

# COLUMNS

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## PROFESSION

ARCHITECTURE IS CHANGING: BEWARE

EXPLORING A POST-MATERIAL PRACTICE

REDEFINING PRACTICE BOUNDARIES

ARCHITECTS CAN TAKE BACK DESIGN CONTROL

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Cover: Cover art by Ryan Flener, intern with Good Fulton & Farrell Architects



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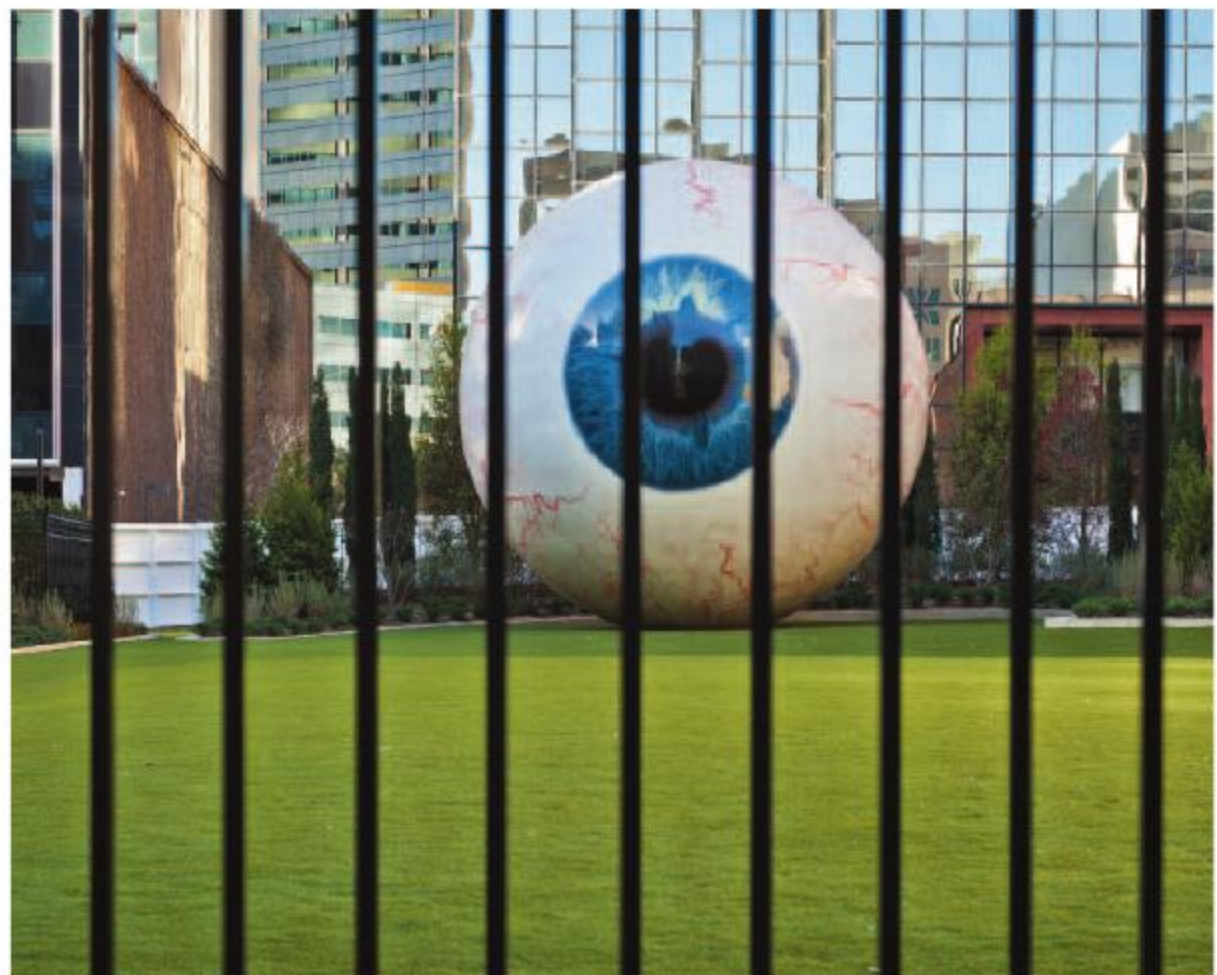
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MICHAEL CAGLE, ASSOC. AIA

## Contributors



**Architecture:  
Profession, Playground,  
or Launchpad?**  
Keith Owens

Keith is an associate professor of communication design at the University of North Texas (UNT) College of Visual Arts + Design, and from 2010 until 2013 was the director of the college's Dallas-based Design Research Center (DRC). Faculty and students working at the DRC focus on understanding and providing evidence-based design solutions to complex social, economic, technological, and environmental issues. Keith has advocated for increased design responsibility and evidence-based practice in the *International Journal of the Humanities*, *Design Philosophy Papers*, *Design Philosophy Politics* and *Visual Communications Quarterly*. As a design volunteer supporting farm cooperatives in Haiti, he operationalizes his activist philosophy.



**Toward a Post-Material  
Practice**

Ryan Flener, Assoc. AIA,  
and Samuel Mortimer,  
Assoc. AIA

Ryan engages the built environment on a critical level and finds beauty in the honest and unexpected. He received his bachelor's of architecture degree 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 Architects, Ryan has been actively involved with the AIA Dallas Communications Committee since moving from his hometown of Louisville, KY, in late 2011.

Samuel's research related to building science in the residential sector and academic design-build pedagogy has been presented and published internationally. He holds a bachelor of architecture degree from the University of Tennessee. Following graduation, he continued to conduct research and teach at his alma mater as a lecturer, working on the award winning New Norris House project. Samuel is currently an intern at Good Fulton & Farrell Architects.



**The Changing  
Profession: How  
Architects Can Take  
Back Design Control**  
Jeff Forbes

Jeff manages construction and architectural operations for The Beck Group's Dallas office. He started his career with Beck as a field engineer where his work ethic and commitment to personnel development led to increasing responsibilities. He was promoted to an operations manager and led teams on major projects in Dallas/Fort Worth before receiving his promotion to regional director in 2013. Outside of work, Jeff serves on the board of directors of Tyler Street Christian Academy and the board of directors of TEXO. He contributes time to the development of others, co-chairing the AIA/TEXO Leadership Forum and speaking in Beck's Leadership series.



**Architecture and the  
Cycle of Life**

Lindsay Brisko,  
Assoc. AIA

After graduating as an honor graduate with her master's of architecture degree from The University of Kansas, Lindsay is now a project coordinator at Good Fulton & Farrell Architects. In college, she studied around the globe, specifically in Mexico, Germany, and Australia. In Australia, she attended The University of Newcastle and traveled throughout the country focusing on vernacular architecture across Australia's diverse climate and landscape. Lindsay's thesis project, "Nomad," was selected for traveling exhibition in the Drylands Design in Age of Change Competition - Visionary Proposals for a Water Scarce Future, and was displayed internationally. When Lindsay is not cycling around town, she enjoys camping all over Texas.

## Public Arts | 'Eye' Sighting



MICHAEL CAGLE, ASSOC. AIA

**It's hard not** to stare at that baby blue "Eye"—particularly when it's 30 feet tall. The "Eye," created by Chicago artist Tony Tasset, has been peering across Dallas' Main Street at the Joule Hotel since August. Tasset has said he wants his work to hit people "in the gut." The "Eye" certainly does that. It's a head-turner—fun, provocative, and creepy all at the same time, almost daring you to look away.

As public art, though, the "Eye" suffers from the "fence." The public can't experience the work fully, at various scales or from all sides; there will be no Instagram posts of people posing beneath it, pretending to be crushed. The "Eye" may be a remarkable and vibrant addition to the Dallas streetscape, but ultimately, it's not really public art. It's privately held by Headington Companies, which owns the Joule.

Architecture lovers may also bristle, remembering that the giant

"Eye" and surrounding artificial turf rest on the grave of the Praetorian Building, the first skyscraper in Texas. The 1909 building was unfortunately gutted and stripped in the 1950s and '60s, leaving only the frame of the original building. It had been considered for redevelopment since 2005, but Headington declared restoration unfeasible and demolished the building last year.

Maybe the "Eye" is a fitting metaphor for the site. We can set our sights on the past or on the future. Maybe it was time to let go of the sad corpse that had been standing in place of the once-magnificent Praetorian and embrace whatever comes next. ■

Cynthia Smith, Assoc. AIA, is with DSGN Associates.

For more detail, read as a web exclusive at [www.aiadallas.org/columns/eye](http://www.aiadallas.org/columns/eye).

By Ryan Flener, Assoc. AIA, and Samuel Mortimer, Assoc. AIA

# TOWARD A POST-MATERIAL PRACTICE

Little by little this new spirit is forming. The greatest crisis of the present day stems from the conflict between our new situation and our way of thinking which is retarded by adherence to traditional practices and beliefs.

LE CORBUSIER, *MASS PRODUCTION HOUSING*, 1919

In Jaques Tati's 1967 film *Playtime*, Monsieur Hulot and a group of American tourists struggle to navigate contemporary Paris. The city is comprised of modernist skyscrapers, straight lines, and an ultra-hygienic urban landscape. Early in the movie, Monsieur Hulot searches for an American official and becomes lost in a grid of offices through which workers mechanically move in and out. The muffled sounds of people and movement and the bustle of business blend into a drone of sounds that communicate no meaning. For Tati, these represent the obstructions to daily life



and an interference to natural human interaction.

The fictional *Playtime* gives a unique early insight into the myth of modernized convenience. Nearly a half-century later, the contemporary city again presents itself as an increasingly complex machine. As architects, we are tasked with designing healthy structures and spaces in this unsettling age. But how does an architect do so for an increasingly mobile and often unhealthy public? How has the architect's role changed? And how does the profession keep up?

### Exploring the Public Realm

Many indicators reinforce the suggestion that we are increasingly reshaping the context by which our needs are evaluated. Lifespan continues to increase; global poverty rates are plummeting; and infant mortality is at an all-time low. Arguments have even been made (despite perceptions easily taken from 24/7 news and opinion streams) that the current era is the most peaceful in all of human existence. (See references 1 through 4 below.)

Not all trends, however, are so positive. The cost of these advances and what we consume each day (both physically and virtually) impacts our cultural and natural environments. These impacts are not always immediate, close in proximity, or even fully realized. The depletion of the Ogallala Aquifer, the widening gap between the rich and poor, and shifting educational values are but a few examples. (See reference 5 below.)

One trend is obesity. Labeled a disease in 2013 by the American Medical Association, it is at an all-time high of 35.7% in the United States and 29.2% here in Texas. Obesity rates parallel the rise in diabetes, knee replacements, and heart disease all this while gyms and workout facilities pop up on street corners each day.

The production of automobiles, too, has long-standing effects on our culture and on what we build. In 2003, the U.S. Department of Transportation reported that each of America's 107 million households owns an average of 1.9 cars, trucks, or sport utility vehicles. "This is the final realization of the entire American ethos," commented Robert Lang, director of Virginia Tech's Metropolitan Institute, in a *USA Today* article.

