

COLUMNS

A Publication of the Dallas Chapter of the American Institute of Architects | Fall Vol. 30 No. 11

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of Design

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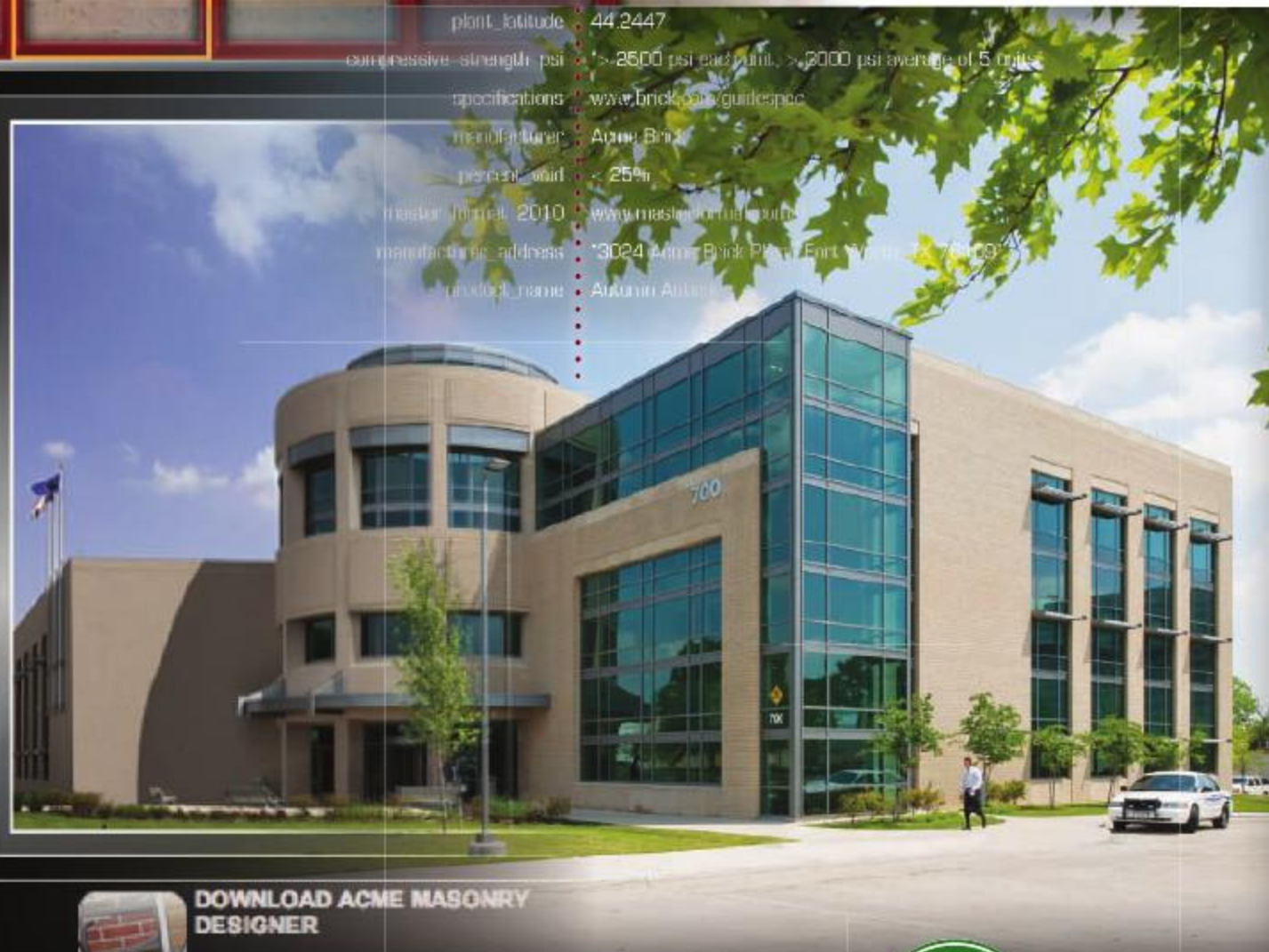
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LUIS AYALA

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LUIS AYALA

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KEITH OWENS

THE DEMOCRATIZATION OF DESIGN

Keith Owens

Keith Owens is an associate professor of communication design in the College of Visual Arts + Design (CVAD) at the University of North Texas. He also functions as the director of the CVAD Design Research Center (DRC). The DRC is an urban laboratory where interdisciplinary teams of faculty and students fuse design thinking with research practice to tackle complex, real-world problems. He also serves on the *Columns* Advisory Board. In 2007 and 2008, Keith travelled to Haiti as a design volunteer working with local farm cooperatives to create more effective ways to package and market their local products at home and abroad.



RYAN FLENER

WHAT WE CAN LEARN FROM YOUNG ARCHITECTS

Ryan Flener

Ryan Flener received his B. Arch from the University of Tennessee College of Architecture & Design in 2010 where he was heavily influenced by the historical relationships between body and building. An intern at Good Fulton & Farrell, Ryan has been actively involved with the AIA Dallas Communications Committee since moving from his hometown of Louisville, KY, in late 2011. He engages the built environment on a critical level and finds beauty in the honest and unexpected. Ryan resides in downtown Dallas, where he often finds himself submerged in musical endeavors with The Town Planners and in architectural design research under The Planning Agency.



KONRAD JUDD

THE NOTION OF CHOICE

Konrad Judd, AIA

Konrad Judd, AIA, has devoted over 20 years to architecture and the design of innovative educational facilities. He has led the design of hundreds of school projects throughout the U.S. and Mexico, and continues to refine the process of educational architecture. Throughout his many years at SHW Group, his projects have ranged in size from 10,000 to 540,000 square feet and in cost between \$500,000 and \$120 million, with project types that include early childhood centers, universities, administration buildings, libraries, performing arts, athletics, and technology and career centers. At SHW, he leads the design quality process, collecting input from members of school district staffs and communities.



KEVIN SLOAN

THE CHANGING FACE OF ARCHITECTURE: RELEVANCE IN TRANSITION

Kevin Sloan, ASLA

Kevin Sloan, ASLA, is a landscape architect, writer, lecturer and professor of architecture. A 2001 Harvard Loeb Fellow Finalist, the work of his private practice, Kevin Sloan Studio, has been published, exhibited, and awarded nationally and internationally. Along with John Mullen and Susan Smith, Kevin authors *urban-eyes.org*, blogging about architecture and urbanism. He also serves on the *Columns* Advisory Board. Formerly, Kevin was the Big Eight Conference long jump champion and a qualifier for the 1980 Olympic Trials.



DON GATZKE

TEN THINGS THAT WILL CHANGE ARCHITECTURE EDUCATION IN THE NEXT TEN YEARS

Donald Gatzke, AIA

Donald Gatzke, AIA, has been dean of the School of Architecture at the University of Texas at Arlington for the past decade. In addition to his academic duties, he is on the board of directors of AIA Dallas and will be president of AIA Fort Worth in 2014. He is also active in Vision North Texas, The Greater Dallas Planning Council, The Dallas Business Council for the Arts, and the Texas Architecture Foundation. In past years, he was dean of Tulane University's School of Architecture, on the faculty at Tuskegee University, and a practicing architect. He lives in Arlington with his wife, two dogs, one cat, and two motorcycles.



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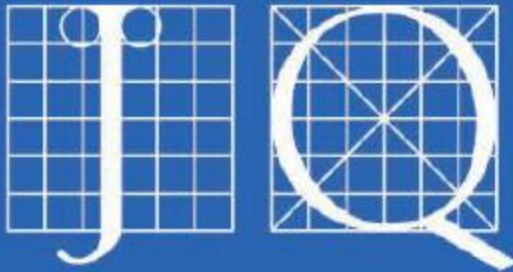
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Public Art | Love-ly Spaces



Artist Dixie Friend Gay stands before her mural *North Texas Sunrise* in the main lobby at Dallas Love Field Airport.

MICHAEL CAGLE, ASSOC. AIA

Embedded. Molded. Fused. The Love Field Art Program has more than welcomed art into its renovated and new spaces. It has brought art into its very core.

More than pieces hung on a wall, the new art at Dallas' Love Field is part of the airport itself. Dixie Friend Gay's 18-by-64-foot mosaic of Texas wildflowers adorns a wall at check-in, cleverly disguising a bank of escalators. Its hand-placed tiles are mounded in some areas, making the flowers reach out from the wall. (Look for the hand-formed frog and bugs!)

Paul Marioni's mural of birds in flight on the second-level Love Landing infuses color

directly into the terrazzo floor. The architectural glass installation, *Blueprint of Flight* by Martin Donlin, combines a portrait of the airport's namesake, Moss Lee Love, with poetry and Texas imagery to celebrate man's love affair with the skies—and to, perhaps, pass the time during a layover.

At a reception in April, artists mingled with members of the media and staffers from Dallas' Office of Cultural Affairs (OCA) for the unveiling of the program's first eight pieces.

"This program is part of Love Field becoming an international airport," says Kay Kallos, OCA's public art program manager.

"As part of the City of Dallas' Public Art Collection, the art creates fresh, positive zones for travelers, visitors, and everyday citizens."

The international call for submissions netted an impressive quality of work, nearly half of which comes from Dallas artists. Four additional pieces will be installed late this summer and in late 2014. Learn more at www.lovefieldartprogram.com. ■

Lindsey Bertrand is a freelance writer in Dallas.

TEN THINGS THAT WILL CHANGE ARCHITECTURE EDUCATION IN THE NEXT TEN YEARS

SHW GROUP



While the traditions and practices of design education in North America remain robust in a time of profound, perhaps even disruptive, changes in the profession, it is necessary for schools to be proactive in articulating and monitoring the change. It is also the responsibility of the nation's design schools, along with the five regulatory and professional organizations (the so-called five collaterals—NAAB, ACSA, AIA, AIAS, and NCARB¹) to anticipate the future with as much prescience as possible, and to then prepare for the future that awaits them.

Starting in the fall of 2012, The University of Texas at Arlington's School of Architecture began a strategic visioning process, with the assistance of Strategic Focus Associates, to understand the rapidly evolving context² of design education. This idea grew out of discussions among a gathering of CEOs of the largest architecture firms in the country and a group of selected architecture school deans at the Large Firm Roundtable the previous fall. For the leaders of these firms, the degree of change in the profession anticipated over the next five years was the central topic of discussion. For an educator to prepare the next generation of graduates to enter an altered professional landscape would be a daunting challenge that needed to be started immediately, particularly given the time frame involved with any significant curricular innovation. Consequently, UT Arlington has embarked upon a strategic visioning process that will eventually lead to a strategic plan for the future of its professional design degree programs.

A "strategic visioning" versus "strategic planning" process was chosen by UTA because it is an approach to strategy that builds

on opportunity, aligning the school to the larger context and environment. The initial goal of the process was to create scenarios with diverging narratives, describing the school in the future of design education.

