarily break a sweat doing it. With good design, people might not even notice it's working.

Jack Robbins, AIA, is an architect and senior urban designer with Perkins+Will, based in their New York office.

¹ <http://blogs.wsj.com/health/2010/07/21/american-council-on-exercise-study-finds-toning-shoes-dont-work/>

² <http://healthyamericans.org/reports/obesity2011/release.php?stateid=TX>

³ <http://www.window.state.tx.us/specialrpt/obesitycost/pdf/GainingCostsLosingTime.pdf>

⁴ <http://nyc.gov/adg>

HONOR AWARD WINNER
AIA DALLAS DESIGN AWARDS (UNBUILT)

GALLERY



Skillfully broken down to human scale. Clever use of ornament to address scale in a very large building.

JURY COMMENT

NEW PARKLAND
Dallas, TX
HDR + Corgan
Graphics: HDR + Corgan

MERIT AWARD WINNER
AIA DALLAS DESIGN AWARDS (UNBUILT)

GALLERY



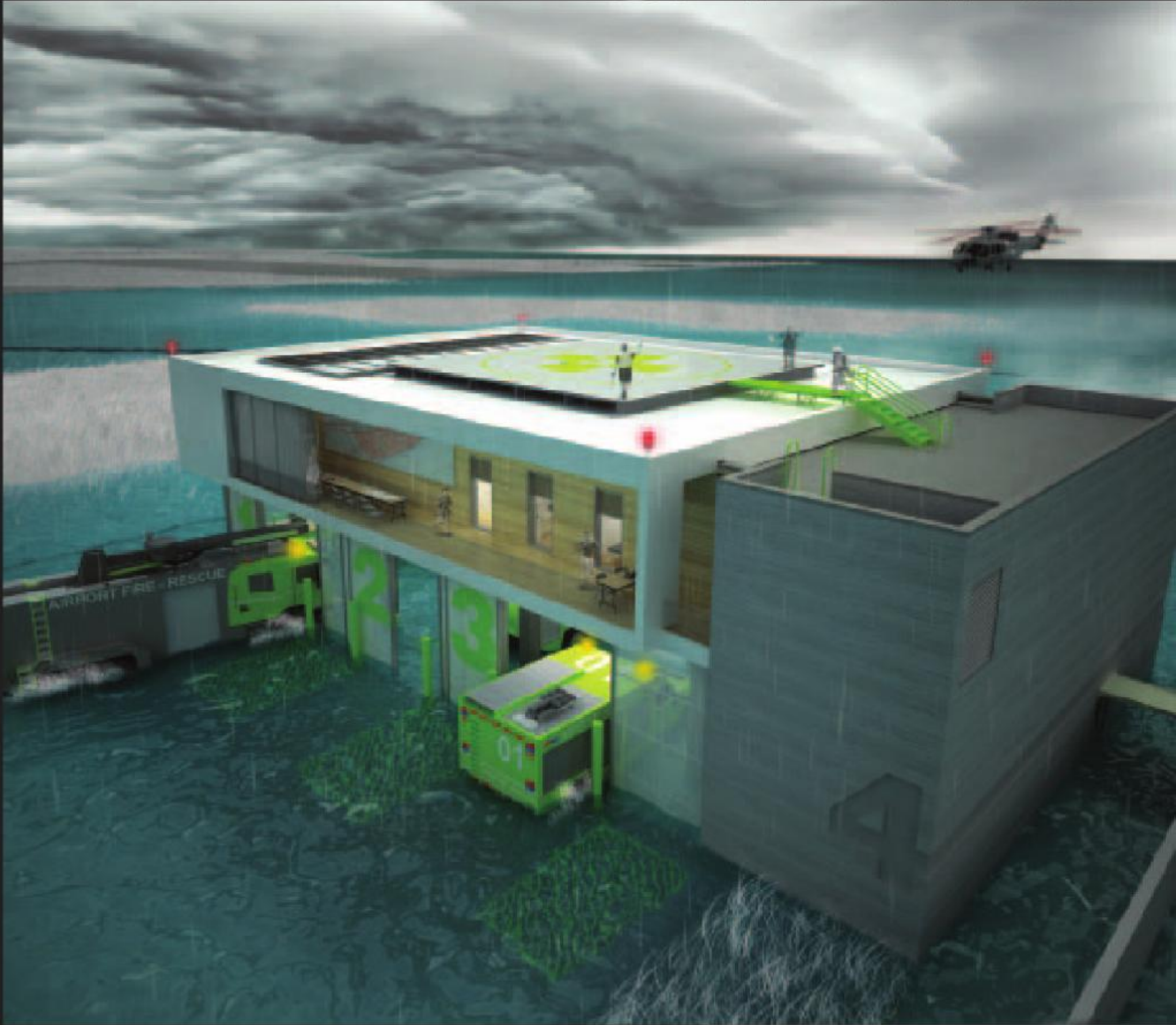
INCHEON AIRPORT
Incheon, South Korea
Corgan
www.corgan.com
Graphics: Corgan in association
with DMP

