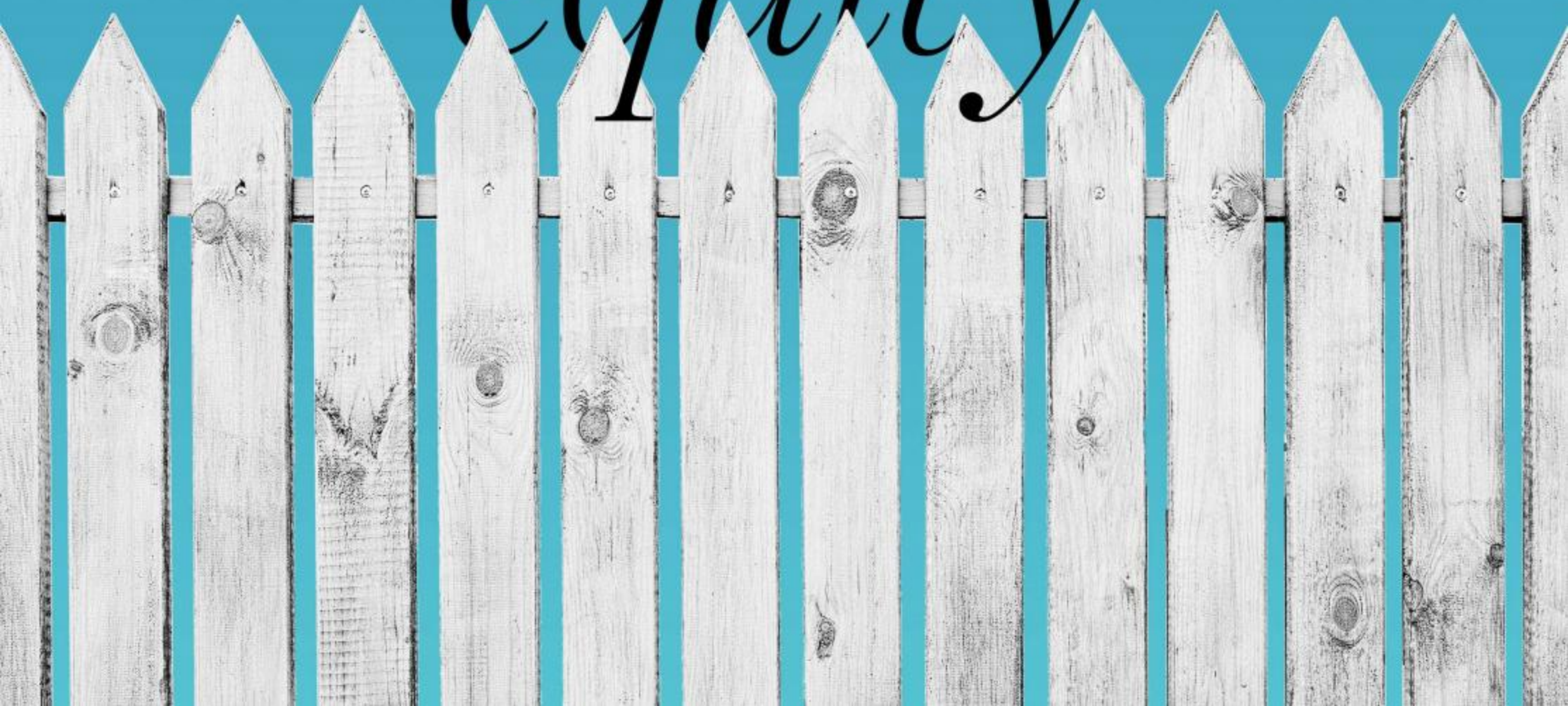


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DALLAS + ARCHITECTURE + CULTURE *Winter 2017 Vol. 34 No. 1*

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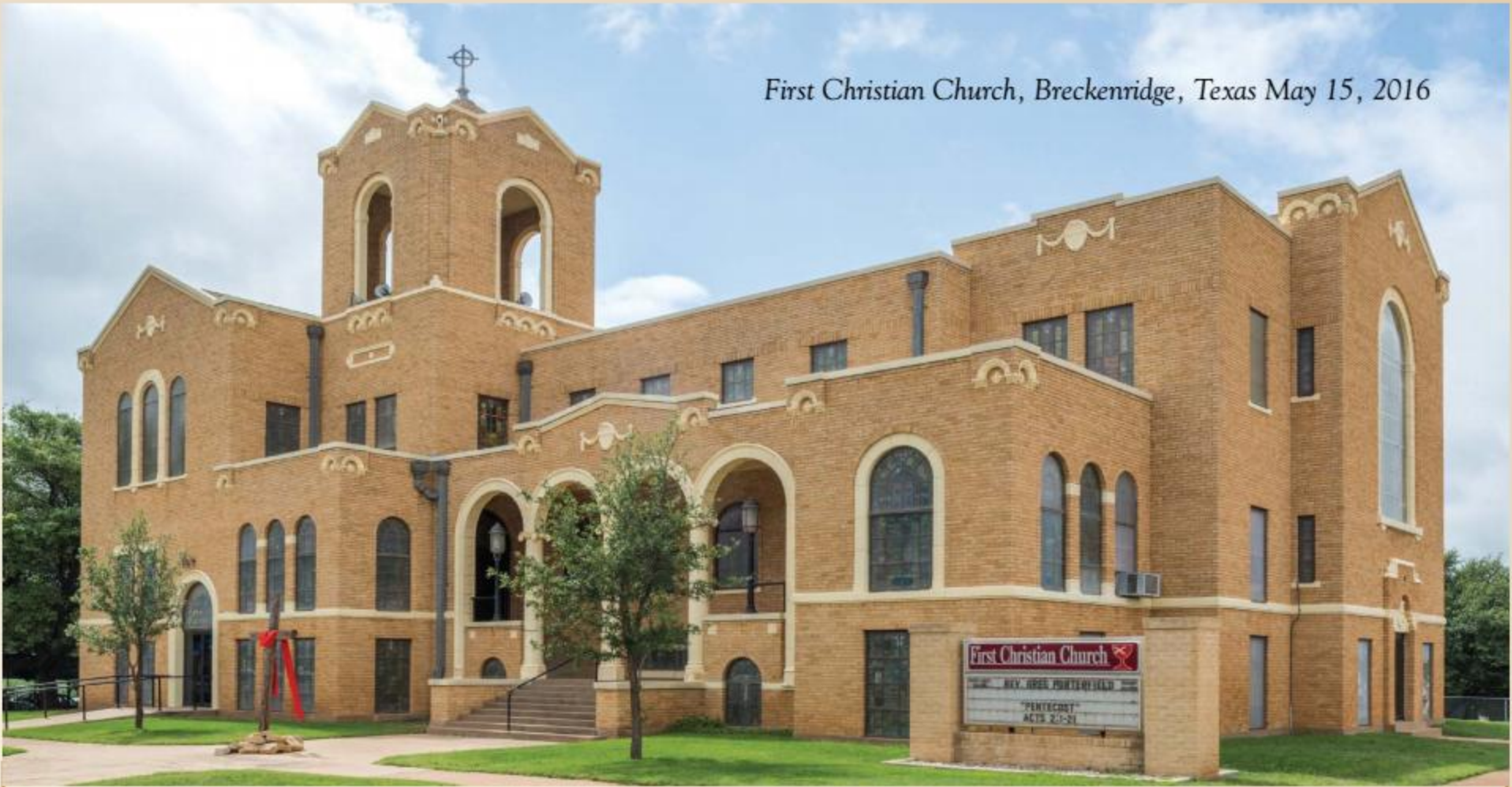
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AIA Dallas *Columns*
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equity

In this issue, we discuss a number of different topics and perceptions relating to equity within architecture and its relationship to our community: equity of spaces, equity in the profession, equity of needs.

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Cover Design: Frances Yllana

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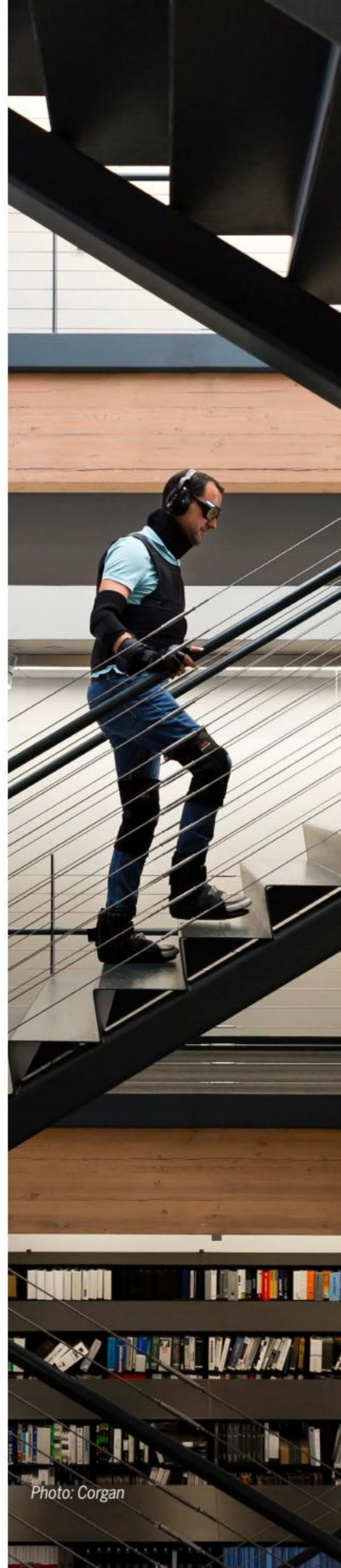


Photo: Corgan

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Bob Lamkin, AIA [em•pa•thy](#)

Bob is a principal at Hensley Lamkin Rachel Inc., which recently celebrated its 25th year of serving the development community, specializing in all types of multi-family residential architecture. Bob grew up in Michigan and received his master's degree from the University of Michigan in 1983. After that, in what Bob calls "a fateful act of business," he and his wife, Lisa, decided to move to Dallas.

Gianna Pigford, AIA [Towards Equity](#)

With over 17 years of experience, Gianna has provided a wealth of project leadership to several projects across the United States. Gianna has also been highly involved in several community organizations, including DFW NOMA, CREW Dallas, Urban Land Institute, Make-a-Wish Foundation, and Girl Scouts of America North Texas. Her commitment to excellence, strength in professional leadership, and passion for mentorship all contributed to her being named one of *Dallas Business Journal's* "40 under 40" in 2015.

Kate Holliday, Ph.D. [The Road to Disinvestment](#)

Kate is an architectural historian and founding director of the David Dillon Center for Texas Architecture at the University of Texas at Arlington. She is at work on her third book, *Telephone City*, which explores the architecture and infrastructure of the Bell Telephone System monopoly across its 100-year rise and fall.



Greg Brown [Design for Diversity](#)

Greg is program director for the Dallas Center for Architecture. His career has always included architecture, the arts, and film. Prior to DCFA, Greg was managing director of the AFI Dallas International Film Festival, which grew to become one of the largest in the Southwest. He has also served as managing director of both the Meadows School of the Arts and the Meadows Museum at Southern Methodist University. A native Dallasite, he holds undergraduate and graduate degrees from SMU.

Nate Eudaly, Hon. AIA Dallas [Neighborhood Plus](#)

Nate recently completed his 12th year as the executive director of The Dallas Architecture Forum, which celebrates its 20th anniversary this season. Nate also serves on the executive committee and as board treasurer of the International Association of Architecture Organizations, and served on the Advisory Board of *The Architect's Newspaper*. He is the primary author and co-design editor of the Forum's first monograph, entitled *Dallas Modern*.

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Cindy Smith, AIA [In Context](#)

Nate Eudaly, Hon. AIA Dallas [Profile: Nunzio DeSantis](#)

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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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WEB EXCLUSIVES



Architecture Without Borders

Embracing the validity and integrity of architecture around the globe—especially in developing countries—is the subject of our article by Greg Brown. The article continues online. Learn more about the Aga Khan Award—and view more awe-inspiring photos—from the organization that challenges our appreciation for other-world architecture. www.aiadallas.org/columns/agakhan

A Global Perspective

In addition to the article extras (mentioned above), much of the work by the Aga Khan Trust for Culture was featured in a former publication titled *Mimar*, the only international architecture magazine that focused on architecture in the developing world. Check out a few samples and see the entire 43-issue collection online.

www.archnet.org/collections/56

Out and About

Places and spaces impact our daily lives—for years after a project is complete and often in ways not considered. *Columns* asked high school students for their perspectives and insights on how their physical surroundings affect their lives, and what they would do to improve their community. Their responses might surprise you.

www.aiadallas.org/columns/myspace

For Your Winter Reading List

Reviews of two books along the theme of equity are available on *Columns'* online pages. You will enjoy brief overviews of *Inclusive Housing: A Pattern Book*, by the Center for Inclusive Design and Environmental Access, and *The Aesthetics of Equity*, by Craig Wilkins.

www.aiadallas.org/columns/equity-books

Empathy Deficit?

Do you suffer from what our guest writer Bob Lamkin, AIA calls an "empathy deficit"? Visit *Columns* online for resources related to his article. www.aiadallas.org/columns/empathy

Making His Mark(s)

View a sample of the creative sketches from the hand of Nunzio DeSantis, FAIA. They are delightful and you'll be glad you clicked through! www.aiadallas.org/columns/nunzio-sketches

More on Sheriff Valdez

Our interview with Dallas County Sheriff Lupe Valdez continues.