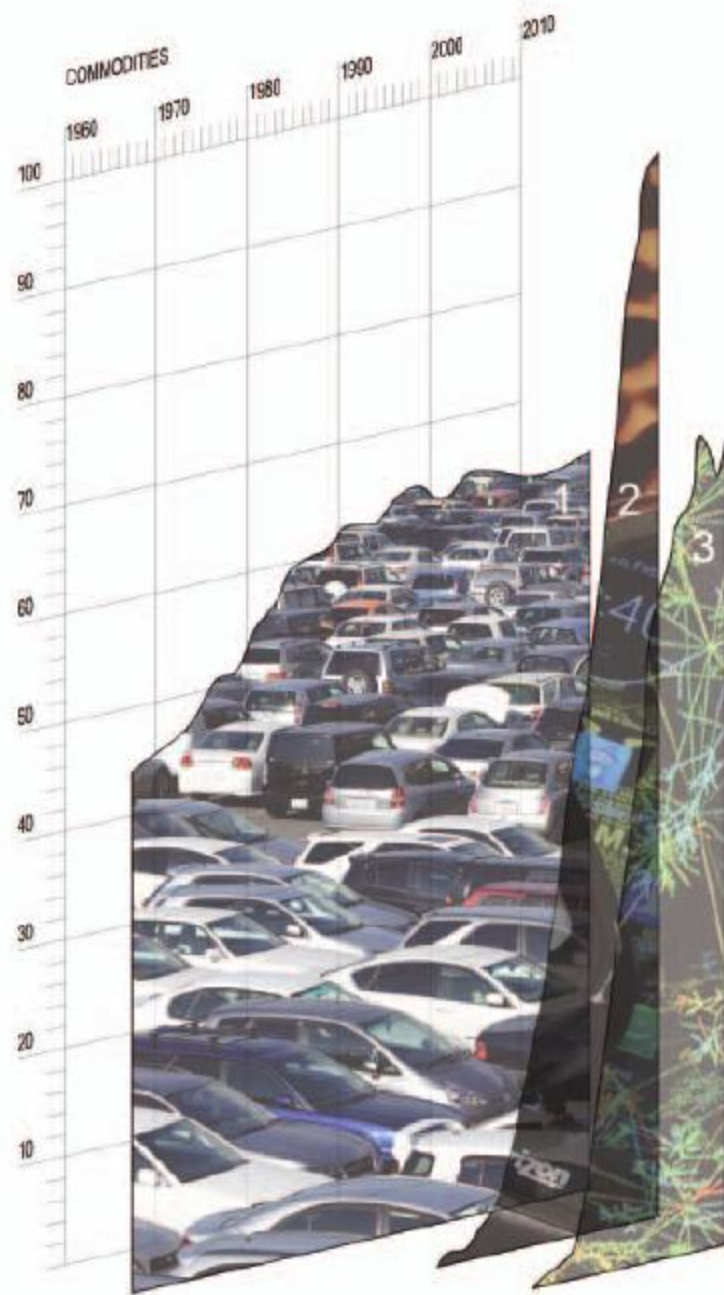
What is green about producing more automobiles (green or not) if the energy crisis remains valid? It seems that where efficiency and time succeed, natural health and distance are compromised; this is even more apparent in the virtual dimension.

Televisions, cellphones, tablets, computers, and the like reflect much about who we are as Americans. As social media, news broadcasts, and entertainment flourish in the virtual marketplace, we depend on electronics to feed us information that informs our perceptions, ideas, and designs. Information impacts knowledge which in turn influences our decisions.

### Architects Adapt to a Changing World

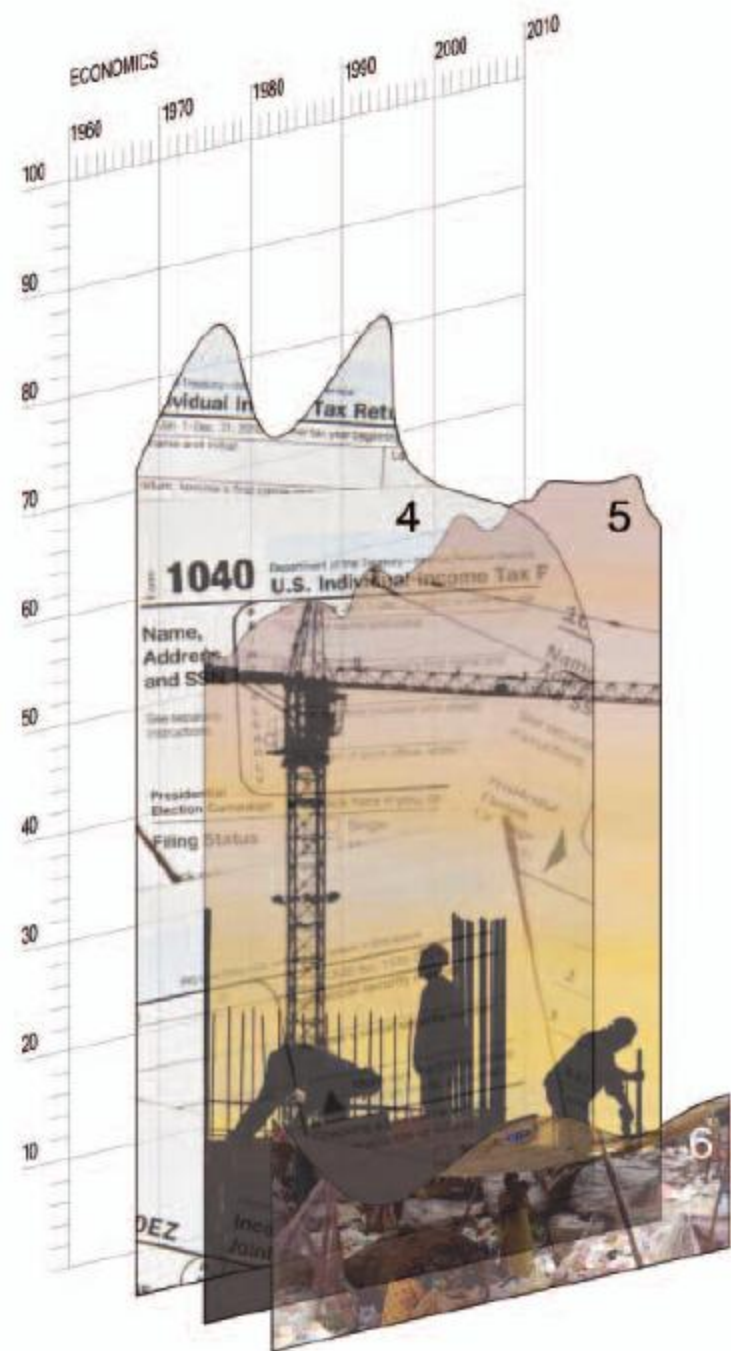
This past winter, I met with Wilfried Wang, professor at the University of Texas-Austin and partner at Berlin-based Hoidn/Wang. We sat down to talk a bit about the practice of architecture in today's cultural context, and what it means to keep a critical framework in the practice of architecture. Here are a few of his poignant perceptions:

*"We have seen a rate of over development in the last 50 years across the world. ... You have to think: What does that mean in terms of mobility? Infrastructure? From public transport or even private transport, to the provision of schools, hospitals, shopping facilities. ... If you do archaeology of that development, there has been a kind of naturalization of the system of corporate economy. ... We have a centralized system of*



**Diagram 1:** Commodity trends showing percentage of Americans who are:

1. Licensed drivers
2. Own a cell phone
3. Have Internet access



**Diagram 2:** Economic trends showing percentage of Americans who:

4. Pay income tax
5. Are employed
6. Live in poverty

**Diagram 3:** Lifestyle trends showing percentage of Americans who:

7. Are married
8. Are obese
9. Prefer no religion

distribution where the individual manufacturer, the small scale farmer, the butcher, the family run business disappears.

"We are all dependent on these very large systems by which you get ridiculous situations: sows grown in Argentina and then shipped to the U.S. where the cattle are. Spinach is grown in California, packed in the Midwest, and then finds itself in New Jersey.

"If you think about the world of architectural practice, it's worked the same way. ... It's set up a certain expectation among young architects that they have to be working internationally; there is a pressure on being able to show up all over the place. I think, this is a problem, frankly." [Read full interview with Wilfried Wang on page 36.]

### Changing Cultures in Architectural Practice

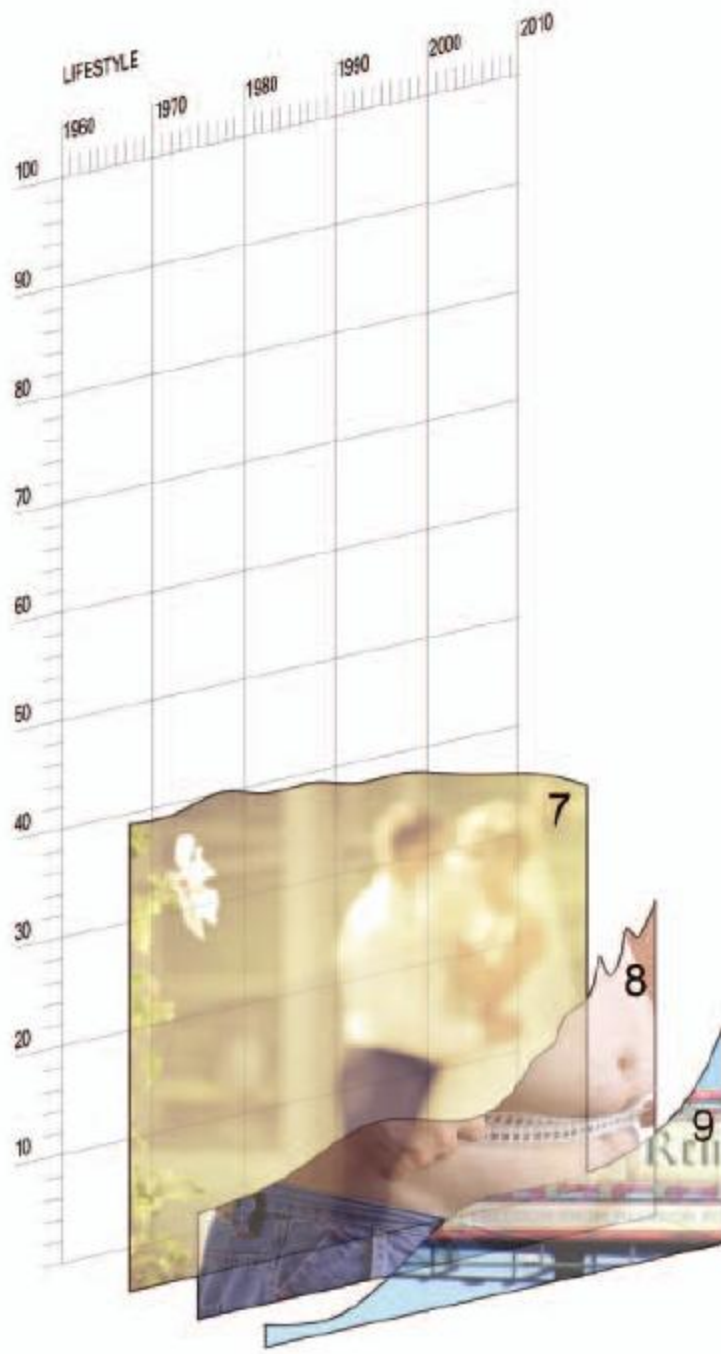
It might seem counter-intuitive for an architecture practice to have focuses besides new construction, but with state-of-the-art computer software claiming a large stake in the profession, applied research and analysis has become a part of the architect's daily responsibilities. As a high standard of example, offices like KieranTimberlake regularly conduct site-specific construction and material research, including performance measurement and analysis. While this rigorous process perhaps didn't immediately generate income for the Philadelphia-based firm, it has proven a valuable tool in nurturing a culture of inquiry and assessment. As one example, in 2013, KieranTimberlake and its research team released Tally, a BIM software plug-in that analyzes lifecycle costs

and material maintenance in real-time.