Novel layout of airport terminal. Emphasizes
green space.

JURY COMMENT

CITATION AWARD WINNER
AIA DALLAS DESIGN AWARDS (UNBUILT)

GALLERY



Well proportioned. Makes use of sophisticated play on typologies of firehouse & beach house.

JURY COMMENT

FIRE BEACH HOUSE
Galveston Island, TX
HDRArchitecture
www.hdrarchitecture.com
Graphics: HDR

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MRKT-3196

Profile | Jeff Potter, FAIA

Jeff Potter, FAIA, is vice president of POTTER, a design firm with offices in Dallas and Longview, TX. He earned a bachelor's of environmental design degree in 1978 and a master's of architecture in 1979, both from Texas A&M. The firm was established in 1983 and while its portfolio is broad, POTTER specifically seeks to advance primary and secondary educational-facility design in the region. Jeff has won numerous regional AIA and trade awards for his planning and design efforts and, as a result, has juried design awards programs across the U.S. Throughout his career, Jeff has sought to elevate peer-to-peer communications in the profession and to demonstrate to the public that design matters. He has had instrumental roles in shaping the content and publishing of regional and national communications of practice and reconciling the evolution of traditional architectural journalism and the socially driven knowledge sharing prevalent today. Jeff has led the profession as president of the Texas Society of Architects and will be the 2012 president of the American Institute of Architects.

What do you consider the greatest challenge facing the architecture profession?

In America at least, a pervasive fear exhibited by our culture is the fear of anything that attempts to accept that which cannot be easily measured. Beauty and aesthetics are among those. This perception represents a threat and an opportunity at the same time. I believe younger members of our culture, while educated in an environment that favors standardization, are also environmentally aware and have an encouraging design sensibility. It's what I call the *Dwell*-magazine effect.

I'll sneak in a second concern, too. As our culture ages, so does our profession. Combined with the challenges and diversions facing students and emerging professionals, our profession will be a smaller one. On the whole, this presents us with a more demure voice, which we cannot afford. We must be engage with the next generation of leaders to achieve sustainability in the profession.

The public, while holding architects in relatively high and somewhat mythical regard, does not understand what we do. My purpose is to narrow the perceptive gap between those who practice design as a verb and those who think of it as a noun.

What is your favorite building in the U.S.?

The Robie House. I was there in November 1979 and seeing the light stream in through the stained glass was an "I get this" moment for me.

What is your favorite international architecture?

[My favorite is] Piazza San Marco in Venice as a public space.

What three words that describe AIA National?

[I would say,] *egalitarian, complex, inspiring*—or perhaps "Swiss army knife."



BENJAMIN BURNSIDE

Profile | Jeff Potter, FAIA (Cont.)



In contrast, what three words describe AIA Dallas?