Learn ways she believes architects can positively impact poverty and living conditions in our city and how she likes to spend her time off.

www.aiadallas.org/columns/valdez

View Them All

The submissions for the 49th annual AIA Dallas Built Design Awards featured a range of project typologies across the globe—from hospitals and schools to residences, park pavilions, and chapels. View the entire 2016 gallery of entries and recipients at

www.aiadallasdesignawards.com

PRESIDENT'S MESSAGE
Architects and Equity



Photo: Liane Swanson

“If we don’t figure out a way to create equity, real equity, of opportunity and access, to good schools, housing, health care, and decent paying jobs, we’re not going to survive as a productive and healthy society.”

Tim Wise

It has been a privilege to share thoughts with all of you through *Columns* over the past year. This last letter of my term is especially significant to me as I am personally focused on equity, and we, as architects, have the unique opportunity to exert influence through our practice to create equity. But equity is not a given—it varies from person to person. How we perceive or categorize it can be a very passionate, dynamic affair depending on who, what, when, or where we are faced with or are naturally responding to matters of equity.

Equity requires commitment. As I write this letter, I cannot help but think about my mother, who in 1970 at the age of 32 and already a mother of five was sworn in as an attorney in San Juan, Puerto Rico. Think about that: a young couple with five children in Puerto Rico in the 1960s! My parents were partners in an equitable relationship. They were intentional about the environment that shaped our views on equity growing up. As I relate this back to architecture, what is clear is that, although complex, architects have a tremendous opportunity to “figure out a way to create equity,” working on the front end to change “business as usual” long term, one client and one project at a time.

Equity is a human issue. It requires understanding of another’s burdens and turning intention into action by eliminating social and/or physical barriers that limit full participation or access. I challenge you all to educate your clients, advocate for equity, and lead through your practice and in your office environments. Architecture matters—it has a tremendous impact on the social, economic, and environmental fabric of our communities.

Why not create and safeguard equity?

The *Columns* team has brought you an insightful edition that we hope you find engaging and inspiring. The story of Jane Landry, FAIA, AIA Dallas’ first female fellow is one of determination, and a great example of opportunity and access through equity in the workplace. This edition also brings to the forefront some examples of the reality of our own community and how much work there is still to be done for us to become a truly productive and healthy society. Our goal is to energize you for positive change!

In closing, I want to thank the board of directors and staff for their support during the past year, and welcome Nunzio DeSantis, FAIA, executive vice president of HKS Inc., as the 2017 AIA Dallas president. AIA Dallas is fortunate to have a passionate and thoughtful large firm leader accept the call to preside over the chapter. Over the course of 2017, Nunzio will lead the evolution of the strategic plan that will guide our chapter for the next year and beyond.

Read more about Nunzio and his goals for this year’s presidency in the Profile article, and feel free to reach out to him—he wants to hear from you!

Zaida Basora, FAIA
AIA Dallas President

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EDITOR'S LETTER

Equity, Diversity, Inclusion



Photo: Allison Richter

Let's work together to identify and eliminate barriers and celebrate individual differences, creating a profession and culture where differences are valued. We have the ability to lead this effort and make impactful change. However, our collective voice is necessary to ensure that no one person ever feels marginalized.

Months ago, when the editorial team set out to consider the topics for the 2017 issues of *Columns*, we wanted to embrace some challenging and provocative topics that:

- are critical components of our relationships within the architectural profession, and
- extend our connection to the larger community that we serve. We wanted to push ourselves (and the readers) out of a comfort zone within this publication and tackle issues that questioned this relationship with the built environment, and within our collective group.

This issue on equity in architecture begins a wide-ranging conversation that will be explored in three forthcoming issues. We will dive into the architect's relationship with concepts such as ego, morality, and fashion. We will navigate through topics that are at times uncomfortable, but most importantly topics that are critical to our community's pressing challenges. It will take the combined wisdom of a number of people with differing viewpoints from within our profession and community as a whole to acknowledge the challenges and work together to create solutions. Today, our sense of community feels more important than ever and we must work together to be catalysts for noticeable change.

As you read the following commentaries on equity, diversity, and inclusion, remember that our profession is currently 81% male and overwhelmingly white. Be thinking about how we as a community of architects will continue to welcome individuals of all backgrounds and persuasions, regardless of religion, ethnicity, gender, age, race, appearance, or orientation. Let's work together to identify and eliminate barriers and celebrate individual differences, creating a profession and culture where differences are valued. We have the ability to lead this effort and make impactful change. However, our collective voice is necessary to ensure that no one person ever feels marginalized.

Where do we go from here? Let's acknowledge the issues, assert our voices, forget complacency, and be catalysts for change. Most importantly, let's do it together.

A handwritten signature in blue ink that reads "Harry Mark". The signature is fluid and cursive, with a long horizontal stroke at the end.

Harry Mark, FAIA

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FEATURE

em·pa·thy

By Bob Lankin, AIA

Photo: Corgan

I feel the need to begin with a confession. I may not be the most qualified to write this article. I cannot claim any expertise in this topic nor can I claim any extensive experience. However, I have an acute awareness of my own need and the assumption that I am probably not alone. Actually, that is the reason I felt that I should write it.

The year 2016 was the 25th anniversary of the enactment of the initial Americans with Disabilities Act (ADA) Title 3 requirements and also the 25th anniversary of the implementation of the Fair Housing Act. The year 1991 was a big year for accessibility advocates and it also happened to be the year that I helped to start an architectural firm. The ADA and the Fair Housing Guidelines have been there since the beginning for my partners and me.

I wish I could say that I have always been glad for the added guidance and accountability, but that wouldn't be the whole truth. Our firm—Hensley Lamkin Rachel—does residential work all over the country, so our projects are subject to the ADA, the ANSI Standards, model building codes, Fair Housing codes, and sometimes state or local accessibility codes. I have often seen these as layers upon layers of regulations that seem like they exist only to bring me grief. I know that is the wrong attitude. More importantly, I realize now that it reveals a lack of an important design skill: empathy.

That is why I feel compelled to celebrate the initiatives that some of my colleagues have started. By now, most of us should be aware of the AIA Dallas Codes & Standards Committee's ADA Day. For a number of years, local architects and interns have spent a day seeking to experience what it is like to be confined to a wheelchair and go about their daily activities. Others have attempted a day as a deaf person. Others chose to see what it would be like to live as a blind person.

All who have been brave enough to participate in the experience have found it enlightening. Architect Bob Borson, AIA, founder of the popular blog "Life of an Architect," gave the wheelchair a spin last year and tried deafness this year. In his blog, Bob wrote, "I'd like to think that these exercises make me a better architect, but even if they don't, I am fairly confident that they make me a better person."

At Corgan, members of the firm have taken turns wearing the GERT suit (short for "gerontology") that simulates an "additional 40 years of age," according to a story that appeared on the firm's website. The suit, which includes elements that inhibit vision, hearing, and mobility, seeks to "elevate awareness" of the challenges faced by an aging population.

Elizabeth Gruett from Corgan's interior design studio said, "The most interesting and perplexing experience was the mental component, which I wasn't necessarily expecting ... how wearing the suit and not being able to see well or move quickly, how that

affected me and my self-consciousness or anxiety about how other people perceive me."

A third example is the experience created by David Dillard, FAIA for members of his firm, D2 Architecture. He sends his staff on "sleep overs" at senior housing facilities so they can experience life in a senior housing community from the inside. They keep a journal during their visits with an eye toward application of what they learn. Dillard said this of the experience: "The biggest benefit is when I send a 27-year-old out [who] comes back with a heart 10 times as big. They meet people and understand their plights."

It strikes me that these exercises have been undertaken in the name of research, but at their core they are about fostering empathy. In *Psychology Today*, Douglas LaBier, Ph.D. wrote:

"Empathy is the experience of understanding another person's condition from their perspective. You place yourself in their shoes and feel what they are feeling. Empathy is known to increase pro-social (helping) behaviors." ... "Empathy is different from sympathy. Sympathy reflects understanding another person's situation, but viewed through your own lens. That is, it's based on your version of what the other person is dealing with ... In contrast, empathy is what you feel only when you can step outside of yourself

and enter the internal world of the other person. There, without abandoning or losing your own perspective, you can experience the other's emotions, conflicts, or aspirations from within the vantage point of that person's world."

Is it a stretch to consider empathy as a part of our design skills set? I don't think so. In my case, as part of a firm that specializes in multi-family residential design, I have to be aware of the preferences and desires of the millennial generation. The developers that we serve are competing for their rent dollars and so they are deeply interested in what drives millennials and how a project's program and design should respond. We don't actually speak of empathy, but the clients and design teams that more fully understand what this generation is seeking from life will be more successful. It is the ability to consider their goals with empathy that will bring greater clarity to our understanding.

In a TedX talk titled "How Empathy Fuels the Creative Process" at Wellesley College, Seung Chan Lim described a link between creativity and empathy. He talked about how the ways that we are tied up in our own model of the world prevent us from creating new meaning and value from our work. He suggests that empathy allows us to see things from a new point of view and thus see new creative opportunities.

He goes on to point out that we like to think of ourselves as problem-solvers but the real problem is that we don't see ourselves as part of the problem. Too often we approach a problem thinking we already know the answer, but we don't realize the influence of our own inherent preconceptions and are

“You never really understand another person until you consider things from his point of view—until you climb inside of his skin and walk around in it.”

Harper Lee, *To Kill a Mockingbird*

“I think we should talk more about our empathy deficit—the ability to put ourselves in someone else’s shoes, to see the world through the eyes of those who are different from us. The child who’s hungry. The steelworker who’s been laid off. The family who lost the entire life they built together when the storm came to town. When you think like this, when you choose to broaden your ambit of concern and empathize with the plight of others, whether they are close friends or distant strangers, it becomes harder not to act, harder not to help.”

Barack Obama, 2006

unaware of our own prejudice. He said, “The process it takes to empathize with another person mirrors the creative process.”

Is empathy a skill that can be developed? The research exercises described previously would indicate that empathy can be learned. Note that these exercises have a few common traits. First, they are an attempt to engage. To walk in another’s shoes, you have to put their shoes on. It is an action and not just a thought experiment. We need to get outside of our comfort zones and engage with people—not problems. Second, they show that we have to be humble enough to admit that we need to learn. There is a need for an honest exchange—not only with others, but also with ourselves. Third, these exercises show that we have to seek the other person’s perspective. We have to focus and listen to others to find new insight. We need to hear, not what we expect to hear, but what is truly being revealed.

It is interesting that the responses of those who took part seem to indicate that the results were unexpected. The greatest impact was often less about the discovery of specific design improvements, but more about the impact of the empathic experience and a greater awareness of the user’s challenge and experience.

We also have to recognize that our ability to put ourselves in another’s shoes is limited. These types of simulations, while certainly excellent in their process and wonderful in their motivation, nevertheless can only go so far toward painting an accurate picture. For instance, users with real disabilities will usually adapt to their situation. We have to recognize that an experience in a single day or even over a number of days doesn’t give us a real opportunity to develop coping skills. We won’t learn to tie our shoes or brush our teeth with one hand that quickly.

We also have to be careful not to stereotype those with disabilities. Disabilities occur in a wide range of variation. If we are fortunate enough to become elderly, we will most likely experience a steady decline and go through a number of stages of challenge.

And finally, we must keep in mind that we can abandon these experiments, something that real users with real challenges cannot do. What may be a small annoyance when encountered for a few times in a single day might become a serious concern when it is faced a couple of times every day.

It’s also important to broaden our thinking. We shouldn’t limit the discussion of empathy and its implications for design only to issues of disability or aging. Those are just the areas where we’re seeing progress and where the implications are obvious. Other considerations are:

- What would a more empathic approach to design have to say about aspects of our designed environments that are experienced differently due to issues of gender, race, or culture?
- Would these types of design simulations be a useful tool to better appreciate those differences?
- How does our designed environment respond more appropriately in a world that seems to have difficulty celebrating our diversity?
- Is it too broad to think about how our built environment should make accommodations, at least in our public spaces, for people whose life experience are very different from ours?
- How should a facility for the homeless address a person who knows nothing but the streets?
- Can a university facility better address the multi-cultural student body of the 21st century?
- How should a refugee camp be planned? Can architects, through the practice of empathy in design, engage in the moral conversation and speak more powerfully to equity for all?

At the end of the day, the real problem isn’t about barriers like doors that are too heavy to open or thresholds that are too high to easily roll over; all of those things are relatively easy to fix. The real barriers are the unseen barriers that separate us and keep us from understanding one another. The real barriers are barriers of the heart. We suffer from an empathy deficit.

Bob Lamkin, AIA is a principal with Hensley Lamkin Rachel Inc Architects.

EMPATHY DEFICIT?

Suffering from what’s called an “empathy deficit”? Visit Columns online for more resources related to this article. www.aiadallas.org/columns/empathy



“We like to think of ourselves as problem-solvers, but the real problem is that we don’t see ourselves as part of the problem.”

Seung Chan Lim

FEATURE



TOWARDS

EQUITY

By Gianna Pigford, AIA

Photo: Alicia Spaete

At this point in my career, I simply will not be denied a seat at the table, *even if I have to build the seat myself.*

WHO AM I?

I'm 41 years old. Seventeen plus years of my life have been spent trying to fit into the architecture community. I'm a black female architect.

I've been called a diva, told I wasn't assertive enough, told to watch my tone, told that I wasn't confident, told I act like I know everything, spoken of as though I know nothing ... Well admittedly, I am stubborn and tenacious while sometimes quiet and reserved. (By the way, this is not a recommended character trait combination.) A few years ago I was struggling to overcome some career hurdles and a friend gave great advice: "Be who you were meant to become." At this point in my career, I simply will not be denied a seat at the table, even if I have to build the seat myself.

In reality, anyone should have an opportunity to occupy any given seat without barriers, gaps, and roadblocks preventing access. Perhaps the emerging gray hairs have brought some wisdom in that I no longer complain and sulk about what I have not been given. So no, I didn't encounter my first mentor until age 37. I didn't have the sensei to groom my leadership abilities and professional acumen. I accept that my process shouldn't have been as fraught with missteps, but it was. I am the product of many false starts and giant leaps of faith.