OMA/AMO, the New York/Rotterdam-based practice, has also pioneered research-based design. As seen in its recent entry for the Dallas City Design Challenge, OMA/AMO employs a site-specific cultural analysis to establish high-performance solutions at varied scales. Buildings such as the Seattle Public Library are nothing more than a commonsensical response to the complex conditions surrounding the building site and program requirements: an organization of programs wrapped up for the city to indulge. This, "stupid, but smart" approach is not conventional, however, and such projects often come with unconventional price tags.

### Taking Care of Business

Until we take seriously the cookie-cutter projects that make up much of our architectural practice, architects have little chance of influencing the direction of our industry in the 21st century. We should be dear with our clients, and dear with what our goals are for each project. We must educate each other on alternatives to new construction and be critical of the dated methods that pervade our industry. As unique crises arise from modernized America, we must task ourselves with inviting new techniques and challenges into our practices. In doing so, we serve as leaders in



reason and restraint. We ask ourselves to step outside the eye of the looking glass and require from each person in our practice an objective evaluation of the self and the impact that self has throughout our current political, social, and economic arenas. We must also look for a positive shift in values, family, community, and love for that which surrounds us. In order to design honest and healthy buildings, we need an honest and healthy public, not for our sake alone, but for the good of all of this country. ■

Ryan Flener, Assoc. AIA, and Samuel Mortimer, Assoc. AIA, are interns with Good Fulton & Farrell.

NOTES

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ILLUSTRATIONS BY RYAN FLENER, ASSOC. AIA



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ALUM GLASS | 7  
6

Seq. 7 - Fossil Ponds  
WT - W Elev w/ Cd. E-4-J-5  
Windows  
Flashing/shutting/wr  
Adjust EIFS | 11.9 Days

Base

EIFS

6  
TOWER  
MEMBRANE  
- 5 DAYS

END Dams  
Sheathing; WTP | 2 day

B-ES WEST ELEV  
ALUM GLASS | 7 DAYS  
6 DAYS

Seq. 7 - Fossil Ponds  
WT - W Elev w/ Cd. B-ES  
Flashing/shutting/wr | 6.9 Days

ROOF LH WEST  
B-E-E  
FRAME SHEATH | 7 DAYS

West Elev B-ES  
Waterproofing  
3 days  
Sheathing

West Elev B-ES  
Foil Rasp Base  
5 days  
Waterproofing

END Dams  
Sheathing; WTP | 2 Day

Stair 1-3rd to Cap  
Flashing & Steel | 6 days

Stair 1 - Clean/scrub  
Remove scaffolding  
3 days

AX-A  
NO WEST ELEV  
ALUM GLASS | 2 DAYS  
2 DAYS  
STAIR 1  
STAIR

Seq. 7 - Bottom Fossil  
WT - W Elev w/ Cd. B-ES  
Flashing/shutting/wr | 5 Days

Seq 7 NW AX-A  
Foil Rasp Base  
3 days  
Windows

Seq 7 - ROOF LH WEST  
A-AX  
STEEL SCAFFOLD | 3 DAYS  
FRAME SHEATH

Seq 7 NW AX-A  
Waterproofing  
2 days  
Sheathing

END Dams  
Sheathing; WTP | 1 Day



IMAGES BY THE BECK GROUP

**FAR LEFT:** Pull planning relies on collaborative input from all team members, leveraging their experience to meet project goals.

**LEFT AND RIGHT:** Prefabrication allows for quality and budget control.

# THE CHANGING PROFESSION:

## HOW ARCHITECTS CAN TAKE BACK DESIGN CONTROL

**Architects were once** known as “Master Builders.” Even as recently as 60 years ago, they were still the ultimate controllers of the building process. Architects were hired by owners to illustrate the design and convey an image or design intent that was later detailed into a comprehensive set of documents. They not only crafted and detailed the documents to be used for construction, but they also had a vested interest in seeing the building components come together. Architects were still the master builders who were on site daily, directing craftsmen through construction and at the center of a very complex and exclusive process.

Over time, the practice has given away a large portion of this control to others within the built continuum. The roles filled by the architectural profession are definitely changing. What happened?

### Risk Aversion Reduces Architects’ Influence

A core reason for the profession's disconnect is risk and loss aversion. Here, aversion refers to a tendency to go to great lengths to avoid potential losses; to focus more on short-term consequences than long-term effects. When clients began to realize that they could sue architects for “alleged negligent acts, errors or omissions” and still walk away with a completed building, many architects began to acquiesce. They gradually allowed large engineering firms and contractors to assume a larger portion of the risk, hoping to avoid costly litigation.

The increased technical complexity of construction detailing and new building technology, along with associated risk management, have led to a gradual erosion of architectural roles in favor of the subcontractor and contractor, who will continue to take on an increasingly larger part of the technical design work over the next decade. This trend has intensified as architects look to reduce their liability. The backlash is that they are also increasingly losing influence. It is clear that whichever party assumes the risk in the building process tends to drive the design.

### Architects Worn Down by Lower Fees

Over the last 15 years, architects have seen owners squeeze design fees down to nearly unsustainable levels. As a result, the required time to fully explore detail complexities has disappeared. Construction documents as a whole are nowhere as complete as they were in past decades. This is the direct result of the pinch of lower fees. Architects are worn out, trying

to remain ahead of the fee game, and the profession is backpedaling as design professionals try to balance ever-growing client needs with ever-diminishing budgets. It is fair to say that the traditional design-bid-build method turns the architecture role into a commodity rather than a service.

The following changing roles and shifting processes could help architects regain their position as modern master builders.

### Integrated Project Delivery (IPD) and “IPD-ish”

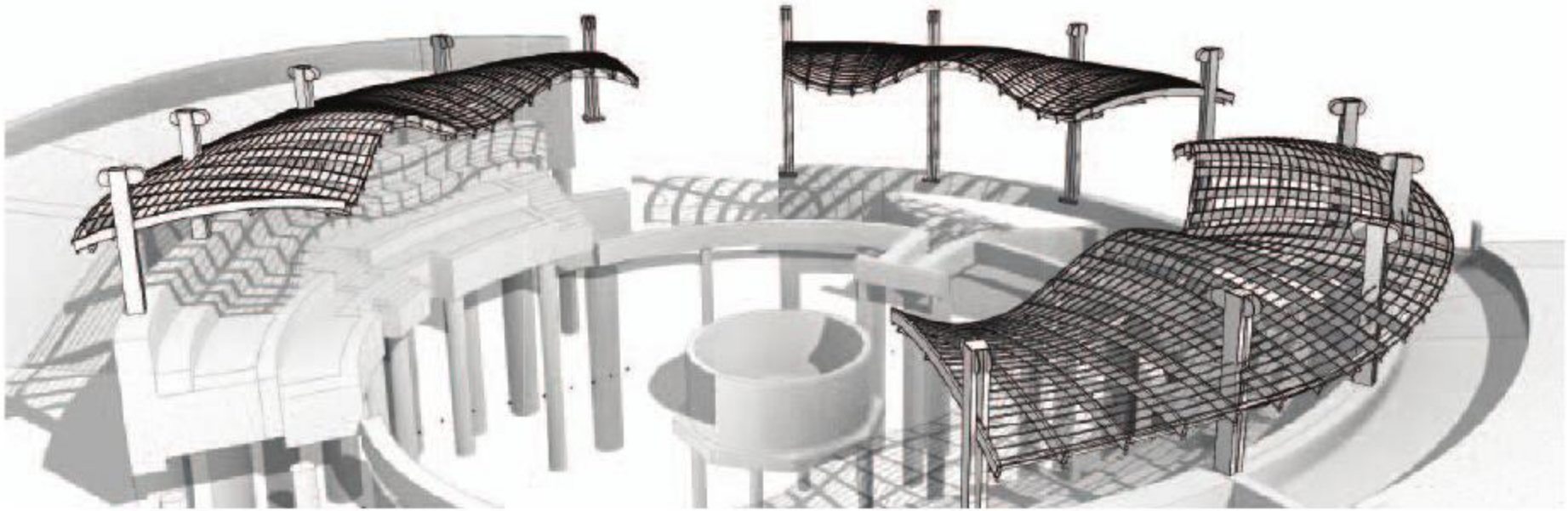
First, some definitions from the Associated General Contractors of America (AGC):

- *IPD as a Delivery Method* is a delivery methodology that fully integrates project teams in order to take advantage of the knowledge of all team members to maximize the project outcome. Integrated Project Delivery is the highest form of collaboration because all three parties (owner, architect, and constructor) are aligned by a single contract.

Over the last 15 years, architects have seen owners squeeze design fees down to nearly unsustainable levels.

- *IPD as a Philosophy (IPD-ish)* occurs when integrated practices or philosophies are applied to more traditional delivery approaches such as CM at-risk and design-build (where the owner is not party to a multiparty contract). The philosophy is characterized by “traditional” transactional CM at-risk or design-build contracts, some limited risk-sharing (e.g., savings splits), and some application of IPD principles.

IPD is more expensive at the outset of a project because it requires a front-loading of knowledge. This expense, however, can often be recovered throughout the project process. Increased knowledge sharing leads to less confusion, which, in turn, lowers the need for contingency budgets. Shared decision-making typically ensures that systems are compatible and that design is optimized. Efficient design will repay the added upfront



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cost IPD brings to the design process.

The IPD process leverages the experience, talent and input of all team members in order to obtain the best results for the owner by reducing waste and maximizing resources throughout the life cycle of the project. As a result, IPD produces shorter delivery times than traditional practices.

In addition to being highly collaborative and seeking input from project team members at the onset of the project, IPD allows member companies to leverage building information modeling (BIM) by creating a virtual design of every element of a construction project's process.

The use of IPD and BIM is advancing the construction industry by making it easier to not only predict, but also to achieve, high-quality outcomes. This is an area where shared risk and shared reward among the team will result in a movement toward an orchestrated delivery process.

With integrated delivery, the subcontractors are selected at the project conceptualization phase. In order to meet the demand for increased teamwork, construction managers, architects, engineers, contractors, and subcontractors form alliances from day one.

Target value design plays an integral role in IPD. First, the integrated team verifies that a facility can be built with available funds and will work within market constraints. The IPD team of architects, engineers, and contractors then establishes a target cost, based on innovative thinking and best practices. They then design to that target.

With IDP, the traditional hierarchical philosophies related to managing and delivering projects no longer apply. Leadership roles have become fluid. Individuals with expertise in specific areas are encouraged to take on leadership roles within their realm and integrate their knowledge into the project.

#### **Prefabrication: Architecture's Oldest New Idea**

Prefabrication is often referred to as "architecture's oldest new idea" and for good reason. It has been around for a long time, and for most of that time it has been touted as the "next big thing" in architecture. Following the advent of Henry Ford's mass production process, the concept of prefabrication became a key concept used by such iconic architects as Le Corbusier and Walter Gropius. The concept and practice of fabricating architectural elements off-site is now more important and relevant than ever.

Architects continue to pre-build off-site, out of the weather,

out of harm's way, and in the most intelligent manner possible. However, the result needs to be considered, implemented, and promoted with greater sophistication. It is no longer enough to simply re-purpose standard components or to replicate mass-produced architecture. More of the same is just more of the same. Today's tools and technologies allow for the ability to conceive, develop, evaluate, coordinate, build and distribute meaningful work. This becomes the true specialty of the architect and the modern professional has more ability than ever to implement difference in the most intelligent of ways.

**ABOVE:** Emerging technologies can allow designers to manipulate even the most complicated structures within 3D models

**RIGHT:** Greater consistency can be maintained from design through delivery when all team members work in shared models.

