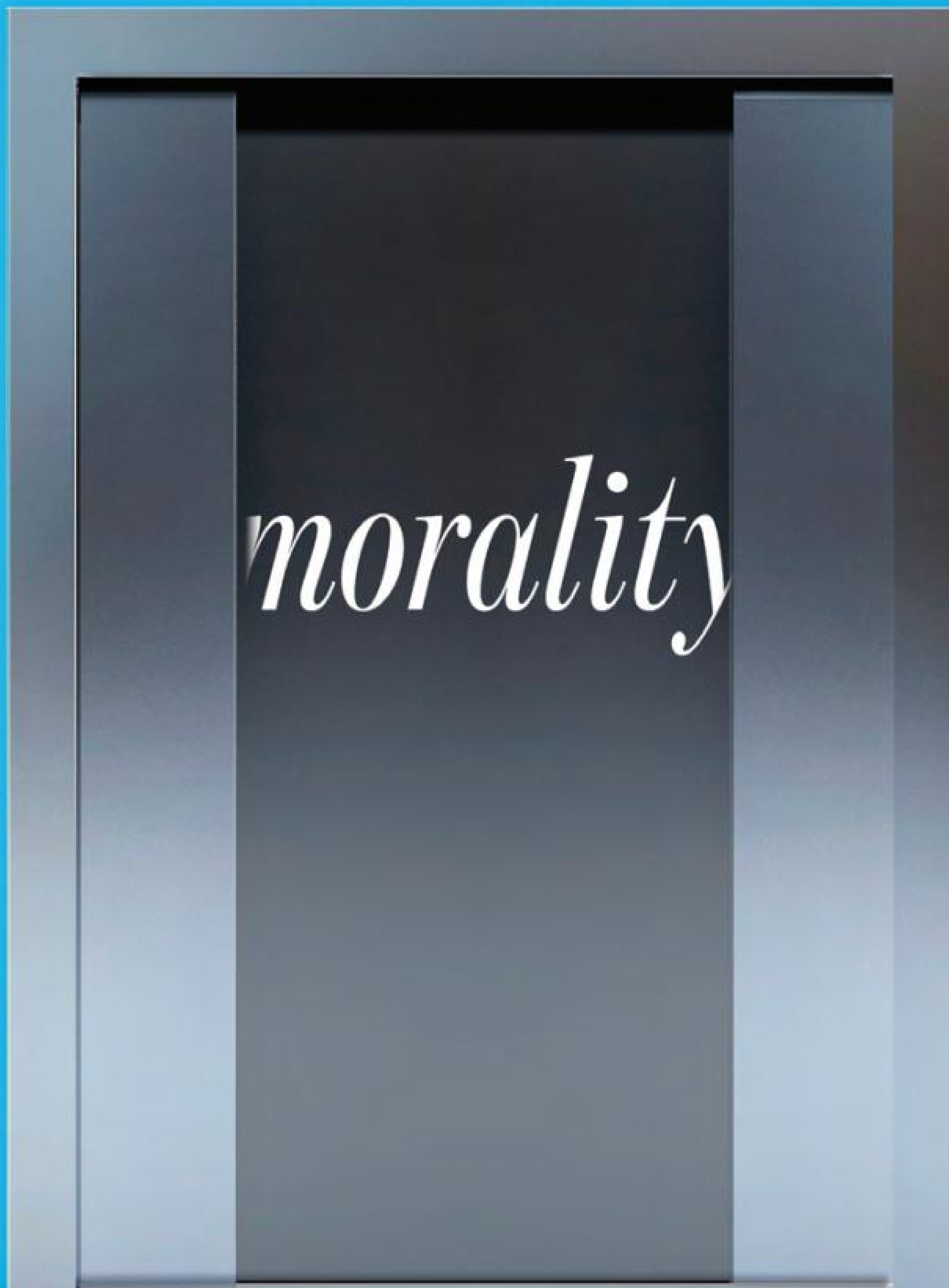
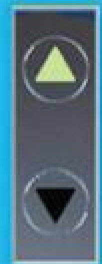
COLUMNS

DALLAS + ARCHITECTURE + CULTURE *Summer 2017 Vol. 34 No. 3*





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AIA Dallas *Columns*
Summer 2017 + Vol. 34, No. 3

morality

This issue investigates the ethics and morals of architects and the architectural profession. The conversation questions whether architects always "do the right thing" for themselves, their clients, and/or the community. Where is your moral line?

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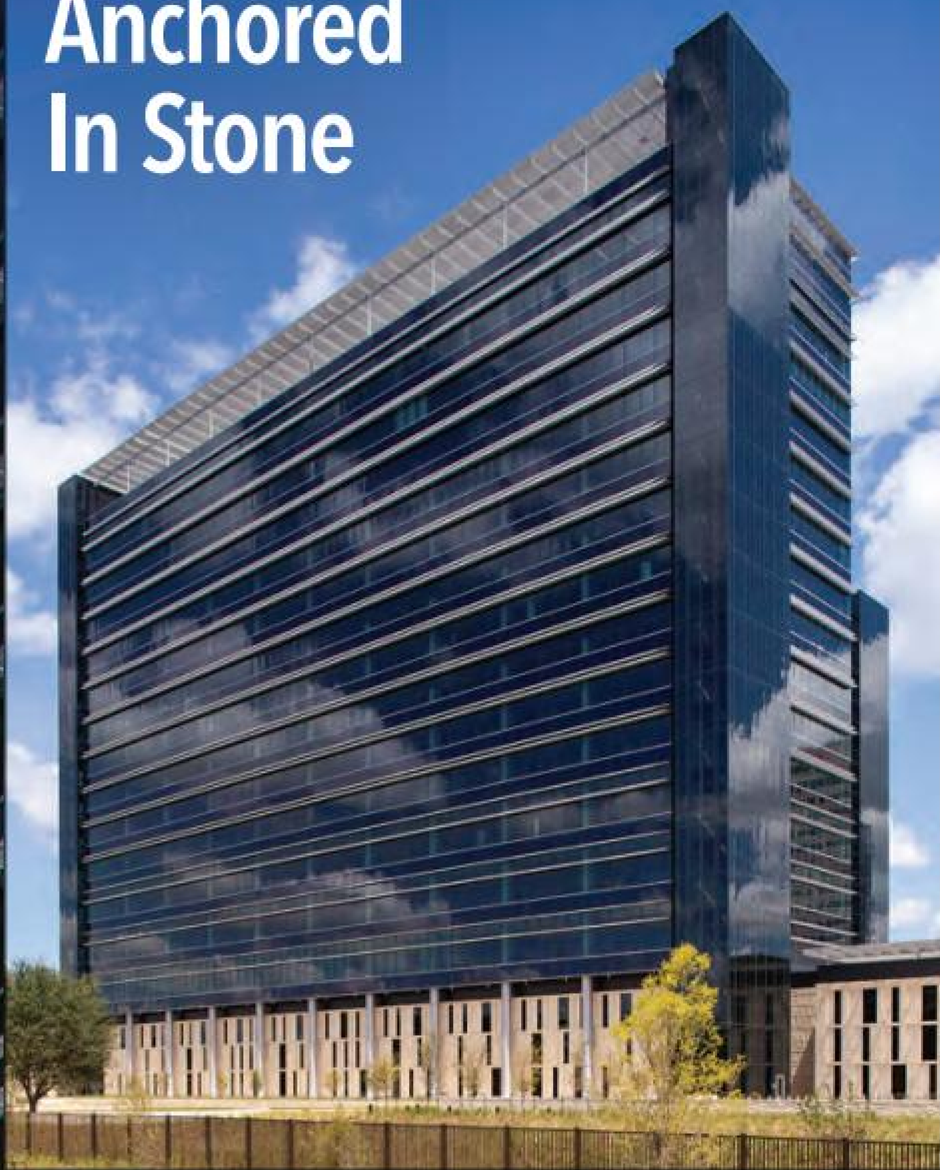

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The mission of *Columns* is to explore community, culture, and lives through the impact of architecture.

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Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects with the Dallas Center for Architecture. The publication offers educated and thought-provoking opinions to stimulate new ideas and advance architecture. It also provides commentary on architecture and design within the communities in the greater North Texas region. Send editorial inquiries to columns@aiadallas.org.

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Photo: Craig Blackmon, FAIA

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PRESIDENT'S MESSAGE

Morality: The Space Between

Photo: Daryl Shields

More and more, we find the architect sitting at the BIG table, engaging in critical discussions on extremely controversial and dynamic issues that impact our regions, towns, communities, and, most critically, the lives of people. The voice of the architect can be powerful and influential. It can help guide, direct, position, or preserve the moral correctness of outcomes on a daily basis.

The theme of the conversation we explore in this edition of *Columns* is that of Morality: the difference between right from wrong or good from bad. It is not our position to attempt to define right from wrong for the reader, but rather elevate the conversation so to inform, illuminate, and explore.

There has always existed a space–a place that lives between the absolute good and the absolute bad–that affords interpretation, justifications, discretion, and discernment.

The profession of architecture is not immune from issues regarding moral judgment and actions. As a profession, we are challenged daily by issues which have moral implications such as equity, diversity, compensation, benefits, care for the environment, preservation, design, gentrification, exploitation, corruption and much more. These challenges are not exclusive to large firms, but are universal to all practices, sizes, and focuses.

Architecture has seemingly been able to live above it all—in the safe, clean zone of design, progress, and permanence. However, as our world, country, and our cities grow together and age, moral discernment becomes more complex and challenging. Architects must now determine where to position themselves, where to sit in a world of ever-changing moral context and virtues.

Architects are highly respected professionals. An architect's voice can be and should be a strong and meaningful addition to conversations about our communities. More and more, we find the architect sitting at the BIG table, engaging in critical discussions on extremely controversial and dynamic issues that impact our regions, towns, communities, and, most critically, the lives of people. The voice of the architect can be powerful and influential. It can help guide, direct, position, or preserve the moral correctness of outcomes on a daily basis.

Architects have an obligation to know right from wrong ... and to act accordingly. We impact people every moment of every day.

Our work will live for decades and be inherited by generations to come. As a profession, we cannot afford to choose to stand on the center line between good and bad; we cannot live in the gray matter that resides between black and white. Moral conviction cannot be a choice for the architect. It is too important. It is too critical. It is defining.

Let us live on the right side of good.

Nunzio DeSantis, FAIA
AIA Dallas President

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EDITOR'S NOTE

Where Would You Draw the Line?

Photo: Allison Richter

While the questioning will continue, we hope this issue of *Columns* starts a dialogue here in our community on the ethics and morals of architects and architecture. As you read this issue, I hope you develop your own understanding of what is the "right thing to do."

A year ago, in the thick of our most recent presidential election, we sat down to craft this year's themes for *Columns*. We wanted to address important topics that seemed relevant to our country and our community and discuss them in the context of the architectural profession. The themes so far this year for *Columns* (Equity, Ego, and Morality) could not have been more fortuitous and relevant to many of the cultural, social, and political conversations that have occurred over the past several months and that are ongoing—not easy topics to tackle, especially as they relate to architecture, but we wanted to give it a try and most importantly, start a conversation within our profession.

As discussions were ensuing, heated conversations encouraged, and features being written for this issue, a lot of thought-provoking topics came up as to our moral compass as architects and the importance of our profession. However, few wanted to tackle one particular item for this issue that kept coming up in conversation (and quickly dropped). The Border Wall. Dare we talk about it or take a stance? Should I write about it? If I was going to discuss it, I had better be well-informed. So, I did my research, and it went on and on, and is still ongoing. From politicians to theologians, world leaders, environmentalists, and yes, architects all having written reams of information on the morality of this wall, or taking on the commission to design this wall. It was overwhelming to say the least, and so much more than what I was going to tackle in a half-page note. What did occur (as I was wanting to understand this very current moral dilemma) was a newfound sense of questioning my own ethics and moral compass and what I would do or not do as an architect. I am now bombarded with questioning.

Does morality enter the process of accepting or rejecting a commission? Would you work on the wall? Would you work on another commission that was equally as controversial? Where do you draw the moral line as an architect? How do you define what's right and wrong and impose your morality on others? Should we compromise? Is there ever a conflict between the morality of an architect and the morality of a client? Do architects impose their morality on their communities? Does our president give clear moral guidance—should he? Who determines what's good and bad? Can I make it better by working on it? Just because you can do something, should you? What won't you build? Is an architectural commission a matter of conscience? Can I make it better? Can an architect be an agent of change?

While the questioning will continue, we hope this issue of *Columns* starts a dialogue here in our community on the ethics and morals of architects and architecture. As you read this issue, I hope you develop your own understanding of what is the "right thing to do." And if you were curious, this editor and architect feels that the proposed border wall is morally wrong, further polarizing an already divisive America, and cannot support infrastructure defined fundamentally by separation and inequality. That is where I draw the line.

Harry Mark

Harry Mark, FAIA
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By David Preziosi, AICP

TO SAVE OR NOT TO SAVE

THE MORAL DILEMMA

Once it's gone, it's gone forever. That's a historic preservation mantra which has driven numerous efforts to save places important to communities across the country. Countless irreplaceable historic landmarks—which tell the story of the people and events that have made our country what it is today—have been or are threatened by both neglect and development pressure. The only way to prevent many of these places from disappearing is to add a layer of legal protection in the form of special preservation zoning.

The decision to protect properties in this manner can often go against an owner's wishes. Is it moral to inflict regulations on someone who doesn't want it? Does the public benefit of saving a certain historic structure outweigh an owner's rights to develop their own property as they see fit and to the highest and best use? Moral or not, it is unfortunately something that must be done in order to preserve the cultural fabric of our country lest our built history that tells the story of the evolution of the nation be erased forever. This is certainly a contentious issue that deserves discussion.