AIA Dallas has always seemed to be *collegial* and *effective*. As a third descriptor, and I can say this as fact, AIA Dallas is *respected* among its peers across the broader AIA.

What advice would you give an architect who is just starting to practice?

Master public speaking and understand the place of liberal arts in our work.

Which architects do you admire?

I admire the work of Frank Welch, Hugh Newell Jacobsen, Renzo Piano, Carlo Scarpa, and a host of others.

What brought you to Dallas?

The vitality of the city. I wanted to be near the many great things that are elevating the quality of life here and the people who are driving that experience.

What types of music/groups do you listen to?

I am a rank amateur guitarist, so obviously I listen to a lot of guitar players. My favorites are Jeff Beck, Austin's Eric Johnson, and Dallas's own Andy Timmons. If I need to calm down, Miles Davis is the guy. As a side note, I collect Fender Stratocaster electric guitars. The Stratocaster is, in my opinion, an iconic piece of American industrial design.

What is your last-read book? Your favorite book?

I made a brave stab at Sylvia Lavin's *Form Follows Libido*, but I'll need to read it once or twice more. In with the massive amount of AIA-related reading, I've read *The Shallows*, by Nicholas Carr—mandatory reading for all us who were taught to think in a contemplative way. My favorite? Maybe *On Beauty and Being Just*, by Elaine Scary.

What is your favorite movie?

I don't know, [When watching a movie] I'm always immersed in the media and visuals and miss the message; so I don't really hang on to movies, in the sense of critique. I guess I would say I like anything with a conspiracy at its heart.

What do you like to do in your (limited) free time?

Free time? I wish! I'll get a guitar out, run on the Katy Trail, or just sit back and try to make sense of my complex lifestyle.

What guests, living or deceased, would you want to invite to your ideal dinner party?

My wife Shelley, Walter Cronkite, H. L. Mencken, Ed Romie-niec (a great mentor from Texas A&M), and my father.

What is your favorite meal?

Any breakfast prepared by my wife. ■

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

Listen to AIA National's podcast interview "Meet the 2012 AIA President-Elect" at http://tiny.cc/jeff_potter_AIApodcast.



BENJAMIN BURNSIDE

Nash Davis Recreation Center

The third installment of Laguarda Low's work in Dallas showcases their tectonic exploration on an intimate level. The broad curves—in contrast with the mid-century modern orthogonal architecture of the existing building—feel familiar to relationships found in much of their international work; yet, it is here where their design approaches to scale and context make the most sense. The firm describes the new addition as iconic or symbolic. As with most of their international work, an iconic element is not too uncommon, but the Nash Davis achieves this differently with little site intrusion, making it appear as though the icon had been rooted in the community for many years. ■

Contributed by Michael Friebele, Assoc. AIA, with merriman associates/architects inc.

By Greg Brown

Web Wise | Online Spaces That Intrigue, Engage, and Educate

Yatzer

<http://www.yatzer.com>

Yatzer is called "your global online destination for fine and applied arts." With features on a wide range of design disciplines from architecture to fashion, it's sure to bring you an inspiration or two.

ArchNewsNow

<http://www.ArchNewsNow.com>

Editor Kristen Richards explores websites and publications across the globe for what's hot in the design world. It's especially enlightening to check in on a day when a new project is reviewed by a variety of critics from around the world. Save time by subscribing to their daily e-mail alert.

HKS Tracepaper

<http://www.hkstracepaper.com>

This HKS blog refreshingly covers more than the firm's own buildings. Rather than just patting their own backs, the site creators post articles on topics of interest to HKS'ers and non-HKS'ers alike.

Cityscapes

<http://featuresblogs.chicagotribune.com/theskylines/>

Chicago has been known as an architecture Mecca for at least the last century and they have one of the best architectural critics around. On his blog, Blair Kamin talks about Chicago architecture, but also speaks to larger national issues, including important projects in New York and right here in Big D.