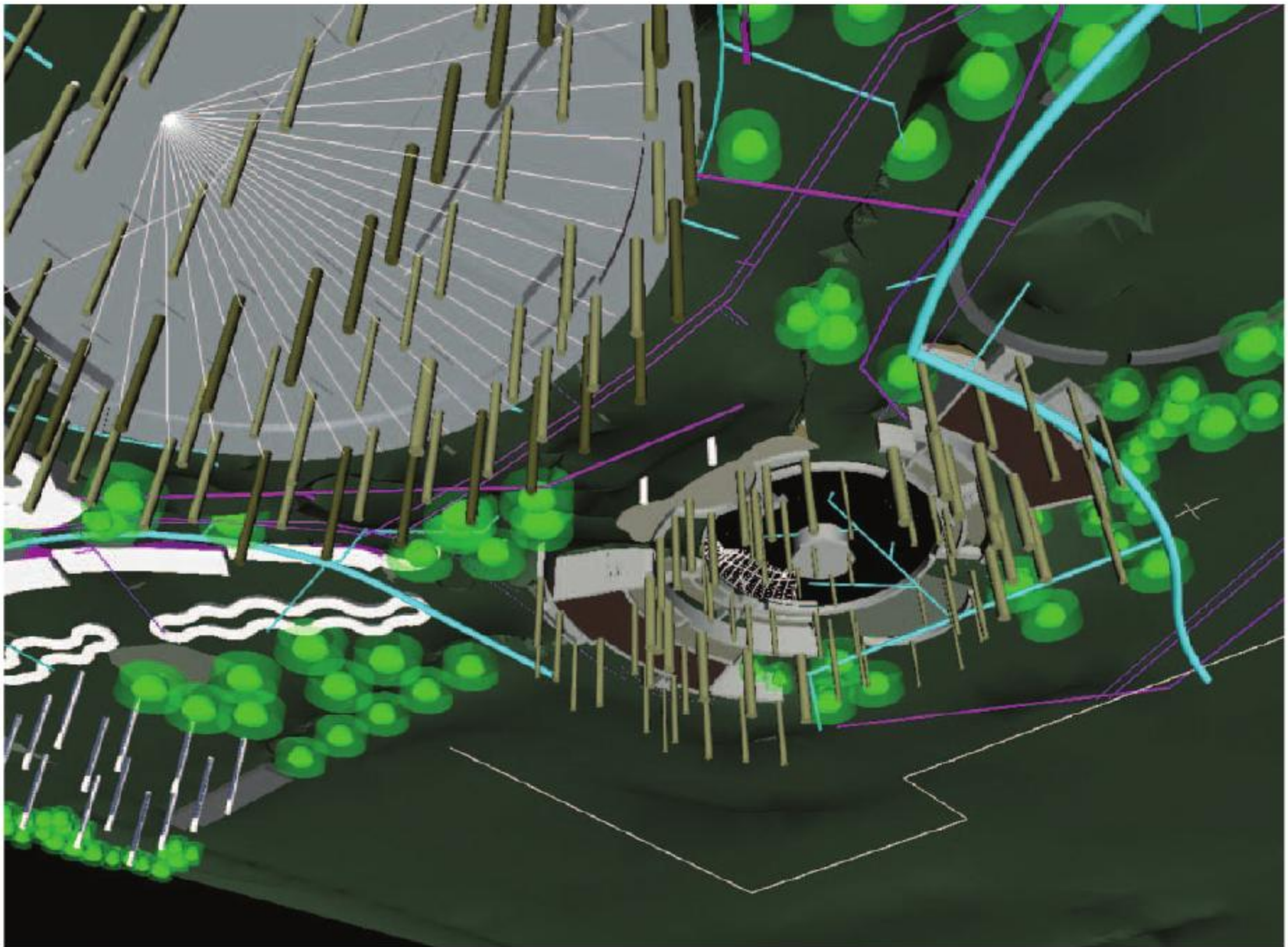
**We are at a hinge point where the entire building industry is ready to explode in reaction to changing opportunities.**

#### **Emerging Technologies Are Life-Changing**

With emerging technologies rapidly changing our daily lives, the questions related to the architect's roles and responsibilities are also changing. Previously, once a conceptual design was produced it was deconstructed into a series of pieces of information, dimensions, and details that would allow others to construct that design in the real world. Once the architect provided initial design intent, the drawing form was sent to other parties (consultants). They put their own drawings together after receiving the 2D drawings, adding information that their discipline needed to ensure the building's integrity.

When the drawings were complete, they came back to the original designing party for review. By the time this series of documents reached the contractor, the set of drawings had grown. This growth included redundancy and information cross-referencing from one set of drawings back to another discipline's set of drawings. To top it off, fabrication and installation drawings compiled by subcontractors then moved up the chain for approval from consultants, and ultimately from the designer.

What if the deliverables that architects produced weren't a set of drawings? Designers in all disciplines are now working with software that allows them to manipulate 3D information. Programs



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such as Revit, Catia, Rhino, and Grasshopper are used by architects and designers, while the structural fields are using RAM and RISA. What if these design models become the deliverables?

The additional time spent deconstructing the 3D models into 2D details so that they can be re-compiled into fabrication models will no longer happen. Rather than re-compiling the deconstructed drawings that were done by the design team, fabricators can take the design intent from the model and fabricate their own system based on that design intent.

By moving in this direction, it is now possible to create something in the field which is closer to the original design intent, but which the designer didn't traditionally detail. This delivery model reduces redundant costs, is faster to assemble in the field, and provides a much tighter tolerance. Emerging technology can help streamline the design protocol while also providing a more intelligent fight to retain design which is sometimes lost to value engineering and questions asked too late in the process.

### Technology's Two Sharp Edges

Technology is a double-edged sword. While it allows for improved profit potential through replicating tasks and providing quicker detailing, it also is being led by tech-savvy emerging architects who have not seen or experienced many of the "gotchas" that only time and experience will teach. Without thorough coordination prior to beginning construction, the level of quality and completeness becomes an issue.

For the vast majority of players in the building industry, the future remains only a vision. However, an increasing number are finding ways to implement changes in their business processes and relationships in order to realize the benefits of new technologies. As a result, the conversation is increasingly shifting from simply what should be done to how and when it should be done.

### The Modern Master Builder

We are at a hinge point where the entire building industry is ready to explode in reaction to changing opportunities. Architects, engineers, contractors, and building owners are mutually engaged—to an unprecedented degree—in broad initiatives aimed at improving quality and reducing the cost of designing, constructing, and operating buildings throughout their useful lives. Collaboration and leadership brings all these things together and speaks to the ever-changing role of the architect.

Implementing dynamic leadership within a collaborative process allows expertise to be gleaned from individuals who might not have had input in a traditional delivery environment. By leveraging prefabrication opportunities, IPD, and emerging technologies, architects can regain value in a new environment. The result is a better project that benefits from leadership applied throughout the entire building process—leadership provided by the architect, the modern master builder. ■

Jeff Forbes is a regional director with The Beck Group.



# ARCHITECTURE AND THE **CYCLE OF LIFE**

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**The environment of architecture firms** has undergone significant transformation over the last four decades. Our profession is no stranger to cyclical tendencies and has seen a fluctuation of personnel as a result of demand through economic factors.

Just as the employee demographic has shifted, the interior landscape within the office today is also almost unrecognizable compared to photos from the late 1970s. Smoke-filled rooms lined with drafting tables and metal stools have morphed into efficient office spaces carefully monitored for indoor air quality and outfitted with work stations composed of desktop computers and ergonomically designed chairs. Job captains used to monitor a young drafter by closely lurking over his shoulder towards a drawing taped down on a table. Today, a project

architect simply engages in informal educational conversations with young interns.

Young professionals are being presented with more interesting and challenging responsibilities and even the architects' wardrobe has been renovated. Gone are the days when we were afraid to wear white dress shirts to the office, fearful of the dry cleaning bill due to lead- and ink-stained sleeves. The Steve Jobs era ushered in casual Friday's and jeans with blazers.

Perhaps the most notable and obvious change, however, has been the technological advancements with which we cultivate ideas and create documentation. Advent of the computer has single-handedly reinvented the face of our profession. In 1980,

**It's easier to fool yourself into thinking that something is figured out ... on a computer. Drawing by hand requires you to think about what the lines actually mean.**

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drawings were created similarly to how they had been for decades: first by hand on vellum, then mylar with ink, and next plastic lead. An architect's touch required an acute sense of stroke pressure to produce a distinct line quality, a skill honed over many years. The drawer was always cognizant of time needed to erase and redraw. The pin bar allowed a series of drawings to be stacked, cutting down on drawing time and allowing for a separation between drawing elements (such as structure, MEP, notations, etc.). AutoCAD, Revit, and similar programs have taken drawings off the table and out of sight.

#### **Efficiency: At What Cost?**

Technology has brought in an unprecedented rise in efficiency: The lengthy process of printing by diazo is now completed in a fraction of the time and cost by laser and inkjet printers. Interestingly, our new efficiency has resulted in larger set sizes, not smaller ones. One example is that of the old Parkland Hospital. The original drawings circa 1915 had 15 sheets; the 1921 addition was 30 sheets; the 1931 addition was 80 including structural, MEP, and architectural. Current drawing sets can now contain upwards of 300 sheets and it appears that the quarter rule is no longer in effect.

Project manuals and specifications have grown similarly and we can attribute these changes to our ease of drawing representation and our own desire for protection in an increasingly litigious society. Our language has even evolved: from terms such as slide library to the ubiquitous "photos folder" and from carbon copy to Ctl + C.

Architecture's close relationship with technological advancement has also come with its share of cross-pollination of cultural phenomenon into our profession. The "copy and paste" functions are a perfect example of this paradigm shift. While extraordinarily efficient, we might be on the verge of losing precious knowledge with their ease of use.

The copy and paste topic as it relates to architecture is not a new one. For years we've been copying details. Before keyboard shortcuts, offices had sets of standard details, usually in three-ring binders. Details were incorporated into drawings by tracing or later by Xerox onto sticky-back film. With the time inherent in these transferring methods, however, the drafter was still afforded the opportunity to think about applicable aspects from old to new projects.

Fast forward 40 years and we can now produce buildings with unparalleled efficiency through replication. A single copy and

paste occurs in under one second. Will there be unwelcome side effects to this ease of reproduction? Lurking quietly, thoughtlessness can prevail without notice. In programs such as AutoCAD, details are simply static images to someone untrained in construction or the brain-to-hand connection formulated through years of manual drafting.

As a colleague points out: "It's easier to fool yourself into thinking that something is figured out or that a drawing is complete when working on a computer. Drawing by hand requires you to think about what the lines actually mean in a different way."

#### **The Drag/Drop Dilemma**

Compounding the dilemma is today's aggressive production schedule. We have made it too easy to drag and drop without thinking through decisions, expediting the growing trend of copying *without* the opportunity to derive. The new cultural norm pushes for immediate results and flawless efficiency most apparent through the popularity of Twitter and its instantaneous feedback in 140 characters or less.

Here we are at the next critical juncture in our profession as 3D printing and perhaps virtual reality are poised to dominate the industry in the near future. These advantageous technologies offer architects unprecedented fabrication options and complete freedom in developing complex forms, but they add an additional veil between the architect and project. What are we losing or gaining as these tools are increasingly integrated into the profession? It's up to us to navigate through the decades as our roles inevitably transform with these changes.