Strategy (of which strategic visioning is a distinct part) is a three-phase process (Fig. 1):

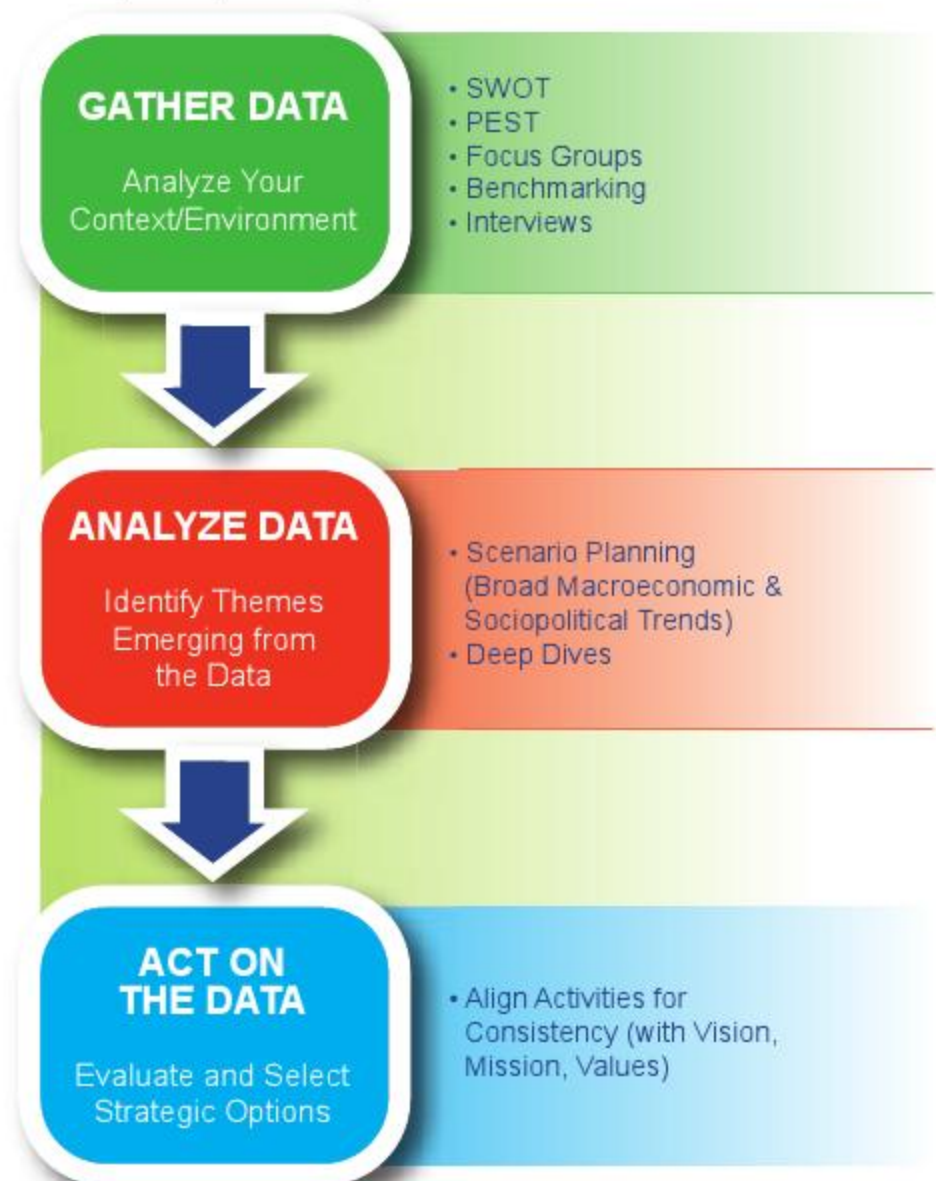


FIG. 1

UTA's School of Architecture focused on the first two phases—spending roughly four to five months analyzing the future context and roughly three weeks coming together as a group, including key stakeholders, to make sense of the data by developing scenarios for the future.

Our conclusions, at this point:

<p>1. Design and fabrication technologies and the evolution of integrated project delivery will fundamentally alter the relationship between design and construction. Design education will have to respond with a much broader definition of “design” to include the complete arc of conception, execution, and evaluation of result.</p>	<p>2. Project management skills, both hard and soft, should become the center of pro-practice courses.</p>	<p>3. As a consequence of technology and new teaching models, the way course content is delivered will fundamentally change higher education. Content will be accessed from multiple sources; official class time will be exercises in assimilating and applying content acquired outside of class, and be facilitated by faculty. The design studio will emerge as a paradigm for education in all disciplines—not just architecture, but university-wide. The deep reservoir of experience with design education that has dominated research in architecture for generations will provide a valuable resource for future educational reform.</p>
<p>4. Drawing will remain an essential tool of design conception and at the core of design education. Drawings, however, will disappear from large project construction.</p>	<p>6. Design studios will incorporate more collaborative problem-solving to move away from the model of “number of students equals number of unique solutions to the same problem” and will increasingly explore ways of achieving design optimization within building types.</p>	<p>7. Research and empirical evidence will become increasingly important, both to the profession and to the educational institutions. If the 20th century was “form following function,” the mantra of the 21st will be “form follows performance.”</p>
<p>5. A command of research methods will become a substantial part of design thinking. The science part of the “art and science of architecture” will become a major focus.</p>	<p>10. The persistent tension among the profession, the five collaterals [AIA, AIAS, ACSA, NCARB, NAAB], and educators will be replaced by deep conversation and collaboration to arrive at a different understanding and alignment of architectural education, licensure and preparation for practice. [And if it doesn’t, we’re in serious trouble.]</p>	
<p>8. Design faculty will be expected to conduct rigorous research. Such initiatives will be most productively developed through partnerships between the schools of architecture, the profession, and the construction industry.</p>	<p>9. The retirement of the baby boomers from teaching and administrative positions and the enrollment of an increasingly more diverse student body will dramatically change the culture of the design schools. Design education will undergo a change equivalent to the shift between the Beaux Arts and the Modern Movement that occurred in the last century.</p>	

We are mid-way through this process, have gone through a first run of scenario-building and have coalesced our thinking around several key themes:

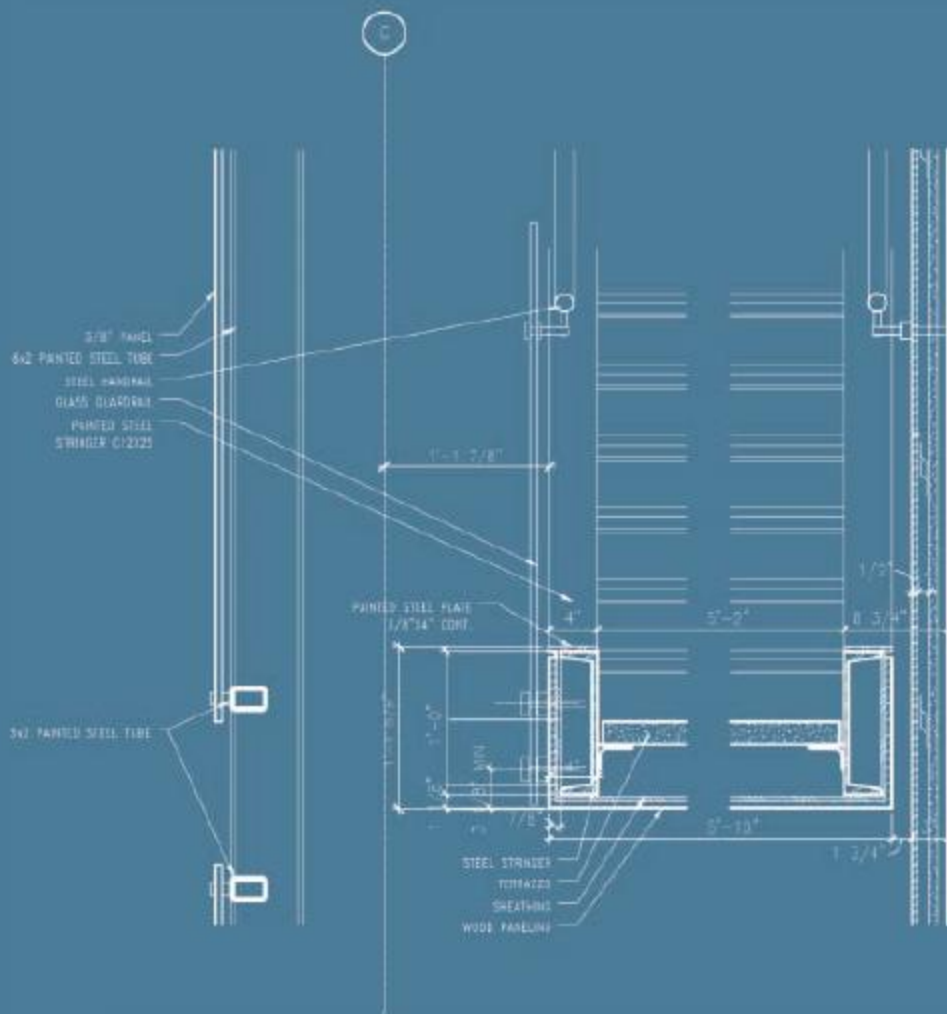
- Much of what has characterized design education in the past will remain viable and robust in the future.
- Design education must become more adaptable in the future (i.e., change) to meet the needs of the future profession and society.
- Technology has been and will be the driver of this change.

We will hope to return to update you next year on our continuing discoveries. In the meantime, we are interested in your contributions to this project and invite your thoughts and reactions. ■

Don Gatzke is dean of the School of Architecture, University of Texas at Arlington. Kathy Church and Kenneth James are from Strategic Focus Associates.

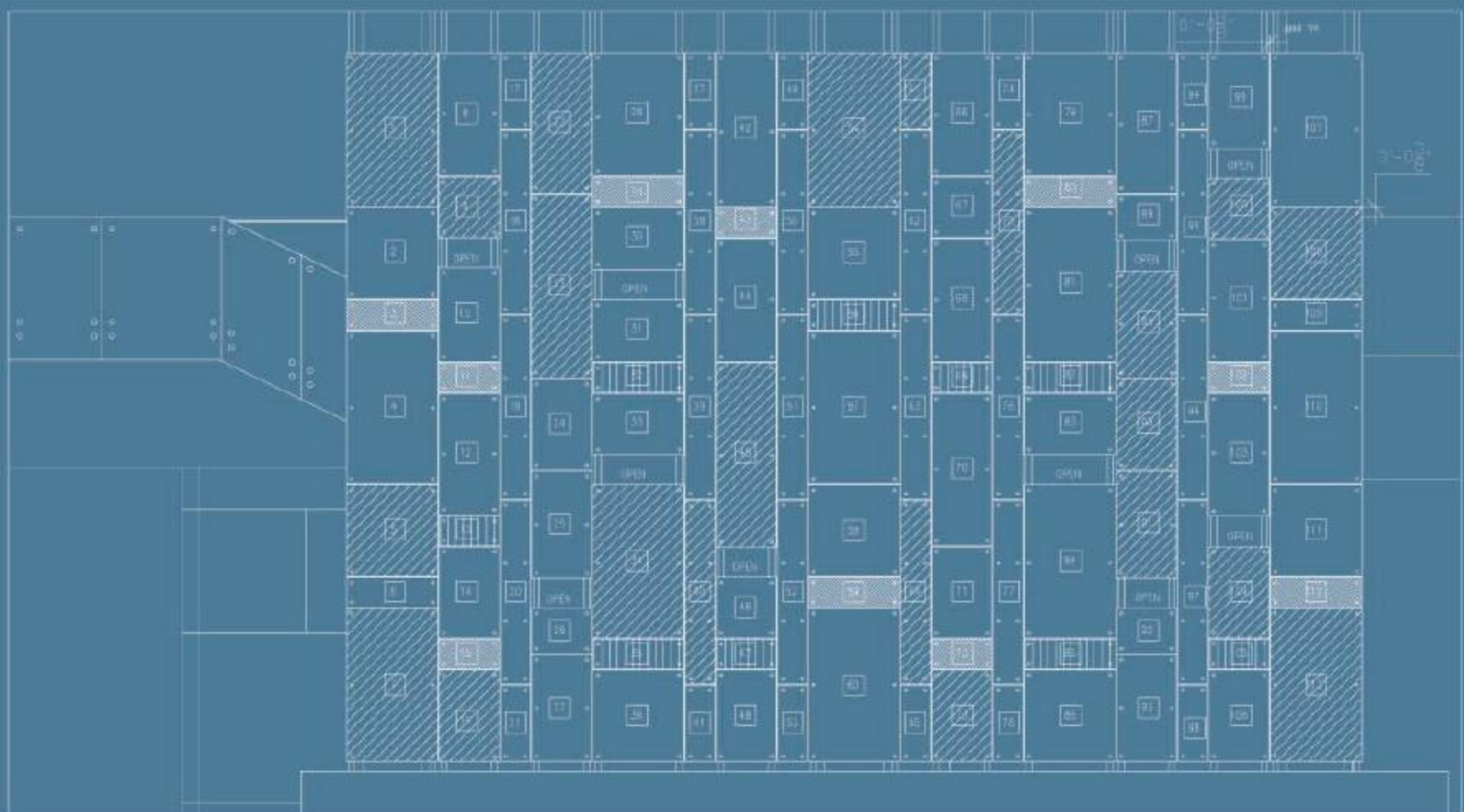
Footnotes:
¹ The “five collaterals” are NAAB (National Architectural Accrediting Board), ACSA (Association of Collegiate Schools of Architecture), AIA (American Institute of Architects), AIAS (American Institute of Architecture Students), and NCARB (National Council of Architecture Registration Boards).
² This “context” is comprised of the separate domains of UT Arlington and the University of Texas System, higher education in general, the related design professions, and design and construction technology.