SO WHAT'S MY STORY?

In short, I grew up in Deep South Mississippi where I dealt with almost every socio-economic statistic that is known. When I decided I wanted to become an architect, I couldn't even correctly pronounce the word. Without pure luck and happenstance, I would not have entered into the school of architecture because I certainly did not know any architects nor have means to connect with them as my post high school guidance narrowed quickly to just me. I didn't know there was a separate school of architecture application beyond the general university admission requirements. By luck, I ran into the dean of the Mississippi State University School of Architecture and my father happened to mention my name to an architect.

I hastened my A.R.E. testing to become one of the first black female architects licensed in Mississippi after I had learned there were none licensed in the state. But once licensed, I didn't push to be given opportunities on projects that would stretch my capabilities or develop the required professional soft skills.

Unfortunately, I thought hard work alone was the key to a successful career. Once enlightened, I joined the various organizations and leadership development programs that would give me the industry exposure and leadership skills that I lacked. I've since become an active leader in my architecture firm and community.

Not everyone is as lucky, or stubborn enough, to overcome the challenges. So how is access to the profession granted and how is it sustained when one doesn't have circumstance and means of their own? Exclusion exists. Once we all nod our heads together and agree on that, we can move on to address equity. I know for a lot of those in my African-American community if a change is coming it will have to start with my round brown face. I have to be a part of the pipeline that smooths the process for those minorities entering the profession.

SO WHAT IS EQUITY?

Some confuse the word equality with equity, but they are not the same and should not be used interchangeably. Per Merriam-Webster, equality is defined as "the quality or state of being equal" whereas equity in this context is defined as "fairness or justice in the way people are treated." Equity is not about leveling the playing field—that is equality, and equality is nearly impossible to achieve within the construct of current society. An equitable environment intends that everyone is given the resources they need to thrive, as opposed to an equal environment in which everyone is given exactly the same resources. An excellent example of equality versus equity that many may have seen is the cartoon where three youths of different heights are standing at a fence. If given equally-sized boxes to stand on, the shortest person still cannot see over the fence. However, this is easily mediated if the tallest person, who doesn't need the box to see over the fence, gives his to the shortest person.

Thus, without equity, the career achievements of minority architects will be different than those of affluent white men in architecture. To address equity in architecture, we need to go beyond inclusion alone, that notion that a minority represented on a project team or firm's organizational chart is enough. Equity is more than that. A more equitable architectural profession is one in which the disparity in access to higher education, job opportunities, career development, and firm leadership is

I always count. I mean literally, I count the number of minorities in architecture. It is as natural as daylight for me to notice how many minority architects are in the room—be they female or ethnic minority. When I'm involved in an industry-related organization, I take a look at how many are on the board or within architecture firms, how many minorities lead task forces, committees, events, and so on. I'll attend an AIA event this week, and yes, I'll count.

In an office of over 200 professionals, I am one.

eliminated. Those underrepresented demographics in terms of race, ethnicity, gender, country of origin, religion, sexual orientation, physical ability, age, and so forth have much to bring to the profession and should be supported with their diversity leveraged for the benefit of society and the built environment.

WHY DOES IT MATTER?

I'm deeply honored to be asked to write this piece, not because "equity" is a current buzzword in the architecture community, but because it is important that I exist as a representative in this community. I speak to college, high school, and elementary students at almost every opportunity I get because my existence matters. I will likely be the only black female architect that they will ever meet in their lifetime. I know this because I met my first African-American female architect, Charyl McAfee-Duncan, FAIA, at age 32. In a recent conversation with a recent college graduate, a woman of color, I asked, "How many black female architects do you know?" Her answer: "Until now, I hadn't met any."

I always count. I mean literally, I count the number of minorities in architecture. It is as natural as daylight for me to notice how many minority architects are in the room—be they female or ethnic minority. When I'm involved in an industry-related organization, I take a look at how many are on the board or within architecture firms, how many minorities lead task forces, committees, events, and so on. I'll attend an AIA event this week, and yes, I'll count. In an office of over 200 professionals, I am one. When over 230 titled staff members gather as a representation of regional firm leadership, I am one. Yes, the only black female architect in the room.

To speak of women in architecture, at some point you look around and wonder, where are they? Even though my college

graduating class was almost equally male and female, there is a significant number of the women architects that are no longer practicing. The recent "Equity in Architecture Survey 2016 Early Findings Report" show that the five career "pinch points"¹ for women still exist. This report completed by the AIASF Equity by Design (formerly The Missing 32% Project) looks at how women are underrepresented in the profession and what obstacles they face. It is intended that the survey will enlighten the industry on how gender and race differences limit career potential and challenge employee retention. How will academia and the profession mitigate the disparity?

Gender barriers are discriminatory and disruptive to career ascension. The World Economic Forum's Global Gender Gap Report notes the gaps between men and women on economic, political, education, and health criteria by country. It aims to create awareness and challenges a global audience to reduce those gaps. The United States ranks 45th in the organization's 2016 Gender Gap Index. According to this study, there is a noticeable gap between men's and women's access to resources and opportunities, which inhibits women's economic gains and societal achievements. Yes, most women and men know this, yet the gap exists with no actionable item being presented as to how it can be eradicated.

Australia has made considerable strides to close its gender gap. Parlour, an organization focused on promoting gender equity in Australian architecture, has conducted extensive research to show that the pay gap (I really tried not to mention this) and other inequitable practices exist. It also identifies ways to do away with these. Consequently, (in association with the Australian Institute of Architects) the "Parlour Guidelines to Equitable Practice" were released in 2014 with the primary resolve to stop women

Continued on page 21

¹The five Career Pinch Points (Education/Studio, Paying dues, Licensure, Working Caregivers and Glass Ceilings) follow the sequence of stages an architecture professional may encounter in his or her career. These topics look specifically at how one's place in the profession corresponds to one's place in life and what obstacles are found at that junction.

— AIASF Equity by Design Equity in Architecture Survey 2016

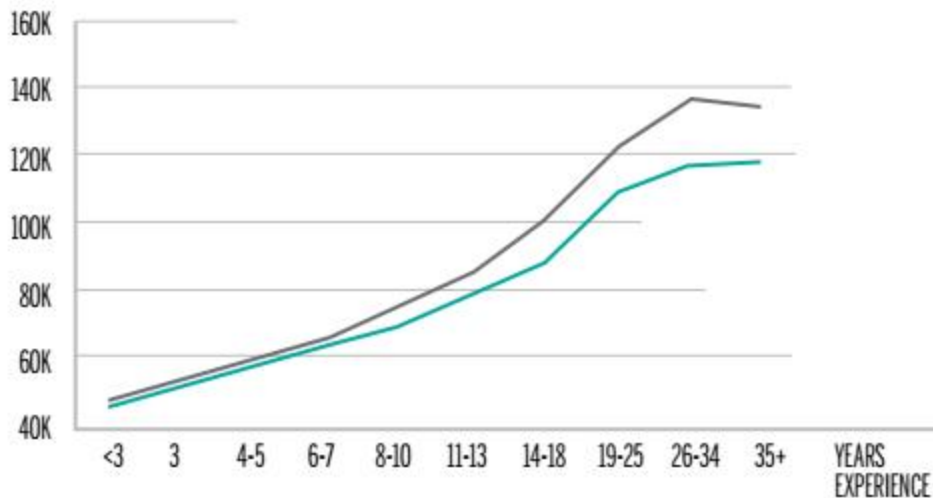
THE EQUITY IN ARCHITECTURE SURVEY 2016

#EQDM3 at the San Francisco Art Institute 10/29/16 // For more information, visit AIASF.ME/EQXDM3

Analysis and report by Kendall Nicholson, Ed.D., ACSA Director of Research and Information; Annelise Pitts, Assoc. AIA; and Bohlin Cywinski Jackson
Original Infographics: Atelier Cho Thompson // Selected Findings Reillustrated: Frances Yllana

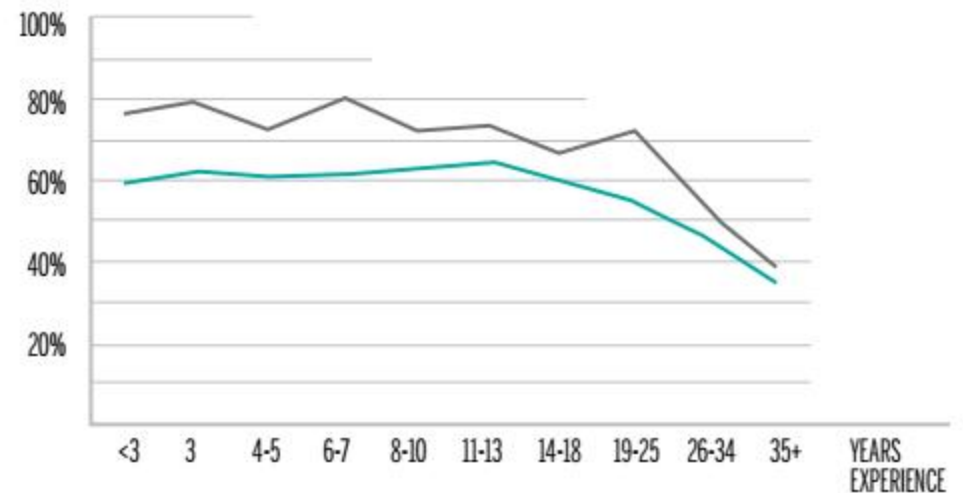
PAY EQUITY

AVERAGE SALARY BY YEARS EXPERIENCE



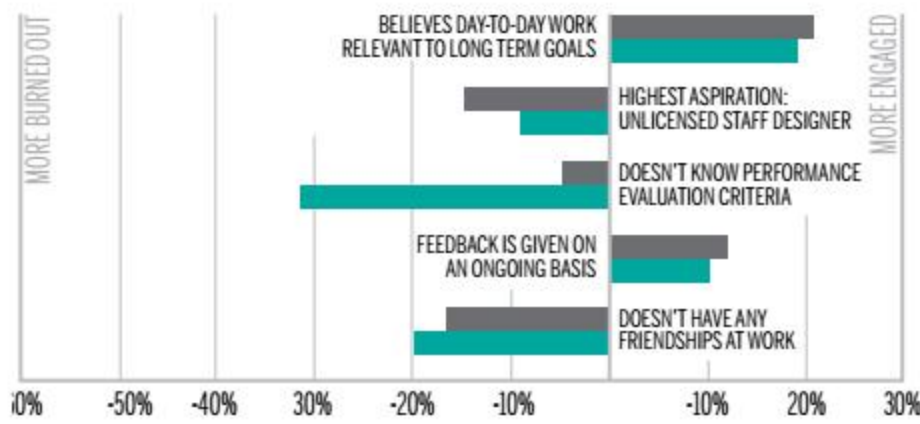
PROFESSIONAL DEVELOPMENT

PROBABILITY OF ASPIRING TO PRINCIPAL



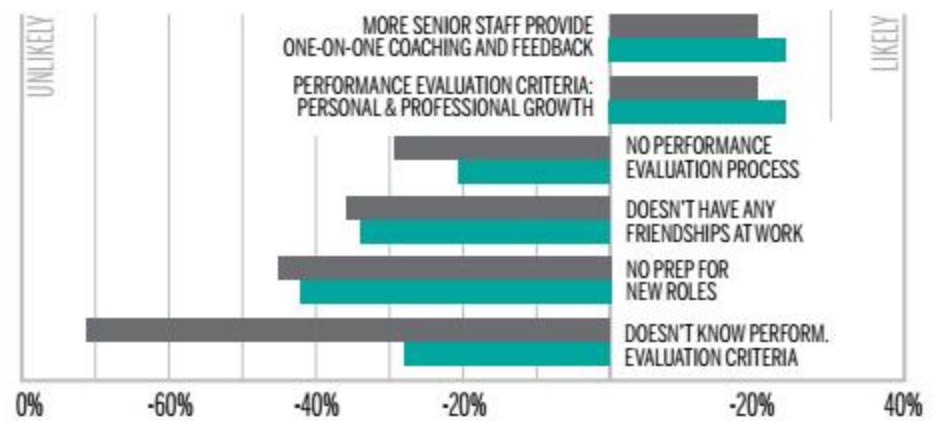
WORK-LIFE INTEGRATION

TOP CORRELATIONS: ENGAGEMENT



PAYING DUES

TOP CORRELATIONS: EARLY CAREER RETENTION LIKELIHOOD



COLOR KEY: MEN // WOMEN

FORGING A PATH TOWARD A MORE EQUITABLE FUTURE

Inequities in architecture continue to dog the industry. Early research released late last year from AIA San Francisco's Equity by Design (EQxD) project found that not only do women and minorities continue to be underrepresented in firm leadership, but that the gender pay gap is indisputable.

According to the 2016 survey, the average salaries of women were 76% that of men in the same positions—or \$71,319 as compared to \$94,212. The gap remained no matter how the researchers sliced the data. Despite factors of years of experience, title, firm size, and project type, women always made less. The gap also widened significantly over time with the greatest gap appearing among senior design principals.

But despite these truths, there is cause for optimism. NCARB has reported that the industry is getting ever more diverse; record numbers of women and minorities are currently in the pipeline to become licensed architects. And though the research reveals some problems in regard to equity in the profession, it also points the way toward solutions in how firms can improve retention and employee satisfaction for all.

AIA National has also taken up the issue with Resolution 15-1, which

calls for "women and men to realize the goal of equitable practice in order to retain talent, advance the architecture profession, and communicate the value of design in society." As set forth in the resolution, the AIA formed a 22-member Equity in Architecture Commission to study the data and develop recommendations for creating a more equitable industry.