HOW DID PRESERVATION EFFORTS EVOLVE?

Widespread historic preservation efforts in the United States didn't begin in earnest until after the passage of the National Historic Preservation Act in 1966. Before that, preservation efforts mostly revolved around "ladies' societies" preserving places of singular importance to the history of the country. The most famous example is the Mount Vernon Ladies' Association which, in the 1850s, fought to save Mount Vernon from demolition. Their only option was to raise enough money to buy the property. It is now one of the most visited historic sites in the country and continues to educate the million plus visitors each year about George Washington and life in the 18th century. Efforts by local municipalities to protect specific historic areas of cities didn't start until the 1930s with Charleston, SC, leading the way as the first city to establish an "Old and Historic District" which provided zoning protections for the historic buildings in the Battery neighborhood. Five years later, New Orleans, LA, established the Vieux Carré Commission to monitor development in the neighborhood of the same name. Those cities were driven early on by a desire to protect their rich architectural heritage; however, other cities didn't see that as beneficial until much later.

In the 1960s, two actions in New York City helped turn the tide for historic preservation efforts and brought them into the consciousness of the mainstream public. The first was the 1963 demolition of Pennsylvania Station, designed by McKim, Mead, & White. The venerable structure lasted only 53 years and was replaced in 1968 by Madison Square Garden, designed by Charles Luckman Associates. That demolition led to the creation of the New York City Landmarks Law in 1965 which provided protection for structures designated significant to the city. The next action involved Grand Central Terminal which was designated a landmark under the new law. Penn Central Transportation Company, the owners of Grand Central, filed an application with the Landmarks Preservation Commission in 1968 to build a 55-story office tower on top of the 1913 terminal. Their justification was the desire to benefit from the site's development rights above the terminal. The request garnered much public attention and Jackie Kennedy, Philip Johnson, and Jane Jacobs publicly rallied against the plans. The owners' request was denied due to the fact that the addition would have been destructive to the historic and aesthetic features of the landmark. The case was appealed all the way to the U.S. Supreme Court as the owners believed the denial constituted a taking of the company's property without just compensation. In 1978, the Supreme Court sided with New York City, noting that the decision was not a taking and that preservation of historic landmarks is "an entirely permissible goal" for cities. This decision cemented the right of cities to protect their historic resources through regulation and had huge impact on the preservation movement.

WHAT ABOUT US?

Preservation efforts in Dallas didn't start intently until the early 1970s with Swiss Avenue the heart of that effort. By then, the once stately neighborhood of grand revival homes from the early 1900s had seen better days and were run down and neglected. Weiming Lu, the assistant planning director at the City of Dallas, was the first to suggest a historic district for the area in order to stabilize and protect it. A study was performed to explore options for a historic district, as well as to determine the parameters of a preservation ordinance. While this was occurring, a developer proposed a 10-story apartment development on Swiss Avenue

***Opposite page**: Jackie Kennedy Onassis and Bess Myerson, former consumer advocate for New York City, were flanked by architect Philip Johnson (left) and Ed Koch, U.S. Congressman from New York, as they left New York's Grand Central Station after holding a news conference on January 30, 1975. All four were supporters of the Committee to Save Grand Central Station to prevent the construction of an office tower over the city's landmark train station. Photo: Associated Press/Harry Harris*

***Swiss Avenue Rendering**: In the early 1970s, a ten-story apartment development on Swiss Avenue was approved that quickly garnered attention and frightened property owners along Swiss Avenue who feared that it could lead to the destruction of more houses for apartment development. The neighborhood fought the project, and the city council eventually blocked it from going through. / **Lakewood Theater**: A dumpster appeared in front of the Lakewood Theater in August 2015, catching people's attention and driving the fear that the materials being removed from the theater was a prelude to demolition of the iconic Lakewood landmark. People quickly claimed a piece of Lakewood history by "dumpster diving" for materials before they were carted off to the landfill. Photos courtesy of Virginia McAlester, Hon. AIA*

conforming to the area's multi-family zoning. The proposal quickly garnered attention and frightened property owners. If approved, it could mean more houses would be demolished for apartments.

The application made its way through various city departments until a resolution was passed by the city council blocking the project. The developer then sued the city, and the case went to the Texas Supreme Court where the city's decision not to grant the permit was upheld. While the case was working its way to the Supreme Court, the city adopted its first historic preservation ordinance in 1973. A few months later, the Swiss Avenue Historic District was approved and became the first in Dallas. Since then, 20 more historic districts have been established.

As seen in New York, the demolition of important historic structures can have a catalytic effect and that has certainly been true in Dallas. The demolition of the 1948 Art Moderne-styled Dr Pepper building in 1997 was a rallying call to improve the preservation ordinance. Even with the Dr Pepper building's status as a City of Dallas Landmark, there was no way to prevent its demolition. That led to a stronger ordinance that gave the Landmark Commission the right to deny any demolition request of a landmarked building.

In 2014, the destruction of four buildings between Main and Elm streets in downtown Dallas woke up the public and the city to the fact that, if a building is not a designated landmark, demolition could occur without any public input. The outcry over the loss of those buildings caused the city to develop a task force to study those issues. They recommended the creation of a Demolition Delay Ordinance to give the city and public time to review demolitions of non-protected historic structures. That ordinance, passed in 2015, includes the downtown area and a portion of North Oak Cliff. Since then, only two buildings have qualified for the full review process—both in Oak Cliff and both residential structures. The solution for the first was to move it to another lot to avoid its destruction, and the second one is likely to have the same fate.

Out of 124 landmarks designated by the City of Dallas since 1973, only three have been designated over the owner's objection. They are the Knights of Pythias Building in 1989, St. Ann's School in 1999, and Old Dallas High School/Crozier Tech in 2000. All three had developers who wanted to destroy the buildings and redevelop the sites. There was incredible community support to protect them; they were important to the history of the African American and Latino communities. When it came time for the Dallas City Council to vote on designating them as landmarks, a council "super majority" was required for approval due to the opposition of the owners. All three were approved, which subsequently stopped the demolition of these significant places. After designation, two of the three properties changed hands and went to developers that knew they could make something special from the historic properties. Since then, St. Ann's School has been rehabilitated as a restaurant, Old Dallas High School is undergoing rehabilitation to become office space, and the Knights of Pythias building will be incorporated into a hotel development as part of a mixed-use project.

The uncertain future of a vacant historic property and the enormous development pressure has also driven the Landmark Commission to initiate the landmark designation process on several other important buildings. After the surprise and quick demolitions that occurred downtown in 2014, the Landmark Commission has become more proactive in trying to protect historic buildings outside of the demolition delay area by initiating the designation process when threats to those buildings become evident.

Continued on page 18

El Corazon, Oak Cliff: *In the spring of 2017, the El Corazon de Tejas restaurant was demolished to make way for new development. Even though the building dated back to 1940 when it opened as a Wyatt's Grocery Store, there was little that could be done to prevent its loss. A demolition permit was pulled before the Landmark Commission could consider initiating the landmark designation process for the beloved Oak Cliff building. Photos: Preservation Dallas*

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BISHOP ARTS DISTRICT

The City of Dallas Landmark Districts are defined areas with a significant concentration of structures unified by their architectural style or related historical events. They are protected by historic district ordinances with preservation criteria, specific to each district, administered by the Dallas Landmark Commission. A Certificate of Appropriateness must be obtained before any work can begin on any property within a Landmark District.

Continued from page 16

DUMPSTER DIVERS DRIVE DECISIONS

In August 2015, dumpsters arrived outside of the 1938 Lakewood Theater on Abrams Road in Dallas. Workers soon filled them with theater seats, causing a viral outcry on social media and leading to rumors that this was the start of the demolition of the unprotected theater. The owners denied they wanted to demolish the venerable structure. Hearing the community concern and nervousness that without protection there would be no way to stop the demolition if the owners changed their minds, the Landmark Commission swung into action. They scheduled a public hearing for the building to determine if they should initiate the Landmark designation process. Many concerned citizens showed up at the hearing, filling the council chamber. They were armed with a petition with a whopping 5,000 signatures that called for landmark status of the building.

The owners became wary of what the designation of the building could mean and the possible restrictions which could limit what they could do with the recently vacated building. At the meeting, the commission decided to initiate the designation process, giving the city two years to secure a landmark for the building and work with the owners to develop a set of criteria for its preservation. During that time, the building was protected from changes to the exterior or demolition without the permission of the Landmark Commission. The owners, still wary of landmarking, came to the table and worked with the Designation Committee in crafting a set of preservation criteria that built in the flexibility to make changes to the exterior while preserving important features like the neon-clad tower, marquee, and overall form of the building. By the time the process moved along to the city council, the owners were on board and the theater was designated a City of Dallas Landmark in September 2016.

ON TO THE MEADOWS

Another significant property in Dallas is the Meadows Building on Greenville Avenue. This classic structure, built from 1953 to 1955, also faced a demolition threat. This time the owners were exploring options for the removal of the original rear wing of this important mid-century gem to improve access to a 1980s office tower on the property. Just like the Lakewood, the building was placed on the Landmark Commission agenda to consider initiating the designation process. Once again, the public turnout at the meeting to support the initiation was huge. The owners objected based on the possibility of not having permission in the future to remove the wing. The Landmark Commission voted to initiate the designation process in February 2016, protecting it from unapproved changes for two years. The owners have since decided to save the original wing and are now developing rehabilitation plans before working with the Landmark Designation Committee on the preservation criteria for the building and site.

In the past two years, the Forest Theater, the Bianchi House, 1923 North Edgefield, and the Eagle Ford School were all initiated for the designation process in order to protect them from possible destruction. However, the Landmark Commission was not able to start the designation process in time to save three historic properties: the Dallas Independent School District headquarters building on Ross Avenue, the El Corazon de Tejas restaurant in Oak Cliff, and the Elbow Room on Gaston Avenue. Demolition permits were issued for all three by the city before the landmark designation initiation cases were heard and those demolition permits cannot be rescinded by the city unless the owner chooses to do so.

IT'S ABOUT THE RIGHT THING

On the flip side, there are owners who chose to gain landmark status for their buildings and protect them for the future. Most have done so to take advantage of property tax incentives available for City of Dallas Landmarks, depending on the amount of investment made in the rehabilitation of the building. Recent examples include One Main Place, the Allen Building, expansion of the Adolphus designation to include the additions made in subsequent years, and even a significant Charles Dilbeck-designed house on Park Lane.

Historic preservation has long been controversial in the United States as we live in a property rights-focused society, especially in Texas. The establishment of legal protections for historic areas or buildings is often seen as infringing upon the rights of the owners. Is that moral to inflict such control over a property when an owner doesn't want it or when it restricts the full use of allowable development rights? Those statutes and regulations are needed as there is too much pressure to develop to the highest extent possible and for developers to get the maximum return on their investment—even at the cost of our nation's heritage. Historic preservation regulations have been determined to serve a greater public purpose by the courts and one that cities can use as a tool if they so choose in order to protect those places that give a community identity and those that are important to the cultural heritage of a city.

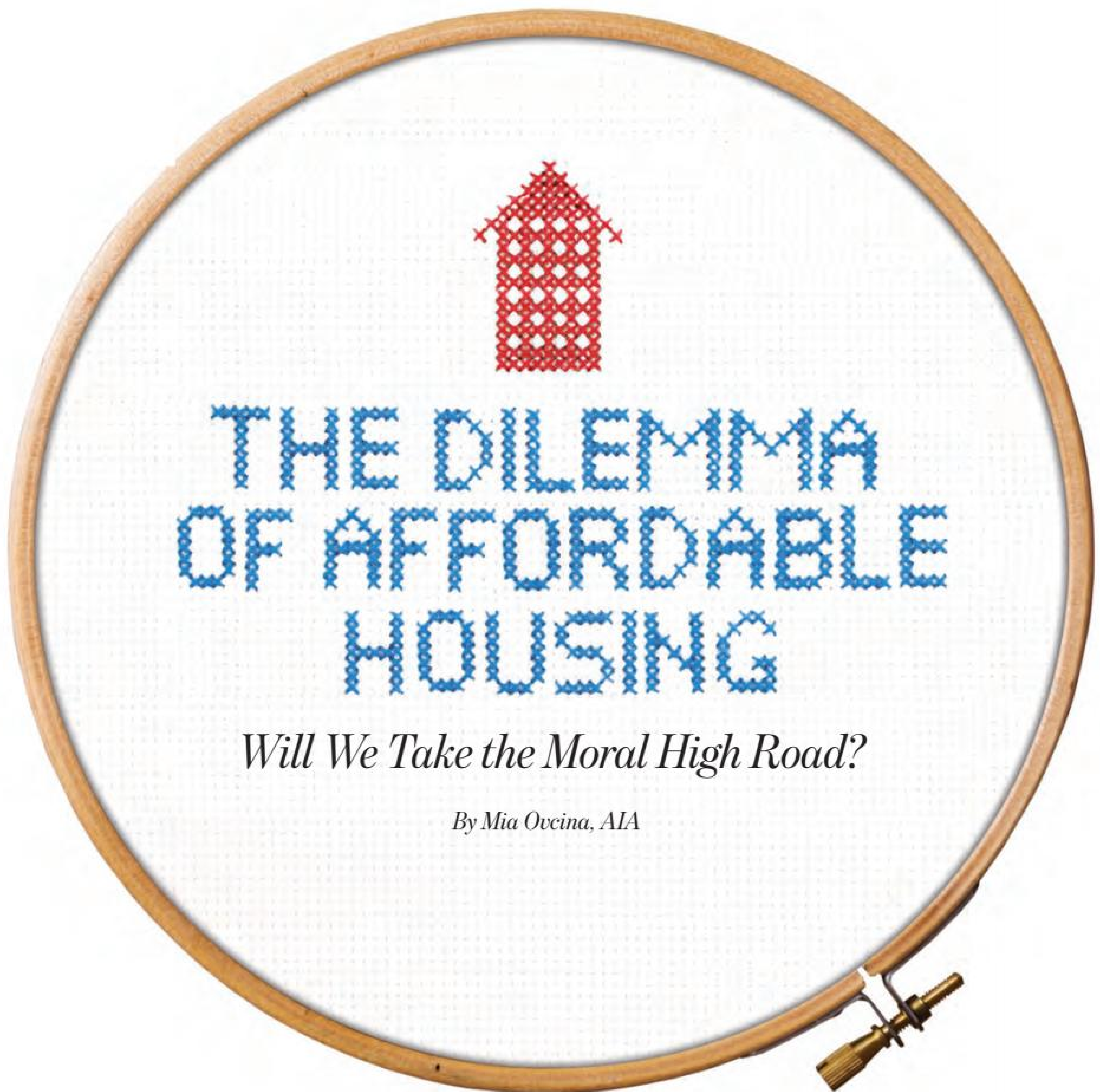
Could you imagine New Orleans without the Vieux Carré? How about a Swiss Avenue with high rises? Or how about Dealey Plaza without the Texas School Book Depository after calls for its demolition following the assassination of President John F. Kennedy? All of that could have happened if there wasn't a legal way to protect our city's and our nation's historic places.