National Trust for Historic Preservation

<http://www.preservationnation.org/>

The National Trust, despite its focus on architecture of the past, has a website perfectly suited for the 21st century. There you can find the latest news on preservation topics as well as updates on the Trust's national and international advocacy projects. ■

Greg Brown is program director of the Dallas Center for Architecture. To offer your ideas for websites that others might like to visit, send him suggestions at gbrown@DallasCFA.com.



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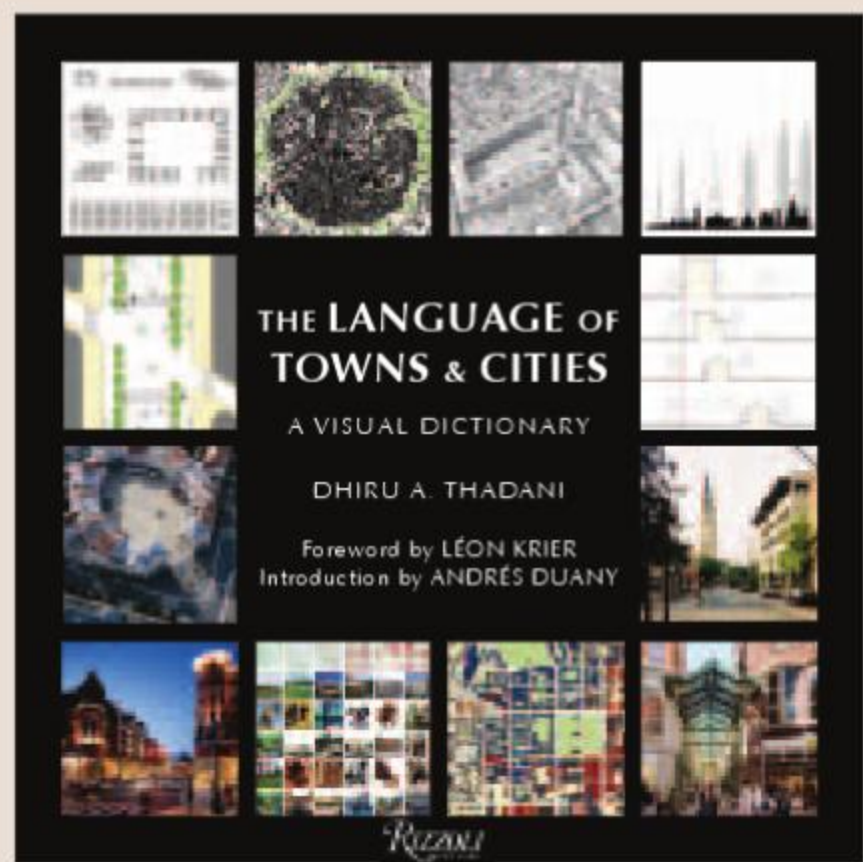
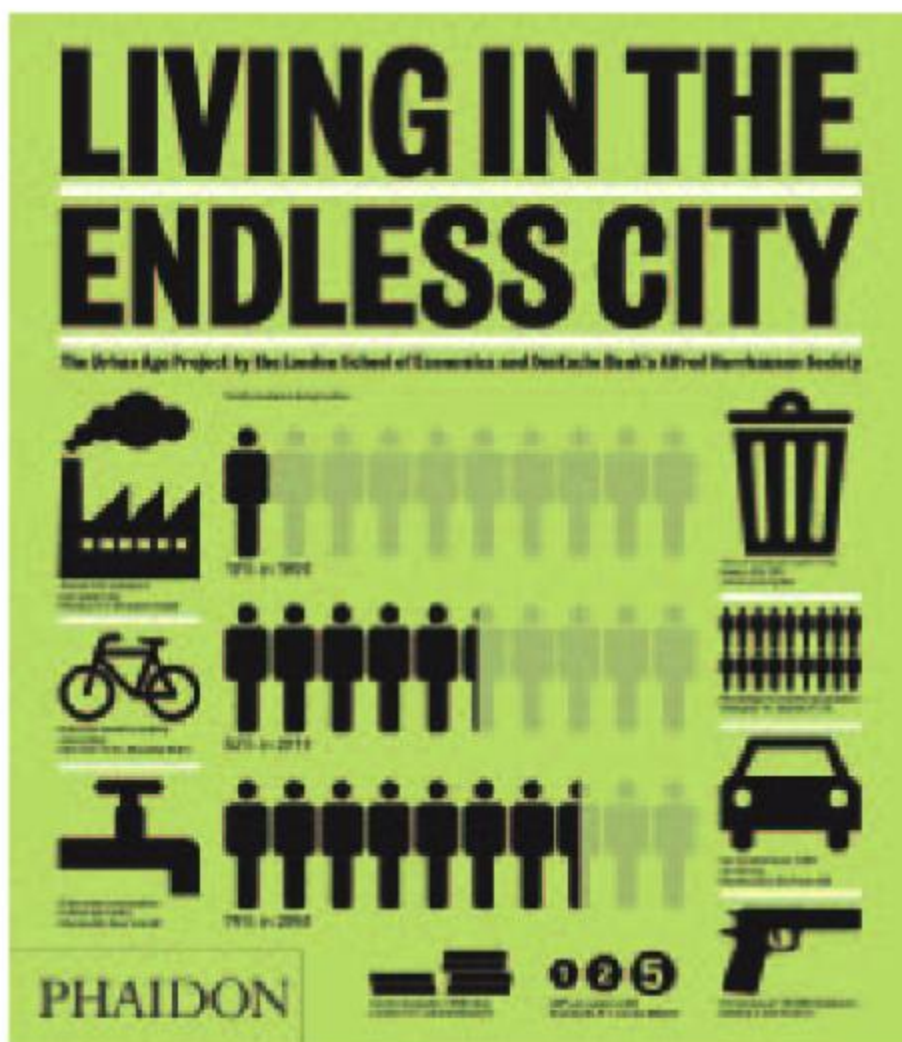
Critique | Professionals Share Perceptions of Publications