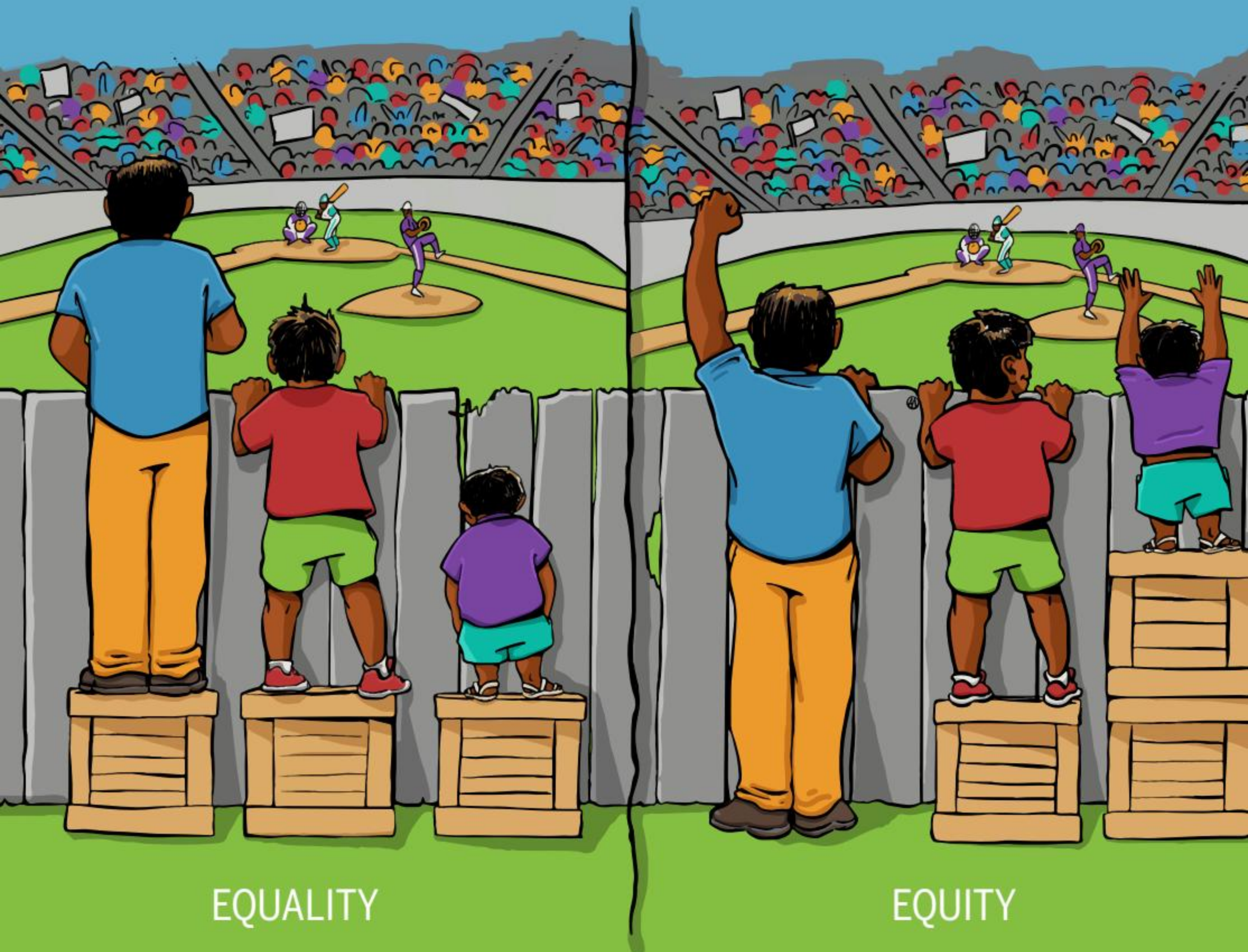
In December, the AIA Board of Directors adopted some of the commission's initial recommendations and put another \$1 million into a Diversity Advancement Scholarship fund for minority students. The board had previously donated \$1 million for the scholarships in 2013. The Equity in Architecture Commission is expected to issue its full report early this year.

"We are years away from true equity within the profession, but the path forward is beginning to take shape," said Commission Chair Emily Grandstaff-Rice, FAIA. "A seismic shift in architecture is underway, but it will take vigilance and continuous assessment to make equity in design a reality."

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

The Institute has long identified diversity and inclusion as a strategic goal for the profession. However, the rate of impact has not been significant enough to advance the ratio of underrepresented populations within the profession, with the greatest disparity being evident in leadership and ownership positions. The Institute encourages our global society to “Look Up,” elevating the value of architecture and the services that architects provide. Concurrently, there needs to be a reflective look at valuing our human capital within the profession. Equity is everyone’s issue and achieving equitable practice has a direct impact on the relevance, economic health, and future of the Institute and our profession.

AIA Resolution 15-1



EQUALITY

EQUITY

This illustration from the Boston-based Interaction Institute for Social Change suggests that equal footing doesn't always result in equal opportunity. Striving for equity instead of equality attempts to ensure that everybody wins. // Image: Interaction Institute for Social Change

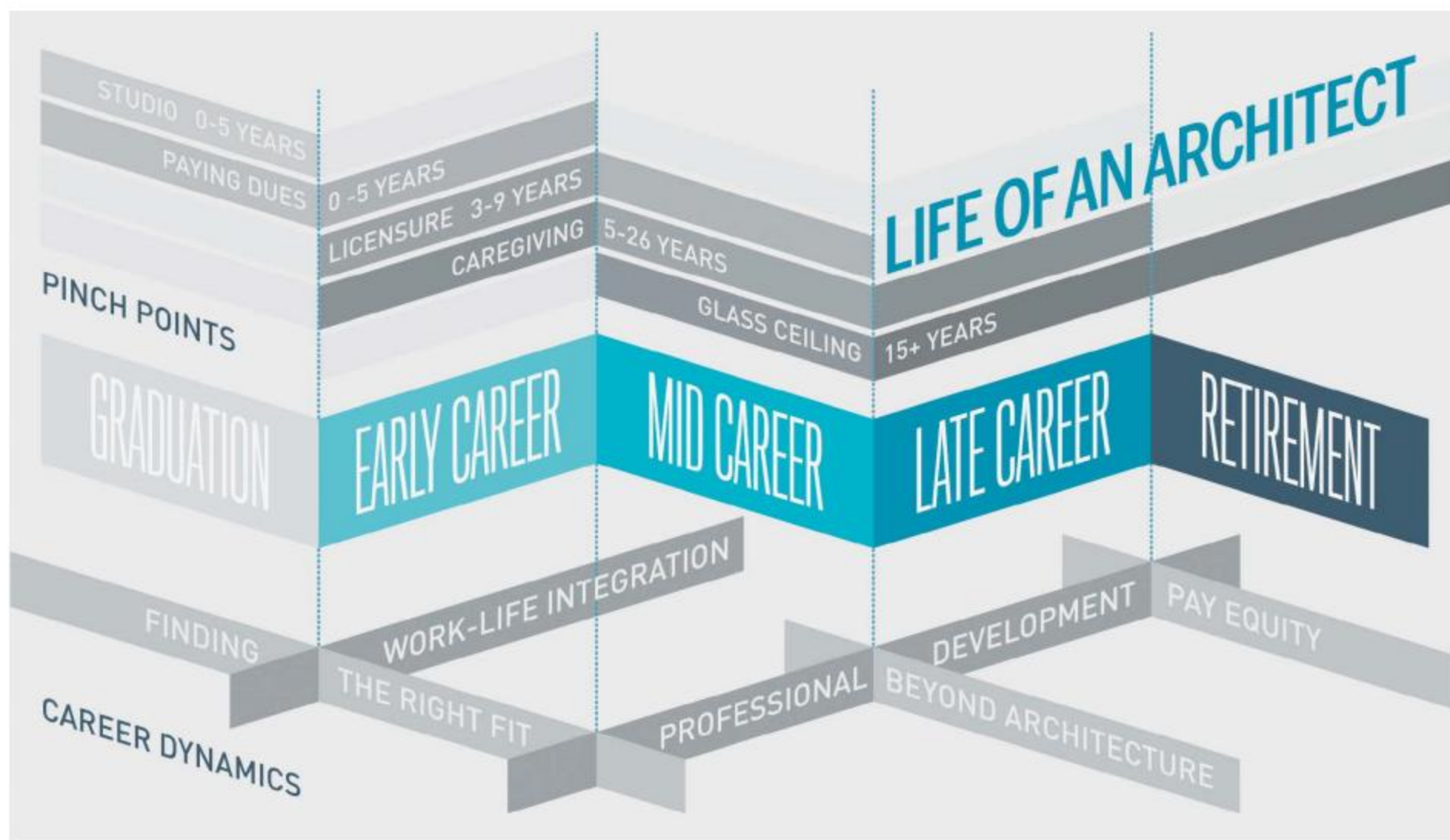


Illustration: Atelier Cho Thompson

Continued from page 18

from leaving architectural practice. This guideline is intended to help Australian architecture firms open dialogue and develop strategies for work-life balance, transparent pay (dang, mentioned it again), equal training opportunities, supportive workplace environments, recruitment, leadership, breaks away from career, and advancement. Parlour's platform is robust and enviable and I hope to see a comparable network of like minds here in the United States. Assuredly, all of the very same architecture ills that Australia faces reside on our soil, too.

Equity is everyone's issue. It does not only belong to the disenfranchised women and other minorities in architecture. We, the architecture community as a whole, should believe that diversity in representation matters. Those designing for a diverse environment should be reflective of that environment.

AN EQUITABLE FUTURE.

On March 12, 2007, I received my congratulatory letter from the Mississippi State Board of Architecture that notified me that my application for registration was approved. That same month, *ARCHITECT* magazine had a black woman on the cover with the feature story titled "0.2%." I remember calling the one other black woman who graduated with me from Mississippi State University—we cried together. These two items, magazine and letter, now quietly sit on a shelf in my house, speaking loudly of what few forward movements have been made.

That particular magazine article referenced the Directory of African American Architects and the 196 black women licensed to practice architecture out of approximately 91,000 registered in the United States. I was either number 201 or 202 to be listed. Per the current Directory of African American Architects database, there are now 2,082 licensed African-American architects listed, and of those there are 378 licensed women. In a state of more

than 11,500 licensed architects, I am one of 21 black women. In the Dallas/Fort Worth area, I am one of five licensed black female architects.

In a short few months, it will be 10 years since I became a registered professional. I would like to say that huge strides have been made, and in some regard they have, but in reality there have been minute steps forward with a nod to the future. In the past two years, we have seen the momentum building with the first Equity by Design survey and report issued in 2014, Rosa Sheng's 2015 TEDx Philadelphia speech "Why Does Equity in Architecture Matter," and the release of last year's 2016 Women in Architecture Survey.

What does the architecture community look like today and what is our future? So here is the dimly lit hope that sits on the horizon. In 2015, AIA San Francisco and the AIA Council sponsored a resolution that was passed overwhelmingly by the AIA membership. More than a year has passed since "Resolution 15-1: Equity in Architecture" was approved and the Equity in Architecture Commission was established, but I'm hopeful that those I personally know who were appointed to this commission will indeed "utilize metrics-driven knowledge, collaborative discussion, and definitive action to develop specific recommendations that will lead to equitable practices, investing in a diversity that mirrors society at large within all levels of the Institute, academia, and the profession of architecture."

So until that equitable future sits more brightly on the horizon, I'll speak, I'll participate, I'll mentor, I'll teach, and yes, I'll continue to count. Perhaps one day in the not so distant future, "diversity and inclusion" will no longer be a distinction necessitated by its absence, and I'll simply be Gianna Pigford, architect.

Gianna Pigford, AIA is an associate at Gensler.

PROFILE

SHERIFF *Lupe*
Valdez

By Ezra Loh, Assoc. AIA



Photo: Liane Swanson

As the highest-ranking law enforcement officer in Dallas County, Sheriff Lupe Valdez might not fit the average bill of what historically comes to mind when you mention “Texas Sheriff.” She is one of four female sheriffs in the State of Texas and is the only Hispanic female sheriff in the United States. A featured speaker at this year’s Democratic National Convention, Lupe’s message to her officers and the community is clear: “The only way to serve your community is to know your community.”

An advocate for equal rights—regardless of ethnicity, sexual orientation, or ethnic background—Lupe is a firm believer that getting to know and understand a person’s background (though different from your own) is the first step for establishing positive relationships in the community. She also recognizes how a physical environment can affect equity in neighborhoods. *Columns* met Sheriff Valdez at her office in the Frank Crowley Courts Building to discuss some of the challenges in our society, the physical and social constraints certain communities face, and how access to livable amenities like reliable transit, new businesses, and vibrant public spaces are helping bridge gaps and create more equitable futures for our communities.

Let’s discuss this quote from your recent address at the Texas Democratic Party Convention this year: “I am Hispanic, female, lesbian, and Democrat.” How do these traits shape your perspective as Dallas County Sheriff? What challenges have you faced?

It’s like I tell my police chiefs: When we learn to speak in each other’s cultural language, we will understand each other a lot better. I think I’m blessed with the ability to speak to different perspectives. I have the ability to speak Hispanic, female, and lesbian, to name a few. I also speak “law enforcement,” which has allowed me to address the long-standing structural issues within the department I serve. It has helped me partner with the Dallas County Commissioner’s Court, Parkland Hospital, Dallas County Constables, as well as several judges in the Dallas County District Attorney’s office to improve the quality of our correctional facilities, our health care for inmates and to expand our highway patrol system to allow for greater coverage of in-county highways. There will always be challenges when dealing with the status-quo or with people who have different viewpoints. However, when you can connect with people on many different things, it makes you much more relatable.

If budget funds were available, what are some things you would improve in your department?