Detail Matters | Founders Hall



Founders Hall at the University of North Texas Dallas, designed by Overland Partners, establishes a hierarchy of public space and sets the tone for the campus as it expands through the development of the main plaza, courtyards, and pedestrian side-walks. Overland set out to create a quiet escape, but allows the students to “see and be seen.” The wall adds an artistic color palette to the library reading room, which is adjacent to the main circulation of the building, transforming it into the living room for the university.

Contributed by Kimberly Williford, Assoc. AIA, design development manager with Brinker International.



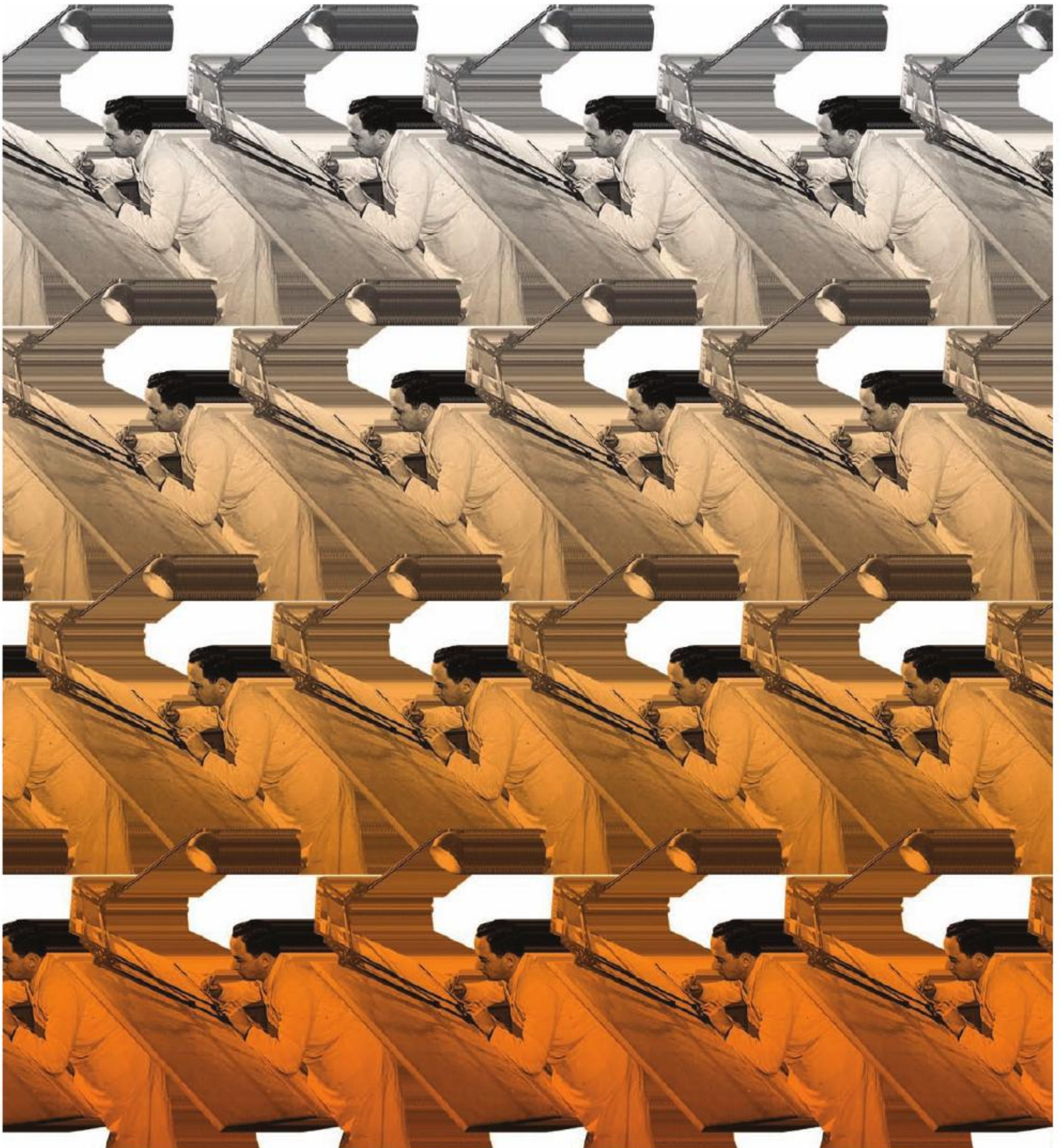
3 STAIR SCREEN - NORTH
1/2" = 1'-0"



By Keith Owens

THE DEMOCRATIZATION OF DESIGN:

IF WE'RE ALL NOW DESIGNERS,
WHAT OF DESIGN?



NICHOLAS MCWHIRTER, AIA

“In the future there will be no more designers. *The designers of the future will be the personal coach, the gym trainer, the diet consultant.*” These are the words of Philippe Starck, the iconic French product designer, in an interview published by the German newspaper *Die Zeit* in 2008. Starck went on to state that design practice is dead, done in by a technology-driven, world-wide migration into the immaterial (i.e., cerebral, digital) world.

In a recent retort to Starck, design writer and business trend guru Bruce Nussbaum took exception. Arguing that while design is not dead, the professions will increasingly practice in a world where everyone designs for everybody. ... A world where, as designer David Armano has suggested, designers are no longer the gatekeepers who dictate what is and is not good design, or design at all. ... A world of where design is increasingly democratized.

This democratization trend is shaping popular culture and flourishing at the intersection of amateur design and unfettered free markets. In design for and by the masses, there is Target®—with the help of star designers like Starck, Graves, and Missoni—broadening the appeal of *designer things* and creating a thirst for down-market aestheticism. Another example is Nike®, entreating customers to participate in the design of its own custom-made running shoes. Moreover, the masses, markets, and means of production have come together at crowd-sourced design bazaars such as www.crowdspring.com, through the Maker Movement empowered by user-scale 3-D printers and at sites such as www.instructibles.com, where nascent designers can access open-source design and manufacturing knowledge.

Design democratization has flowed into culture and market and has also begun to seep into the professional design domains. To see how this emergent cultural phenomenon is altering the landscape and practice of design, consider four powerful shifts animating the trend—roles, legitimacy, creation, and control—and their collective impacts.

The Role of Design Professionals

In a traditional sense, professional designers function as the gatekeepers of specialized knowledge, sources of cultural production and high priests of taste. Now, however, millions have access to open source knowledge, sophisticated design software and manufacturing tools, as well as social platforms through which they can distribute and enjoy *their own* designs.

What Defines Legitimacy?

Democratic tradition holds that all participants should have equal voice. Now a sense of equal entitlement by users means that that bottom-up popularity (i.e., the public voice) rather than top-down expertise (i.e., the design practitioner) will increasingly be the source of legitimacy for designed artifacts, systems, experiences, or ideals.

New Voices in the Creative Process

No longer is the current model sufficient for involving users. Increasingly empowered users may demand a more active role in the entire design(ing) process. Some now expect to be intimately involved in the design of their lives.

Who Had Control?

“Knowledge is power,” said Sir Francis Bacon. Design professions accrue their social legitimacy and practice franchise in part because of their respective grasp of and control over specialized knowledge. No more. The open source movement is wresting knowledge from private control and promoting its use by individuals operating outside the realm of professional design.

Collective Impacts—Democratization and Architecture

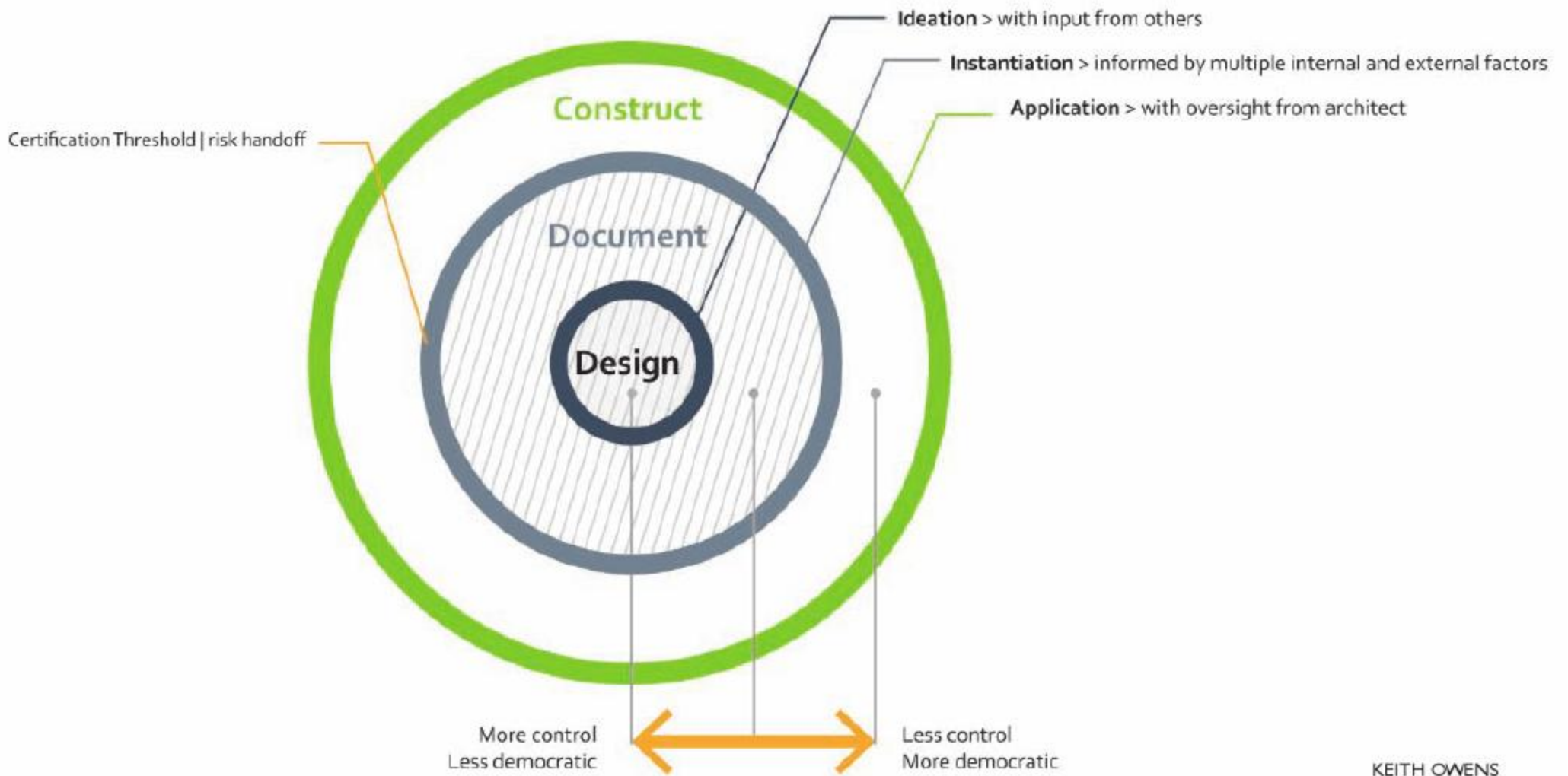
It may seem difficult to imagine that any wider cultural sense of design empowerment and entitlement enabled by open source knowledge, software tools, and social platforms could translate into a serious assault on the professional and economic standing of design. Nevertheless, in a world where all are designers and all voices count as equal, will design professionals increasingly find their methods questioned, their influence diminished, and their legitimacy reduced? We can soothsay a bit by reflecting on how design democratization might reshape a central aspect of architectural studio practice.