“The twenty-first century is the ‘Urban Age’...” states Wolfgang Nowak in the foreword of the sequel to 2007’s *The Endless City*. That’s an easy-to-swallow sentiment, considering the staggering statistics and diagrams ubiquitously permeating both the cover and most of the 400 glossy pages of this latest report from the Urban Age Project (an ongoing global symposium sponsored by the London School of Economics).

The Urban Age Project’s fundamental goal is to understand what elements dictate successful cities. Furthermore, it studies the repercussions and remedies of the fastest-growing cities and attempts to define these elements. Thirty-plus contributors’ essays accomplish this via three new case studies: Mumbai, India; Sao Paulo, Brazil; and Istanbul, Turkey.

At first glance, this book’s aerial photographs, Nolli-style maps, growth charts and citizen survey results make it visually appealing; but beyond these novelties lies the anthology’s real success—an in-depth portrait of the heart and soul of three vital global cities. We learn why they exist; how they work today; and most importantly, we begin to understand the challenges we face as they continue to grow. ■

Critiqued by James Adams, AIA, a project architect at Corgan Associates Inc.



I recently had the great pleasure of attending a lecture by Dhiru Thadani presented jointly by the Dallas Center for Architecture, The Congress for the New Urbanism, USGBC, and the Dallas Architecture Forum. The energy and insight that Mr. Thadani brings to his presentations on architecture and urban planning are refreshing. This same passion and creativity is more than communicated in his book, *The Language of Towns & Cities*.

Organized as a visual dictionary, the massive book is beautifully illustrated with images, sketches, drawings, diagrams, and graphics. The illustrations capture the core information for each of thousands of analyses and distill them down to simple, accurate, and often stunning imagery. Several times throughout the book I found myself reading about a classic design issue and having an “ah-ha” moment. I could see how to more easily communicate this same issue to a client or city official.