Our industry is in constant motion. The only absolute is change itself. In this way, it's comforting that our profession still follows cyclical trends so deeply analogous to the natural world. However small our role may seem, we must play our part to bring advancement to the world and future generations. With the majority of my career ahead of me I can only think of one thing to counter the dauntingly provocative, yet unknown, future of the profession ahead. As Lewis Carroll so aptly said, "Begin at the beginning and go on till *you* come to the end; then stop." ■

**Lindsay Brisko, Assoc. AIA, is a project coordinator at Good Fulton & Farrell Architects.**

*The author extends a special thanks to Jon Rollins, Steve Hauk, Tammy Chambless, Lawrence Cosby, Jeff Good, and Joe Patti for their contributions.*

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*See page 41 for the answer.*



# ARCHITECTURE: PROFESSION, PLAYGROUND, OR LAUNCHPAD?



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**What do Ben Clark** (mountaineer and filmmaker), Jaime Lerner (mayor of Curitiba, the capital of Paraná, Brazil), and Richard Saul Wurman (graphic designer and co-founder of the TED conferences) all have in common? All share backgrounds in architecture, either through its study or practice, or both. They also represent the thousands who have found success in novel practice or new endeavors because of their malleable architectural sensibilities.

These career transformations are not entirely surprising in today's job market. Studies by the U.S. Bureau of Labor Statistics suggest that the average worker changes jobs 10.5 times in his or her lifetime. Nonetheless, the fact that architects, young and old, seek opportunities outside or alongside a discipline so difficult to enter is worth exploring.

Much like law and medicine, architecture draws a bright line separating the profession from others. This demarcation is compelled by the rigor necessary to complete an architectural education, the effort required to instill professional studio practice in new initiates, and the economic franchise awarded to

practitioners who manage risk through licensure. These pragmatic realities also play out within a community of practice that has a rich history of theoretical and reflexive disciplinary understandings of self. The seemingly closed and homogenous nature of architecture sometimes clouds the fact that many practitioners as well as those educated in architectural practice often engage in other diverse callings.

## **Extending Practice: From Within and Alongside**

Any visit to a Target store can quickly provide examples of how an architect has brought thoughtful, whimsical design to the general public. Since 1996, Michael Graves, FAIA, has filled Target's shelves with everything from toasters to toilet brushes. The relationship grew out of Graves' innovative solution to the scaffolding for the Washington Monument restoration that Target had agreed to underwrite. The project's success transformed a traditional architectural relationship into an innovative design partnership that yielded over 800 products for the company. This collaboration represents how an architect expanded his

LEFT: Karim Rashid

RIGHT: Joe Kosinski

studio practice to encompass not just architectural design but design proper.

In a similar internal extension of field practice, but with much different results, Jonathan Segal, FAIA, approaches architecture as a holistic endeavor. He successfully functions as a licensed architect, a developer, a builder, an interior designer, a landscape designer, and a property manager. Segal has designed, built, and managed some 15 projects that have contributed in significant ways to San Diego's urban renaissance. Interestingly, Segal has taken a "both/and" rather than an "either/or" approach to studio practice. He is willing to accept not only the practice risk commonly associated with authorizing construction documents, but also the market risk that comes with land acquisition, real estate funding, and ongoing rental property ownership. Segal eliminates the client and contributes to urban San Diego by "self-authoring" one building at a time.

If architects Graves and Segal explore alternatives to traditional studio practice from within, interior architect and industrial designer Karim Rashid captures architectural tenets while working alongside the discipline. His eclectic design portfolio includes the waste cans, chairs, manhole covers, and even a perfume bottle for Kenzo. In 2012, Rashid collaborated with Danish furniture manufacturer BoConcept to design the Ottawa Collection, a dining room set with coordinating accessories. In small scale, Rashid extends the humanistic sensibilities embedded in architecture through objects that he says "elevate human experience" and establish meaning through "minimalist sensualism." Rashid also represents those with architectural education or backgrounds who seek practice and career opportunities in allied fields.

#### Alternative Paths: A Leap From Within to Without

While many practitioners work to expand the ambit of architectural practice from within the confines of the discipline or its allied practices, others embark on entirely new careers while remaining tethered to architecture through the disciplinary knowledge and skills they possess. These meta skills are able to travel across disciplinary boundaries and enhance professional practice regardless of the career path. Any list of these would certainly include the ability to engage with complexity across multiple dimensions; problem identification and framing; communication and collaboration; theoretical rigor; process-based working methods; and the ability to translate complex information into understandable and actionable knowledge.

Saad Chehab, the president and CEO of Chrysler Corporation, is one example of this type of leap from architecture to another profession. Born in Beirut and educated at the University of Detroit Mercy, Chehab worked at architectural firms in Detroit before joining Ford to design dealerships. In 2009, Chrysler-Fiat CEO Sergio Marchionne extended a job offer to Chehab and he transitioned from designing buildings to managing car lines. It was a move that Chehab believed was a natural extension of his passion for integrating style and technology.

Another example is Joseph Kosinski, an alumnus of Columbia Graduate School of Architecture, Planning, and Preservation and now a commercial and feature film director. Kosinski's skills with computer graphics and imagery and his ability to engage with and visualize complexity powered his directorial debut with the Disney Digital 3-D for the science fiction film *Tron: Legacy*, the sequel to the original groundbreaking 1982 film, *Tron*.



#### Economic Necessity: Reluctant Entrepreneurs

There are other less lofty reasons why some architects have had to employ their knowledge and skills in novel ways. An unsettled economy has been unkind to the profession, forcing thousands of architects— aspiring and settled—out of work. According to recent Department of Labor data, employment in American architectural firms has dropped from its peak of 224,500 last July to 184,600 today. In this time of retrenchment for the sector, many who have been laid off or disillusioned about future employment are discovering new ways to either remain innovatively connected to the field or work in enterprises unrelated to it. These individuals might be characterized as reluctant entrepreneurs. A January 21 *The New York Times* article "Architect, or Whatever" introduced us to a sampling of these individuals.

One is John Morefield, a young Seattle architectural designer who lost his job in 2008. Without many contacts or a developed portfolio, Morefield took his skills to the streets—literally. He opened a booth at a local farmers' market and began answering architectural questions for 5¢ apiece. Incredibly, Morefield netted \$50,000 last year between manning his booth and managing his website ([www.architecture5cents.com](http://www.architecture5cents.com)). Morefield now views this enterprise as his future career rather than a temporary way station.

Another is Natasha Case. After losing her job at Disney last year, Case began a business selling homemade ice cream novelties named for architects Frank Gehry and Mies van der Rohe. The business idea was sparked in part by a project Case undertook while studying for her master's in architecture at the University of California. An immediate hit in the Los Angeles area, the company now has seven full- and part-time employees and fully supports Case and her business partner, Freya Estreller.

From within and without, alongside and outside, by choice or circumstance, architects and others with backgrounds in the field are continuing to redefine the profession's practice boundaries. They transform professions and entrepreneurial enterprise by bringing to bear architectural talents and habits of mind. Out of curiosity, drive, or necessity come a rich and varied mix of creativity and innovation. ■

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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A variety of exhibitions throughout the city draw attention to the architecture and design of Dallas. At the Dallas Center for Architecture, shows will examine the art of architecture and healthy design. RETROSPECT displays the work of Dallas' finest architecture firms at NorthPark Center. And, back for an encore, the *Architecture Abroad* exhibition will be at City Hall.



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There are thousands of places in North Texas we yearn to see, but there's only so much time in the day. Allow us to help whittle down the list. Every day in April, you will have the chance to experience a building, a park, or some other space that inspires a reaction. You might get the chance to explore a building behind-the-scenes, visit a space you'd never heard of, or celebrate one of our greatest urban spaces. How many can YOU visit? Details at [dallasarchitecture360.org](http://dallasarchitecture360.org).



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By Tipton Housewright, FAIA

# LIFETIME OF ACHIEVEMENT: HONORING E.G. HAMILTON, FAIA



NICHOLAS MCWHIRTER, AIA

**Earle Grady Hamilton, FAIA**, is one of the first architects that I ever met. I met him when I was a teenager, even before I had decided to study architecture. In hindsight, I can say that meeting EG (as he is affectionately known by his many friends) and experiencing his buildings had a direct and lasting impact on me and my choice of architecture as a career. Naturally, I was very pleased to learn that EG Hamilton, FAIA, is the 2013 recipient of AIA Dallas' Lifetime Achievement Award.

Few architects accomplish what EG has accomplished over the course of his almost 70-year career. EG is not only known for the extraordinary quality of his design work, but also for his many contributions to the profession and to our public realm. I had the pleasure of working with him in the 1970s and 1980s and was very fortunate to observe first-hand his artistic convictions and his dedication to architecture. A few weeks ago, EG and I went to lunch at his favorite spot, Al Biernat's, and he shared many memories and stories of his career with me.

EG studied architecture at Washington University in St. Louis, graduating in 1943. It was an exciting period to study

architecture as the grip of the Beaux Arts school was loosening and modern architecture was being embraced throughout the United States despite the fact that there were only eight schools of architecture at the time. In the early 1950s, following service in the U.S. Navy, EG worked in Detroit for Minoru Yamasaki, the designer of the World Trade Center towers. During his years with Yamasaki, his colleagues included John Dinkeloo, George Hellmuth, and Gyo Obata, all of whom would become notable architects and household names. EG says of Dinkeloo that he was the most talented technical architect he has ever known. More than 60 years later, EG speaks with deep respect and admiration for Yamasaki and with great fondness for the years spent working with and learning from him.

In 1952, EG moved to Dallas to work with Arch Swank; soon after that he started his solo practice, designing a number of houses for Lloyd Smoot, a local realtor. These houses showed EG's great ability to shape form and space in an understated and elegant way. One of them became a *Better Homes and Gardens* 5-Star House and a TSA Design Award winner, and many

awards were to follow. As fate would have it, Mr. McHinne, the owner of the award-winning house, was an executive with Grand Prairie-based Temco, and this relationship led EG to his first major commission, designing the engineering center and executive offices for Temco. The Temco project led to a partnership with George Harrell, FAIA, and the firm of Harrell + Hamilton Architects was founded in 1956.

For the Temco headquarters project in Garland, EG and George used folded plate concrete technology, lending a modern and progressive image to the corporation that would eventually become Raytheon. With EG's design leadership, the firm went on to win other major design commissions. The Republic Bank Tower, for instance, was the tallest building west of the Mississippi when completed in 1965. EG also designed the first phases of the Dallas Convention Center and, perhaps equally importantly, persuaded the city to acquire the land necessary to continue to expand the center to its present size. In the 1970s, EG designed the United States Mission in Geneva, Switzerland, a facility that housed U.S. State Department diplomats engaged in nuclear weapons negotiations with the USSR. During this same period, EG designed the Citizens Bank Building in Richardson, which was featured at an exhibit at New York City's Museum of Modern Art (MOMA) for the architectural expression of its column-free floorplates and its bold precast beams. Thomas Taylor of Datum Engineers a frequent collaborator with EG and himself another living legend in Dallas was the structural engineer on the project.

Discussing architecture with EG inevitably led to NorthPark Center in Dallas and its many stories. Perhaps EG's favorite project, and certainly the most iconic shopping mall in the Southwest, NorthPark was designed in 1963 and completed in 1965. EG imparted an elegance and timelessness to the center that lasts to this day; it stands as a paradigm not only of retail architecture but also of great design and great public spaces. He told me of his desire to experience the center as a series of rooms filled with natural light, and he personally supervised the development of the mix for the creamy white brick that is used throughout the facility. For almost 50 years, EG's NorthPark has been enjoyed by millions of people while serving as an understated backdrop for a collection of internationally renowned pieces of modern art and sculpture.

In 1970, EG led the transition of Harrell + Hamilton into OMNIPLAN. Launching a new brand and a new multi-disciplinary business model, EG laid a foundation for the firm which allowed it to not only survive during the hard times but to

prosper into the future. The firm logo, designed by Tomoko Miho of New York, won many awards and was also exhibited at the MOMA.