Design-document-construct is a working process familiar to architects as well as to those who engage their services. It can be described in many uncontested ways: *conceptually* the three parts of the process correlate to conception, production, and application; *logistically* it dictates which parties are responsible for particular tasks and how they will undertake them; *legally* it governs when and how risk is accepted or transferred during the course of a building project.

If, however, we describe the process *democratically*, it becomes an arena for negotiation where the user is not only in titular control by virtue of being a project initiator or decision-maker, but may increasingly function on more equal *design* footing because of his or her access to open source knowledge, awareness of the tools of design and production, and belief in the cultural ideal that he or she is empowered to participate in the making process once reserved for the experts. Essential roles, expectations, and control begin to shift within the process as it becomes more fluid. Viewed through this lens, we might see the process as having a central core with two emanating rings (see Figure 1) and that the democratization of design causes increasing unsettlement as one moves inward from the periphery.

The outermost ring, construction, is the most uncontestedly democratic. That is, there are more players, processes, and interests, all having representational parity. And while architects

Will the architect remain the generation point for documentation or instead become a function of health and safety oversight and risk management in a redefined practice process?



often function in supervisory roles, and their certified documents are the default to which the other players and processes must adhere, they inevitably cede some control by shifting their burden of risk, interpretation, and performance expectations to the other players and the priorities that evolve.

Within this ring is documentation. Here the democratization of design, in professional guise, has already affected the interests of architects. The trend has begun to move the documentation process of internally generated design ideation toward the assembly of third party inputs. Here, the vision of the architect increasingly competes not only with the recognized constraints of budget, site, and codes, but also with the increasing primacy of other allied professionals and other ideas embedded in externally shaped building modules and systems. Carried forward, this shift brings into question whether the architect will remain the generation point for documentation or instead become a function of health and safety oversight and risk management (via review and certification) in a redefined practice process.

At the center is design: the capability that enables architecture to retain its social standing and economic franchise. It is a space resistant to the incursions of democratized design—shifting roles, popularized legitimacy, and dispersed control—built upon education, experience, licensure, and the ability to bring about what has not yet come onto the horizon of possibility. Yet even this domain may not remain impervious to the leveling process

that is democratized design. To see why, consider the challenge posed by the open source concept that knowledge is powerful not by virtue of its generation and private cognition, but instead by its availability and public activation. For example, rather than relying on architects and the knowledge they've gained through education and experience, an owner may turn to a company that has accessed the thousands of building plans considered safe, effective (useable), and significant (aesthetically pleasing). The company subjects these documents to an algorithmic formulation to elicit interior space standards based on proven extant structures. In this instance the primacy of the design domain or the private creative synthesis undertaken by architects is supplanted by technologically derived, actionable knowledge made available at a fraction of the cost.

An unlikely scenario? Perhaps. Yet, the *possibility* of this possibility — and thousands like it being brought into being by entrepreneurial drive, technology, and cultural momentum—suggests that it is less a matter of when and more a question of how the democratization of design will increasingly and significantly reshape architecture as well as the other design professions. ■

Keith Owens is an associate professor of communication design and the design research center director in the College of Visual Arts + Design at the University of North Texas.

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THE CHANGING
FACE OF ARCHITECTURE
RELEVANCE
IN TRANSITION

It seems like architects are popping up all over. In 2012, two ensemble comedy shows on CBS aired in back-to-back time slots on Monday night and featured architects as the main characters. Hollywood is getting in on the trend by casting architects as leading men in movies such as *500 Days of Summer* and *The Last Kiss*. Comedian Steve Martin, who is an art connoisseur in real life, recently played an architect opposite Meryl Streep in the 2011 movie *It's Complicated*.

The title "architect" is also becoming a new kind of label with cache. Not a day goes by that blogs, media outlets, or pundits proclaim that someone in an unrelated field is an "architect." Charles Osgood on *CBS Sunday Morning* recently introduced

CEO Eric Schmidt of Google as the "architect of the Internet." In 2004, President George W. Bush referred to Karl Rove as the "architect" of his presidential campaign.

While the entertainment media are putting the occupation of architect front and center, the representation of the profession isn't particularly accurate, considering how all the architect-actors are depicted doing things like drafting and contract detailing, and how they all have a lot of free time! It's encouraging to see the profession gaining notoriety in popular culture, but the discipline of architecture and the individuals who actually practice and teach it are trying to get a handle on new and significant problems confronting the profession.



JENNIE WEST, ASSOC. AIA

What Does Society Want From Us?

"One thing that's very positive and being provoked mostly by students of architecture more so than the faculty is a much broader view of what society needs from architecture," says R. Lawrence Speck, FAIA. "What can architecture contribute at this moment?"

Practitioners appear to be having similar discussions. "If you get a practicing architect off on the side and you bring up these kinds of issues, they are absolutely passionate and excited about the questions," Speck says. "But in our work-a-day world, we're constantly just 'doing it,' so it's sometimes hard to remember the big picture and what we're all about."

LEFT: A hotel and spa in Vals, Switzerland, Therme Vals is built over thermal springs. The architect for the project was Pritzker Prize winner Peter Zumthor.

Although the issues affecting practice and education differ, both are struggling with the same elusive issue: relevance. What does architecture uniquely give to society that society can't get in any other way? What does architecture have to offer that is relevant to society now?

"Our expertise isn't technical or in areas like cost estimating or construction," notes Marlon Blackwell, FAIA, who is also the architectural director of the Fay Jones School of Architecture at The University of Arkansas. "The expertise we claim, that is truly ours, is in the realm of qualities." Quoting from his own essay, *A Hopeful Rant*, Blackwell adds, "We instill qualities in places that were not there before."

The list of qualities is virtually without end. Formally, they ranged from perceptions of clarity, organization, and spatial arrangement to emotional characteristics such as serenity, elegance, and monumentality. Almost every architect is familiar with Le Corbusier's axiom: "A house is a machine for living." Few know he referred to the Villa Savoye by that phrase and also, that a house is a "*machine a emouvoir*," a machine for feeling.

Although quantitative matters and economics seem to dominate practice, the qualitative expertise of the profession needs a stronger voice and advocacy. Architecture exists to insure that it all adds up and is worthy of our affection—worth caring about, or, to paraphrase the Hippocratic oath, makes sure that any new work "does no harm."

While the Age of Information may seem like a nemesis to architecture, information makes architecture relevant if viewed from a different light. The challenge of practicing in an information-obsessed world is that information seems to quickly turn towards measurability. LEED can turn design into a spreadsheet and sustainability can descend into technical issues and measurements.

However, people understand information and numbers. They are drawn to the facts, figures, and percentages that dominate political discussions in the same way that numbers and statistics gauge the performance of the economy and the benefits of a health care system. But people also understand qualities and why they are valuable. What they don't understand is the link between the two or how to map a connection between them. The task of giving form to formless data with a process that will imbue the process with qualities redirects information right into the realm of the architect.

Architects are uniquely educated in how to recognize and understand patterns of visual and verbal information and how to build, alter, or challenge them through design. Nothing makes architecture more relevant for the problems facing contemporary society than the professionals' ability to make sense of a vast amount of in-

formation and interpret it intelligently and beautifully with design.

"Architecture is an inherently synthetic discipline," says Blackwell. "It's another thing we're really good at—constantly combining a variety of issues and constraints and using design to resolve a variety of conditions in an integrated way."

However, achieving synthesis is easier said than done. Typical projects are handled by a team of experts, each one adding his or her own expertise as if good solutions come from piling one topic onto other topics. Design done this way becomes a sum of topics or "parts for the sake of parts," as Blackwell likes to say. They appear to get a job "done," but they also set themselves up to be dismantled, part by part, piece by piece, by forces that can range from public processes and political processes to value engineering.

Language Masters

Architecture gains relevance and credibility through high quality works that are intelligent. "One of the things that pains me in the profession and to some degree also in the academy, is the level of distraction that we seem to operate in that lures us away from developing a real mastery of our own language," Blackwell adds. "Whether it's at the highest level of practice or at the lowest level of the profession, I don't think anyone comes to us and says, 'Hey, can I have an inappropriate, over-scaled, badly proportioned building and I'll pay you for it?'"

"No one asks for that."

The kind of object-obsessed buildings the design media prefers shouldn't be confused with good intentions and qualities. "There is a media subset within architecture that is obsessed with buildings only," Speck says. Most publications on architecture discuss buildings as if they were fashion items and they never "see architecture as something social, political, and as a consequential event." Pick up *The New York Times*; none of those qualities are ever mentioned.

Moreover, nurturing perceptions that architecture is akin to high fashion runs counter to the discipline. High fashion is about the moment and appearance. Author Tim Manners, an expert on corporate relevance and consumer services, points out in his book *Relevance* that "Brands that depend heavily on buzz aren't built to last. Products and services that depend on the vagaries of consumer aspirations, fads, and fashions aren't sustainable for any real length of time."

Speck asks: "Have we really done the job of giving people anything to look at, anything to be interested in, or have we given them the opportunity to get engaged with what we do? Or do we prefer to stand around and stare at our own belly buttons, becoming this little subculture?"

Where are the issues and cultural arenas where architecture stands to make a difference?



ABOVE, RIGHT, AND FAR RIGHT: Syracuse University School of Architecture thesis jury presentations, May 2013.



PHOTOS BY JAMIE YOUNG



Architects as Health Care Providers

Over a century of unplanned industrialization has given rise to urban agglomerations and the problems they manufacture could benefit from an architectural mindset. During a March 2013 lecture at the University of Texas Arlington's School of Architecture, Columbia University professor and architect Kenneth Frampton poignantly recalled a handwritten phrase that was scrawled onto a rendering of a utopian city that was part of a 1980s exhibit at the New York Museum of Modern Art:

"There are no cities anymore. We are incapable of making cities anymore. The machine is incapable of making cities anymore. We have to get used to living in the jungle." Anonymous

The image that cities are mechanical jungles or malevolent landscapes is dramatic and powerful.

Architects generally understand the relevance and relationship between health and the design of individual buildings. Ventilation systems, screen glare, mold, and material off-gassing are just a few of the environmental and health-related issues—but extending that intuition from the single building to the collective form of the city has the capacity to remap architecture as part of the nation's health system. This could be accomplished easily enough by planning cities to be walkable places that promote health and social contact while lowering carbon emissions and air pollution through usable public transit. Presently such awareness

largely eludes society and the profession.

Never, during the recent national health care debate, did an expert come forth to champion a longer and more strategic plan for health care that would eliminate or diminish the burden and/or diminish health care costs by making cities healthier places. The entire debate was about how to pay for chronic symptoms and illnesses and their costs, which are colossal.