I would implement a 24-hour childcare service for current and potential employees. It would allow us to hire more qualified individuals who would not be turned away because they are concerned with who will take care of their children during their

shifts. Many qualified individuals apply for positions in our department, but are turned away because of the question “What am I going to do with my kids?” What is a single mother with two children going to do? How do you fill a 10 p.m. to 6 a.m. shift without 24-hour childcare? We would also implement better training for our officers. There are tough hurdles to overcome in training, like de-escalating a tense situation and dealing with the mentally ill. We also have to train our officers for 100-plus mph car chases and where to do that is always a question. We have used abandoned mall parking lots like Big Town Mall or expansive land in Grand Prairie as training grounds for these types of chases.

Are there initiatives in your department that encourage or promote equity in the law enforcement workforce?

You can’t serve a community that you don’t know, so we have to know our community. We try to make it important to be a part of the different cultural events around our community. There’s Hispanic Heritage Month, Juneteenth, Black History Month, Kwanzaa, the Irish Festival, and Ramadan, to name a few. Every year I’m invited to at least two or three events for Ramadan. We call it “Duty Week,” where an officer is required to attend one of these events if it coincides with your Duty Week. It provides representation from the Sheriff’s Department at one of these events and shows that we care about what’s going on in the community. Sometimes these are new and different cultural experiences for our officers, but the people appreciate that we are there.

How can your department more effectively involve minority communities in ensuring the safety of our neighborhoods?

Hire them. ... We need to recruit more minorities. There should be multiple nationalities out there working to ensure the safety and well-being of the community. It has to start from the top. Sometimes you have to be strong in your direction—even when it’s uncomfortable or unpopular. Have you ever gone to a party or event and seen people grouped up with their own kind? It’s a natural tendency to feel comfortable with your own. It can be natural human behavior. However, a pastor once told me if someone comes to church and doesn’t see themselves in the leadership, there’s a good chance they’re not coming back. I want my officers to connect with the community on a good basis before they have to deal with them in a confrontational situation. It’s service to the people who depend on you.

As one who spends time in different communities across Dallas, what are some of the challenges you see facing areas that might be physically or socially disconnected from the greater city? Do you think the lack of resources, infrastructure, or low quality of life determines the inequity certain individuals face?

We have to recognize the issues and start a conversation. We have to give individuals that face economic disparity opportunities to succeed and better their situations. We have initiatives that can encourage this type of action like the anti-poverty task force [that] Mayor Mike Rawlings has put together that aims to put individuals on a pathway to financial stability by providing employment support, job skills training, and financial education. Look at the success of Klyde Warren Park in the city. We need more parks like this that connect to other neighborhoods around the city that have been isolated due to poor urban planning and slow economic growth. To use the analogy of the internet as a “superhighway of information,” I remember years ago when the internet was being introduced to the masses. An individual said to me, “That’s great that they’re bringing the internet and flow of information to everyone. This new highway of information will be great, but you know there won’t be an off-ramp to my neighborhood!” He was concerned that his neighborhood would be glanced over when funding or infrastructure improvements were set in play. Therefore, I think it’s important that we have an “off-road” or accessibility to all neighborhoods for them to grow and thrive.

What about affordable housing initiatives in Dallas or other ways communities can help alleviate poverty and allow individuals a path to better their economic situation?

It depends on how you define affordable housing. If you put all the poor folks in one area and expect them to change their behavior and economic situation, it is not always successful. Sometimes by changing a person’s environment you can change their perspective and outlook. There is a four-plex housing model that I have seen work successfully in encouraging positive behavior. Take areas that have seen recent economic growth of new business, infrastructure, and amenities—like Bishop Arts or Deep Ellum—for example. The market rates for rent might be higher than some can afford. By leasing three of the units at a fair market rate and leasing one unit at an affordable housing rate to someone who might not be able to afford the area otherwise, you have changed that person’s environment and given him or her access to new amenities. The other three tenants are going to influence the behavior of that fourth person and it’s going to make a total difference in their life. It’s important to create new opportunities for people to better themselves and their situation.

What are some ways architects and planners can influence and change the trajectory of those affected by poverty and who generally lack the essential components of livability?

I love what the mayor is doing with reviving the connectivity of certain communities and bringing in new businesses and jobs, and creating a more decent quality of life. Oftentimes, this is a community-wide, cross-sector effort that looks to build a stronger system. In some of these communities, it is very obvious that there is no grocery store, no public transportation, no good schools, and therefore no jobs. If you have an area that lacks these basic building blocks, then it will suffer from low economic growth. Architects alongside smart urban planning can influence these

decisions. If we work toward equity and build stronger, more resilient communities, then it will be difficult for poverty to attach itself to these areas. Obviously this isn’t always the case, but with new infrastructure and urban planning we now have bridges, highways, and transportation modes that are reconnecting our city. Now we have ways to move in and out of Dallas.

Outside of being sheriff of Dallas, do you have any dreams or goals you would like to achieve?

One thing I have learned from working with women in our system is that most have always relied solely on a male figure. My dream would be to run an

organic farm operated by women who are re-entering society. This type of program will bring confidence in these women, many of whom were abused early in life. However, if we can teach them to learn to use tools for a year, how to grow, manage and operate the machinery needed in growing a farm, then they’re going to come out with the confident feelings that they can achieve anything. We could even turn it into a community-based effort where, under the proper supervision and resources, these women work alongside one another and build a sense of community, with amenities like a cafeteria, kitchen, and dormitory.

It has been a busy year for you. What do you enjoy doing in your time off? ... Any vacation destinations?

Every year, I take a silent retreat. There are several monasteries that cater to silent retreats for three to four days and many are in great locations across the country—on mountains or lakes and with surrounding landscapes that help you totally relax. It’s like a detox for me. The phones are off and it’s total silence as you let your mind reset.

Interview by Ezra Loh, Assoc. AIA with Corgan.

It’s like I tell my police chiefs: When we learn to speak in each other’s cultural language, we will understand each other a lot better. I think I’m blessed with the ability to speak to different perspectives. I have the ability to speak Hispanic, female, and lesbian, to name a few. I also speak “law enforcement,” which has allowed me to address the long-standing structural issues within the department I serve.

Can You Identify this North Texas Structure?

Find the what and where and more on page 55.

Photo: Chance Ragsdale



FEATURE

THE ROAD TO DISINVESTMENT

HOW HIGHWAYS DIVIDED
THE CITY AND DESTROYED
NEIGHBORHOODS

By Kate Holliday, Ph.D.

DALLAS
NORTH
TOLLWAY

US
75

Little Mexico

INTERSTATE
30

*10th Street
District*

INTERSTATE
35

As the Dallas highway system grew, it cut through and destabilized historically African-American and Latino neighborhoods. Those physical barriers continue to divide the city by race today. (Original map copyright, 2013, Weldon Cooper Center for Public Service, Rector and Visitors of the University of Virginia (Dustin Cable, creator); additions by Jenny Thomason, AIA, OMNIPLAN.)



A couple of years ago, some of my architecture students at the University of Texas at Arlington (UTA) participated in the Tenth Street Sweep, a survey of the Tenth Street National Register Historic District organized by Activating Vacancy, a buildingcommunityWORKSHOP project. Their job was to catalog vacant houses, missing curbs, broken sidewalks, illegal dumping, boarded-up windows—every symptom of neglect and decay they could find. As we talked together in class, their concern and confusion was palpable: How did the neighborhood get this way?

Tenth Street is one of Dallas' oldest neighborhoods, and it is deeply important to the history of African-American culture and life in the city. It is one of the city's Freedman's towns, established after the Civil War when freed slaves founded their own neighborhoods. The nucleus of the Tenth Street neighborhood formed in the 1880s and 1890s south of the floodplains of the Trinity River and on the eastern side of Oak Cliff—a place where the black community could actually own property during Reconstruction and its aftermath. Across generations, the neighborhood grew and nurtured business leaders, artists, and families.

But back to that original question. What happened to the neighborhood?

That's a complicated question and one key chapter in the story is the construction of R.L. Thornton Freeway directly through the middle of the neighborhood in the early 1950s. The highway construction did several things. First, it demolished thriving businesses, undercutting its economic heart. Second, it cut Oak Cliff in half, destroying homes and separating neighbors from each other, disrupting the social networks that make neighborhoods thrive. Third, those who lost businesses and homes scattered to new neighborhoods, further destabilizing the community.

In an era in Dallas history with a huge shortage of housing for African-Americans who were unwelcome in white neighborhoods, these forced moves magnified the detrimental effects of segregation and mid-century racism. As the city's black population grew and homes were lost to freeway construction in the 1940s, a series of bombings targeted black families that moved to traditionally white neighborhoods. In 1950 and 1951, at least 12 new bombings again targeted the homes of black families in South Dallas who had moved into formerly white blocks. No one was killed and no one was ever convicted for the crimes. These bombings sowed fear and amplified mistrust, leaving African-Americans with extremely limited choices about where they could safely live in the city. All of these actions together created a massive disinvestment in Tenth Street that went, and remains, un-redressed.

Tenth Street is only one of many Dallas neighborhoods eviscerated by highway and infrastructure construction in the 1950s and 1960s. The Freedman's town of North Dallas—of which only St. Paul United Methodist Church, Moorland YMCA/Dallas Black Dance, and remnants of Booker T. Washington High School remain today—was bulldozed during the construction of Central Expressway in the 1940s, Woodall Rodgers Freeway beginning in the 1960s, and I-345 in the 1970s. The construction of the southern portions of Central Expressway and C.F. Hawn Freeway bisected Lincoln Manor and Bonton, leaving the neighborhoods, which had

Continued on page 29

The planning and construction of Woodall Rodgers Freeway through parts of Little Mexico and North Dallas began in the 1950s and continued until it opened for traffic in 1983. This photograph shows cleared land for the loop, with demolitions continuing to erase the heart of what had been African-American Dallas' largest community. // Photograph: Squire Haskins Photography, courtesy Special Collections, the University of Texas at Arlington



Bombing of House Fails In Renewal of Race Trouble



Explosive Placed In Dwelling Next To Negro Home

Race trouble flared anew in South Dallas Tuesday night when three unidentified white men attempted to bomb an unoccupied house at 2618 Lobdell, at Eline Park, next door to a house into which a Negro family moved Tuesday morning.

Six sticks of dynamite, taped together and fused, were found by police in a brown paper bag lying in the middle of the living room floor soon after Negroes next door saw the men break into the house about 9:30 p.m. The fuse had been lit, but had gone out before reaching the denoting cap inside the bomb.

The attempted bombing was first discovered by Clyde Surrell, 5013 Marne, who was visiting Lewis Gay, 2622 Lobdell, next door. Surrell heard a noise and looked out the window to investigate. He saw three men pick the screen of a front window, raise the window and climb inside carrying a bundle. A moment later he saw the flare of a match from inside the house. After the men left, he called police.

Bomb Made by Amateur.
Officers Bob Erwin and W. A. Davis were first to reach the house and found the bomb. Not knowing whether it was still lit, Erwin picked it up and cut off the charred portion of fuse.

Further examination of the crude bomb by Detectives V. S. Smart and M. A. Shaw indicated that the ends of the fuse had been dipped in turpentine before being lit and that the turpentine flame had not lasted long enough to light the slow-burning fuse.

Construction of the bomb indicated that it was devised by an amateur. The six sticks of dynamite were taped together in groups of three, with a denoting cap in each bundle. A long fuse connected to one package of explosive had been lighted and another shorter-length fuse connected it to the other package.

Near Recent Dynamiting.
The house, owned by Mrs. Grady Thrasher, 5718 Goodwin, was recently built and was for sale. She also owned the property at 2622 Lobdell, which was sold to the family which moved Tuesday morning.

It was in the same neighborhood that a garage door was dynamited on Sept. 16 some weeks after residents hung a Negro in effigy in protest to their moving into the neighborhood.

—News Staff Photo.
A crude bomb, containing six sticks of dynamite, planted in a house at 2618 Lobdell, is shown as it was examined by Detectives V. S. Smart (left) and M. A. Shaw.



The construction of the R.L. Thornton Freeway (I-35E) cut directly through the heart of the Tenth Street neighborhood, demolishing homes and businesses. This view facing south shows that by 1959 construction had proceeded as far as the intersection with Marsalis Avenue, severing connections to Oak Cliff to the east and isolating the neighborhood between the Thornton and South freeways (I-35E and I-45). // Photo: Squire Haskins Photography, courtesy Special Collections, the University of Texas at Arlington

been contiguous, connected only by Bexar Street. Hundreds of families lost homes and businesses and churches closed. Listings in the 1956 edition of the *Negro Traveler's Green Book* for Dallas businesses hospitable to traveling African-Americans show clusters of properties that were all in the shadows of this urban surgery: the Howard, Lewis, and Powell Hotels; the Palm Café; and the Shalimar Restaurant all disappeared.

TO BURY A CEMETERY

The construction of Central Expressway also buried the historic Freedman's Cemetery beneath its concrete in the 1940s. It was rediscovered 50 years later amidst anguished public controversy over a plan to expand the expressway in the 1990s. After an archeological survey documented more than 1,000 unmarked graves, the Texas Department of Transportation (TxDOT) altered its plans for the expansion. The Freedman's Cemetery Memorial, dedicated on Juneteenth in 1999, became a powerful reminder of that forgotten past. Standing at its gates, surrounded by the rush of freeway noise, is a potent reminder of the destruction that highways brought to African-American history and neighborhoods.

To the west of downtown in the early 1940s, the expansion of Turney Avenue into the Northwest Highway Connection began a decades-long process of demolition in Little Mexico. Local and state funding turned what had been a neighborhood commercial strip into a four-lane highway with a median connecting Dallas to Denton. Although terms like "civic beautification" flew around the project, Little Mexico's dilapidated housing was the real target. Rather than investing in the paved streets and water and sewer infrastructure that Little Mexico needed, redevelopment like the highway connection, soon renamed Harry Hines Boulevard, focused on wiping the slate clean and starting over. By the middle of the 1960s, the Dallas North Tollway bulldozed through Little Mexico's center, repeating the patterns that destroyed businesses and dislocated families and extended social networks.