We have lost much of our built history in Dallas over the years and would have lost much more had there not been the tool of preservation regulations to use. So, the answer is yes to the question of whether or not it is moral to legally protect historic properties because if there were no tools to do that we would have far fewer of the places that make our nation's cites architecturally and culturally diverse places to live, work and visit.

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

Can You Identify This North Texas Structure?

Find the what, where and more on page 51.
Photo: Charles Smith, AIA



The Dilemma of Affordable Housing

Will We Take the Moral High Road?

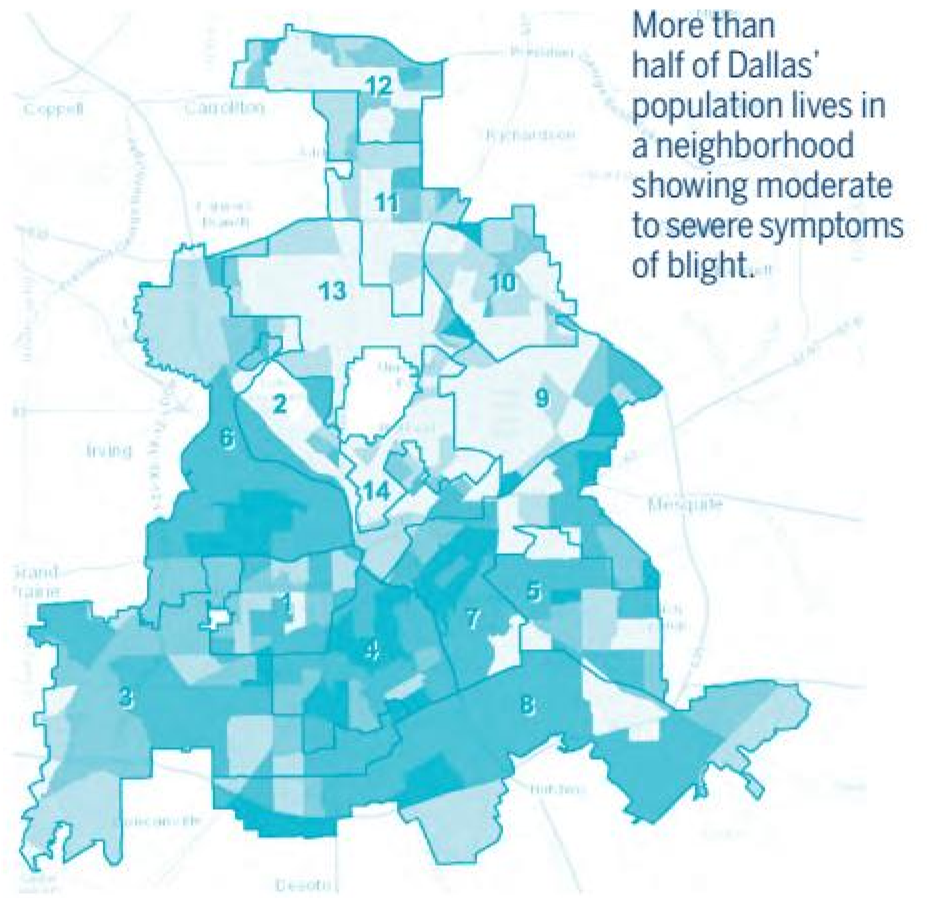
By Mia Ovcina, AIA

Affordable housing is in crisis. Countless articles and studies, both nationally and locally, have been released in the past year on this topic, and the media buzz is still building. The buzz is valid and as it has escalated, different perspectives and narratives have emerged. City planners' demographic interpretation, the federal government's struggle with the efficiency of its programs, developers' dilemmas with increasing regulations and construction costs—all these issues add to the challenge. While these individual components are informative, the focus is typically on the problem immediately at hand and rarely on understanding the fundamental underlying issues or viable solutions to the crisis.

WHAT'S THE PROBLEM?

The problem at hand is simple enough, yet the causes and consequences speak to a systemic pattern that is difficult to change. John Greenan, executive director of Central Dallas Community Development Corporation (CDC), sums up the current situation: "The basic problem is just economic. It costs more to build housing than people can afford to pay." In Dallas, as much as 40% of the population can't keep up with current housing prices. When a large percentage of a city's population cannot afford housing, the overall quality of life of the population is impacted. This equation leads to a scenario where a third party (typically the federal government) must step in to provide subsidies to help people find housing. As non-profits and developers scramble to build affordable housing, a growing wage gap, increased regulation, and dwindling subsidies are rapidly escalating the affordable housing shortage into a crisis.

PHYSICAL BLIGHT INDEX
BY DALLAS CITY COUNCIL DISTRICT



POPULATION LIVING IN BLIGHTED AREAS

	CENSUS TRACTS	POPULATION
No Blight	7	19,016
Low Blight	129	480,920
Moderate Blight	108	569,146
Blighted	44	206,076

PHYSICAL BLIGHT INDEX

Source: From Blight to Light: Assessing Blight in the city of Dallas, Univeristy of North Texas, July 2013

WHAT DO WE DO?

To better understand the issues, the first thing to remember is that access to safe housing is considered a basic human right. Where market-rate housing fails the lower-income populations of a city, affordable housing seeks to fill the gap.

In rental housing, affordable housing is mostly an extension of the standard multi-family market. The affordability primarily comes from government subsidies that bridge the gap between what it costs to build a project and what lower-income tenants can afford to pay.

Home ownership brings another level of security into the fold; purchasing a home allows a family a deeper sense of stability and empowerment. A house is not just a home, but also a financial asset that, over time, helps a family build equity and can allow them to break out of the cycle of poverty, says Cyndy Lutz of Dallas Area Habitat for Humanity. Habitat's mission reiterates that "with a missing middle class and declining rates of home ownership, revitalizing our neighborhoods and increasing access to home ownership is more important than ever in bringing back lost purchasing power, the tax base, and associated neighborhood stability."

Developers focusing on affordable single-family housing utilize different mechanisms to achieve a similar effect. For example, they may purchase land at discounted rates from the city's Land Bank and finance mortgages with subsidized interest rates.

To better understand the issues, consider reading *Evicted: Poverty and Profit in the American City* by Matthew Desmond. The 2017 Pulitzer Prize-winning book follows the lives of eight families and then offers ideas for solving housing issues for those struggling to get by.

TOO LITTLE TOO LATE?

There is growing demand for affordable housing and countless developers ready to develop affordable projects; however, due to decreasing resources and existing housing stock that is aging out of usability, the nation is faced with the dilemma of more affordable living units coming offline than online annually, studies have revealed. This statistic is the underlying indicator that America is heading towards a housing crisis, and that any solutions we attempt to implement may be too little, too late.

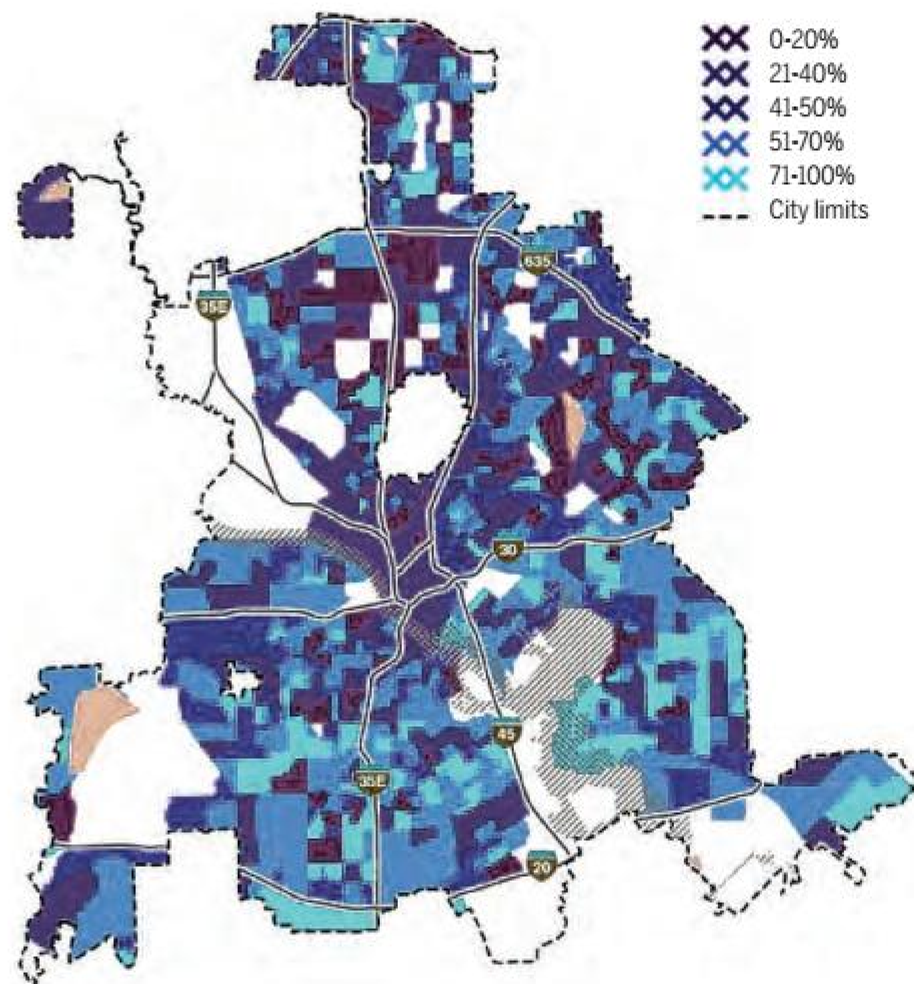
How did we get here? As Karen Crosby of Dallas City Homes explains: "The biggest challenges we face today are rising land and construction costs. These increased costs create larger financial gaps between what the project costs to build and the income an affordable project can generate to service debt. So, affordable housing developers need more equity dollars to fill that gap, which requires spending a lot of time and energy raising money to structure a deal that may need four or five levels of financing. It's a totally inefficient system."

Few things impact the balance between budget and revenue, as construction costs are set by growing labor costs. In order to maintain affordability, rents cannot be adjusted to generate more revenue. In turn, developers are increasingly dependent on scarce federal subsidies to finance and operate these projects. A report and calculation model developed by the Urban Institute last year illustrates the inflexibility of these variables in getting a project to work.

The regional consequences of this dynamic are vast. "Affordable housing production suffers, demand in the sector rises (especially in high growth areas like North Texas), affordable occupancies are at an all-time high, and rents are rising at a pace that outpaces the income growth of the average household," Crosby says.

Following a series of corruption lawsuits involving the inappropriate use of Housing and Urban Development (HUD) funds, the City of Dallas has been forced to take time to re-evaluate its position on affordable housing. The ability to develop affordable projects "was further complicated by the fact that the city froze its approval of Low Income Housing Tax Credit (LIHTCs) projects for the last two years while it worked to write a housing policy," Crosby explains. "These credits are the largest source of private equity in the country [for affordable projects]. Without them, projects can't get built."

RENTERS PAYING OVER 30% ON HOUSING COSTS



Source: Census Bureau ACES 2009-2013

CHOOSING BETWEEN WHAT'S RIGHT AND WHAT MAKES MONEY

To make matters worse, a crackdown on predatory landlords that was intended to protect low-income tenants has had an ironic and unfortunate outcome. Faced with new regulations that would require these landlords to pay exorbitant fees to the city for non-conforming properties, numerous landlords have opted to take their rental units off the market instead, leading to many more displaced families and significantly fewer affordable rental units across the city.

In single-family housing, Lutz points out that a direct threat to affordability is the current booming multi-family market. As developers buy up "cheap" single-family lots, tear down homes, and consolidate them into multi-family developments, they have a two-tiered impact on affordable housing stock in that they are both decreasing the number of affordable units in the city and simultaneously creating more demand for affordable housing from the resulting displaced families. Furthermore, by replacing affordable single-family homes with primarily luxury multi-family units, these developments rob low-income families of long-term assets in favor of short-term pay-outs that often get spent on rent.

To this day, the city has not made much progress in terms of addressing the decreasing availability of affordable housing and is complicit in the multi-family boom. The consequences of this stagnancy have exacerbated the shortage of housing and many people will argue that it has directly contributed to the growing issues of homelessness the city faces.