Sources ranging from *Forbes* magazine, the National Bureau of Economic Research, and *USA Today* indicate that America's obesity problem alone costs the health care system \$168 billion a year. Type 2 diabetes that is related to obesity adds another \$174 billion onto the problem. A modest 10% improvement—possible by reverse-engineering cities to be walkable—could save up to \$35 billion a year.

"If architects don't realize they are health care providers, then they don't understand the power and authority of the discipline they are dealing with," Dr. Richard Jackson is fond of saying. Jackson, who has a PBS special on the relationship between architecture and health, is scheduled to be a keynote speaker at the upcoming 2013 TxA conference in November.

Linking health and architecture is not a new idea. According to *de Architectura*, a treatise on architecture written in the first century BC by the Roman architect Vitruvius, the single most important issue in orienting any building or any city is health.





Relevance and the Environment

Asthma is on the rise, signaling health problems that are mounting from another environmental segment. Thirty-five million Americans, or roughly one-tenth of the US population, have been diagnosed with asthma, adding \$12 billion annually to health care costs. By 2025, predictions suggest that asthma could increase to over 100 million diagnosed cases.

Combined with the fact that 60% of those dying of lung cancer have never smoked and that America is no longer a factory-based industrial nation, it is fair to intuit that most of the respiratory problems are coming from air pollution caused by sprawling cities and motorized vehicles.

Once again, the densification of cities is an architectural problem. Architects can improve the environment and boost the economy in the process through the design of new infrastructure and our urban fabric. It also opens the door to projects that rarely apply the benefits of architectural thinking. For example, the Philadelphia firm Field Operations transformed the world's largest landfill (known as "Fresh Kills" in New Jersey) into a usable public space and a new kind of ecology. In Dallas, the transformation of an abused site into an enclave of modernist housing at the Dallas Urban Reserve demonstrates the same kind of potential and vision.

Cities "make" or "unmake" themselves one building at a time, which is a powerful way for architects to impact the credibility and relevance of the profession by developing solutions that offer urban and environmental improvement.

Technology Forever

The rise of digital technology adds another layer to the relevance of cities, health, and the environment.

In the mid-1980s, Los Angeles-based Morphosis captured the architectural limelight with building designs and an energetic process that involved a profusion of study models. After being altered several times, the handmade, chipboard maquettes were rapidly painted with acrylic modeling paste in bright variations of red and mixed shades of gray and black, which instantly made them suitable for presentation or exhibition. Morphosis has man-

aged to assimilate and transition the digital domain into its unique process, which makes for an instructive case study. Technology tends to drive most architectural firms into unfamiliar methods. Morphosis has done the reverse by adapting technology to fit how the firm conceptualizes and accelerates how it gets "architecture out of the computer" and into the architects' hands for discussion and study.

"The key is getting the building out of the computer," says Aleksander Tamm-Seitz, project designer for the Perot Museum of Nature and Science. "At the end of the workday, we'll send a number of (computer) models to the three-dimensional printer, so they'll be ready the following morning for review," he notes. "Thom (Mayne) may stop by and comment if he's in the office, or he will sit down and quickly draw out a detail by hand."

At the moment, the profession may have the upper hand on the digital issues. "I think the profession has advanced more quickly in means and methods than the academy has," says Speck. "Revit has caught most schools of architecture on their heels. It's an amazing tool to conceptualize architecture, but it doesn't automatically present itself that way. We have a couple of people on our faculty at UT who are just amazing with Revit and they're completely turned on to it."

Architectural education is also adapting to technology. "Very often students are making the rounds to different schools to do their own comparative shopping," says Randall Korman, professor and interim dean of the Syracuse University School of Architecture. "They'll want to know how a school supports the digital domain, what they have in the way of digital fabrication equipment, and if they are on the cutting edge."

"I can't speak for other schools but the private answer is it is virtually impossible for anyone to be on the cutting edge and stay there because the technology is advancing so rapidly," Korman says. "Digital technology is like an alligator, a black hole. You can throw endless amounts of time, energy and money into it and it just wants more."

At the same time, Korman fully acknowledges the potential of the digital age and architecture. "The digital age allows architects to explore permutations at a rate that would simply not be



PHOTOS BY JASON JANIK/PEROT MUSEUM

LEFT AND RIGHT: Children participate in hands-on building activities during Discovery Days at the Perot Museum of Nature and Science.

CENTER: A young boy builds a structure in the Texas Instruments Engineering and Innovation Hall at the Perot Museum.

“The students, they love architecture... They get so excited when they learn about it, they get the heebie-jeebies.”
Larry Speck

possible manually. Architects now have the ability to create models rapidly and with exquisite detail and then enter into the models spatially as if they're actually there. In the end, our school has come to realize that you can't live with it, but you aren't relevant without it.”

Korman also offers a cautionary note about digital technology. “As we move toward greater and greater degrees of visualization and virtual reality, we'll arrive at a point where the virtual representation of a building or a space within the building is indistinguishable from reality. It will be a profound moment fraught with another set of concerns because it will also move the observer (the architect creating the image and ultimately the person who is going to occupy and use the space) further and further away from reality.”

The risk for human cultural is that a virtual world will compete to replace a physical world of buildings and space because it will be cheaper to make, faster to deliver, and potentially more fantastic to experience. According to Korman, “It's going to be a real Frankenstein moment, but we'll deal with it and we'll have to get through it.”

Speck summarizes: “On the one hand, I think the academy runs ahead of the profession and the profession is working to catch up. On the other, I think the profession runs ahead of the academy and the academy is working hard to catch up. I rather like that. It's how it ought to be.”

The Architectural Education of a Society

Korman, who was also Peter Eisenman's first employee, has a theory that connects a lot of contemporary issues. “Society is generally clueless about architecture,” he says. “We know a lot about what doctors, lawyers, and policeman do and why those occupations are important because there are television shows and movies about them that demonstrate who they are, what they do, and how they do it. The kids who watch them, who are the future doctors, attorneys, and policemen, get an opportunity to peruse the fields and eventually measure their own expectations about going into those careers.”

Speck adds a social perspective to Korman's theory. “To

begin with, there is nothing wrong with American culture,” he says. “I teach a huge lecture class called Architecture and Society that has 700 students in it. The students, they love architecture. They never had any idea it touched social issues, sustainability, and issues of form and space. They get so excited when they learn about it, they get the heebie-jeebies.”

“Architecture is inherently fascinating to people,” Speck adds. “We just don't have architecture embedded in our educational system and we don't have enough architects out there who are putting it in the public eye, making it an issue, and demonstrating the benefits of what it has to offer.”

“When I was growing up in the '60s,” Korman recalls, “there was a TV show called *The Invaders* that convinced me I wanted to become an architect. The main character and hero was an architect. He would fight aliens in the morning and then return to his office and continue his practice because every episode ended with him working at his desk or making a model or drawing. Some shows ended with him making a presentation to a client.”

“I said, ‘Damn it. That's it. I want to be an architect because I can save the world in the morning and design cities in the afternoon.’”

Considering the magnitude of the challenges before the contemporary world and the breadth of the opportunities that are unfolding before the

profession in real time—the crisis of the urban agglomerations, the environment, global warming, and a misinformed culture—Korman's youthful exuberance, in retrospect, seems

more like gifted insight about where the world is heading today and where an awakened future for architecture might begin. ■

Kevin Sloan, ASLA, is a principal at Kevin Sloan Studio in Dallas and teaches architecture at the School of Architecture at UT-Arlington.

Did you enjoy Kevin Sloan's article, “Relevance in Transition”? Would you like to learn more? Read the entire transcripts of his interviews with R. Lawrence Speck, FAIA, Marlon Blackwell, FAIA, Aleksander Tamm-Seitz, and Randall Korman at www.tiny.cc/relevance.





PHOTOS BY LUIS AYALA

TOP: McMillen High School.
BELOW: Coppell High School.

THE NOTION OF CHOICE IN 21ST CENTURY SCHOOLS

As our world evolves, so must our schools. Imagine the skills that today's K-12 students will need to enter the workforce, and remember that not all students learn those skills in the same way. Educators are recognizing students' changing needs and are responding with innovative teaching methods and curriculum. The traditional stand-and-deliver teaching method is no longer considered the only way; schools are incorporating hands-on learning and cutting-edge technology to help students gain the skills they'll need for tomorrow's job market.

Delivery methods aren't the only change marking the evolution of school facilities. Educators are seeking ways to customize education for each student, giving learners more independence and responsibility for their own learning. The learning styles of today's students not only make more open, collaborative environments possible, but at times, preferred.

As our approach to educating students changes to meet the

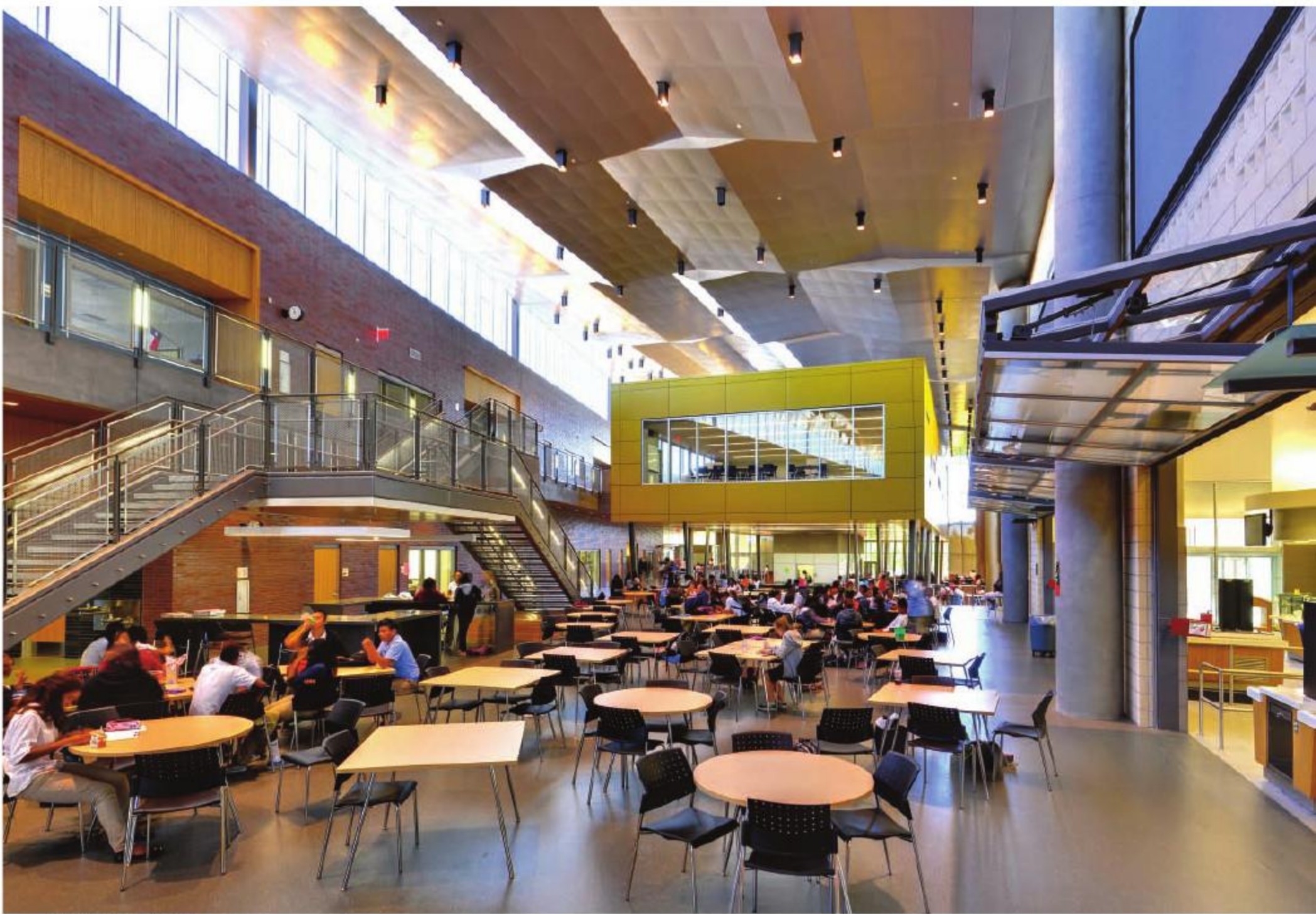
needs of society and the workplace, so must the facilities. To design learning environments that are relevant both now and in the future, today's schools need to provide the users—students, faculty and staff—with choices.