The same talent and vision that EG used in architecture also came into play when he spearheaded civic affairs. As head of the arts component of Mayor J. Erik Jonsson's Goals for Dallas program, his leadership was critical to the development of the concept of the Dallas Arts District. For that assignment, EG worked directly with the offices of Sasaki and Carr Lynch of Boston to develop early plans for the district. Through this work, the group identified potential sites for the creation of the arts district, including areas in Oak Lawn and Fair Park. However, EG and George Harrell with the support of Dallas city manager George Shrader recommended that the arts district be created in the area where it stands today, which in turn brought the Dallas Museum of Art to its current location.

EG's professional contributions and recognitions are almost too numerous to count. He served as AIA Dallas' president in 1964, was appointed by Gov. John Connally to serve as president of the Texas Board of Architectural Examiners in 1967, was named a Fellow in the American Institute of Architects in 1968, and served as president of the National Council of Architectural Registration Boards (NCARB) in 1974. In 2000, EG received TSA's Pitts Award for Lifetime Achievement. That same year, OMNIPLAN was awarded TSA's Firm Award, due in large part to EG's lasting impact on his former firm. In addition to these remarkable achievements, three of EG's designs have been awarded the AIA Dallas 25-Year Award: the Hexter residence, Republic Bank, and NorthPark Center.

Now approaching 94 years of age, EG is, like his architecture, timeless. His passion and commitment are unwavering and undiminished. In an age of constantly changing values and ideologies, it is extraordinarily reassuring to spend time

with EG and listen to a man who knows what is important and who has never let go of it. ■

**Tipton Housewright, FAIA, is a principal at OMNIPLAN.**



PHOTOS BY OMNIPLAN



# 2013 HONOR AWARDS

## AIA DALLAS HONOR AWARDS

Every year the AIA Dallas Community Honors Committee nominates chapter members, organizations, programs, and community leaders for various Honor Awards bestowed by AIA Dallas, Texas Society of Architects, and AIA National. We are proud to present the recipients of these awards.

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[michael malone \[architects\] inc.](#) was selected as the recipient of the AIA Dallas Firm Award for its commitment to the design community through its involvement and leadership within AIA Dallas and the Texas Society of Architects.

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AIA Dallas' most significant award, the Lifetime Achievement Award, recognizes an individual for a lifetime of leadership and accomplishment within the profession of architecture.

[EG Hamilton, FAIA](#)  
(featured on page 26)

### ▶ 25-YEAR AWARD

**RESIDENTIAL & NON-RESIDENTIAL**  
Recognizing architectural designs of enduring significance, this award is conferred on projects that have stood the test of time for at least 25 years.

Residential: [Beck House](#) by [Philip Courtelyou Johnson, FAIA](#) (featured on page 41)

Non-Residential: [Dallas Museum of Art](#) by [Edward Larrabee Barnes, FAIA](#) (featured at right)



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[Pete DeLisle, PhD](#) (interviewed on page 32)



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## Profile | Pete DeLisle, Hon. AIA Dallas



NICHOLAS MCWHIRTER, AIA

**There is a good chance** that you have *not* heard about Dr. Peter DeLisle. You may not have heard that he is a professor and Leslie B. Crane Chair of Leadership Studies at Austin College—or that he is director of The Posey Leadership Institute at the college. You may not have heard that he has taught at the University of Illinois in Urbana and at the University of Notre Dame, or that he has professional experience as an executive at Hewlett-Packard Company and Convex Computer. You probably don't even know that he served as an officer in the United States Army.

Certainly, you have not heard that he founded three successful companies and acted as an advisor, consultant, and teacher of leaders in more than 200 companies and communities over the last 30 years. However, there *is* a very good chance that you have crossed paths with one of the 120-plus pupils of the AIA Dallas Emerging Leaders Program (ELP) and Executive Leadership Program (ELEAD) who have gained from his knowledge. Pete's

engagement in AIA Dallas began in 2008 with AIA Dallas' development of the Emerging Leaders Program, designed to provide guidance to younger professionals on the topic of leadership in the firm, in the profession, and in the community.

Come learn more about him through the questions he answers below:

**You have spent the last six years working with architects, developing leadership programs, and learning the profession. How has that time impacted your views on leadership (if at all), and what aspect of architectural practice do you find the most interesting and/or most surprising?**

Actually, it confirmed my hunches that thoughtful, reflective people can and should lead. I'm continually excited by the capabilities and facility with which architects apply theory to their practice.

However, I was surprised to learn how rigorous the academic and professional licensure process is. I don't recall having worked with another profession with a similarly rigorous process.

**Having worked with AIA Dallas to establish the Emerging Leaders Program, what are the biggest challenges you see for the young leaders and/or the current firm leaders in the profession?**

I think the biggest challenge for Emerging Leaders is finding the time to live a balanced life. With work, family, and professional contributions (community, association, etc.), the time and energy commitments can be very large and it can be difficult to find that balance. Often, when people are successful in an organization, they are continually asked to add more to their loads and that usually comes at a cost to some other aspect of their lives.

The challenge for current leaders is understanding the tempo of change and embracing the need to understand the dynamics of the future. Architecture has a long history, back to the pyramids, and as it moves forward, the current leaders need to be able to make good decisions to keep their offices and staff fresh and productive.

**What change(s) would you encourage the leadership program participants to make in order to have the most significant impact on the profession?**

To echo Walt Humann, architects see the *whole* problem (the gestalt). I would advocate that architects take their place as leaders of the community as well as the guardians of the built environment. We should learn to build and sustain cooperative environments for the best possible outcomes for all.

**You were recently inducted as an honorary member of AIA Dallas, which speaks volumes to a person's character and impact and is one of the highest honors that the AIA can bestow upon a person outside of our profession. What legacy do you hope to leave within the architectural community?**

To be worthy of the trust that this award bestows on me. To honor, elevate, and promote the profession of architecture which I have been privileged to see through the eyes of the next generation. When I listened and did things well, more formal recognition came, even when I did not seek it. I was truthfully blown away by the Honorary AIA award. It has been my honor and privilege to work with AIA Dallas and our colleagues—a peak experience for me.

**Any thoughts or discussion on something we didn't cover?**

I hope that the efforts we have made set the stage for architects to be the vanguard: to lead communities and society and to achieve a reflective, hospitable and thoughtful world with a sense of place and purpose. ■

Interview by Charles Brant, AIA, an architect with Perkins+Will.

Do you want to learn more? Read the full interview online at [www.aiadallas.org/columns/delisle](http://www.aiadallas.org/columns/delisle) and see what else Pete has to say. Here are some of the things you'll learn:

- What can be done about the absence of leadership education for architects in the university setting.
- Pete's thought on corporate leadership
- A view of AIA Dallas' leadership programs
- Pete's look at the future

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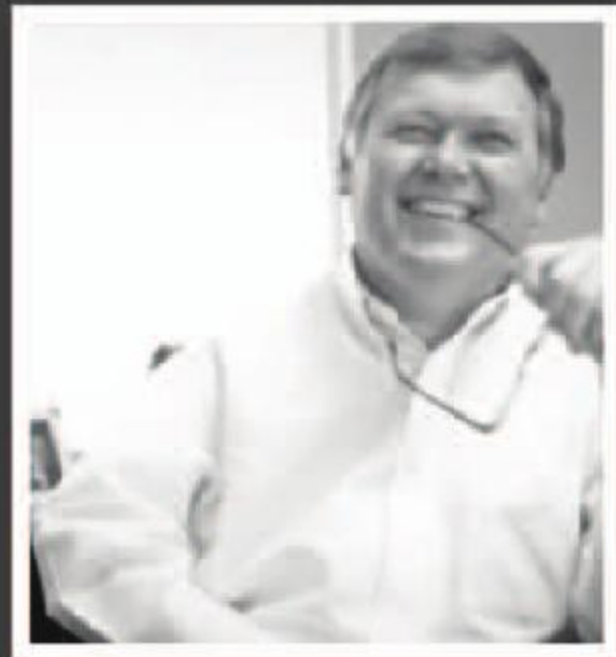
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## A CONVERSATION WITH WILFRIED WANG

Wilfried Wang, professor at the University of Texas-Austin and partner at Berlin-based Hoidn/Wang talked with *Columns* about the practice of architecture in today's cultural context, and what it means to keep a critical framework in the practice of architecture. Here is that interview.

**In this issue, *Columns* focuses on the practice of architecture, a seemingly more global trend as much as it is local. Can you tell us a little bit about your practice?**

We are a very small practice. Currently there are four people working together with the two partners, Barbara Hoidn and myself. We were founded about 13 years ago now. Barbara worked for the Senate of Berlin as part of the architecture work, and she was eager to get back into private practice. I was director of the German Art Museum until 2000, and I was also ready to leave the world of museums and bureaucracy (basically fundraising) and get back into practice as well.

The two of us had actually met in Providence, RI, many years ago. We kept in touch and so we started with a very simple project of a restaurant interior, which was actually a very interesting project because the commission was coveted by a number of Berlin colleagues. It was one of those restaurants where architects, artists, and politicians frequented. I think most other architects would've loved to have had the commission, but they gave it to us, and I think we did a reasonable job. Since then, we essentially did some competitions with a lot of conversions renovations (of 1950s buildings). The concert hall was a beautiful building of the 1950s.

Currently we're completing a children's daycare in Frankfurt, studies of energy, and a series of houses. So it's been a very slow and long process for us because we are now in our mid-50s and most of our colleagues are already on their ... I don't know ... 10th or 20th

large building, and we're still crawling around the small scale. But actually, for both of us it's a wonderfully intense, detailed possibility to create architecture from the inception of meeting the clients to completion because we don't actually hand over anything. All of our projects are on a scale where we are able to oversee everything to the handover.

In terms of actually dealing with the education part, we come and visit one semester a year; we split the professorship. Barbara teaches in the spring, and I teach in the fall, and we travel back and forth. Typically one of us is spending 10 weeks out of 16 here in the United States. Six weeks we're back in Berlin. So that's how things work and we cover the bases when the other partner is away.

**It seems like your practice, then, has qualities of the academy and of the professional world. Can you talk about how those two things inform each other as far as a focus in a smaller practice?**

It's a very good point. Barbara, for instance, has identified sites in Berlin that she felt needed development. For example, the museum Milam, which is at the center of Berlin, is in a way bursting at its seams, and she identified the site right next to it on the other side of a canal. About 10 years ago, she gave it as a task to her students, and six years ago, the Senate of Berlin decided, "That's a good idea; we'll develop that for some museum as storage like exhibition space." Unfortunately, we were never invited to the competition, but it was her work that initiated the whole thought. It was exhibited in one of the museums in Berlin.

Barbara then found another site right at the center as well, and set up once again a workshop for students which has since then also become a hotly debated subject. I think we've been able to identify certain things of necessity to certain cities, but not to a personal gain, which you could say is a pity. But here we are, academic freedom.

From my point of view, I gave the task to design a central railway station in Buenos Aires that combines underground local trams and so on taxis, buses because Buenos Aires at the moment has four underground railway lines. They don't come into a central station. They all end in dead ends. The railway tracks have a railway station about a mile away and the bus terminal is another 1.5 miles away, so all of these infrastructure elements are not coinciding. I gave the students the task to design this central railway station as sort of a hub, which I think, is possibly an important debating point in Buenos Aires. I gave that task a couple of years later to students to design a high-speed rail station in Austin. In other words, I took the same topic back to Texas. And so there have been things like that, typically, the studios that we think about also have an application in Texas. For example, mixed-use development, mid-rise mid-density how would you apply that in Argentina? But how would you also apply that in Texas? And so that's how we conceive a lot of the studios.