SO MUCH LAND IS JUST 'OFF LIMITS'

Federal and local regulations and policies create another set of challenges that are more pervasive in nature.

In multi-family housing, the federal restrictions on tax credits make housing in Dallas a near impossibility. "Right now, the way the tax credit rules are set up, they're not favorable at all for a city like Dallas. You either have to have good schools, which don't exist in many places in Dallas, or higher income areas. And you also have to get support of the neighborhood and city council and state representative for the area," adds Greenan. "And as you know, convincing neighborhoods is a very long piece of work ... between areas where we can't access the funding because of fair housing and areas we can't work in because we can't get neighborhood support. A very, very large portion of the city is almost off-limits."

Greenan further explains: "There are certainly areas that want to see development, and there are parts of town where a typical tax credit development would be the best housing in the area. But currently, for fair housing reasons, almost all of those areas are not eligible for tax credits, and without them you really can't make the economics work on any significant development. But that's just the way the current system is set up, so where they want it, we can't build it."

With single-family developments, the affordable lots the city provides as part of the Land Bank program often come hampered with years of liens on each title. Before any project can start, the liens have to be cleared—a bureaucratic and financial undertaking that can be more trouble than it is worth, according to Lutz. In order to make affordable single-family housing more appealing to developers, the Land Bank program would have to find a different way to deal with these liens since they are currently prohibitive for most smaller developers. This sentiment is echoed in buildingcommunityWORKSHOP's recently released 2017 State of Dallas Housing Report, which identified the Land Bank program in its current state as detrimental to the development of affordable housing.

Local politics is the final hurdle any project faces—and where the ugly side of public opinion towards affordable housing comes to a head. Since Dallas still operates by aldermanic privilege, "Nothing goes forward in a council member's district without their approval," says Greenan. "So, you may have a pretty good project that a majority of the council thinks would be good for the city, but it's almost certain to get some neighborhood opposition (due to the stigmas associated with affordable housing) and it takes a very small number of people to get the attention of a city council member and ultimately to shut a project down."

WHERE'S THE ANSWER?

"In order for our projects to succeed, we need community support, financial partners that really understands our business, well-developed projects, and strong property and asset management," says Crosby. "The first question is what do the neighborhood residents want and why do they want it?"

Lutz and Greenan echo this sentiment, but with different perspectives on partnership. "With just a few exceptions, most of our significant work is done in partnership," says Greenan. Partnerships are necessary for larger, more nuanced projects that might be less financially appealing to lenders. This includes projects such as the work for the previously homeless that Central Dallas CDC prioritizes. For example, "At one point we had gotten money from 26 different sources in order to build CityWalk. [In this situation,] the complexity of handling the numerous requirements of the various funders was an enormous job." These concentrated efforts get the work done, but also create a project that is painstakingly complicated.

Continued on page 24

The Cottages at Hickory Crossing were created in 2009 when the W.W. Caruth Jr. Foundation brought together six community agencies to collaborate on a model housing development for the homeless. The result is 50 homes plus a community building where service providers give aid and assistance to the residents.

Photos: Craig Blackmon, FAIA

Continued from page 22

"After diligent review and comparison of the housing policies and programs among 17 peer cities, along with the market trends in Dallas, the state and the nation, The Real Estate Council (TREC) members developed a series of recommendations for the Dallas City Council to address the issue of affordable housing. We determined that one of the most effective ways to tackle this issue is to develop policies that will facilitate the creation of mixed-income developments to attract the forgotten middle class back to Dallas."

Linda McMahon, TREC president and CEO from her article which appeared in *The Dallas Morning News*.

Conversely, for Habitat, partnering with market-rate developers reduces the pressure to find neighborhood support for the Habitat portions of each project and simplifies the construction process.

CAN IT GET WORSE?

Unfortunately, there is no clear, one-size-fits-all solution for the growing problem of lack of affordable housing in Dallas. Too many variables, not enough resources, and a precedent for slow action on the city's part indicate the problem will get worse. "I'm afraid what we're going to see is maybe some cost-cutting measures that are reasonable, and smaller units and more density and things of that nature, but we're also going to see more substandard housing, more people doubling up, and maybe more homelessness with people forced out of the city of Dallas because there's nowhere for them to live," says Greenan.

Following the applauded, yet fairly abstract, Neighborhood Plus plan, the city is now working on a comprehensive housing policy that will aim to lay out a plan of action. However, another plan, no matter how comprehensive, will not be enough on its own. The city will have to follow up with action, which has caused struggles in the past. This includes not only freeing up channels to develop both multi-family and single-family affordable projects, but also catching up on existing shortcomings in the city's infrastructure, such as ensuring that all parts of the city have access to basic utilities, something which is missing in parts of South Dallas.

"I'm convinced that we can't make any serious progress on affordable housing in Dallas without putting the infrastructure in place to do it," says Crosby.

Furthermore, according to Lutz, the city has to re-evaluate its overall attitude towards housing, re-focusing its priorities to better understand and provide for constituents' direct needs. Currently, the housing situation is entangled with discussions of economic growth and improvement, "and that tells you where the city's priorities are, in the economics," Lutz adds.

At a panel following the presentation of bcWORKSHOP's 2017 State of Dallas Housing Report, Bernadette Mitchell, director of housing at the city, stated that the powers that be are aware of these issues are studiously working on a specific strategy to address housing challenges, not just create a vague plan. She also stressed that "the next big bond election in 2018, which is being worked through the city right now, will request $60 million in both housing and economic development." This commentary, although optimistic, reinforces the facts. The city will have to holistically restructure its attitude towards housing and develop an understanding that economic development and housing are not the same category for improvements, that housing has to be its own priority—one that is about the most basic quality of life for its constituents and completely separate from the overarching economic viability of the city.

"Even if it used all the resources that are available, I don't know that the city would have enough to end the problem, but it certainly would mean making more affordable housing," Greenan pointed out. To ultimately solve the affordable housing crisis, a larger top-down change has to be implemented throughout the country. Federal policies have to be reevaluated and expanded,- whether it is further affordable subsidies, restructured programs, or finding a completely new approach.

Per Greenan, rather than taking on the impossible task of rebooting a full federal department, an alternative and significantly more straightforward solution would be to raise the minimum wage so that the income gap decreases and the spectrum of what is considered affordable grows.

As the issue of affordability in housing becomes more pressing, innovative thinking that reevaluates the country's relationship to the housing market could be indispensable. The situation is such that quickly developing both short-term fixes and long-term solutions should be of highest priority to all those responsible for the affordable housing needs of the population. Crosby muses, "We need well-funded, organized teams working together and challenging each other to solve this problem in the same way research teams around the world work collaboratively to solve difficult challenges."

As Debra Stein so aptly states on *The Citizen's Handbook* website, "The ethics of NIMBYism and affordable housing aren't simple. Opponents of affordable housing aren't all evil, and project sponsors aren't universally righteous. Through a better understanding of citizens' moral concerns, you can help neighbors appreciate that support for affordable housing is the `right' thing to do. At the same time, housing providers need to carefully evaluate their own moral position to make certain that ethical issues aren't used as an excuse to avoid responsible community outreach."

As architects, what is our responsibility? What is our moral obligation? What should we do to be part of the solution?

Mia Ovcina, AIA is an architect with DSGN Associates.

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PROFILE

AARON FARMER, AIA

By Ezra Loh, Assoc. AIA

Aaron Farmer, AIA is a self-proclaimed lifelong student. With 35 years practicing alongside the late Bill Booziotis, he has played a role in many award-winning projects in Dallas. These include Booker T. Washington High School for the Performing and Visual Arts and the Dallas Public Library master plan and facilities assessment.

A firm believer in the idea of "*in building, do no harm*," Farmer suggests that the design community has a moral obligation as shapers of the built environment to educate our clients, community, and building users about the role architecture can play in enhancing the human experience. He believes this can be accomplished morally and ethically while creating value, increasing well-being, improving interaction, and embracing social responsibility.

After closing the doors at Booziotis and Company in 2016, Farmer embarked on a new journey, bringing his expertise to OMNIPLAN while also pursuing a Master of Arts in Theology, a degree he sees as complimentary to his role as an architect in Dallas. Recently, we sat down together in his new office to discuss his story.

Photo: OMNIPLAN

You worked with Bill Booziotis, FAIA for many years until his passing in 2016. How did you come to meet Bill?

I had met Bill through his involvement in the AIA. He also taught a course at the University of Texas at Arlington on event planning when I was president of the UTA chapter of the American Institute of Architecture Students. There, I met Bill and was exposed to his marvelous creative nature. We got to know each other well and enjoyed each other's company.

He ultimately ended up calling me one day and asking if I would like to come visit with them. I agreed, and went over to his office. It wasn't a formal interview at all, and I didn't even bring a portfolio. We just talked, hung out, and enjoyed having lunch.

Long story short, I was offered a position at the firm and became the seventh employee at Booziotis and Company at the time. Bill, of course, was known as a design leader and it was just the right place to grow as a young architect and be around some of the most creative people in Dallas at the time. I knew that I had landed in the right place.

What types of projects were you most heavily involved with while with his firm?

Booziotis and Company was sort of two practices with two types of client bases. Part of the firm was engaged in our well-known residential practice and the other part was involved in our civic architecture and public work. That is where my passion lies and it was my primary focus while with the firm.

Therefore, most of my time as an architect there involved working in certain genres of projects like performing arts buildings, arts and cultural buildings, places of worship, libraries, and educational and community-based projects.

You recently embarked on a new journey academically as you continue your professional career as an architect. Tell us a bit about the Master of Arts in Theology you are pursuing.

My current focus is on the ancient near-eastern studies from around 3500 B.C. up until 1 A.D. and largely focuses on studying the framework of the cultures and context of the Bible during this time.

This is also when the Judeo-Christian religious element developed, and I am fascinated by how the culture, social values, political values, and literary style are reflected in the writings of the Bible during this time. The religious text and the faith of the people reflected their culture by indicating how they lived, the places they lived, and how the architecture was integrated into their built environment.

Is there a moral connection between pursuit of your degree and your work as an architect?

My decision to pursue studies in theology has always been a personal interest. I am active in my church and in my community, but those aspects of my personal life had not meshed with my professional life as an architect until I began drawing the connections.

The built environment impacts everyone in our culture. It is an element of healing, growth, and accommodation. It can lift people up and make them feel a certain way whether it be good or bad, but it never has a neutral effect. When you consider these elements of the built environment and the parallels to my theological background, which in many ways can also provide aspects of healing and growth, there are many similarities.

I want to be an advocate for being intentional and to be very critical about what it is we build and how we build it. We should extend this notion to the client community, whether it be theological, institutional, commercial, or even educational. The built environment is a "tool" for community and should be viewed that way because our response should not be *neutral*. It needs to create community value and a sense of shared space or communal space.

Interview by Ezra Loh, Assoc. AIA, with Corgan.

The built environment impacts everyone in our culture. It is an element of healing, growth, and accommodation. It can lift people up and make them feel a certain way whether it be good or bad, but it never has a *neutral* effect.

ALL ABOUT AARON

HOMETOWN?
Born in Dallas, but my hometown is Telephone, TX.

WHAT IS SOMETHING NOT MANY PEOPLE KNOW ABOUT YOU?
In college, I minored in music; I used to be a choir director.

FAVORITE ARCHITECT?
Spanish architect Antoni Gaudi (1852-1926) and secondly probably Alvar Aalto. Locally, O'Neil Ford, FAIA.

FAVORITE DALLAS RESTAURANT?
I frequently visit Rex's Seafood, but for special occasions I like Old Warsaw.

FAVORITE THING ABOUT DALLAS?
Living near White Rock Lake is absolutely fabulous.

DREAM VACATION?
My travel goal is to visit all continents. My dream vacation would be a food and culture experience around the world, repeating as necessary to avoid ending.

PAST OR PRESENT, WHO WOULD YOU LIKE TO HAVE DINNER WITH?
I love British theater and TV, so I would like to have a dinner party with Dame Judi Dench and Dame Maggie Smith. I would also invite Julia Child because of my interest in food and wine.

LEARN MORE
More fascinating detail about Aaron's life and views is online at **www.aiadallas.org/columns/farmer.**

DALLAS POLICE MEMORIAL

By Mia Ovcina, AIA

Located next to Dallas City Hall, the Dallas Police Memorial is a captivating and unconventional monument designed to memorialize Dallas' fallen officers. While the original idea for the memorial was conceived in the 1980s, and construction was completed in 2001, the police ambush in June 2016 made its presence in the city more poignant than ever before.

The massing and materiality of the memorial is evocative of other iconic modern monuments such as Maya Lin's Vietnam Veterans Memorial in Washington, DC. The Dallas Police Memorial features a massive cantilevered canopy clad in steel with cut-outs for the individual badge numbers of every fallen Dallas officer. In direct sun, light shines through these cut-outs, projecting the badge numbers onto the ground below the monument.

The ground that the light hits is meaningful in its own right. A band of asphalt blocks collected from different neighborhoods in the city creates a concrete patchwork, alluding to the diversity of the city and symbolically referencing the beats that the fallen officers had worked.

Structurally, the design is impressive. The 93-foot-long monument cantilevers 40 feet in one direction and 20 in the other, and is supported by a single row of nine angled columns on one edge of the canopy. The exaggerated form of the canopy sets an austere and contemplative tone for the site.

In the ephemeral interplay between the steel structure and daylight, the thoughtful composition of the Dallas Police Memorial captures the nuanced nature required of a memorial. At once introspective and awe-inspiring, it serves as a reminder of the public servants who have given their lives for the greater good of the city.

Mia Ovcina, AIA is an architect with DSGN Associates.