Architects can affirm this notion of choice by incorporating flexibility, differentiated settings, transparency, current and emerging technologies, and relevant and real world aesthetics into the school buildings.

Flexibility

Incorporating flexibility into a design provides users with nearly endless choices in how they can use a space, and allows the facility to evolve to accommodate alternative delivery methods. On a micro level, features like moveable walls and adaptable furniture offer teachers and students the flexibility to reconfigure a space based on their situational needs. At a macro level, carefully-de-





PHOTOS BY LUIS AYALA

ABOVE, LEFT, BELOW: Kathlyn Joy Gilliam Collegiate Academy.

signed schools can provide the administration flexibility to reorganize the building program and better utilize multipurpose spaces.

This idea of flexibility was incorporated into Coppell Independent School District's Coppell High School (CHS) renovation to support its blended learning delivery approach, which combines face-to-face group work with self-paced online instruction. At CHS, students complete online coursework in a space approximately the size of two classrooms. The students themselves worked

with furniture manufacturer Steelcase to choose a variety of furniture types for the room—from tall tables, to stools, to floor pillows. The flexible furniture allows students to choose how to organize the space based on their learning needs and activities.

"The days of the 'desks in rows' learning environment are gone with the rigidity of the previous century's industrialized 'stand-and-deliver' instructional model so often mirrored in the

cubed offices of the past," said Dr. Jeff Turner, superintendent, Coppell ISD. "Today's digital natives are anywhere, anytime learners who thrive in inspirational spaces that facilitate creativity and lesson engagement—both collaboratively and independently—reflected in today's workplaces."

Differentiated Spaces

Incorporating the notion of choice extends to the kinds of learning environments available in a school. Differentiated spaces diversify different environments for a range of learning styles and behaviors. Auditory, visual, and kinesthetic learners all have unique needs when it comes to learning environments, as do in-





PHOTOS BY SHW GROUP



ABOVE: kNOw Space.
OPPOSITE PAGE: McMillen High School.

troverts and extroverts. Differentiated spaces of varying size, openness, transparency, acoustic levels, comfort, and number of users allow students to benefit from an environment that works best for them.

At Dallas Independent School District's Kathlyn Joy Gilliam Collegiate Academy, providing a series of academic and social spaces is critical to preparing students for the rigors of higher education. The early college high school is designed to mimic a college campus to prepare its primarily first-generation college students for success in college and beyond.

To introduce the self-paced coursework of college, students have time during the school day to access teacher support, conduct library research, and collaborate on group projects to develop a college-going culture. Thus, multiple spaces for informal learning are incorporated throughout the facility. Writable surfaces on walls encourage spontaneous student collaboration and creativity, and banquette seating outside of classrooms offers space for quiet study.

"The use of glass, natural lighting and technology-infused areas [at the new McMillen High School] are very conducive to student learning. We hope to capitalize on the new energy delivered by a fresh environment that is ultimately best for students and their learning." Richard Matkin, Superintendent of Schools, Plano ISD

Transparency

Transparency is critical to the success of differentiated settings on a number of levels. First, incorporating transparency allows teachers the freedom to provide students with a choice in space while still maintaining sight lines and supervision. Students are given a sense of independence and expected to behave responsibly, but are still monitored because the teachers can still see them and monitor their actions.

Furthermore, transparency creates accountability for both the teaching and learning that takes place. Teachers learn from each other by observation. Transparency puts teachers on display. As delivery methods evolve, transparency allows colleagues to pick up on each other's successful methods and implement them in their own classrooms. Similarly, students can learn from each other as their learning is put on display.

Plano Independent School District's McMillen High School promotes collaboration between students and teachers in both the classrooms and in the adjacent flex spaces. Glass walls in classrooms can create flex spaces and provide teachers with choices in delivery method that are not available when they are confined to a single classroom. The transparency here allows teachers to choose how they want to teach and tailor the instruction to each student. Teachers can spend extra time with students who need help and allow other students to move on without giving up appropriate supervision of each group.

"With the recent opening of McMillen High School, we are eager to see the impacts of this new learning environment over the span of time," said Richard Matkin, Superintendent of Schools, Plano ISD. "With open and collaborative multi-use



“Today’s digital natives are anywhere, anytime learners who thrive in inspirational spaces ...”
 Dr. Jeff Turner,
 superintendent,
 Coppell ISD

spaces and creative, inspiring surroundings, it is clear that this environment offers teachers many alternatives to reach students. The use of glass, natural lighting and technology-infused areas are very conducive to student learning. We hope to capitalize on the new energy delivered by a fresh environment that is ultimately best for students and their learning.”

Technology

To accommodate the delivery methods of today and of the future, schools need the infrastructure to support engaging, hands-on technology so users can choose how to utilize it. Perhaps the biggest challenge that architects face is trying to anticipate the technologies of the future, and designing schools that will be able to support technologies that don’t exist yet.

For a recent conference, SHW Group developed its vision of what the classroom will look like in 2021. Called the “kNOw Space,” the design approach for this classroom of the future is centered around the advancement of technology and its effect on delivery methods and learning styles. The space features an impressive amount of technology-based equipment such as a facial recognition camera to record attendance, “Stretch Pads” that allow students to change the size of the displays on their devices to adjust for personal use or presentations, and an interactive virtual wall.

While the technologies featured in the kNOw Space are futuristic by today’s standards, many of the design concepts used to support technologies like these can be implemented in today’s schools. The use of open, transparent, flexible, adjustable, collaborative space and the mixture of task-focused furnishings—social, soft furniture and reconfigurable mobile furniture—are all easily implemented today.

Aesthetics

Beyond the function of spaces within a school, the building’s aesthetics are being recognized for their impact on students. Educa-



PHOTOS BY LUIS AYALA

tors are choosing more relevant and real-world spaces to assert the expectation of excellence, encourage students to act responsibly, and create energetic, inspiring environments that aesthetically resemble the places in which they will be learning and working in the future. At Gilliam Collegiate Academy, for example, a pedestrian-friendly walk up, high-end finishes, unique exterior fenestration material on each of the façades, the elimination of lockers, and an enclosed entry plaza all contribute to the professional and collegiate feel.

As our society continues to evolve, it is critical that we provide our youth with the tools they need to be successful in the workplace in a format that responds to the impact of technology on their lives. Through careful, thoughtful design, we as architects can help create education facilities that not only support the evolution of instruction, but encourage it, offering the students of today the learning spaces that will help them to thrive as they reach for tomorrow. ■

Konrad Judd, AIA, is a principal at SHW Group.

In Context

What is it? Where is it?

Can you identify this
North Texas building?

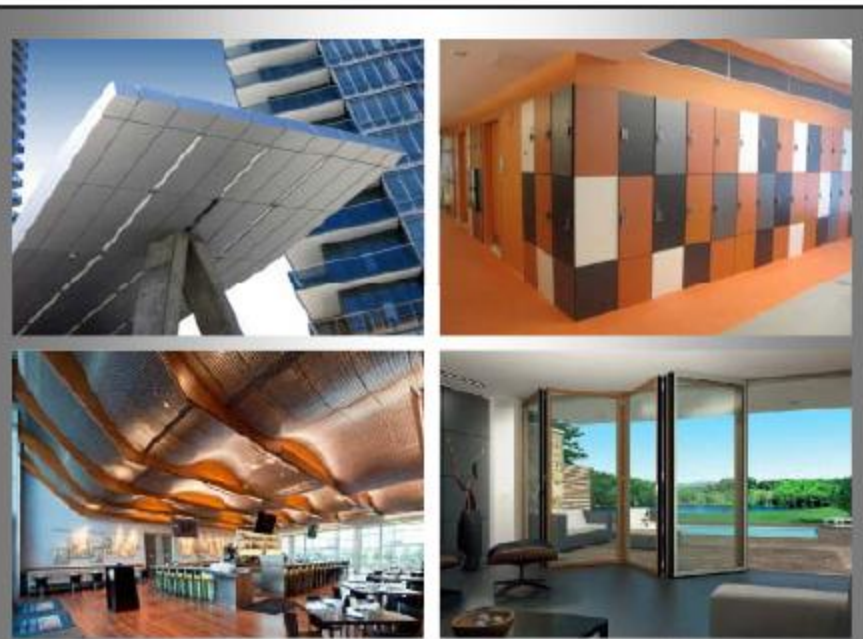
See page 41 for the answer.



Seen Around Town.



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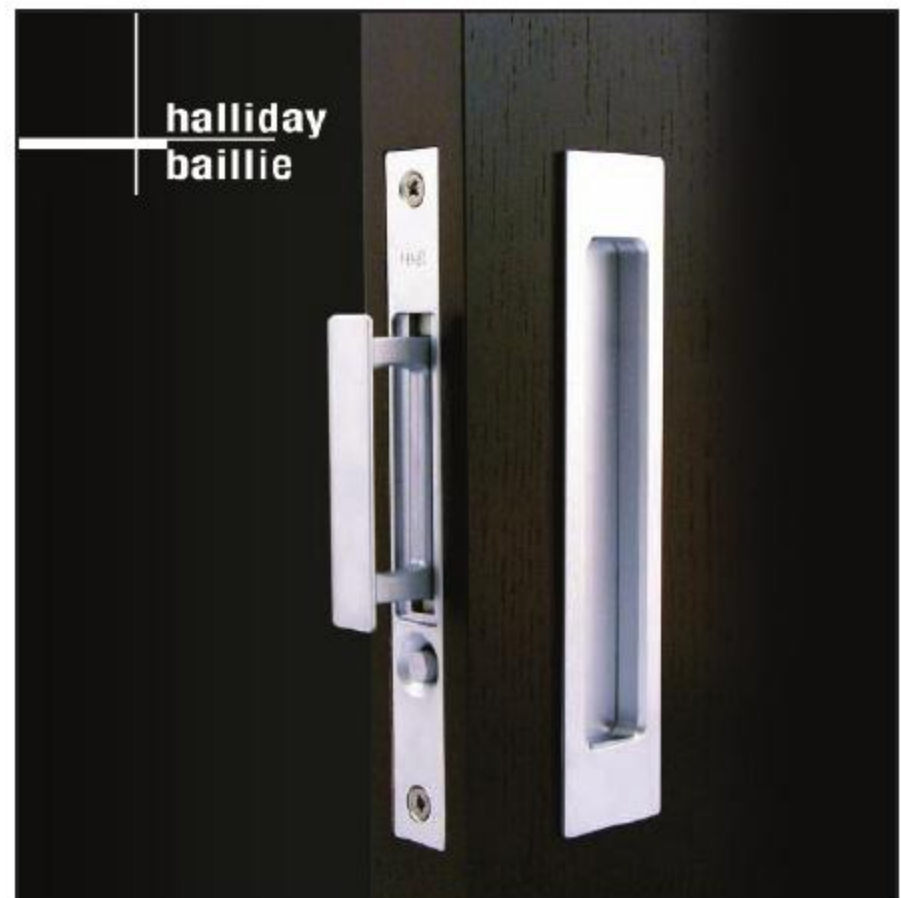
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GALLERY



PROJECT TEAM MEMBERS:
CIVIL ENGINEER: Pacheco Koch
Consulting Engineers
STRUCTURAL ENGINEER: Jaster
Quintanilla; LA Fuess Partners

MEP ENGINEER: Basharkhah
Engineering
LANDSCAPE ARCHITECT:
SMR Landscape Architects

KITCHEN CONSULTANT:
Food Service Design Professionals
ROOFING CONSULTANT:
Amtech Building Sciences

GENERAL CONTRACTOR:
Rogers-O'Brien Construction

ZAN WESLEY HOLMES JR. MIDDLE SCHOOL Dallas Independent School District Dallas, TX Perkins + Will

PROJECT NARRATIVE: Designed to incorporate Collaborative of High-Performing School standards, Zan Wesley Holmes Jr. Middle School provides a flexible, academically-focused facility that encourages student engagement.