**Sustainability as a cultural problem ... New direction of younger architects responding to new crisis, etc. ... Can you talk about this direction in the larger**

**context of the world and how that's either causing real practice, or maybe more focus, in the academy? How are you adapting to these new ideas?**

It's a subject with which I'm going to talk about this evening, so I'll try to put it in a nutshell. We have seen a rate of over-development in the last 50 years across the world, which has brought about a number of crises. The last one was in 2008 with Lehman Brothers crashing. Lehman Brothers was fundamentally tied to the property bubble. If you study the rate at which cities had been growing across the world Europe, China, or the U.S. we see sudden expansion in not just suburban development, but a lot of development as a whole, which is primarily financed through very loose loans and loan policies. So what you see is an incredible rise in per capita areas across the world, as well as the construction of world property and the construction of second homes ... a lot of that in southern Europe. Why would

anybody want to have a second home? People in southern Europe were encouraged to do that because it was a form of investment into some retirement funding. It's okay if the value of the properties maintains, but if the value of the property is put in doubt in result of over-development, you know the bottom is falling out of the property market, and then of course you endanger the entire economy. You endanger the building industry, and so on.

**If you were to go back to Berlin and continue your practice, what is something that you can take away from Dallas on which you can build other ideas? Is there anything about this place that comes to mind?**

Especially this arts center here is a very strong reminder that there is a local patriotism where people, also together with tax laws, make that kind of giving worthwhile. There is a far greater sense of giving as a culture, than in Germany. In

Germany, a lot is based on entitlement, which is obviously the kind of criticism that Republicans have of certain kinds of federal government systems here, but it is true that it has held back a certain social culture involvement on a broad level in Germany, and I think that there is not the degree of pride that people have when things happen because of private initiative. And I think that is a problem. So you know, while I think the U.S. would benefit from certain senses of entitlement systems, I think operations in Europe are quite commonsensical like health systems. They're not perfect, but I think that they work. Europe would benefit from the private enterprise mentality and private giving mentality. ■

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

For the complete interview with Wilfried Wang, visit [www.aiadallas.org/columns/wwang](http://www.aiadallas.org/columns/wwang).



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## Lost Dallas | O'Neil Ford and the Tinkle House



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EUGENE GEORGE, O'NEIL FORD ARCHITECT

**LEFT:** The Bromberg House, completed in 1939, is an O'Neil Ford design which still survives. The circa 1942 photo shows the house with its blend of Texas Regionalism and modern design. The house was designed to take advantage of the natural breezes and to protect the interior from the harsh sun with screened porches and breezeways.

**RIGHT:** View of the Tinkle House from across the lake showing the library portion of the house hovering over the water.

**BOTTOM LEFT:** Photograph from 1952 of the interior of the house with the Tinkle family. The living room is visible with the central skylight and post below, supporting the cross beam ceiling. The library, with its wall of bookshelves, is visible behind the see-through fireplace.

**The house at** 3615 Amherst was originally designed and built for Lon Tinkle, his wife Maria, and their three children. It sat at the edge of a picturesque lake in what became known as "Culture Gulch" at the beginning of Turtle Creek. The modest two bedroom house, designed by architect O'Neil Ford, was a masterpiece of simplicity and modern design.

Completed in 1952, the house had all the hallmarks of the modern style with open spaces, large expanses of floor-to-ceiling glass, and a flat roof with deep overhangs to shade the glass from the Texas sun. The house included a cross

bream ceiling in the living room radiating from a central skylight with a single post centered under the skylight to support the ceiling. A library hovered over the lake with a 16-foot wall of shelves for Lon's collection of 4,000 books.

A 1952 article in the *Dallas Morning News* said, "This house achieves the feeling of one room flowing into another, chief characteristic of a contemporary house, but its informality and design also brands it individually Texas."

O'Neil Ford started his career with Dallas architect David Williams in 1926 after very little formal education in architecture. During the Great

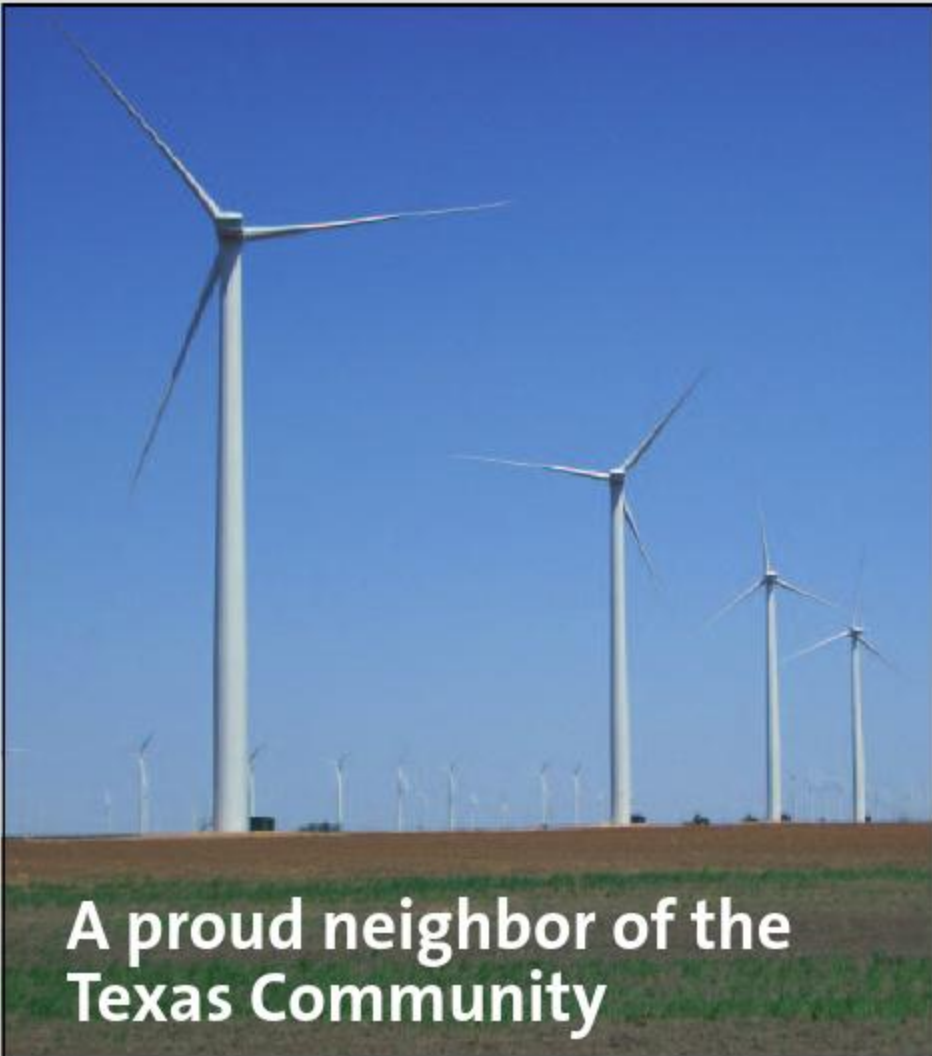
Depression, he worked on WPA projects and in 1937 formed his first partnership with Arch Swank in Dallas. Two years later, Ford moved to San Antonio and partnered with Jerry Rogers with whom he designed the campus for Trinity University in San Antonio (in partnership with Bartlett Cocke and Harvey P. Smith).

In 1953, the firm known as O'Neil Ford and Associates worked on a number of high-profile projects including Texas Instruments, with the best known work being the Semiconductor Building in Dallas, completed in 1958. A partnership was formed with Boone Powell and Chris

Carson in 1967 leading to many more outstanding designs in Texas and around the country.

The Tinkle house remained in the family until 2013 when it was sold and subsequently demolished to make way for a much larger and grander home. The loss of the Tinkle House is tragic, especially due to its unique design by such an important Texas architect. Thankfully, there are still several Ford houses that survive in Dallas, such as the 1939 Bromberg house, which has been lovingly restored. ■

**David Preziosi is the executive director of Preservation Dallas.**



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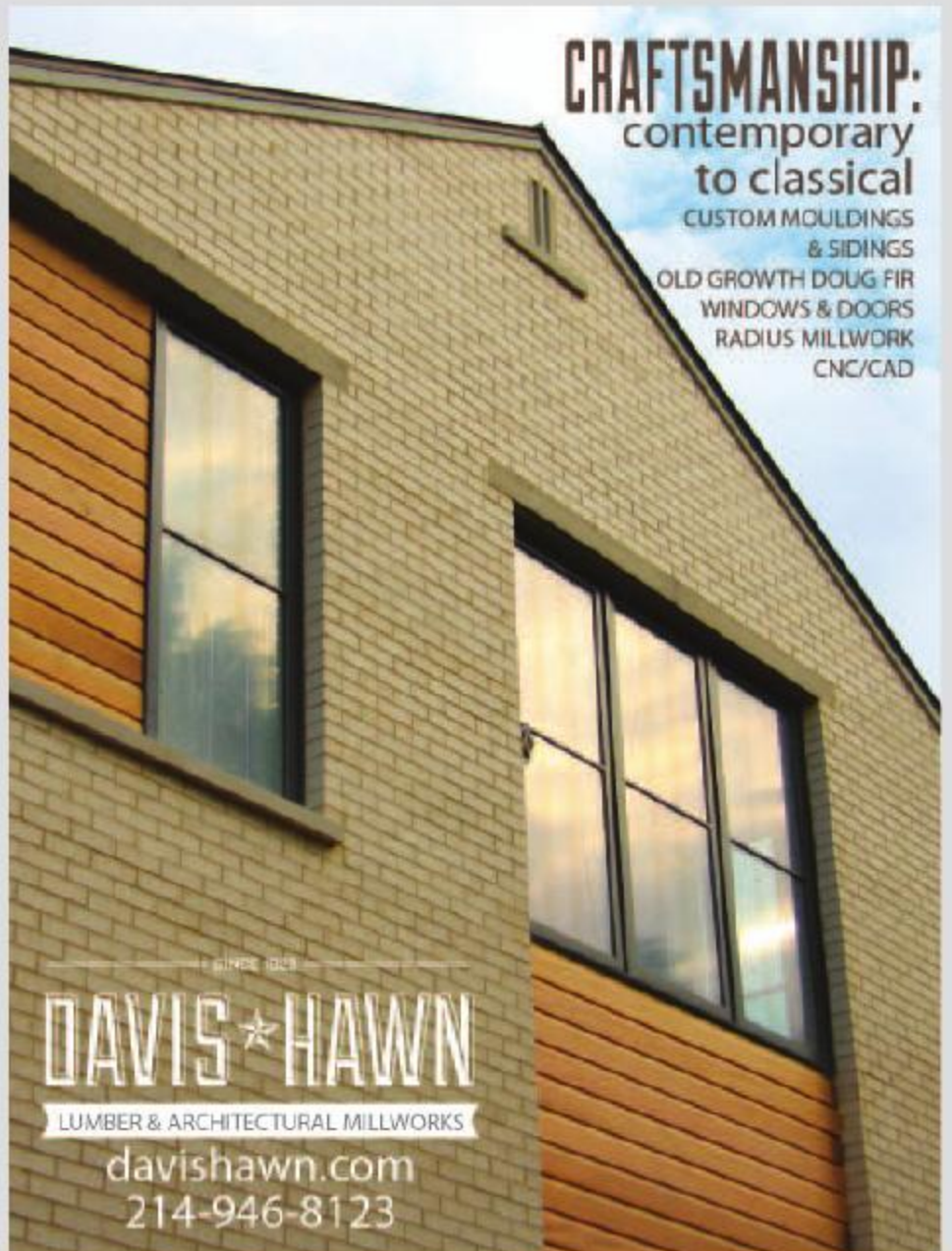
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## In Context

Continued from page 21



NICHOLAS MCWHIRTER, AIA

### The Beck House: AIA Dallas 25-Year Award Winner

In the North Dallas neighborhood of Preston Hollow stands a monumental 12,000-square-foot residence designed by the late Philip Johnson. Commissioned by wealthy local contractor Henry Beck and his wife Patricia, the 1964 modern-era house is on a 6.5-acre landscape overlooking Bachman Creek. The creek serves as the break-line dividing the estate. Bounded by rows of pecan trees and cedar elm groves, the house functions much like a viewing platform overlooking the natural landscape.