AWARDS:
TxA Design Award, AIA Dallas Honor Award, and the NCSEA Excellence in Structural Engineering Award of Merit

PROJECT TEAM:
Designers: Edward Baum, FAIA and John Maruszczak
Architect of Record: Oglesby Greene Architects
Project Architect: Thad Reeves, AIA; Principal in Charge: Joe McCall, FAIA
Structural Engineer: Datum Engineers
Thomas Taylor, PE, Hon. AIA Dallas, Hon. TxA

Nine angled and asymmetrically placed columns form the only supports for the 93-foot cantilevered canopy. The cut-out canopy surface contains the badge numbers of all of Dallas' slain police officers. / Photos: Charles Smith, AIA

Structural Engenuity

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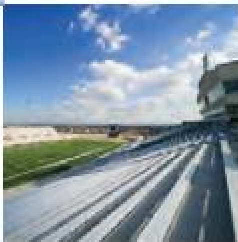

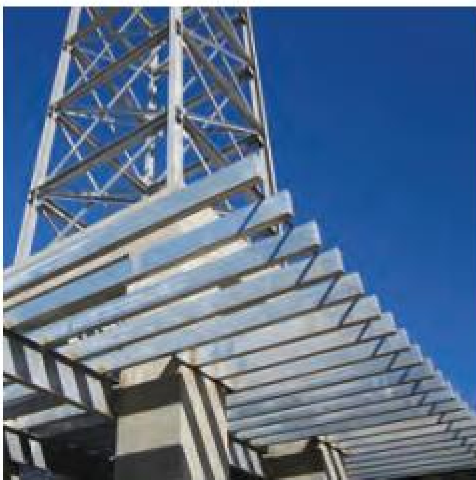

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RESTORING PLACE THROUGH OPENNESS

By Julien Meyrat, AIA

A Case For Critical Regionalism in North Texas

The process of designing buildings is fairly straightforward: An owner selects a site, prepares a desired program, arrives at a budget, and then hires a design professional to come up with an adequate solution from which to build. Architects aren't the only ones qualified to come up with adequate solutions to basic sets of factors, as countless engineers and contractors can testify. Sometimes, what sets architects apart is the owners' expectations that we insert a distinctive point of view about building that hopefully endows their projects with profound meaning. This meaning is often tightly interwoven with aesthetics in which we use our knowledge of form, composition, and materiality to provoke an emotional response.

Photos: Craig Blackmon, FAIA

When we identify with our city, we cultivate a sense of belonging to it and a concern for its future. Establishing a strong civic identity causes our residents to care about what happens in it. To achieve this level of belonging and commitment to where we live, it is critical for designers to make structures and places we can love. We tend to love what is "good," therefore it is imperative for architects to take a moral stand in choosing what is good and bad— to develop a clear moral sensibility about design that serves to instill a sense of place, of identity.

What are the considerations when deciding on an aesthetic approach? Other than what the owner personally prefers, the architect has a responsibility to push the discussion on style towards answering a deeper question: What is right for this site? Architects make all kinds of value judgments through their work by characterizing buildings as either serious or unserious, authentic or fake, timeless or ephemeral, beautiful or ugly, and so forth. Through each of these value pairs, we inject morality into what we build.

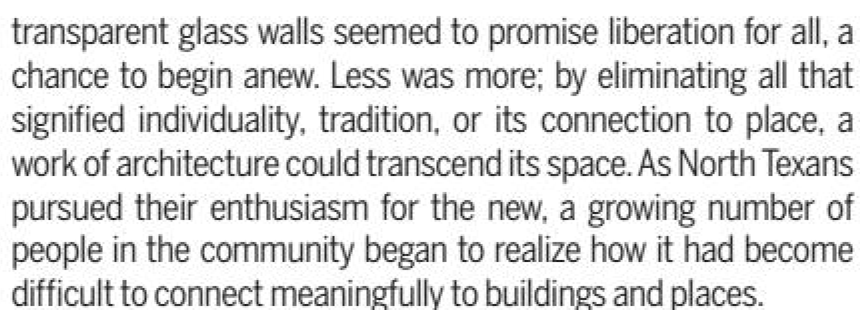
Morality often exists within the prevailing culture and its time. Societal norms influence our ideals. One often refers to the concept of Zeitgeist—"the spirit of the times"—to explain how creative trends and tendencies exist within a culturally specific moral universe. The spirit usually consists on a set of virtues, the "good," that is balanced against a set of vices, the "bad," helping orient the objectives of creatives such as artists and architects at the time. In ancient eras, when religion was the driving inspiration for most elite cultural production, the good was defined by how it expressed and reinforced the sacred order (e.g. Egypt, India, Greece). During the European Renaissance, this spirit called for an adherence to humanism and associated proportional systems and stylistic syntax. For much of the 20th century, good was rational, clean, efficient, technological, and most of all universal. In the last few decades, it has become a common expectation for a building to create a genuine sense of place. Context in this case is multi-faceted in that it includes not only the physical reality surrounding the site, but also the prevailing socio-cultural reality: who its users are, what they expect from that building, and how much their understanding is influenced by both local and global phenomena.

IS PLACELESS DESIGN IMMORAL?

Looking at the current urban landscape of North Texas, the need to clearly instill a sense of place would seem to surpass many other challenges. Some people outside and even within the Dallas metroplex agree that it suffers from an overwhelming feeling of placelessness. Buildings, neighborhoods, and streetscapes reveal little if anything about where one is located geographically, since they are usually the product of construction methods, planning conventions and commercial realities similar to those in many other metropolitan regions of the U.S. The Dallas urban area's history is relatively young, having had few chances to produce any real significant amount of high-quality historic building fabric. This is in contrast to places like greater Boston, Chicago, New York, and San Francisco where architecture serves as a kind of widely admired visual anchor for the area's inhabitants. In North Texas, however, structures have been erected quickly and cheaply and laid out according the scale of the automobile, as was typical of most urban development that followed the Second World War.

To summarize, much of what we confront as designers today is the legacy of Modernism, which favored separating uses through strict land planning across the city, removing the pedestrian from the realm of the street, and elevating the importance of speed and convenience above all other considerations. These goals are part of a more universal philosophical paradigm in which the forces of global capitalism and technological progress combine with a faith in scientific positivism.

The International Style was its embodiment, and it sought to create a vocabulary that departed from the weight of the past and the rules that grounded it to a specific place and time. The name even implies its denial of place. Placelessness was a virtue since the objective was to transcend such quaint and parochial concerns as a sense of belonging, and of celebration of the local or the particular. Thin flat roofs, concrete and steel cantilevered structures, and



transparent glass walls seemed to promise liberation for all, a chance to begin anew. Less was more; by eliminating all that signified individuality, tradition, or its connection to place, a work of architecture could transcend its space. As North Texans pursued their enthusiasm for the new, a growing number of people in the community began to realize how it had become difficult to connect meaningfully to buildings and places.

Even though placelessness affected our local urban environment, the realization of and reaction to this problem was global beginning in the 1960s. "Less" became a bore, and designers worldwide reinserted familiar forms, hints of history, and lots of ironic whimsy, while de-emphasizing the honesty in materials and construction that would result in postmodernism. Around the same time, a more sensitive and serious alternative emerged—one that would make buildings more place-centered but still in dialogue with the universalistic culture of technologic and contemporary construction methods. This desire for a careful synthesis between the universal and the local is referred to as Critical Regionalism, a term first coined by Liane LeFaivre and Alexander Tzonis and made into a coherent architectural movement by the historian Kenneth Frampton. In his essay "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," Frampton detailed the work of leading architects (such as Jørn Utzon, Hon. FAIA, Tadao Ando, Hon. FAIA, and Alvar Aalto, Hon. FAIA) who clearly adopted the Modernist design principles, but deliberately fit their projects to each specific context. Whether by sensitively siting the building to local sun angles and prevailing breezes or by employing materials found locally and commonly used in the area, Critical Regionalism attempts to restore rooted sense of place while refusing to reject the technical advances of Modernism that have improved the quality of our lives.

The Dallas-Fort Worth region has its share of iconic International Style and Postmodernist landmarks. They provide memorable images that are unique to the city, but offer little in the way of defining an authentic regional identity. Local developers turned their backs to the area's agrarian roots to try all that was new and forward-looking as a means of embodying global values of commerce and prestige. It can be argued that this desire for global acceptance still continues to drive the decisions on what is built throughout the metroplex today.

To be fair, some kind of modern local tradition had been established during this period of aggressive urban development in North Texas, as the pioneering work of Charles Dilbeck, George Dahl, FAIA, and O'Neil Ford, FAIA attest. Indeed, it was Ford who paved the way towards a Critical Regionalist response by merging European Modernism with indigenous aspects of early Texas architecture. Though he began practicing in Dallas before settling permanently in San Antonio, he eventually achieved widespread renown for his pioneering body of work that would inspire a generation of young designers to popularize the "Ranch-Tech" style common throughout Central Texas. Firms such as Lake Flato and Overland Partners have earned numerous design awards producing a Texas variant of Critical Regionalism that has been widely embraced by clients throughout the state.

Still the "Ranch-Tech" style more genuinely expresses the characteristics of Central and South Texas—thick limestone walls, standing-seam metal roofs, wood beams, and corrugated metal that harken back to the improvised structures built by our forebearers. Dallas and Fort Worth largely sit on a large clay bed that is part of the Blackland Prairie with its sweeping grassland and shrubby trees that are vulnerable to wind and fickle weather. The area lacks major natural features such as hills or major bodies of water that are the core of urban identities elsewhere. It may be due to this lack of natural attributes in North Texas that its political and business leaders opted to tie their fortunes to more abstract principles such as commerce, technology, transportation and individual opportunity.

It may be that a truer core for Critical Regionalism appropriate to North Texas can be found in the ideals shared by its people. One ideal that distinguishes our region from others is its openness. People in this area seem to resist defining their city. In Austin, there is a widespread consensus that the city is about being a state capital, a center of higher education, a tech hub, and the new capital of cool due to its thriving live-music scene and its popular amenities developed from their greenbelts and lakefront. The Alamo, the Spanish missions, the Riverwalk, and the vibrant Mexican culture are things that make San Antonio distinct from anyplace else. It isn't surprising, then, that both cities enjoy architectural scenes that are well defined by firms that have built their reputations designing award-winning work in their local markets.

A MORAL DILEMMA?

By contrast, the Dallas-Fort Worth region's very openness to outside influences has made it very difficult for a well-defined architectural sense to emerge. Emerging firms here seem to adapt to our area's penchant for eclecticism, the result of decades of status-seeking homeowners and business leaders

dressing their homes and buildings with foreign styles. As our region has grown to become an important center for commerce—not only on a national scale, but now a global one—the focus on its international visibility and reputation seems to far outweigh concerns for authenticity or small-scale charm. This openness to what the world thinks has contributed to the practice of bringing architects from outside to design the region's most important cultural and commercial landmarks. Very few cities in the world can claim such an extensive collection of buildings designed by the most celebrated architects of the past 50 years: Kahn, Johnson, Pei, Koolhaus, Foster, Piano, Ando, Calatrava, Mayne, Cloepfil, and Kuma.

And yet, it is from such an elite roster that a credible variant of Critical Regionalism can emerge. Although many examples of Critical Regionalism begin with a local architect adapting global trends with local practices, this dialogue can take place regardless of the architect's origins. It is through the built work of world-renowned architects from cities as far flung as London, New York, Tokyo, and Los Angeles that a distinctively local architectural approach is revealed. Such inclusiveness provides opportunities for local architects to learn from great minds with large vison. After all, it took Philadelphia native Louis Kahn, FAIA to show us how to incorporate natural light into a building while taking into account the local climate's harsh summer sun and steep temperatures. The massive concrete roof of the Kimbell Art Museum blocks almost all the unnecessary heat-gain during the day, yet generously illuminates gallery spaces and reveals the changing light from the sky outside. Englishman Norman Foster's design for the Winspear Opera House reminds us of the fundamental importance of shading the public from the area's sweltering summer heat. The selection of the deep red exterior glass panels for its cladding both evoke the romantic passion of the performing arts, and the slick artifice of the Dallas skyline. Just down the street, a precast concrete-clad Perot Museum of Nature and Science, conceived by Los Angeles architect Thom Mayne, FAIA reintroduces an everyday material that is special to our area (one of the country's biggest cement manufacturers is nearby) and speaks to the area's proud history as a center of logistics and transportation.

Each of these landmarks cement a unique identity for our city, and combat in their small ways the problem of placeless-ness. When we identify with our city, we cultivate a sense of belonging to it and a concern for its future. Establishing a strong civic identity causes our residents to care about what happens in it. To achieve this level of belonging and commitment to where we live, it is critical for designers to make structures and places we can love. We tend to love what is "good," therefore it is imperative for architects to take a moral stand in choosing what is good and bad— to develop a clear moral sensibility about design that serves to instill a sense of place, of identity. By rooting a building to its climate and using local materials, but relating these to our contemporary world, Critical Regionalism precisely provides this kind of moral justification to design, and enables us to care more strongly about our North Texas home. A passionate community that cares will inevitably arise, and will play an irreplaceable role in charting our city's course for years to come.

Julien Meyrat, AIA is an associate with Gensler.

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By Marcel Quimby, FAIA

ARCH SWANK AND THE PRICE OF MORALITY

Swank's leadership in the Dallas community as a spokesman for the ethical value of architecture is legendary and a few examples relate to this issue of *Columns* by answering the question—does taking a moral stand come at a price?