Taking advantage of the site's sloping topography, the building is a triple-level design that utilizes the middle level as the main social and cultural entry level. Small learning communities containing core, science, and specialty classrooms connect to the main corridor while distributed administrative areas allow opportunities for student-

teacher interaction. The main level corridor facilitates connection with community spaces such as the cafeteria, auditorium, performing arts, and athletics spaces while allowing indirect daylight to penetrate all levels of the school.

Construction is primarily concrete and steel with an exterior material palette of brick, metal panel and glass. The mechanical infrastructure incorporates geo-thermal technology and ground source heat pumps.



PROJECT TEAM: CIVIL ENGINEER: Criado & Associates Inc. STRUCTURAL ENGINEER: EPB Associates Inc.; Structural Studio MEP ENGINEER: MEP Consulting Engineers LANDSCAPE ARCHITECT: Caye Cook & Associates CONSTRUCTION MANAGER: JACOBS CONTRACTOR: MDI General Contractors

W.A. BLAIR ELEMETARY SCHOOL RENOVATION + ADDITION Dallas Independent School District Dallas, TX
th+a (t. howard + associates architects inc.)

PROJECT NARRATIVE: Like many overburdened schools in the Dallas Independent School District, W.A. Blair Elementary School had accommodated a much larger student population than originally planned. The new 26,800-square-foot addition provides just what the school needs: group learning areas, strong connections between indoor and outdoor space, and a secure circulation loop within the school.

The distinctively curved, two-story design houses 15 new classrooms and wraps around a newly-created outdoor learning courtyard. Expanses of aluminum and glass curtain wall allow natural light

to flood into the hallways and classrooms, and allow for glimpses of the learning activities hosted in the courtyard.

GALLERY



PETER CALVIN

PROJECT TEAM:
CIVIL ENGINEER: Pacheco-Koch
Consulting Engineers

STRUCTURAL ENGINEER: Jaster
Quintanilla
MEP ENGINEER: B&H Engineers
LANDSCAPE ARCHITECT:

Leeming Design Group
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KITCHEN CONSULTANT:

Foodservice Design Professionals
THEATER CONSULTANT: Schuler
Shook
ACOUSTICIAN: BAI

BALCH SPRINGS MIDDLE SCHOOL Dallas Independent School District **Balch Springs, TX** GSR Andrade Architects

PROJECT NARRATIVE: A landmark and anchor for a steadily developing neighborhood, this 199,000-square-foot middle school, designed for 1,200 students, reflects a progressive educational program organized around learning communities of students at each grade level—including a diverse range of academic spaces to support traditional, interdisciplinary, and project-based instructional models. Adhering to a tight budget and compressed construction schedule, the building still met environmental and sustainable Texas Collaborative for High Performance Schools standards.

The school itself acts as a learning tool for environmental design as well by offering educational displays, demonstration areas, and signage to provide information about the school's sustainable features. Additionally, a community school garden is being installed with the potential to become an outdoor laboratory for the students.



CHARLES SMITH, AIA

PROJECT TEAM:
CIVIL ENGINEER: Glenn Engineering

STRUCTURAL ENGINEER: LA Fuess
Partners

MEP ENGINEER: Image Engineering
Group

GENERAL CONTRACTOR: Charter
Builders

LADY BIRD JOHNSON MIDDLE SCHOOL Irving Independent School District Irving, TX Corgan

PROJECT NARRATIVE: Leading the way for energy conservation and net-zero energy design, Lady Bird Johnson Middle School plays a vital role in the way school buildings are designed and used. District administrators saw the opportunity to develop a sustainable environment and set the goal for a net-zero energy building. The design team responded with a day-lit, wireless environment that supports energy conservation through geothermal, LED lighting, lighting controls and monitoring systems while providing wind and solar power for the energy for the building operation and are inte-

grated into the school science curriculum.

The unique qualities of this building and the wealth of innovations relative to sustainability and energy conservation make it a showplace for the district and the community.

GALLERY



JASON BROUSSEAU

PROJECT TEAM:
CIVIL ENGINEER: RL Goodson Jr. Inc.

STRUCTURAL ENGINEER:
Structural Studio

MEP ENGINEER:
TLC Engineering

CONTRACTOR:
IDEA Construction Inc.

ST. JOHN'S EPISCOPAL SCHOOL SCIENCE WING RENOVATION + ADDITION Dallas, TX

th+a (t. howard + associates architects inc.)

PROJECT NARRATIVE: This small renovation and expansion has helped transform the school's science program by opening the learning environment to the great outdoors. The team leveraged every opportunity to engage curious students and created uniquely appropriate spaces to encourage exploration. A floor-to-ceiling sculpture of a DNA strand anchors a high-traffic area and the lush rooftop garden provides a new venue for hands-on learning. Even simple details—such as a science lab counter which bisects the exterior wall—help to strengthen the connection to nature.

Sustainable design features include the green roof which helps to insulate the building, an exterior learning space shaded by a solar panel canopy, and a water reclamation system.



MICHAEL LYON

PROJECT TEAM:
CIVIL ENGINEER: Pacheco Koch
Consulting Engineers

STRUCTURAL ENGINEER:
Jaster Quintanilla

MEP ENGINEER: Basharkhah
Engineering

GENERAL CONTRACTOR:
Phillips/May Corporation

WOODROW WILSON HIGH SCHOOL Dallas Independent School District Dallas, TX

BRW Architects

PROJECT NARRATIVE: Woodrow Wilson High School is an historic landmark building constructed in 1927 that reflects generations of continuous alumni and community support and spirit. The Elizabethan-style school has three floors with liberal expanses of glass, masonry detailing, and elaborate cast stone. The renovation includes historic restoration of windows, lighting fixtures and upgrades, public spaces, HVAC system replacements, and a restored auditorium and front hallway.

The arts and science addition aligns the height of the historic school and connects each floor level via a transition element that clearly defines and separates the old and new. The addition houses new classrooms, science laboratories, a robotics office, faculty workroom, and a state-of-the-art drama classroom/black box theater room, complete with a scene shop and dressing rooms.

Profile

Mary Suhm

Mary Suhm led the City of Dallas in her role as city manager for nearly eight years. On July 1, she stepped down from the position and will retire at the end of 2013. She served in significant roles within the Dallas city government for nearly 30 years. As city manager, she was responsible for the daily operations of this great municipal organization, managing a staff of 13,000 employees and a budget of almost \$3 billion. During the years she served in the city manager's office, Mary saw many great visions for Dallas come to realization, including the Santiago Calatrava-designed Margaret Hunt Hill Bridge, pivotal growth within the downtown district, expansion of the arts district, and great advances on the Trinity River corridor project.



Out of all of these changes to the City of Dallas that you care about so much, do you have one that you want to be known for?

No. I really like what's going on in Dallas right now, the energy that it creates and how everybody feeds off that energy. One thing we are doing right now that I'm really excited about the potential for is the CityDesign Studio that Deedie and Rusty Rose funded. The studio is focused on good urban design, not just good buildings. We have a lot of good buildings, but we haven't been very thoughtful. You know we're Texans, and so we say, "This is my property and I can do what I want with it." We haven't been very good about thinking about it in context and in the community. People have been really receptive to this CityDesign Studio and we had Larry Beasley working with us who did work in Vancouver. He is amazing and has a worldwide reputation. I think this particular project has the potential for pulling a lot of things together and making the city more livable and more sustainable.

What can the city do to link up the arts district with other cultural resources in the commercial business district?

We are in the process of updating the Downtown Parks Master Plan. I think that offers an opportunity to make linkages. If you look back over the last 10 years, what we have done with green space and parks downtown is really pretty amazing. We've taken advantage of an opportunity that might not have been possible if the economy had been better. Looking at Main Street Garden and some of the things that are about to go on in the Farmers Market, I think there is a huge potential to make those connections using parks as linkages. We've done half of what we need to do downtown in the way of parks.

I think we also need to pay attention to the linkages between

our immediately surrounding neighborhoods outside the loop and not miss opportunities. Both parts of the community, the downtown core and the immediately adjacent development, are less if you don't think seriously and thoughtfully about that connection.

As downtown becomes more dense and more residential uses are woven among the commercial uses, do you think more regulation will be necessary to control how development happens?

We are going to have to address parking and we need to do it holistically. There is the controversy about the Nasher and the Museum Tower; I have worked in government a long time and everybody talks about less government; but when something goes wrong, they say, "Why don't you have a rule?" That is one area that the CityDesign Studio could study. When you are talking about good urban design, you are talking about how you relate to the space and to your neighbors.

What message would you send to Dallas-area architects?

Late in my life I discovered that I would have liked to have been an architect or a planner. When I started in this business, I wasn't particularly interested and now I realize I was on the wrong path. I'm envious of the fact that you are able to see your work for decades. If it is done well, it can impact everything about a community. It's pretty empowering to think about. My work is like mowing the lawn: Once you've done it, three days later you've got to do it again because the grass grows back. If I don't look around right quick to see what I mowed, I forget what I accomplished. ■

Interviewed by Alan Richards, AIA, an associate at Corgan Associates Inc.

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Phillips/May served as General Contractor for **DALLAS ISD's** Bid Package #46, the Historical Restoration and ground-up addition OF **WOODROW WILSON HIGH SCHOOL**, the 1928 City and State Historical Landmark School.

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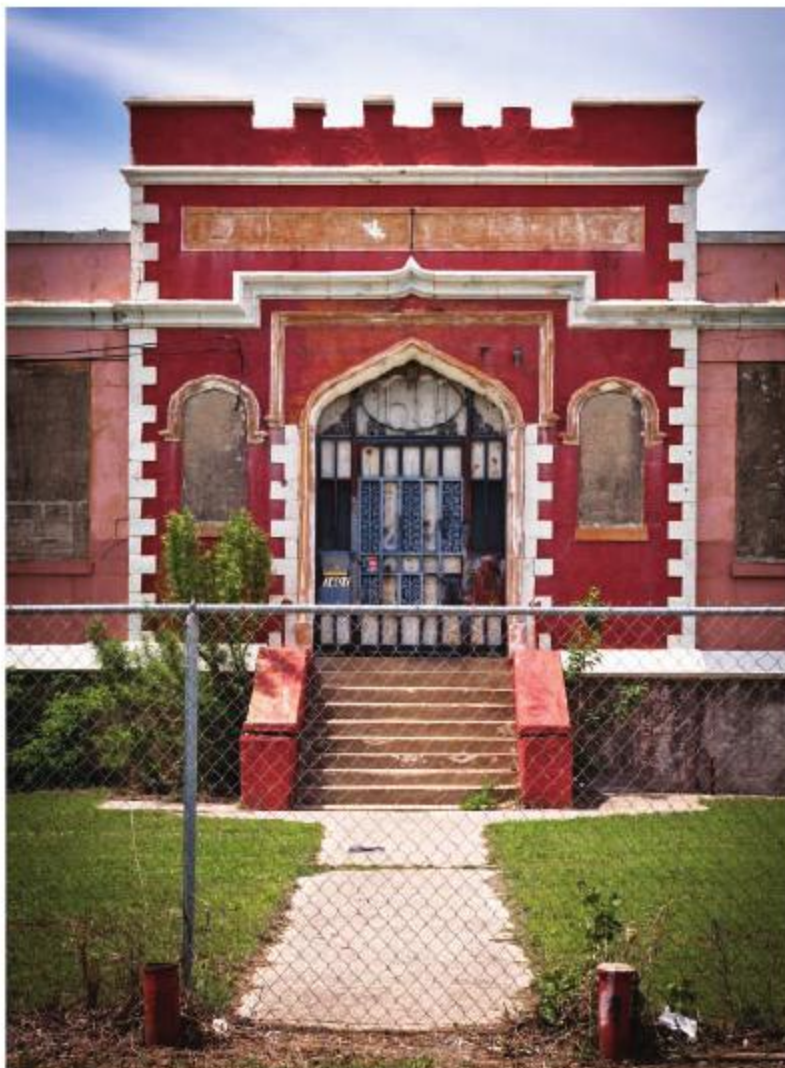
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Lost & Found Dallas | Schools Gone By



TOP LEFT: Eagle Ford.
ALL OTHER IMAGES:
David Crockett
School.