Perhaps its most defining feature that recalls Johnson's touch is the exterior of the home. White concrete arches emerge from flared, concave-like columns that wrap around the home's interior spaces on both levels of the house. This repetitive motif creates open-air loggias and arcades filled with natural light. It casts shadows that merge the surrounding outdoors with the crisp, Miesian-like detailing of the home's interior. Inside, the material palate is an amalgamation of rich marble, travertine floors, and walnut paneling. Bronze and steel balustrades form alongside the curved double stairs that lay beside expansive floor-to-ceiling windows that overlook the rear estate.

Unfortunately, over the years the house began to show visible signs of its age and deterioration. In 2002, the house was sold and the new owners made the restoration efforts of the home a priority. Local architects Bodron+Fruit were hired to carefully restore and revive many aspects of the home's interior and charm.

The architects focused on the domestic character of the home by implementing new designs for the kitchen, living, and dining areas. Alongside landscape architects Reed Hilderbrand, new water features were added as well as terraced concrete risers that cascade downward toward the creek and allow for easier passage between both sides of the estate.

AIA Dallas recognized this residence with its 25-Year Residential Award this year. ■

Ezra Loh, Assoc. AIA, is a project designer with Michael Malone Architects.

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Read the full interview online at [www.aiadallas.org/columns/delisle](http://www.aiadallas.org/columns/delisle) and see what else Pete has to say:

- What can be done about the absence of leadership education for architects in the university setting.
- Pete's thought on corporate leadership
- A view of AIA Dallas' leadership programs
- Pete's look at the future

### Conversation with Wilfried Wang



There's more! Read the entire interview with Wilfried Wang, professor at the University of Texas-Austin and partner at Berlin-based Hoidn/Wang. It's available online at [www.aiadallas.org/columns/wwang](http://www.aiadallas.org/columns/wwang).

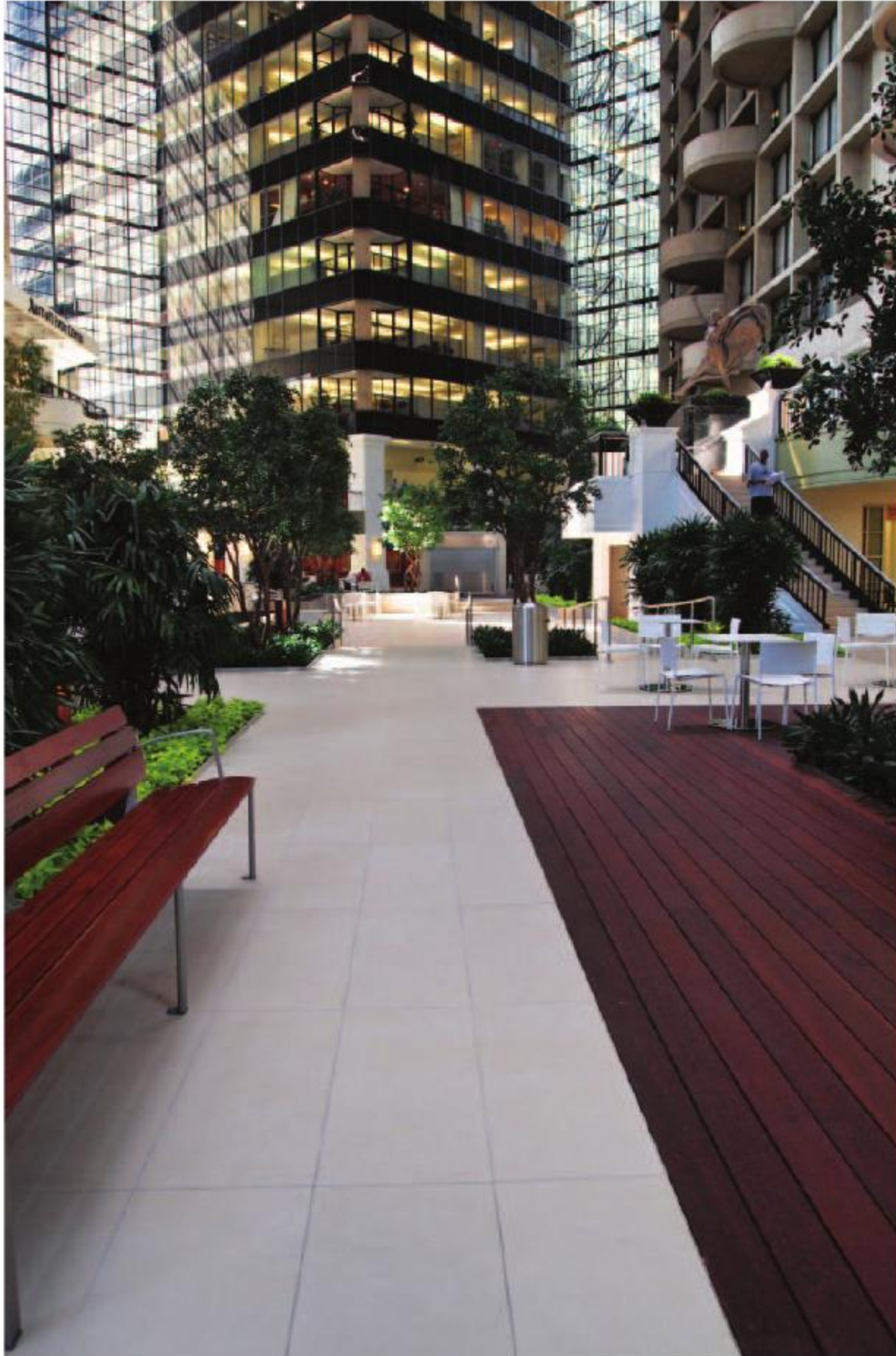
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# NTX Sustainable Showcase 2014



Save the DATE!

IMPACT : buildings + materials = impact

Date: Thursday, July 17, 2014

Time: 9am - 5pm with private social hour to follow

Venue: Dallas Arboretum - Rosine Hall

The AIA Dallas Committee on the Environment (COTE), USGBC North Texas, and the CSI Dallas Chapter will hold the 7th annual Sustainable Showcase! This year's event will be held on Thursday, July 17th at the Dallas Arboretum and will focus on the health and environmental impact of the buildings and materials.

[www.ntxsustainableshowcase.com](http://www.ntxsustainableshowcase.com)



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## Last Page | Point / Counterpoint

The architecture profession has seen many changes in recent years. If we continue to evolve as a profession, what changes to the architect's role and job description do you see? What values or working methods do you think should stay the same?



"Now more than ever, architects must possess the skills to bridge the business, technological, communal, and social realms of our profession. As BIM becomes mainstream, collaboration with the design team demands not only the technical skills of the modern architect, but also the fortitude to take the helm as the project leader. The architect must be efficient with the team's time, creative with the community's space, and resourceful with the client's capital. As a young architect myself, I have come to understand the timeless value of excellent service – quality customer service to the client. A strong company culture, bent toward serving others, not only develops a sense of professional humility and strong client relations, but also adds to the bottom-line of an organization. Don't forget, as architects, we are among society's select few in the business of providing true professional services."

**Andrew Moon, AIA**  
Architect with RHA,  
Inc.



"As globalization continues and begins to thrive even more, there will be an increased focus and pressure to develop new techniques and efficiencies to stay competitive in relation to delivery methods, project administration, and financial considerations. New products and technologies will proliferate and it will take significant technical knowledge, competence, and due diligence to identify those who actually work as intended. This will hold true also for new engineering systems, particularly in regards to curbing energy usage. Technology will develop so rapidly that many existing programs and methodologies such as LEED and Revit will become obsolete. There will ultimately be fewer large firms because it will take less manpower to accomplish the projected work than it does today and there will be fewer individual practitioners and small firms because there will be significant technology costs that become individually prohibitive but that will be demanded by all clients regardless of project type."

**Dennis Stacy, FAIA**  
Stacy Architectural  
Studio, PLLC



"Architects are the leaders! We are the problem solvers and the forward thinkers. We are the ones who bring a sense of purpose and passion to our built environment. The value of good design has been replaced with the bottom line, unrealistic deadlines, and cookie cutter solutions. Architects are still respected by most people; the profession is well thought of albeit misunderstood. As an architect, my primary goal is to serve my clients; training has taught me to guide them and bring their needs and desires to fruition in a thoughtful, sensitive, and sound way. Social media has opened the door for architects to once again be at the forefront of the conversation about architecture. The more we share our passion and re-educate our audiences about the value of good design and the crucial role that architects play, the more we advance our profession and will once again become the leaders, the forward thinkers, and the problem solvers that we were meant to be."

**Marcela Abadi Rhoads, AIA**  
Registered accessibility  
specialist and owner of  
Abadi Accessibility



"I expect technology will continue to change the tools we use to deliver our product such as we have seen in the last 10 years with the shift from 2D drawing to 3D modeling. In the next 10 years I expect to see BIM continue to evolve and continue to integrate with other aspects of our deliverables, such as specification writing and resource conservation. In our small firm practice, the relationship with the client often becomes more important and more fulfilling than the project itself. For this reason, I hope the role of the architect never takes its focus away from the client and towards the technology."

**Paul Pascarelli, AIA**  
Principal with Michael  
Malone Architects



"Cities will continue to create density that showcases a vast number of architectural features. This will help architects bring new technology from building components to lighting to materials to these environments. Technology continues to drive the profession and make our roles easier. These tools will continue to advance as the years progress. As the profession grows, so do the challenges of harvesting the skills and methods used today. Mentoring is key to continue to instill the fundamentals of architecture that should remain the same throughout the profession. Architects should continue to be trained to focus on the importance of drawing. This skill has eroded as many see new technology as a substitute for quality construction documents. One thing will remain the same: A building is not just a building. It is an enhancement for our cities' fabric."

**Angela Robinson**  
Designer with Corgan

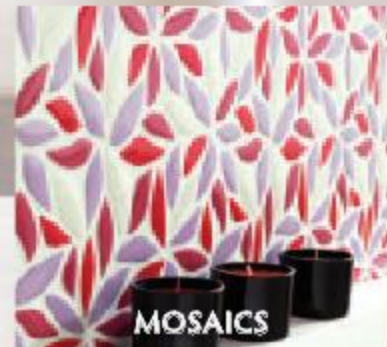
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# Rise to New Heights of Academic Revival



Broken Arrow High School  
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An expanded Tulsa-area high school now centers around four battered columns of Arriscraft stone. PBK selected cost-effective ARRIS-tile thin-clad stone, then complemented it with graceful arcs of Interstate Brick that tie to existing buildings, yet contrast with modern appeal. Blackson Brick helped PBK choose these materials, including accent brick, from thousands of options across many manufacturers. For winning selection, quality, and service across the Southwest, architects **Build Better with Blackson Brick.**

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"This grand entry marks the first phase of a master plan that connects ten existing buildings and creates a new look for the campus. We chose Arriscraft because it is incredibly flexible, timeless, and stands out. The Interstate Brick blend is richer than existing brick, but contrasts nicely with the Arriscraft, metal, and glass. We were pleased to achieve a bold design that is a calling card for the school district, with technically superior materials that express a 21st century learning environment."

— Fred B. Montes, AIA, LEED AP BD+C, Partner, PBK