Arch Swank, FAIA (1913-1999) was one of Dallas' most influential architects. He began his architectural practice in Dallas in 1936 and the following year entered into a partnership with his friend and cousin, O'Neil Ford, FAIA. Their firm designed some of the most innovative projects of the time, such as the Little Chapel in the Woods in Denton and the Bromberg residence in Dallas. Their partnership ended in 1941 when Arch joined the Army Corps of Engineers. Following his return to Dallas after the war, Swank practiced with Roscoe DeWitt, FAIA (DeWitt and Swank) and the firm was responsible for many of Dallas' larger projects, like the Parkland Hospital on Harry Hines and the Neiman Marcus store at Varsity Village (now known as Preston Center), which was the company's' first suburban store in Dallas. In 1952, Swank opened his own firm, A.B. Swank and Associates, occasionally partnering with Ford until the 1960s. Their collaboration included projects such as the Texas Instruments semiconductor complex and Great Southwest Corporation's industrial park with its innovative hyperbolic paraboloid structures (with Felix Candela). Swank's own practice was varied and included education, commercial, retail, planning, multi-family, the occasional residence and custom furniture design.

Swank's leadership in the Dallas community as a spokesman for the ethical value of architecture is legendary and a few examples relate to this issue of *Columns* by answering the question—does taking a moral stand come at a price?

Turtle Creek Boulevard, one of the few realized components in Kessler's plan for Dallas, was threatened by the City of Dallas in 1960 with plans to enlarge the roadway into a six-lane thoroughfare for faster access to downtown Dallas. This plan was opposed by Swank on several fronts: the destruction of the natural beauty, the potential impact on the character of the park, the removal of many mature trees along the route, the reduction of green space between the creek and the road, and the lack of public hearings prior to issuing the project for bid. Quoted in *The Dallas Morning News* as "declaring an esthetic war against City Hall," Swank organized the Save the Turtle Creek Committee, which then led an effort to publicly oppose the widening plan. This committee represented 16 organizations (including the AIA Dallas Chapter) and 36,000 of their members. Heated public meetings were held, lawsuits were filed, and extensive public discussion and media coverage ensued. Swank's organization and Oak Lawn residents battled Dallas City Hall and the downtown merchants who supported this plan. James Pratt said, "There was real blood drawn. It was all over the news." Ultimately, Turtle Creek Boulevard, between Blackburn and Routh streets, was widened; but due to Swank's involvement, the community participated in its planning, a wider median was provided and many of these mature trees were saved.

DALLAS ORGANIZATIONS LED BY ARCH SWANK, FAIA

- Allied Arts of Dallas, President
- Dallas Chapter American Institute of Architects, President (1951)
- Dallas Charter League, Co-Founder
- Fine Arts Commission, Chair
- Dallas Jazz Society, President
- Dallas Civic Playhouse, Director
- Save the Turtle Creek Committee, Organizer
- Jno E. Owens Memorial Foundation, Executive Committee Chair

Source: Arch. B. Swank Obituary, The Dallas Morning News, *January 16, 1999.*

Swank found that standing up for his convictions came with a price. His architectural practice was adversely impacted. Neiman Marcus is a case in point. Although the firm had previously hired Swank for several projects (and he and Stanley Marcus had known each other for decades) Marcus had publicly supported the widening plan, and Swank did not receive any further commissions from Neiman Marcus.

This was not Swank's only time to uphold high moral standards. He often did so in both his own practice and for the profession. As the architect for the new Parkland Memorial Hospital in the 1950s, he fought to eliminate the "colored-only" entrance, as well as to provide air conditioning for its charity ward. He denounced the Dallas Independent School District's Board of Trustees for their outdated system of awarding public school design contracts and was not hired by the district for future schools. His moral standards were high, and it cost him numerous public commissions, but left a legacy for other architects to live on.

Bill Booziotis, FAIA, in Arch Swank's obituary, summed up both Swank's character and his commitment to high moral standards. He said, "Arch had the courage to speak up when nobody else would. He made life a lot easier for the rest of us."

Marcel Quimby, FAIA is an architect with Gensler specializing in preservation.

Photo: Texas A&M University

2017 AIA DALLAS UNBUILT DESIGN AWARDS

AIA Dallas has announced three designs to receive its 2017 AIA Dallas Unbuilt Design Awards, the highest recognition of works that exemplify excellence in unbuilt projects by Dallas architects. An additional design earned a People's Choice Award.

This year's recipients were selected by a jury composed of world-renowned architects, including Stephanie Lin, founder of Stephanie Lin Studio and founding member of Office III; William O'Brien Jr., founder of WOJR: Organization for Architecture and Collective–LOK; and Tom Wiscombe, AIA, founder and principal of Tom Wiscombe Architecture. The jury deliberated over 43 entries from 20 Dallas firms and announced the winning entries at the AIA Dallas Unbuilt Design Awards Ceremony and Exhibition.

"The awards are a celebration of the outstanding and inspiring conceptual work being produced by Dallas' community of architects," said Blake Thames, Assoc. AIA of GFF and the 2017 AIA Dallas Design Awards Committee Chair. "We are excited to share this work with the public and hope it inspires dialogue about the impact progressive architectural ideas have in shaping our future city."

Unbuilt Design Award entries may include any building design (conceptual or theory-based design study), interior architecture, restoration, or urban design/planning project for which the documentation has been complete since January 1, 2012, but for which construction has not yet been completed.

While the entries included projects from around the world, the juror-selected winners (listed with highlights from jurors' comments) are all proposed projects in Dallas. The jury commended their efforts to enhance our downtown core—making it more walkable, dense, and sustainable.

The 43 entries featured a range of project typologies across the globe—from airports, hospitals, and schools to residences, museums, and churches. View the complete gallery of 2017 entries and recipients at www.aiadallasdesignawards.com.

VERTICAL CAMPUS
CallisonRTKL

Jurors appreciated the project promoting vibrant urban spaces, as well as its strong relationship to its neighbor, Fountain Place.

DALLAS COUNTY RECORDS BUILDING
Gensler

PROJECT TEAM:
Landscape Architect: SWA Group

Jurors commended this project as a compelling case for adaptive reuse, and as a model for not only how to revitalize historic buildings, but how to make cities more sustainable.

KLYDE WARREN PARK PROMENADE
Gensler

PROJECT TEAM:
Landscape Architect: Office of James Burnett

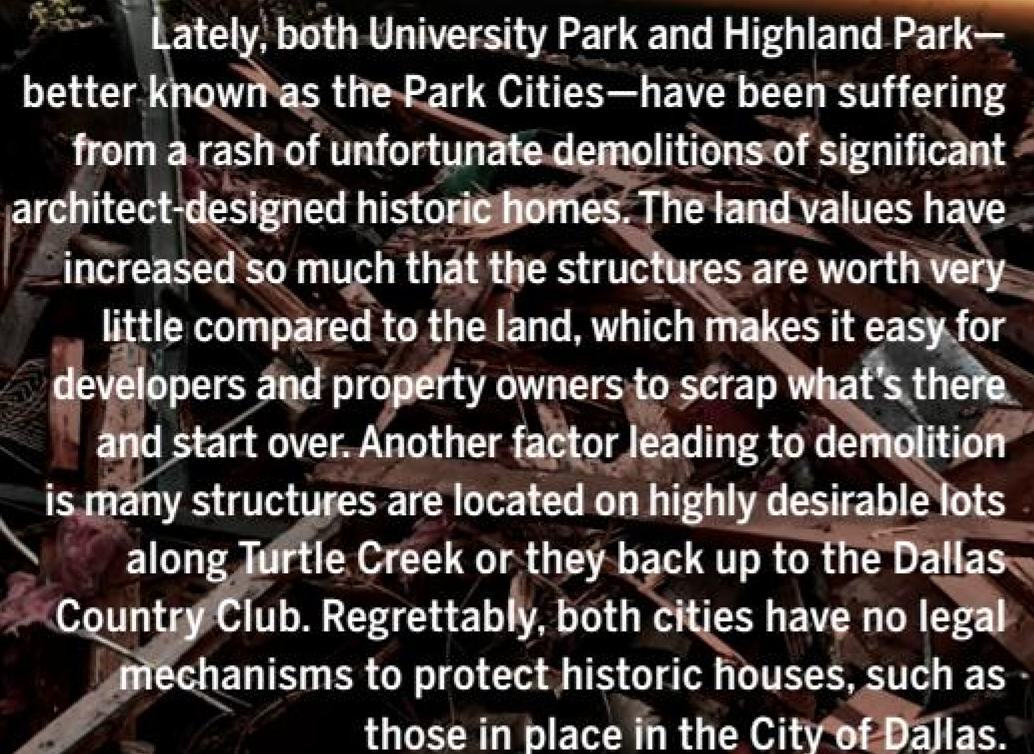
Jurors praised this project as an elegant gesture connecting several significant public spaces within the city, creating an extended public space.

PEOPLE'S CHOICE AWARD
NATIONAL WWI MEMORIAL
FTA Design Studio

The 2017 reception also included an additional recognition: the People's Choice Award, presented by McLaughlin Brunson Insurance Agency, that was voted on by event attendees. The People's Choice Award was given to the National World War I Memorial.

PLOWING THROUGH *the* PARK CITIES

By David Preziosi, AICP



Lately, both University Park and Highland Park—better known as the Park Cities—have been suffering from a rash of unfortunate demolitions of significant architect-designed historic homes. The land values have increased so much that the structures are worth very little compared to the land, which makes it easy for developers and property owners to scrap what's there and start over. Another factor leading to demolition is many structures are located on highly desirable lots along Turtle Creek or they back up to the Dallas Country Club. Regrettably, both cities have no legal mechanisms to protect historic houses, such as those in place in the City of Dallas.

Erasing the history of the Park Cities is easy as there is no way to protect historically significant houses like the O'Neil Ford designed Penson House. The 1954 house was one of Ford's largest residential projects and designed in his hallmark Texas Regionalism style. *Photo: Preservation Dallas*

Above left: *At the end of 2016, the Penson House was demolished, and the empty lot put on the market for $1 million more than the house and lot were purchased for at auction a few months earlier. The house was an excellent example of a later version of O'Neil Ford's Texas Regionalism style. /* ***Above right:*** *The Williams House in University Park is considered the premier example of the Texas Regionalism style. For now, the house is holding on; however, it is vacant and if put up for sale or auction, someone could buy and demolish the house on the highly prized lot as there is no way to legally protect the house from demolition. Photos: Michael Cagle*

In September 2016, the house designed by O'Neil Ford, FAIA at 3756 Armstrong Ave. in Highland Park went up for auction. The hope was that someone would purchase the house (built in 1954 for Jack and Nancy Penson) and restore it to its full grandeur. That was not the case; the purchaser demolished it three months later. One of Ford's largest residential projects, the 9,800-square-foot house was designed in his hallmark style: Texas Regionalism. The exterior and interior remained very close to the original design with the exception of a second story addition, a master bath expansion, and enclosure of a rear porch. Its location on an impressive corner lot across the street from the Turtle Creek tributary and directly across from Davis Park made it a highly desirable lot. After the demolition, the lot was put on the market for $1 million more than the purchase price for the property, making this significant house worthless in the eyes of the buyer.

An even larger house, with a list price five times the final price of the Penson House, met the same fate with a demolition that occurred in February 2017. The house at 4500 Preston Road in Highland Park was located on six acres along Turtle Creek. Completed in 1912, the 10,000-square-foot house didn't stand a chance against the demolition crew that leveled it in a matter of days. The Tudor style mansion was designed by architect C.D. Hill. Hill is particularly remembered for his design of the 1914 Dallas Municipal Building. The home was completed for Henry Lee Edwards, co-founder of the Dallas Country Club. It later became home to Trammell Crow in 1961 and remained in the Crow family until it sold to the current owner. Now the lot is vacant and ready for new development.

One extremely significant house which is still holding on—for now—is located at 3805 McFarlin Blvd. in University Park. It was designed by architect David Williams in 1932 for University Park Mayor Elbert Williams. David Williams is considered the father of Texas Regionalism. O'Neil Ford also worked for Williams, and no doubt picked up his love of the style from Williams. The Williams house is considered the premier example of the style, even gracing the cover of a book on Williams' work. The home was his last residential project and contains all his hallmarks, including hand-carved interior woodwork by Lynn Ford (O'Neil Ford's brother), a mural by Jerry Bywaters, and abundant lone star ornamentation, as all true Texas houses should have. With only two owners the 6,000-square-foot house remains remarkably intact with original details on the exterior and interior and a layout almost identical to when it was built.

As of this writing, the house is vacant and could be put up for sale or auction in the near future. The threat to the house is extremely significant as it sits on 1.15 acres of prime University Park property. Making the land even more valuable and desirable is that it runs along the Turtle Creek shoreline abutting the Dallas County Club golf course. The fate of this extremely important house is up in the air, and if it goes to market or auction, there is no way to stop a buyer from demolition if they don't appreciate the significance of the house.

Will the tides turn in the Park Cities? Will city leaders enact protections for their significant historic buildings? Probably not, unless there is pressure from the residents of each city to pass such protections. Until then, more and more historic fabric will come down for new construction. Every remaining significant historic house becomes even more precious in the Park Cities—and presumably more valuable. However, that doesn't seem to matter to developers or property owners who only want to maximize the return on their investment—at the expense of the architectural heritage of Highland Park and University Park as well.

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

THE PRICE WE SHOULD PAY

By Nunzio DeSantis, FAIA

Architects have never been more involved, more visible, or more engaged in moral conversations that confront our world than now. It is our opportunity to work in fellowship to showcase architecture as the profession of understanding, care, and principle. It is our opportunity to work as a united profession to find ways to raise the perceived value of the services we provide our clients and the compensation for our service. It is our opportunity to establish architecture as the profession of creativity, of sustainability, of equity, and of responsibility to those who have just entered the workplace as well as those that have worked hard for many years.