PHOTOS BY NICHOLAS MCWHIRTER, AIA

David Crockett School

Later called the Davy Crockett School, this school is located on North Carroll Avenue in old East Dallas. The Romanesque Revival style, two-story masonry school on a raised basement was completed in 1903 with additions in 1906, 1909, 1920, 1930, and 1956. It closed in 1989 when a new larger school opened across the street. At the time of the closing, it was the oldest school building in use in Dallas.

The original portion of the school, designed by architects Hubbell and Greene, is buried in the center as additions were added to the front and rear. The school features high ceilings with tall windows, a large center hall for circulation and a "cafetorium" in the basement, complete with a built-in stage. The original entry faced Alcade Street and with the 1920 addition was relocated to face Carroll Avenue with

a deep entry porch and double entrance. The old school has recently been cleaned up and the exterior restored, and it is awaiting reuse.

Eagle Ford District 49 School

Located in the former community of Cement City, the Eagle Ford School on Chalk Hill Road served that community until the 1950s. The one-story school on a raised basement was completed in 1916 using cement from the nearby quarries to build concrete brick-layered walls 14- to 16-inches thick and a 5-inch thick steel reinforced concrete roof.

The main entrance to the building is delineated by a slightly projecting bay with quoins, battlements at the top and a gothic arched opening for the entrance doors. Besides the main central entrance there were also entrances at either end of

the building with the south end for the girls and the north for the boys. Once, a report card was reportedly found in the basement belonging to a Miss Bonnie Parker, undoubtedly one of the more infamous alumni of the school and a resident of Cement City.

The windows of the building have been filled in with concrete blocks and now it appears to be vacant. The Old Oak Cliff Conservation League included the structure in its 2010 Architecture-at-Risk list. ■

David Preziosi is the executive director of Preservation Dallas.

See a slide show of the photographers' visits to these schools at www.tiny.cc/schools-gone-by.



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How FSF Architecture Rescued Reimbursables and Survived '08 in Atlanta

A small Georgia firm finds a way to save \$1,000s to survive

Foreman Seeley Fountain Architecture watched formidable firms nearly collapse during the economic turmoil of 2008. Watched Goliath become anemic. Watched another premier firm simply, unceremoniously close their doors after decades in the business. With just 14 employees, FSF was scared.

"Here in Atlanta, when architecture died in '08, it *really died*," explains Jeff Seeley, VP at FSF. How could a firm like FSF survive while others struggled? After all, FSF faced its own obstacles, not even factoring in the tumultuous economic times.

Phase	%	Progress
01 Pre-Design	100.00 %	<div style="width: 100%;"></div>
02 Schematic Design	62.00 %	<div style="width: 62%;"></div>
03 Design Development	39.00 %	<div style="width: 39%;"></div>
04 Construction Documents	2.00 %	<div style="width: 2%;"></div>

The Problem

Seeley describes FSF as pretty typical, "we were just like a lot of firms—just spreadsheeting it. We'd file an expense report, then months later, realize we'd forgotten to bill the client for our mileage. It was too late and too embarrassing to go back and ask for it later." Multiply this by countless instances, and it's easy to see FSF's loose system of organization was costing them a lot of money.

Looking back, Seeley realizes there were all kinds of miscellaneous hours that they weren't billing for: additional services, mileage to job sites, blueprinting—all the little things were adding up everywhere, except in their checking account. Then they found ArchiOffice.

They Saved Thousands

It became much easier to organize and determine what they could and should bill for, according to Seeley:

"All those little things we weren't billing for? Those added up to \$1000s a month. That's what we started saving when we started using ArchiOffice."

That made all the difference.

"We have watched other architectural firms require severe staff reductions to survive. We're still afloat, and I truly believe that's because we did a better job of identifying those lost reimbursables and learning to time manage our projects better."

They Started Budgeting Time Better

"Here's an example: we were doing a school renovation. We had 6 weeks. The way we used to do it, I'd just look at it as 'I've got

six weeks to do it' and suddenly, half my fees were eaten up by schematic design," Seeley laughs. "Now, I pay attention to how many hours have been allotted to complete a task, not what day it is due. Once those hours are up, I start asking where the drawings are, and people don't spend all their time on one phase."

They're Allocating Resources Better

They're doing a better job paying consultants now that ArchiOffice forces them to plan before the job begins, making financial planning clear and easy to find. They know where they stand with the budget. "We have a clearer vision of where we're going to be financially two or three months out, so we do a much better job of allocating our resources. If we know there's going to be a rise or dip, we can plan accordingly, based on how much work we have ahead of us," says Seeley.

They're Accessing Remotely

During the last year they implemented remote access of ArchiOffice from anywhere with an internet connection. Combine that with the new implementation of the Document Management aspect and the reach of the office has no limits. "We were on a job site recently, and someone asked for the specs. No one knew where they were. The contractor didn't have them—they were probably stuck holding a door open somewhere. So someone pulled out a laptop, accessed ArchiOffice remotely and opened up the specs document for us right away. The amount of time ArchiOffice saves us is invaluable."

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In Context

Continued from page 26



NOAH JEPSON

Woodrow Wilson High School opened its doors in 1928 as the seventh public high school in the city, serving the growing population in East Dallas. Named after the 28th president of the United States, the school was designed by noted architects Roscoe DeWitt and Mark Lemmon in the popular Jacobean Revival Style. Two prominent front entryways feature detailed stone carvings and brass lanterns made by Potter Art Metal Studios of Dallas (a 90-year-old company still in existence). At its opening, the school's cost exceeded that of any previous high school in the district. More than 24,000 students have graduated from Woodrow, including seven Dallas-area mayors, two Heisman Trophy winners, and other political and commercial leaders in the City of Dallas. Woodrow is affiliated with the International Baccalaureate (IB) World School, a worldwide private non-profit institution for children ages 3 to 19. The Dallas school has evolved to include four college-prep academies as well as an active alumni group. The structure underwent an expansion in 2011, adding a 40,000-square-foot science and performing arts wing designed by Brown Reynolds Watford Architects. The modern addition, paired with a restoration of this city and state historic landmark, received a Preservation Achievement Award from Preservation Dallas in 2013. ■

Contributed by Noah Jeppson, an environmental graphic designer.

Web Exclusives

Amazing Interviews

Did you enjoy Kevin Sloan's article, "Relevance in Transition"? Would you like to learn more? Read the entire transcripts of his interviews with R. Lawrence Speck, FAIA, Marlon Blackwell, FAIA, Aleksander Tamm-Seitz, and Randall Korman at www.tiny.cc/relevance.



Learning from Youth

The Transitions interview, a conversation with Levi Hooten, intern at Good Fulton & Farrell, is shown in the magazine in an abbreviated version. The full transcript as well as the interview in video format is available at www.tiny.cc/hooten. The visual brings a new dimension to the words.



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Last Look Continues!

Like looking at all those architects' bookshelves on *Column's* last page? View more or add your own at <http://web.stagram.com/tag/designshelf/>.



Lost & Found Goes to School

See a slide show of photographers' visits to two historic high schools: one given new life and one needing restoration. www.tiny.cc/schools-gone-by



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By Ryan Flener

Transitions | What We Can Learn From Young Practitioners

A conversation with Levi Hooten, intern at Good Fulton & Farrell

Increasingly, our profession is saturated with young individuals yearning for the right to inform the built environment. Transitioning from the academic institution to an office of architectural practice can be daunting but highly opportunistic. It requires discipline to flirt with perfection, especially for those from afar. Recently, Levi Hooten, Assoc. AIA, an intern at Good Fulton & Farrell, sat down with *Columns* to talk about his transition from academia to professional practice, and about the relationships with which they guide each other.

"There's probably more opportunity in a place like Dallas than there is in a place like New York City." Levi Hooten

Levi is not from Texas. He had never been to Texas before his interview, and didn't really know that Dallas would ever be a place he would live. However, after exiting the train with 12 inches of hair, a few bags, a record player, and a guitar amplifier, he began a journey into a totally different world. He says about the move, "Much like going to college, I was in a new environment. There were very few people I knew in the area. The whole experience was new. It's important for students—either leaving high school or leaving their academic setting of college—to really step out on a limb and go somewhere that maybe wasn't the ideal location. There's just as much opportunity because you don't know it at all."

The present opportunity to work in Texas is especially exciting for architects. There's a lot going on here. For someone who grew up around smaller, vernacular buildings, the gust of construction in Dallas provides many unique challenges. Levi's fascination with cities has allowed him to focus on current trends in larger markets like Dallas. One trend of interest to him is searching for contemporary methods to fully understand the built environment as it pertains to multi-family housing. "While



NICHOLAS MCWHIRTER, AIA

Levi Hooten, Assoc. AIA

you're drawing these projects, designing, and working with the clients, you are constantly thinking about the larger implications of Texas going through a housing boom." He asks whether we should be taking advantage of opportunity to better inform the way we live.

There are countless young practitioners like Levi working in the DFW metroplex. Each one is required to create and influence a solid culture about the workplace, and consistently question and learn about the philosophy and logic behind the design process from those who are more experienced. For Levi, this allows him to apply critical frameworks instilled from the classroom in a highly rewarding setting.

Ryan Flener is an intern with Good Fulton & Farrell Architects.

Want to get more of the interview with Levi Hooten? Find out when in college he realized he had made a good choice to be an architect, what he did right after college, how his project in Alabama influenced him, how his living in downtown Dallas impacts his design, and what advice he has for other young practitioners eyeing Dallas. View the complete interview and the video at www.tiny.cc/hooten.



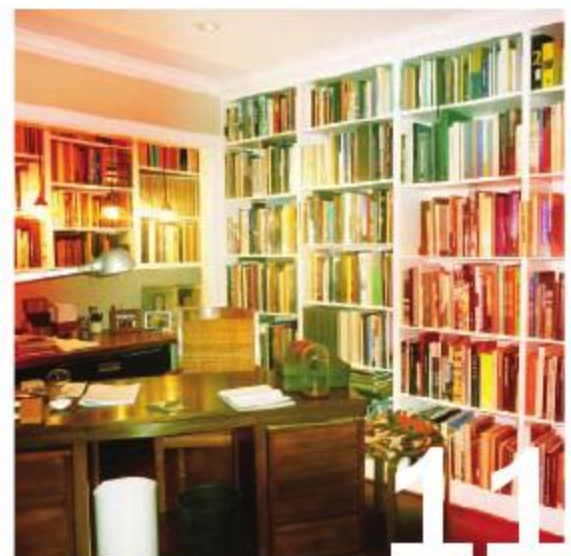
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