INTENTIONAL DEMOLITION

One of the issues that is difficult for contemporary observers to grapple with is how intentional these demolitions in African-American and Hispanic neighborhoods were. It is critical to understand that they were indeed intentionally targeted for demolition, both through racist national policies established by agencies like the National Highway Administration and discriminatory state and local policies that targeted the poorest

and most disenfranchised populations. Highway development proceeded in parallel with housing policies created by the Federal Housing Administration to undermine the economic viability of minority neighborhoods.

Discussions of urban blight and "undesirable" populations may have partially sanitized the language of the planning process, but in the eras of Jim Crow and the postwar civil rights movements, these huge infrastructure projects played a key role in creating and enforcing an urban geography that privileged the priorities of civic elites at the expense of minority populations. This was the case not only in Dallas, but in cities across the country that used federally and state funded highway construction to enact local policies of discriminatory urban renewal.

These stories should matter to us today because they helped create the foundation of the city that we live in together. The city is not a level playing field. Constellations of federal, state, and local policy targeted minority and low-income neighborhoods for disinvestment for decades and the consequences of those choices and policies remain with us today. While the modern highway and interstate system was undeniably a vehicle for economic expansion, it spread the advantages of that expansion unevenly. The historian Raymond Mohl has called attention to the "devastating human and social consequences of urban expressway construction" because of its lopsided impact on the communities of color it displaced and the white middle-class suburban populations it served.

Acknowledging and understanding that our shared urban history contains both utopian optimism and structural inequality is a necessary first step in considering how to move forward.

The issues raised here are far too complex to sum up in 1,000 words and I would hope, above all, that everyone in Dallas takes the time to grapple with them in a serious way. As a historian, I am all too aware of the desire for quick conclusions, easy reads, and sound bites. Our lives are busy, complicated, and full, and history takes time and effort to unravel and unfold. If this essay encourages us to do anything, I hope it is to reflect on, to read about, and to visit places and neighborhoods that are outside of our daily routines and engage more fully in the shared story of the city we all call home.

Kathryn Holliday, Ph.D. is director of the David Dillon Center for Texas Architecture in the College of Architecture, Planning, and Public Affairs (CAPPA) at the University of Texas at Arlington.

FOR MORE ON DALLAS NEIGHBORHOODS AND FEDERAL HIGHWAY POLICY

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PROFILE

By Nate Eudaly
Hon. AIA Dallas

Nunzio DeSantis

FAIA



Meet Nunzio DeSantis, FAIA, the 2017 president of AIA Dallas. Nunzio's experience as executive vice president at HKS Inc. includes leading the design of millions of square feet of office buildings, corporate campuses, and residential towers, but Nunzio DeSantis' passion is one-of-a-kind hospitality hotels and resorts. Director of the HKS Hospitality Group, Nunzio and his team have completed projects totaling more than 55,000 hotel rooms located around the world. He himself grew up in El Paso, TX. Born to Italian parents, he and his five siblings are first-generation Americans. Today, he is a registered architect in 25 states, as well as a USGBC LEED® accredited professional. Nunzio earned both a bachelor of environmental design degree and a master's of architecture from Texas A&M University.

Tell us about growing up in El Paso.

I enjoyed growing up in El Paso and a lot of my family still lives there. People in El Paso are honest, down-to-earth, and approachable. I liked the cultural influence from Mexico since El Paso is a border town, and of course enjoyed Mexican food along with my mom's Italian cooking. My mother was extremely creative, and my father had a colorful and varied career as a coal miner, a switchman for the Santa Fe Railroad, and a small residential contractor. They both had a profound influence on me; my father's strong work ethic and my mother's ability to dream outside the box are gifts I carry with me to this day. My mom encouraged us to be creative and she demonstrated artistic skill by using everyday items around the house. While I was growing up my dad became a small residential contractor and I began to work at his job sites. My interest in construction started because of working for my dad.

What influenced you to attend A&M and become an architect?

As I mentioned, my mom was very creative and had a great eye. She did a lot of drawing and encouraged us to do the same. Since my dad was a contractor, I thought I would follow in his footsteps. After attending the University of Texas at El Paso, I transferred to Texas A&M since the school had a great reputation in construction management. One of my first courses at A&M was "Design Overview." I did well in the course and it sparked my desire to be a part of the creative design process. I also visited New York City and saw the World Trade Center twin towers. The verticality of their design was very inspiring. These two key factors influenced my decision to become an architect and obtain my two degrees from A&M.

What brought you to Dallas and to HKS?

The founders of HKS—including Harwood K. Smith, FAIA—had deep ties to A&M. I did my senior project related to hotel design under Jack Yardley, FAIA, who was the design director at HKS. My professors at A&M also encouraged me to consider HKS. These factors worked hand-in-glove to get me to Dallas and HKS. I've been with HKS for 33 years—one of the best decisions I ever made.

What do you enjoy most in leading the HKS hospitality group?

Our hospitality group is able to do buildings that touch people. We

design for how people live. I'm able to travel and see the world while doing this. My team and I stay on the forefront of trends in fashion, dining, and pampering. We have an amazing hospitality staff and collectively we get to "create the next great place."

What are your primary goals for your AIA Dallas presidency?

AIA Dallas should be a strong voice in the community. We should help direct, craft, distill, and edit the forward direction of the city. We should also be a voice of reason, helping connect people and serving as cartilage between the community's bones. My goal as president is to be inclusive and let our staff and members take ownership for their initiatives. As the AIA, we are responsible for developing initiatives that matter to our members, being accountable for transparency and inclusiveness, and for fulfilling our members' expectations. We should strive to provide more clarity to our members. We also should "look inside out" and "retool outside in."

What three words would you use to describe AIA Dallas?

I would describe AIA Dallas as purposeful, trustworthy, and relevant.

What are the greatest challenges facing the architecture profession?

I think a major challenge is for firms to find ways to pay better wages to their young associates. They come out of school with a lot of debt, so figuring out a way to do this is important. We also need to continue to inspire our teams to create "beauty from void" and meaningful "space between two black dots." Finally, we have to keep in mind that the computer is a tool, not an end unto itself.

What are some of your favorite buildings or spaces other than the ones you designed?

One of my favorite spaces is [New York City's] Central Park. It's like a great old book—a space for everyone that is open to all.

What advice would you give to an architectural intern starting in practice?

Architectural interns should be demanding, should want it all, should be impatient, should be a sponge, should be participatory, should seek client interaction, should give input, and should always bring value.



Which architects, living or dead, do you most admire?

I like the vernacular of Texas architecture. Frank Welch, FAIA and O'Neil Ford, FAIA are masters of bringing the outdoors indoors, allowing their buildings to speak on their own terms. They also incorporate key elements of Texan, Spanish, and Mexican influence in their projects, which I appreciate.

What do you do in your (limited) spare time?

I like to spend time with my wife and visiting my kids in New York City. Favorite places to retreat are my lake house and my ranch. I enjoy fishing and hunting. Being outdoors, either on the water or at the ranch, helps keep things in proper perspective.

What guests, living or deceased, would you have at your ideal dinner party?

I would want to mix it up: Teddy Roosevelt to hear about his adventures, Ernest Hemingway for his take on romanticism,

Mick Jagger, and Mother Teresa. It would be a lively and interesting evening.

What else should people know about you?

I'm never satisfied—there's always more to do and more places to see. I have to balance this with a need to stop and take a breath and enjoy life.

What inspires you as an architect?

Innovation and design. I love to do hand-drawn sketches. I used them almost exclusively in designing my lake house. I also love a challenge and I'm a fixer of problems.

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

MAKING HIS MARK(S)

View a sample of the creative sketches from the hand of Nunzio DeSantis. www.aiadallas.org/columns/nunzio-sketches



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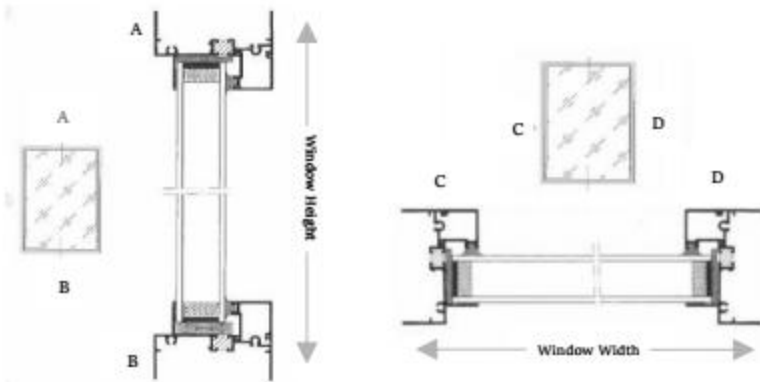
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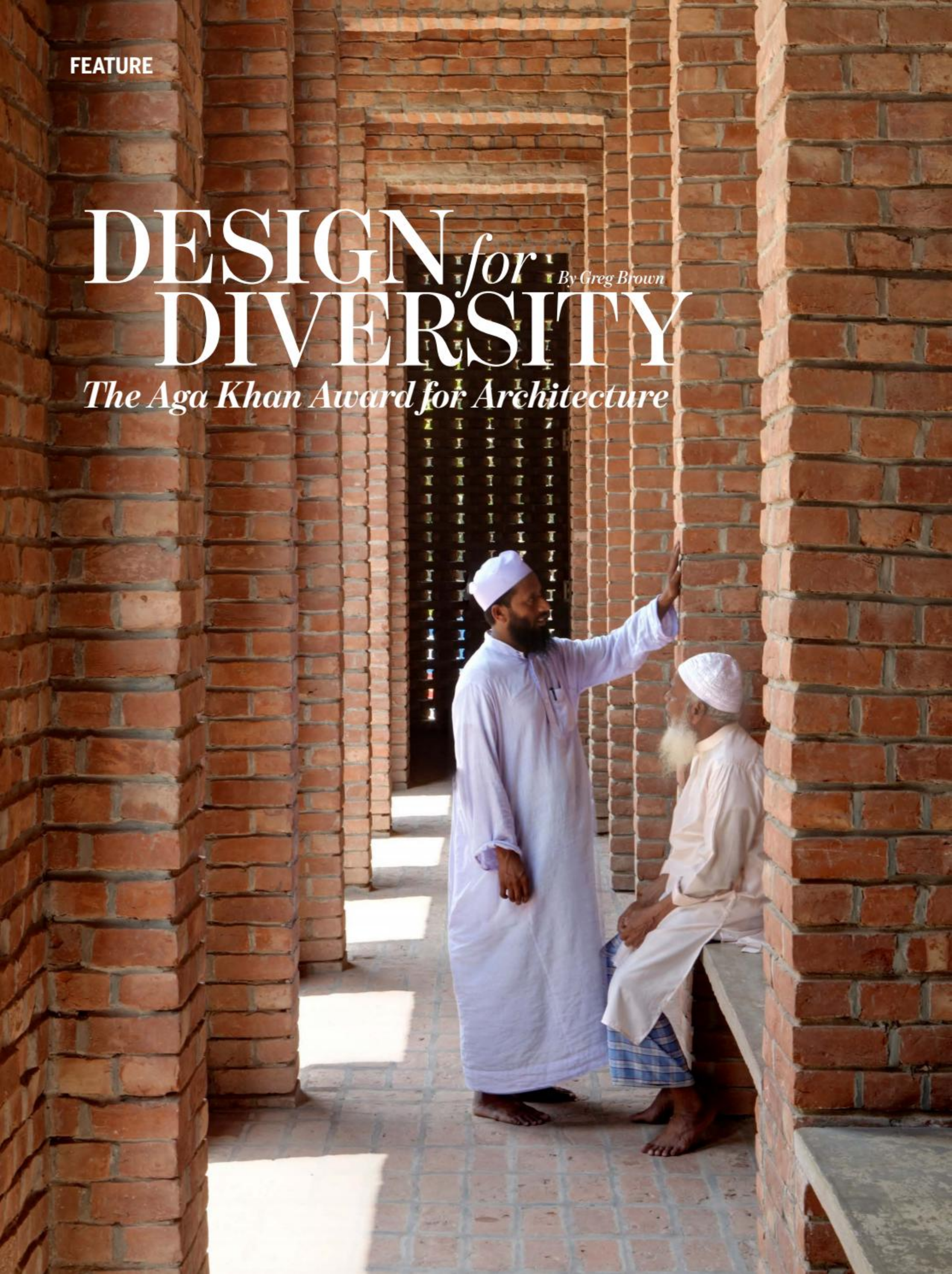
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FEATURE

DESIGN *for* DIVERSITY

By Greg Brown

The Aga Khan Award for Architecture



In the spring of 2006, vandalism and violence broke out in an area of Copenhagen, Denmark, known as Nørrebro. It is Denmark's most ethnically diverse area with 70,000 residents from more than 60 countries, including Turkey, Pakistan, Bosnia, Somalia, and Albania. With regular reports of gang violence and drive-by shootings, the district is well-known to Danish newswatchers.



One of Iran's architectural destinations, Tehran's Tabiat Pedestrian Bridge, is designed to encourage people to congregate rather than just pass through. Photos: Aga Khan Trust

Violent clashes occurred that spring between police and demonstrators who were protesting over everything from Denmark joining the European Union to the eviction of a cultural center. The outbreaks stigmatized this otherwise typical urban setting with private houses alongside cooperative housing blocks and a mix of schools, restaurant/bars, and main thoroughfares.

BIG—Bjarke Ingels' architecture and planning firm—happened to have an office on one of these explosive streets. Having just designed a mosque in downtown Copenhagen, BIG, with Topotek 1 and Superflex, decided to explore how they might encourage acceptance of the diverse ethnicities, religions, languages, and cultures represented. Deciding that public participation was key, the group began a consultation process to solicit suggestions for how best to inclusively represent the nationalities in the area.