Today, and looking toward the future, incredible opportunities abound for young people as they navigate the diverse and varied options for their career trajectory. I think back on when I was faced with making my career decision 40 years ago. The world seemed a much smaller place. Today, we live in a complex and engaged world. I can't imagine how hard it must be for a high school student today to consider career options, given the extraordinary possibilities, the innovations taking place every day, and the recognition of new promising fields that currently don't even exist.

With this in mind, I thought through some of the questions I'd like students and their parents and counselors to consider about a career in architecture:

- *Is it a stable profession?*
  Most of the time.
- *Is it relevant?*
  Yes—often extremely relevant.
- *Does our work make a positive impact on our communities?*
  Absolutely! Every day and moment.
- *Do we respect the environment?*
  We should, and we mostly do.
- *Is it a creative profession?*
  Incredibly!
- *Is our work fashionable or visible?*
  Yes, most buildings are on display for decades.
- *Is our work necessary?*
  Certainly!
- *Is our work emotionally rewarding?*
  Yes, when individual expression is encouraged.
- *Is a career in architecture financially rewarding?*
  No. Not so much … not really!

At first glance, it looks like architects and architectural firms are doing a good job, and in many areas, we are. However, as far as compensation and benefits go, we owe it to our profession to take a serious look at the fact that we are falling short in one of the most critical areas that impact career decisions. If our salaries are keeping us from attracting the best and the brightest, then we all suffer in the long run.

DIGGING DEEPER

To prepare for this article, I did a little research into the levels of compensation for various professions to determine how architecture compares. I must say I am disheartened and a bit embarrassed by what I learned. Our profession must do better.

According to a PayScale survey, a bachelor's degree in architecture ranked 120th in compensation for professional degrees, with an average starting salary of $45,100. If that is not alarming enough, the average mid-career salary for practicing architects is only $79,300. To me, this seems astoundingly low.

What was also clear was that virtually every profession that works with architects earns more than the architects. We have a responsibility to educate clients about our value and the return on investment we provide.

Let's reflect again on the students and their guides trying to wade through today's career decisions. Architecture is a standout option regarding its contribution to society and the excitement, creativity, visibility, obligation, and responsibility it brings us; but students want and need to be certain that, once out in the working world, their compensation will be adequate to provide for a good and balanced life. When you compare architecture salaries to other professions, we simply fall short. As a result, we're probably losing many talented potential architects to more lucrative career options.

A related concern is the repayment of student loans. Starting salary decisions could and should take this cost into account.

CAREER	2016 MEDIAN PAY PER YEAR	2016 MEDIAN PAY PER HOUR	ON-THE-JOB TRAINING OR ENTRY-LEVEL EDUCATION	NUMBER OF JOBS 2014	JOB OUTLOOK 2014-24	EMPLOYMENT CHANGE 2014-24
ARCHITECTS	$76,930	$36.99	Internship/residency	112,600	7% *(Average)*	7,800
MECHANICAL ENGINEERS	$84,190	$40.48	Bachelor's degree	277,500	5% *(Average)*	14,600
CONSTRUCTION MANAGERS	$89,300	$42.93	Bachelor's degree	373,200	5% *(Average)*	17,800
ENVIRONMENTAL ENGINEERS	$84,890	$40.81	Bachelor's degree	55,100	12% *(Faster than average)*	6,800
ELECTRICAL AND ELECTRONICS ENGINEERS	$96,270	$46.28	Bachelor's degree	315,900	0% *(No change)*	-100

Source: The U.S. Bureau of Labor Statistics

According to AIA National's research, the average architecture student graduates with $40,000 in federal student loan debt plus $1,500 a year in training-related expenses. AIA contends that debt is a primary reason why graduates are leaving the field.

This realization led AIA to develop the National Design Services Act, H.R. 2938, bipartisan congressional legislation that would let architecture graduates pay off student loan debt through community service. In their H.R. 2938 policy brief, AIA states, "The federal government has provided student loan assistance for medical, legal, and veterinary school graduates who work in underserved areas. Architecture graduates can provide design work to help underserved communities with much needed public projects. This work will put economy-boosting redevelopment plans, historic rehabilitations, and other projects within reach for cash strapped localities. By enacting the National Design Services Act, Congress can help accelerate the economic recovery of the design and construction industry and move valuable public projects forward by including architecture school graduates in the same kinds of programs that offer other professional graduates loan assistance if they donate their services to their communities." If this bill becomes reality, architecture firms could further assist the students by allowing them to fulfill their debt repayment obligation during company time. This step would promote work/life balance while helping the young architects to meet their financial needs.

BALANCING WORK, LIFE, AND MONEY

This issue of low compensation also applies to the compensation of architects who have served society and the profession well for years. They too should have the ability to earn more take-home pay, enhance their quality of life, and achieve better balance between work and personal time. The architectural profession has to consider such things as vacation time, flexible work time, controlled overtime, parental leave, cost toward continuing education and professional growth, cost for conferences and leadership training, cost and time associated with preparation and taking the Architectural Registration Exam, subsidized public transportation, paid parking, and much more.

Here's an example of how one of those considerations is being addressed. Imagine the challenges and stresses faced by young architects who are immersed in entry level jobs, paying off student loans, and starting a family. A recent article by Caitlin Reagan for *AIA Architect* documented the success of a program at Perkins+Will. The firm offers a month of paid parental leave for all new mothers and fathers who work in their U.S. offices. The policy provides the same benefit to employees who adopt or engage in foster care. Within the first six months that the policy was in place, 44 employees used the benefit; 54.5% were moms and 45.5% were dads.

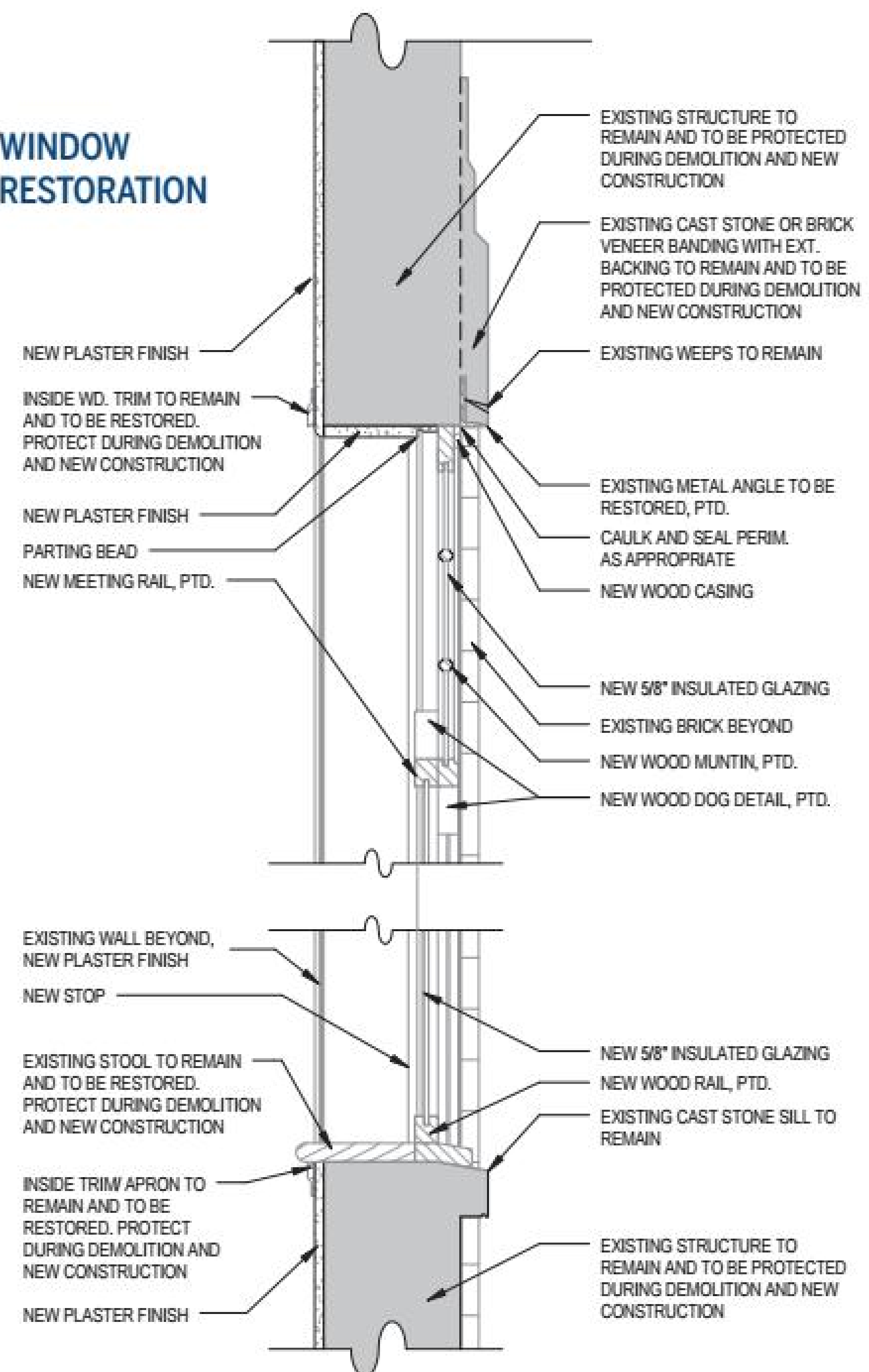
HOW DO WE EVEN THE COMPENSATION PLAYING FIELD?

Who is responsible for determining the compensation rates for young architects? Other architects; you and me; AIA members in big and small firms alike. We, as architects, control the destiny of compensation rates. We, as architects, need to understand that, as leaders in society, we must begin to tackle this problem together for our profession's viability in the future. It should be our responsibility to work together to make the compensation for graduating students, thus attracting and more importantly retaining this talent.

Architects can do this. Architects should do this. How can we *not* do this?

Nunzio DeSantis, FAIA is with Nunzio Marc DeSantis Architects and is president of AIA Dallas.

DALLAS HIGH SCHOOL



Detail: Merriman Anderson Architects

Photo: Kurt Griesbach

PART ONE OF A TWO-PART SERIES ON THE REHABILITATION OF DALLAS' OLDEST REMAINING HIGH SCHOOL

Preservation Dallas announced its first Endangered Places list over 13 years ago. At the top of the list was the long-abandoned Dallas High School at Pearl and Bryan streets. Designed by Lang & Witchell, the four-story 109,000-square-foot building was constructed in 1907, with an addition in 1911. Saved from the wrecking ball with landmark status granted by the City of Dallas in 2000, the building has nevertheless deteriorated from neglect over the past 25 years. Although the school is located at a burgeoning gateway on the east end of downtown, its windows are now boarded up—a reminder of its lost luster.

Merriman Anderson Architects, known for adaptive use and redevelopment projects in downtown Dallas, was commissioned by MSW Crozier Tech LP, a Matthews Southwest entity, to spearhead efforts to rehabilitate the shell and core into a LEED Silver, mixed-use development. "It is as much about environmentally responsible solutions as it is about restoring a century-old icon of Dallas," said Mitch Paradise, president of Matthews Paradise, the partnership with Paradise and Matthews Southwest that is overseeing the building improvements.

Preservation efforts involved a process of evaluating the original window frames for reuse, work required by the National Park Service in order for the project to receive federal tax credits for the rehabilitation. Aimee Sanborn, AIA, the project architect, led the design and documentation effort to remove the window sashes for restoration by Leeds Clark. Nearly one-third of the sashes required replication due to their deteriorated nature.

James Adams, AIA, RIBA is a senior associate with Corgan.

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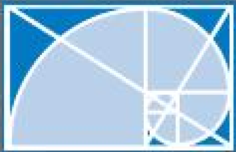
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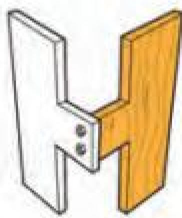
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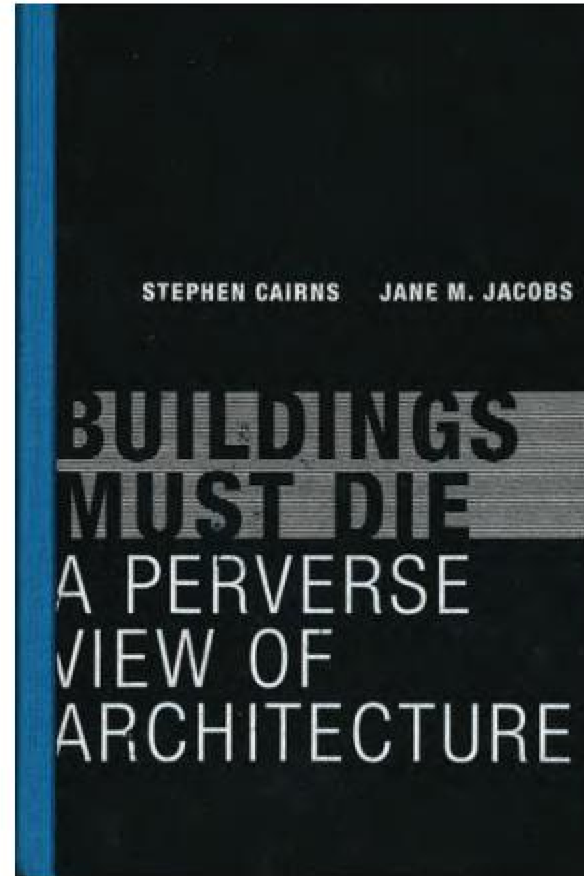

BUILDINGS MUST DIE — A PERVERSE VIEW OF ARCHITECTURE

"If architecture is invested with life ... what of its death?"

As one can determine from the title above, this book (MIT Press) is not for the faint of heart. From the beginning, the authors construct a journey using quote after quote from a deluge of different architectural texts with seemingly one goal: to modify the architectural profession's view of the life and death of buildings.