Unlike many books currently used as references, Thadani has not limited himself to his home town for the material in his book. The studies and examples are both foreign and domestic, ancient and modern. Aside from the incredibly well-organized content, the book is a stunning experience. At 890 pages, the glossy black tome is over 4-inches thick and elegantly designed. Though a valuable addition to any professional library, it offers a visual feast worthy of display on a coffee table or in an architect’s office entry. ■

Reviewed by Brian McLaren, AIA, director of component information and resources at The American Institute of Architects, Washington, D.C.

Edit | Transitions and Forward Motion



Adapting is a way of life in our creative and productive world. There is always a dynamic current of turbulence that pervades our lives and affects the way we work. At *Columns*, we recognize the need to adapt and evolve over time to keep our voice as the publication of the chapter. In upcoming issues, you may see those changes reflected in the printed product and in *Columns'* move into a digital format.

Columns' editorial team has undertaken the challenge to create a robust digital presence, providing both a digital version of the magazine and a web-based version of the content. Scan the code below with your smart phone to see our new online presence. Evolving the magazine into the current, digital culture will give us a broader base from which to expand our content and further express the relevancy of architecture in North Texas.



Moving forward, we will continue to produce a beautiful print magazine with content that furthers the critical dialog about design and our built environment in an intelligent and professional way. We will also strive to represent the character of AIA Dallas in a way that highlights the unique talents of the firms and people in our architecture community. Using our expanded digital reach, we will show what makes Dallas unique and expose that to a deserving national audience.

Making up one of the largest chapters of the AIA, Dallas architects present a strong voice. We are grateful to represent that voice and are thankful to all the people in the chapter for letting us cover their worlds and capture their creativity within these pages. ■

Chris Grossnicklaus, Assoc. AIA, is with RTKL Associates Inc. and is editor of *Columns*.

*Note: We at *Columns* magazine would like to publicly thank our previous editor, Brian McLaren, AIA, for his dedication and hard work in crafting the magazine into the award-winning publication you now hold in your hands. Due to his creativity and strong editorial voice, the magazine is in a powerful position to quickly move to the next level. Thank you, Brian!*





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DCFA | DAF Events

DALLAS ARCHITECTURE FORUM (DAF) LECTURES

November 16, 2011, 7 pm

Julie Snow

Presented in conjunction with the
AIA Dallas Ken Roberts Delineation
Competition

Venue: Horchow Auditorium, Dallas
Museum of Art

January 19, 2012, 7 pm

Mark Sexton

Venue: Magnolia Theatre, West Village

February 8, 2012, 7 pm

James Carpenter

Presented in conjunction with the UT
Arlington School of Architecture
Venue: University of Texas at Arlington

DALLAS CENTER FOR ARCHITECTURE (DCFA) EVENTS Architecture Walking Tours

We offer walking tours on the first four
Saturdays of the month: Arts District
Walking Tours on the first and third
Saturdays and Main Street District
Walking Tours on the second and
fourth Saturdays. For details and to
register, visit the tours page at
www.DallasCFA.com.

Architecture Film Series

Join us on the second Wednesday of the
month at 7:30 p.m. for a screening of a
film on architecture. Be sure to stay for
the lively discussions that follow.

Join us for These Exhibitions:

AIA Dallas Design Awards

November 15-January 6

A Window into the Architect's Mind

2012 Ken Roberts Memorial

Delineation Competition

January 10-February 24 ■

For details and a full event schedule, visit
www.DallasCFA.com; and make sure to
follow us on Facebook and Twitter!

Transitions | Architecture: A Profession in Transition

Architecture as a profession is being transformed. While technology advances reform traditional design and communication processes for architects, dire economic forecasts create the potential for a lost generation of architects. For current architects and aspiring new graduates, this has created a bubble of indecision that may derail their careers permanently. For some, it will open them up to create new opportunities to practice in the profession.