The team designed a 750-meter-long (nearly one-half mile) swath which incorporates sports, a grassy children's playground, food markets, and picnic areas. The Superkilen (Big Wedge) is an amalgam of cultural influences, including Jamaican music pouring through the sound system, Japanese cherry and Norway maple trees, British litter bins, bollards painted with the Ghanaian flag, and a dentist's sign from Qatar. As Topotek 1's Martin Rein-Cano says, "[T]o be integrated ... means being able to 'translate' your native environment to the place you choose to live in. And in this fight against standardization, the ability to bring bits of your own culture with you is crucial." Running throughout is a path for pedestrians and cyclists, a thoroughfare for this collection of diverse residents.

In 2016, the project was awarded an Aga Khan Award for Architecture. As architecture that brings together a diverse and pluralistic population, it is exactly the kind of architecture

that the Aga Khan Trust had in mind when it created the award. It is architecture that levels the playing field and brings people together despite their differences—architecture that provides equity to a group of people with origins, cultures, and beliefs from across the globe.

IN THE BEGINNING

The Aga Khan Award didn't actually begin as an award. Some 40 years ago, the Aga Khan Trust began to examine Muslim architecture and its influence on the world. His Excellency the Aga Khan is the hereditary leader of the Nizari Ismailis. This second largest branch of Shia Islam emphasizes human reasoning, pluralism, and social justice. The current Aga Khan has said he works toward goals including the elimination of global poverty, the promotion and implementation of secular pluralism, the advancement of the status of women, and the honoring of Islamic art and architecture. He is the founder and chairman of the Aga Khan Development Network, one of the largest private development networks in the world and one that works toward the improvement of the environment, health, education, architecture, culture, microfinance, rural development, disaster reduction, the promotion of private-sector enterprise, and the revitalization of historic cities.

Some 40 years ago, the Aga Khan Trust, a branch of the Network, began to examine Muslim architecture and its influence on the world. Seemingly, an entire history and its contributions had disappeared. As Shiraz Allibhai, deputy director of the Aga Khan Trust for Culture, pointed out in a talk at the Dallas Architecture Forum, his architecture history class at the University of Texas at Austin went from the cultures of Egypt, Greece, and Rome straight

**It is almost cliché these days to say “architecture matters.”
But it does. And while we talk often about how buildings and
their surroundings can make us healthier, keep us safer, and inspire
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also bring us together—joining disparate cultures, beliefs,
and societies in spaces that can truly serve all.**

on to Renaissance Italy, omitting some 600 years of profound Islamic influence on architecture and culture.

It also seemed that this traditional influence was missing even in some of the most iconic locations associated with Islam. Footsteps away from the Masjid al-Haram in Mecca, the world's largest mosque and Islam's most sacred site, is a complex of buildings and hotels. Its centerpiece clock tower looks alarmingly like the tower that houses Big Ben in London; adding insult to injury, the complex was built on the site of a demolished 18th-century Ottoman citadel.

The trust's first steps to address these omissions were programs and endowed chairs at Harvard and MIT and the establishment of *Mimar* magazine. *Mimar*, which ran for 43 issues was, at the time, the only international magazine focusing on architecture in the developing world and related issues of concern. In 1977, in part to address the lack of attention to Islamic architecture, the Aga Khan established the Aga Khan Award for Architecture “to identify and encourage building concepts that successfully address the needs and aspirations of communities in which Muslims have a significant presence.”

However, the award is not for Muslim architecture per se, but for projects that improve the overall quality of life as well as architectural excellence. An emphasis is placed on projects that address pluralistic communities and bring together diverse populations. As Allibhai puts it, the award “serves people, serves community.”

9,000 PROJECTS

Over almost four decades in 13 three-year cycles, more than 9,000 building projects have been documented through the award's nomination process and 116 awards have been presented. The winning projects range from skyscrapers to mud huts and everything in between. Many of the great architects of our time—from Zaha Hadid and Norman Foster to Jean Nouvel and Frank Gehry—have either won the award or served on its master jury or steering committee. And it's not just architects on the jury; this cycle's award jurors included two philosophers, bringing a unique worldview to the deliberations.

This diversity of thought and practice has led to a variety of winners in size, form, and purpose throughout time. This cycle's awards, announced in late 2016, are no exception. They include:

- **Bait Ur Rouf Mosque in Dhaka, Bangladesh:** Architect Marina Tabassum designed this project for a dense neighborhood of Dhaka. Inspired by Sultanate mosque architecture, it is not just a place of worship, but its foundation plinth serves as a gathering point for children to play and elderly men to sit in conversation.

- **Hutong Children's Library & Art Centre in Beijing, China:** This is one of the small-scale projects that the award has honored over the years; winners are not always the huge architectural icons that garner international press. In this case, ZAO/standardarchitecture/ Zhang Ke took a tiny kitchen that had been added onto one of the residences which was converted from a centuries-old temple. The team transformed it into a children's library constructed of plywood and nestled under a large tree. The diminutive, 9-meter-square (97 square foot) structure creates a community bond and reminds residents of the legacy of their traditional *da-za-yuan* (big-messy-courtyard).
- **Tabiat Pedestrian Bridge in Tehran, Iran:** This 270-meter-long (29.5 yards) pedestrian bridge is not just a connection between two parks separated by a highway, but a structure large enough to encourage people to gather, eat, and rest. Diba Tensile Architecture created multiple paths of entry and a variety of views in a project that embodies the Khan prize philosophy of bringing people together.

ARCHITECTURE IN THE NAME OF PUBLIC GOOD

While present and past award winners can be—and usually are—striking in their aesthetic impact, the Aga Khan Award and its processes have become a forum for a professional and academic discussion of developments affecting contemporary architecture and design. The steering committee creates a brief that is intended to be a road map for the master jury as they consider the various issues addressed by the nominated projects. The discussions that ensue lead to seminars and papers that examine how today's architecture is seeking “out the best solutions for architecture to improve the world [where] Muslim communities [exist], rather than simply recognizing a job well done.”

To be fair, the Aga Khan Award is not the only program that recognizes architecture created in the name of the public good. The Rudy Bruner Award for Urban Excellence was founded in 1986 and is a national design award that “recognizes transformative urban places distinguished by their economic and social contributions to America's cities.” As founder Simeon Bruner has said, “[Winners] show us urban excellence at all scales and inspire us with their optimism.” Past winners created supportive environments for school teachers and non-profits in Baltimore, MD; linked the arts, education, and health care with a mixed-use urban corridor in Cleveland, OH; and created a campus for arts education, job training, and small-scale manufacturing from a historic steel fabrication facility in Providence, RI.

Dallas is no stranger to Bruner Award winners. BuildingcommunityWORKSHOP's Congo Street Initiative



Above: A small plywood children's library sits among the residences created from a transformed temple in Beijing. This small-scale project has helped create a community bond among residents.



Superkilen is a nearly one-half-mile length transformed into a park and community gathering space with design and program elements meaningful to the more than 60 nationalities represented in the neighborhood. // Photos Courtesy: Aga Khan Trust

—a rehabilitation of five deteriorating homes and the construction of a sixth in East Dallas—won the 2013 Silver Medal and has sparked new investment in Jubilee and the Dolphin Heights neighborhoods.

The Bridge Homeless Assistance Center in downtown Dallas was the 2011 Rudy Bruner Gold Medalist. The \$8 million, 750,000-square-foot center not only provides shelter and services, but also health care, mental health, and substance abuse services, as well as a library, computer access, and three meals each day. Overland Partners Architects and the City of Dallas re-purposed a warehouse to provide “housing first,” but also the additional amenities to offer a sense of comfort and to help visitors explore the possibilities of working to pull one’s self out of homelessness.

PAYING FORWARD THROUGH COMPASSIONATE DESIGN

Thankfully, since the founding of the Aga Khan Award some 40 years ago, the sense that architecture must perform some larger good and not just serve as aesthetic icon or economic development tool has become more pervasive. Auburn University’s Rural Studio was a harbinger of many more current programs at architecture schools across the United States. Founded in 1993 by Samuel Mockbee and D.K. Ruth, the program undertakes around five projects annually for poor communities in rural west Alabama. It has led to an ongoing research project looking to address the need for decent, affordable housing in Hale County, Alabama. The \$20k Home project looks to produce a model home that could be reproduced and serve as an alternative to the mobile home, currently one of the only viable options for home ownership in the region.

The College of Architecture, Planning, and Public Affairs (CAPPA) at the University of Texas at Arlington has joined the movement as well. It has provided designs for Bonton Farms, a South Dallas farm providing both nutrition in the middle of a food desert as well as opportunities for local residents to work and improve their health. AIA Dallas is also doing its part. The chapter’s Emerging Leaders Program has provided designs for a playground for CityWalk@Akard and the Promise House Street Outreach Shelter. Most recently, the program’s members have worked with Dallas Park and Recreation to gather community input on playground design for a re-designed Fair Park that connects better with its surrounding neighborhood.

It is almost cliché these days to say “architecture matters.” But it does. And while we talk often about how buildings and their surroundings can make us healthier, keep us safer, and inspire us, programs like the Aga Khan Award remind us that they can also bring us together—joining disparate cultures, beliefs, and societies in spaces that can truly serve all.

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

READ MIMAR!

The Aga Khan Trust for Culture created *Mimar* magazine, which ran for 43 issues and was, at the time, the only international architecture magazine focusing on architecture in the developing world and related issues of concern. The entire collection is available online. See samples at aiadallas.org/columns/mimar.

Neighborhood Plus: A Strategy Towards Equity for the Citizens of Dallas?

Compiled by Nate Eudaly, Hon. AIA Dallas, from a City of Dallas report and an interview with Alan Sims, chief of Neighborhood Plus for the City of Dallas

Dallas is the fourth largest metropolitan economy in the U.S. and the 12th largest in the world. This economic engine fuels rapid growth and that growth, in turn, powers a robust economy. However, not all residents of Dallas benefit from this. The number of poor people in Dallas rose by 41% between 2000 and 2012.¹ This percentage far outweighs the city's concurrent 5% population growth. Based on a recent report by the Mayor's Task Force on Poverty, Dallas has the highest child poverty rate in the United States among cities larger than 1 million people. Two of every five kids in Dallas grow up poor. Dallas also has the third highest poverty rate (counting both children and adults) among large cities in the U.S.

"It's not acceptable for a city as full of wealth and opportunity as Dallas to be ranked [as the] third poorest urban center in the United States," says Larry James, CEO of City Square who chaired the Mayor's Task Force. Dallas Mayor Mike Rawlings says that Dallas has a "barbell economy," meaning it's stretched thin in areas (bar) and ample in others (bells). He says, "We're a very rich city. We're very wealthy. We're very blessed. At the same time, we have an extreme amount of poverty."

Although there are certainly no magic bullets to bring equity to every

neighborhood and for all individuals who reside in Dallas, the city's Neighborhood Plus initiative is designed to implement a neighborhood revitalization plan that will promote healthy, sustainable neighborhoods throughout Dallas. The Neighborhood Plus concept embraces the unique identity and strength of each community, but the City of Dallas must implement the plan based on the differing needs and priorities of the residents of the unique communities. Building partnerships that connect housing with education, health, transportation, and economic empowerment can make real and lasting change in the lives of residents throughout the city.

WILL IT REALLY WORK?

Dallas has historically lacked a cohesive neighborhood planning framework. Further, since many areas of the city have lacked organized neighborhood representation, residents often have not had a platform from which to articulate and advocate for their needs at the neighborhood scale. Neighborhood Plus is intended to foster partnerships and neighborhood engagement to prioritize issues and effectively address them.

Alan Sims assumed the position of chief of Neighborhood Plus for the City of Dallas on October 1, 2015. Shortly

thereafter, in an article in *D Magazine* titled "The Worst Job in Dallas," Eric Celeste opined: "All Alan Sims has to do is merge a decade of Dallas' dumbest ideas and then fix housing, poverty, health, schools, and everything else you can think of."

Sims chuckled when he and I discussed this during my visit with him shortly before the anniversary of his first year on the job. Sims sees Neighborhood Plus as a "comprehensive strategy to revitalize and strengthen sustainable neighborhoods across the City of Dallas." To achieve program goals, Sims engaged each of the Dallas' City Council representatives to design plans for their respective districts, recognizing that each has distinct needs and priorities. The council members identified Target Areas and then identified primary concerns in each. Then, Target Area teams were established, and the Neighborhood Vitality team at the city analyzed data for every Target Area.

Working with each council person and representatives from their districts, Sims, his team, and the district representatives targeted one neighborhood per district as an initial focus. Those neighborhoods are Arcadia Park, Bonnie View, Coit/Spring Valley, Greater Casa View, Pemberton Hill, Pleasant Grove, Elm Thicket-NorthPark, Red Bird, The Bottom, Family Corridor, and Vickery Meadow.

Continued on page 40

¹ The U.S. Census Bureau poverty rate measures the percentage of people whose income fell below their assigned poverty threshold. Poverty thresholds are assigned to individuals or families based on family size and composition. For 2015 (the latest year's data available) that threshold for a family of two adults and two children was \$24,036. For a family with one adult and two children the rate was \$19,096.