The authors declare: "In what follows, we seek to throw architecture with all of its own force toward its end. In doing so, we speak against architecture's natalist fantasy of itself and its delusions of permanence, and for an architecture that tarries with deformation, decay, deterioration, devaluation, and destruction."

The text encourages the reader to consider the root of the architectural profession's aversion to the building death, first by relating the design and construction of built work with the creation of life—hence the "natalist fantasy" and then, by indicating the profession's view of how constructed built work versus demolished or decaying built work can determine value within and outside of the profession. "Architecture exists vitally in the realm of concept, but it is also true that for most architects a fundamental satisfaction is found when their concepts are realized in built form."

Overall, authors Stephen Cairns and Jane M. Jacobs* formulate a strong argument to determine architecture's value outside of building permanence. However, the read is quite challenging (even for scholarly readers) with its frequent references of other texts and an excellent lexicon. A determined reader will be rewarded with a thought-provoking journey into how we think about the life and death of our buildings.

Reviewed by Janet Spees, with Merriman Anderson Architects.

**Editor's note: Co-author Jane M. Jacobs should not to be confused with Jane Jacobs, author of* The Death and Life of Great American Cities.

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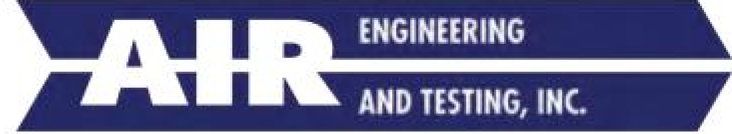

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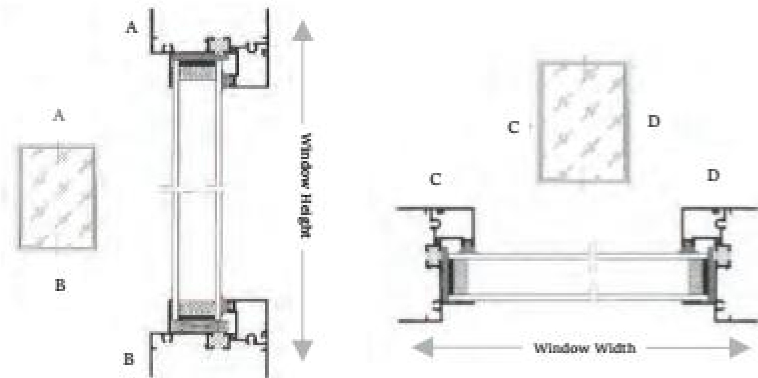

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WEB EXCLUSIVES

Inspiring Aspirations

Lots more fascinating detail about Aaron Farmer's life and views continues online at **www.aiadallas.org/columns/farmer**. Learn more about Aaron's 36 years with Booziotis and Company. Find out how he blends architecture with theology. See an expanded list of his favorite things. Study how Aaron draws parallels between ancient societies and our society today. Discover what it was like to grow up on a farm in Telephone, TX.

Uniquely Unbuilt

Recipients of the 2017 AIA Dallas Unbuilt Design Awards appear in the *Columns* Gallery ... and there's more! Forty-three entries were submitted, featuring a range of project typologies from across the globe—including airports, hospitals, and schools, residences, museums, churches and more. View the complete gallery. **www.aiadallasdesignawards.com**

Architecture + Morality Blog

For those interested in musings that examine the intersection of architecture with morality, religion, and politics, check out this blog. Writing under pseudonyms "Corbusier" and "relieveddebtor," Dallas architect Julien Meyrat, AIA and Rev. Evan McClanahan of First Evangelical Lutheran Church in Houston examine contemporary issues and how they tie into their respective academic and professional experiences. With an archive of posts going back to 2005, the blog serves as a timeline into the authors' evolving thinking on design, urbanism, politics, theology, and faith. **www.architectureandmorality.blogspot.com**

Continued from page 19

INTERFAITH PEACE CHAPEL

Photo: Charles Smith, AIA

The Interfaith Peace Chapel in Dallas is the last building ever designed by Pritzker Prize-winning architect Philip Johnson. He once said it was "a building I've waited all my life to build. It will be my memorial."

The 8,000-square-foot chapel stands as a signature building in its own right, but Johnson had intended it only as a secondary building in his grand vision for the Cathedral of Hope, one of the largest predominantly LGBT congregations in the country. The centerpiece of Johnson's master plan was a 2,200-seat cathedral that has never been constructed. A bell tower in memory of HIV/Aids victims is the only element of Johnson's master plan that was built during the architect's lifetime. The Peace Chapel was completed in 2010—five years after Johnson's death at age 98.

The chapel's sculptural form creates a quiet sanctuary under the flight paths of nearby Dallas Love Field Airport. The curving walls intentionally reject the norms of traditional church architecture even while symbolizing the chapel's interfaith mission. The building is meant as an inclusive place of worship or ceremony for those of any belief system—or none at all. It is a fitting memorial to Johnson, who was openly gay and agnostic.

Cunningham Architects of Dallas worked with Johnson's firm—Philip Johnson Alan Ritchie Architects—to bring the chapel to life in 2010. Cunningham developed the construction documents from a digitized version of Johnson's hand-crafted model and oversaw construction of the chapel—a complicated endeavor given that the walls and windows have no parallel lines or right angles, and the inner and outer faces of the walls have different geometries.

The warping walls were constructed of separate inner and outer skeletons of pre-curved cold-formed studs and an outer skin of cement plaster.

The structural engineer was Thornton Thomasetti and general contractor was Structure Tone Southwest. Landscape architecture is by The Office of James Burnett.

Contributed by Cindy Smith, AIA, an architect with Gensler.

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AIA DALLAS UNBUILT DESIGN AWARDS

The 2017 AIA Dallas Unbuilt Design Awards were announced at a pop-up gallery show and awards party at The Filter Building at White Rock Lake. Guests browsed the exhibition while mingling with the awards jurors at this celebration of ideas. AIA Dallas would like to thank Unbuilt Event Sponsor Syska Hennessy Group, as well as the many sponsors that made this program possible.

1. *Design Awards Committee Chair Blake Thames, AIA moderates a discussion with the 2017 Unbuilt Design Awards jury: Stephanie Lin, William O'Brien Jr., and Tom Wiscombe, AIA*
2. *Partygoers gather for the awards announcement.*
3. *The 2017 exhibition featured all 43 Unbuilt Design Awards entries.*
4. *Marla Zuniga, Francisco Moises Resendiz, Francisco Ibarra, Assoc. AIA, and Angel Aguilar*
5. *Members of the 2017 AIA Dallas Design Awards Committee with the jury: Kelly Mitchell, AIA; Design Awards Vice Chair Robert Croysdale, AIA; Marc McCollom, AIA; Heath May, AIA; Issam Kadiwala, Assoc. AIA; Ryan Roettker, AIA; Michael Friebele, Assoc. AIA; William O'Brien; Tom Wiscombe, AIA; Stephanie Lin; Andrew Barnes, AIA; Design Awards Chair Blake Thames, AIA; Zac Potts; and Ricardo Muñoz, AIA.*
6. *Pema Wangzome, Katy Hartwick, Ana Paredes, and Suzette Vasquez*

SCENE

DALLAS CENTER FOR ARCHITECTURE AGA KHAN AWARD EXHIBITION

A packed house gathered at the Dallas Center for Architecture (DCFA) to hear Farooq Derakshani, director of the Aga Khan Award for Architecture, speak on the latest award cycle. The event was presented in conjunction with the DCFA exhibition—titled "Design for Diversity"—about the award.

1. *Aga Khan Award for Architecture Director Farooq Derakshani; DCFA Executive Director Jan Blackmon, FAIA; and DCFA Board Secretary Cris Jordan*
2. *Julia Green, Travis Teter, Jordan Moses, and David Messersmith, FAIA*
3. *Aga Khan Council volunteer Assad Ali and DCFA President-Elect Emily Henry*
4. *Aga Khan Council volunteer Sadiq Assanie; DCFA President Joe Buskuhl, FAIA; Aga Khan Council volunteer Almas Muscatawalla; Aga Khan Council for Central United States President Nizar Didariali; Aga Khan Council for Central United State Communication Coordinator Samina Hooda; and DCFA Board Secretary Cris Jordan*
5. *DCFA President-Elect Emily Henry; City of Dallas Chief Planning Officer Peer Chacko; and DCFA Past President Veletta Forsythe-Lill, Hon. AIA*

All photos: Michael Bruno

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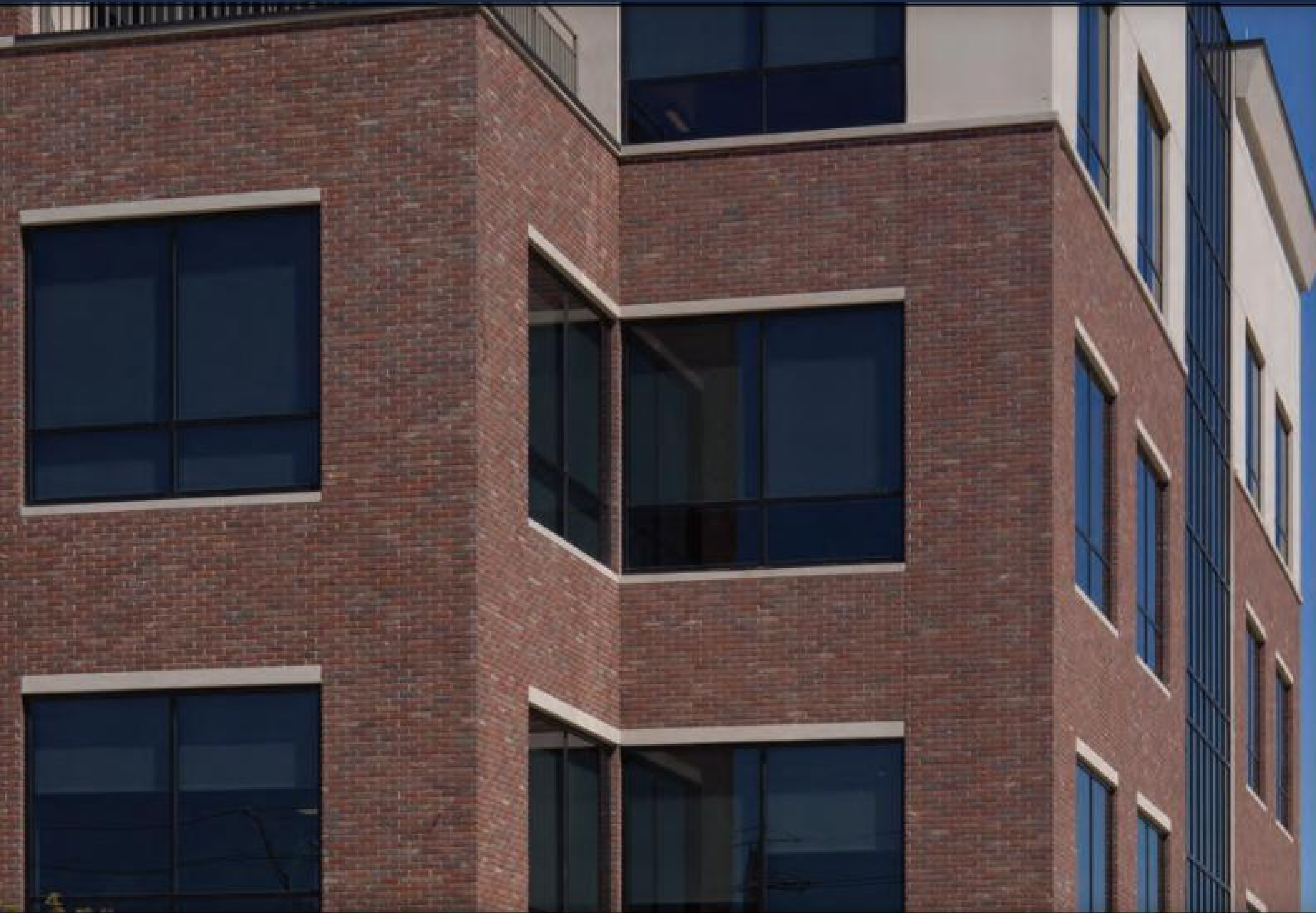

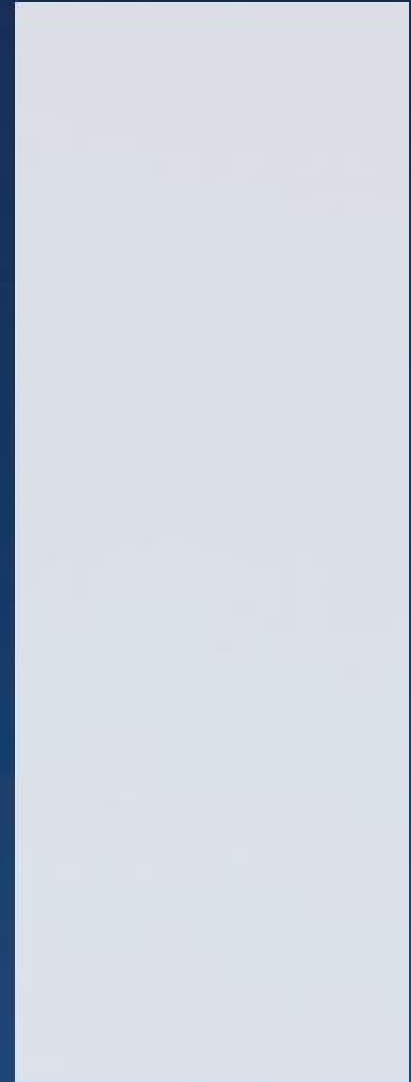

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