Adam Reed Tucker created a job for himself pursuing his love of modeling and hands-on design. Now, as one of 13 internationally certified Lego® professionals, he creates towering models of famous structures with the small building blocks many of us grew up enjoying. You may be familiar with his work; if you've come across the Lego® model kits for Wright's Fallingwater, you've helped reconstruct one of his designs.

Adam didn't start off as an artist and entrepreneur though. In fact, he had a traditional background in architecture that took him from graduating with an architecture degree and seeking his first internship to creating his own firm and practicing in Chicago. Like so many others, when the economy began to sour, Adam decided to take control of his career and he set about selling his ideas for architectural models to Lego®. "I can reinterpret the world of architecture, share it with the public, and be a spokesman... I approached Lego with the idea, and I got tremendous support for it," he says. Now Adam spends his time creating "Artitecture," a term he coined. Each new model is a reminder that although there may not be enough traditional architecture jobs, there are still plenty of opportunities for architects to make their own careers.

Pursuing Plan B

For many graduating students like Adam, their careers in architecture will be far



MARY FOLEY BUTLER, ASSOC. AIA

from traditional. Sam Hall is a recent graduate of Texas A&M with a bachelor degree in environmental design. Due to the economic downturn, Sam worked at a cabinetry company in which he had interned during school instead of returning to complete his master's degree in architecture. Because of Sam's experience and education, he was chosen to head up the company's first project involving a new construction process for prefabricated modular homes.

Today, he is the superintendent and project manager at another company, Sustainable Structures of Texas (SSTOX), a firm his father created in 2006. Sam saw this as the perfect opportunity to continue to study and work within the realm of architecture. Today, he serves as the firm's superintendent and project manager. This position allowed him to help construct the biggest LEED-certified home in Collin County and to consult with other companies to implement sustainable building practices. He says: "As a construction manager, I get to see how things are put together every day, and if there's a problem with it, I get to figure out the solution. If I ever chose to go back into architecture later, my under-

standing of building connections is going to be off the charts compared to people who've never seen it done in the field." Sam's experience as a consultant and developer of sustainable structures is, for him, equally as important and rewarding as a traditional architectural intern experience.

To read more about Adam, Sam, and other's work and to learn about ways to develop a career in architecture, read our blog at <http://aiadallasassociates.blogspot.com/>. ■

Lauren Cadieux, Assoc. AIA, is an intern architect at Corgan Associates Inc. in Dallas.

The writer would like to extend special thanks to the following individuals for contributing their ideas and opinions, helping to make this article possible.

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Found Dallas | Workhaus Co-Working Lodges

Redeveloping a 1950s coin-op Laundromat on Lower Greenville into a creative thinking hub was a fascinating idea. Although the development of economic incubators is an oft-used way to spur economic vitality within an inner-city, this project's sense of place and impact on its community make it a unique venue. Workhaus Co-Working Lodges combine the feel of a coffee house with office amenities for small businesses, entrepreneurs, and sole practitioners. Josh Nimmo, AIA, is founder of the architecture firm Nimmo American, and co-

founder of Workhaus with Ben Jenkins, a branding firm owner who gave the name to the concept and serves as CEO.

The vacant building at 3723 Greenville lacked many physical partitions so it provided maximum flexibility from the start. Nimmo described the space as still being very similar to its open-natured roots. Delineating separate work areas is accomplished by moving a series of light-gauge, white partitions into a matrix of configurations. It is a simple method of transition but symbolic of the neighborhood that surrounds it. The movement

of anything from walls to chairs depicts a greater sense of transition in society, economy, and community. In a micro sense, it captures what many desire in the larger urban context.

The Workhaus creators managed to take a normal concept, adapt it to one of the area's less-valued buildings, and create a node within a community that seeks flexibility yet permanence. Workhaus is the most adaptable of settings and offers a stimulus for the neighborhood and its economy. ■

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