To objectively identify each target area's greatest needs and to develop action plans to address those needs, the following data was analyzed for each target area neighborhood:

DEMOGRAPHICS: Population, Age, Gender, Race

MEDIAN HOUSEHOLD INCOME

PERCENTAGE OF HOMEOWNERS/RENTERS

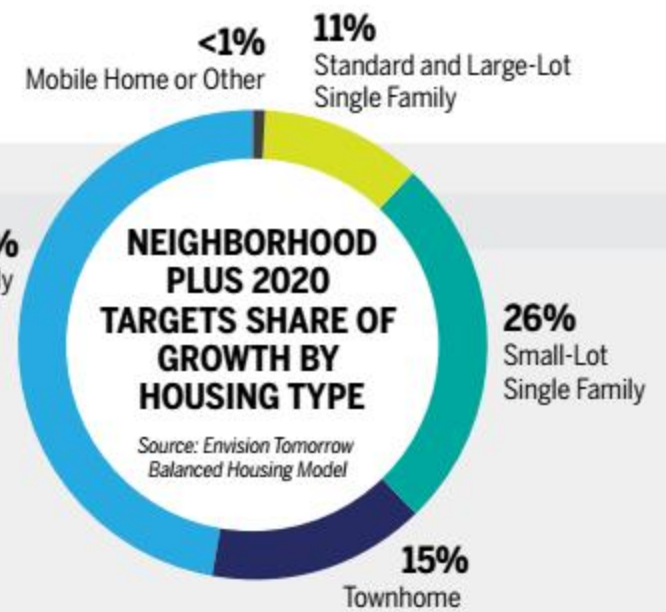
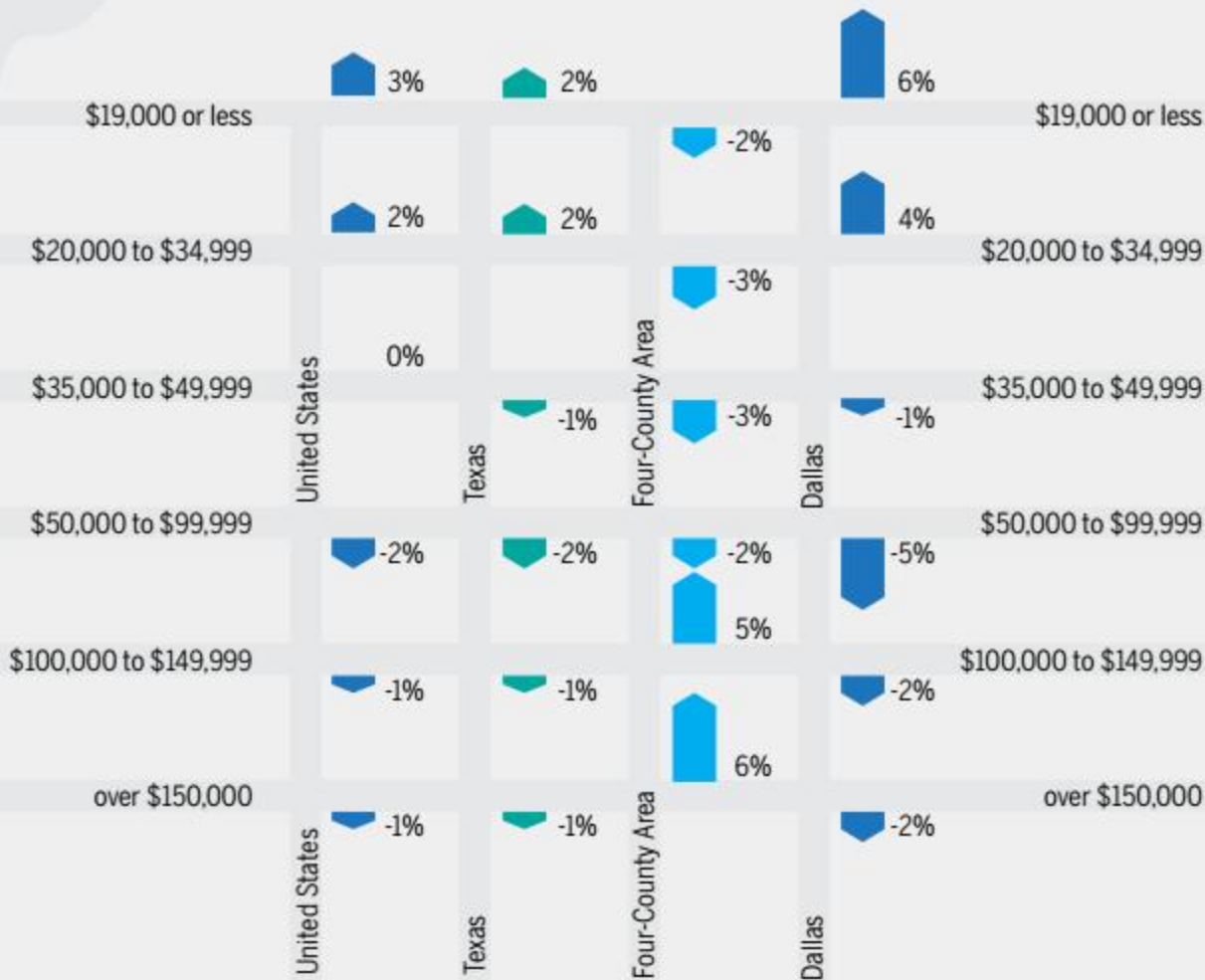
CRIME

TOP FIVE CODE ENFORCEMENT ISSUES

LAND USE: Percent Of Single-Family, Multi-Family, Commercial, Retail, And Vacant Property

CHANGE IN SHARE OF HOUSEHOLD INCOME 2000-2013

Source: Census 2000 (in 2013 inflation-adjusted dollars); ACS 2013 5-Year estimates.



Enhance Rental Options

6



STRATEGIC GOALS

Alleviate Poverty

2

STRATEGIC GOALS

3

Fight Blight

Attract and Retain the Middle Class

4

5

Expand Home Ownership



1

Collective Impact Framework

STRATEGIC GOALS

CHANGE IN DIVERSITY 2000-2013



Source: U.S. Census Bureau, Social Explorer, Decennial Census 1980 (SE:T13), 1990 (SE:T13), 2000 (SE:T15), and ACS 2013 5-Year estimates.

“All Alan Sims has to do is merge a decade of Dallas’ dumbest ideas and then fix housing, poverty, health, schools, and everything else you can think of.”

Eric Celeste in “The Worst Job in Dallas,” *D Magazine*, 2015

THE PURPOSES OF NEIGHBORHOOD PLUS

Set a new direction and shape new policy for housing and neighborhood revitalization in Dallas.

Create a strategic planning and decision-making framework to guide more effective community investment decisions.

Create a framework for inter-agency collaboration, acknowledging the interdependence of local government with other public and private agencies, for-profit businesses, nonprofits organizations, and philanthropic foundations.

Position the City of Dallas to take a leadership role in initiating a regional dialogue on important housing issues

Metrics were developed to measure how effectively each target area is in developing stronger neighborhoods. Although the metrics vary by neighborhood, areas of focus include lower crime (safer neighborhoods), lower code enforcement complaints, higher satisfaction with city services, higher property values, the increase in quality of life, and the identification and development of community leaders. The internal city teams serving on each of the neighborhood teams include representatives from each of these departments: the police, code enforcement, neighborhood vitality, economic development, community prosecution, and infrastructure (streets, sidewalks, storm drainage, and water and sewer).

Each council member also selected constituents from their district’s target area to form an advisory committee to ensure community engagement. Using the data outlined in the infographic, the advisory committee and the city’s representatives discussed what priority issues faced that area. Subsequent meetings with the community at large were held over several months. From these discussions, the council members, in concert with the city staff and their district’s advisory committees, identified action items for rapid response. Per Sims, these items attack immediate needs, are tactical, treat symptoms, can be achieved with limited planning, deploy existing operational resources and consider available city resources.

In addition to these Rapid Response Priorities, the target areas are also identifying Long-Term Transformation Priorities: be strategically focused; be

comprehensive; address root causes; span both short- and long-term action planning; identify, obtain, and deploy capital and operational resources; and involve impact partners including businesses, foundations, faith-based organizations, civic and cultural organizations, and nonprofits involved in the communities.

THE NEIGHBORHOOD PLUS PROGNOSIS

Neighborhood Plus offers strong potential for addressing equity issues that impact the citizens of Dallas. Under Sims’ leadership, an initial framework has been developed that recognizes different needs between the city’s council districts, and the neighborhoods within those districts.

Short term, the Rapid Response Priorities can be achieved as long as the council representatives, mayor, city manager, and city staff continue to support and work collaboratively with constituents.

The Long-Term Transformation goals will be more challenging to achieve. There is intense financial pressure on the city because of basic infrastructure maintenance needs, a hemorrhaging police/fire pension fund, and growing poverty. While addressing these financial issues, the citizens and leadership of Dallas, joined by the business and community partners, must prioritize transformative plans across the neighborhoods of Dallas.

Neighborhood Plus holds promise as a vehicle for achieving increased equity for the citizens of Dallas. If Dallas’ governmental, civic, and business leaders provide increased focus and support for its long-term goals, we may see that promise achieved.

Nate Eudaly, Hon. AIA Dallas is the executive director of The Dallas Architecture Forum.

THE NEIGHBORHOOD PLUS PLAN’S SIX STRATEGIC GOALS

1. CREATE A COLLECTIVE IMPACT FRAMEWORK

— Increase collaboration and planning coordination among neighborhood organizations, governmental agencies, nonprofit service providers, and philanthropic funding organizations to leverage resources and enhance effectiveness instead of having them operate in “silos” with little communication as has frequently occurred historically.

2. ALLEVIATE POVERTY

— Increasing earnings for low wage earners, targeting and expanding workforce training, prioritizing Pre-K education opportunities for children in poverty, addressing homelessness, and fostering transportation, child care and health programs to improve the quality of life of people living in poverty. Dallas also suffers from geographic disparities

in educational attainment that perpetuate poverty. Ensuring all neighborhoods can readily access high-quality education will benefit the city as a whole and will serve as an important step toward minimizing poverty in the city.

3. FIGHT BLIGHT — Work to identify and target blighted properties more strategically and effectively to eliminate negative impact on neighborhoods and return them to productive use.

4. ATTRACT AND RETAIN THE MIDDLE CLASS

— Identifying pilot programs promoting neighborhood assets, eliminating barriers to their revitalization and infill, supporting school choice, and addressing neighborhood infrastructure needs.

5. EXPAND HOMEOWNERSHIP

— Encourage a wider range of housing types to respond to emerging preferences. Identify incentives for infill development and home improvement in targeted neighborhoods. Expand programs to reach a broader range of potential home buyers. Develop partnerships to increase the pool of eligible loan applicants.

6. ENHANCE RENTAL OPTIONS

— Work to raise the quality of rental housing through better design standards and proactive and systematic code enforcement. Expand affordable housing options and encourages its distribution across the city and region.

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STORYTELLING

JANE LANDRY, FAIA

By Kate Holliday, Ph.D.

What did it take to become the first woman Fellow of AIA Dallas? Equal measures of determination and inspiration. Since moving to Dallas in 1968, Jane and Duane Landry have worked together to build one of the city's most thoughtful firms. After graduating from the University of Pennsylvania and working in Corpus Christi and for O'Neil Ford in San Antonio, they moved north to be closer to their projects as associated architects with Ford at the University of Dallas.

The heart of their design work has focused on ecclesiastical projects suffused with their deep appreciation of the links between community and spiritual belonging. The Chapel at the University of Dallas and the Mausoleum at the Temple Emanu-El Cemetery combine subtle readings of liturgy with radiant light and a masterful appreciation of construction, materials, and handcraft. As design partners and as husband and wife, both Landrys have made a career of collaboration and claim mutual authorship of their work.

In her own right, though, Jane has been a trailblazer for women in Texas architecture. She was amongst the first women to study at the School of Architecture at UT-Austin in the early 1950s, at a time when she had to leave studio early every night to be back to her all-women's dorm before curfew, a restriction her male classmates did not face. In 1988, she was the first woman to be elected Fellow from the Dallas Chapter of the American Institute of Architects



HER ADVICE TO WOMEN TODAY:

Try to have a balanced life. I don't think you would tell a man that because you want to be an architect, you just better not have a family because you can't do both. Keep going, keep pushing, keep trying. *Don't give up, you can do both.*

and, with Duane, was the first architecture couple to submit a single portfolio for nomination for Fellowship. She has inspired generations of women after her to persevere and succeed in a field that has not always been welcoming. When AIA Dallas's Women in Architecture committee first formed in 1991, one of their first actions was to celebrate Jane's work with an exhibit that brought together her architecture, painting, and her work as a seamstress.

In keeping with this issue's focus on Equity we share brief adapted excerpts from a series of interviews that focus on Jane's experience as a woman in architecture. The full interviews are archived by the Oral History of Texas Architecture Project at the College of Architecture, Planning, and Public Affairs (CAPPA) at the University of Texas at Arlington.

KH: What made you decide on the path to become an architect at a time when very few women entered the field?

JL: It was a life-changing decision that was made on the spur of the moment. As a freshman at the University of Texas a friend of mine, another young woman who happened to be majoring in architecture but never completed the studies said, "Jane would you like to hear O'Neil Ford? He's a really famous architect from San Antonio." And I said sure I'll go. I walked in there an art major, never having thought architecture was even an option and after I heard him talk to the students for an hour and a half – he talked about things like porches, how do we build in the south Texas climate, how do we live with windows open, how do we live with shade, how do we make a place that is hospitable in this climate – I thought it was the most interesting thing that I had ever known

that I could think about. The next day I went to my art class and I said, "Maybe next year I will change my major to architecture." And my art professor said "If that's what you want to do why don't you do it now?" And I walked out of there and I walked straight over to the architecture school and said I want to study architecture.

KH: How did you manage having children and having a practice?

JL: Well, a lot of that I can attribute to O'Neil Ford's creativity. He always had a project that I could take home or work on my own schedule in the office. I had to do three years of internship part-time, but I did have some good help. I had someone who would come and keep the children while I was working. We didn't stop with one – there were four before we left San Antonio for Dallas and there were almost four by the time I was registered and taking my boards. That was in a period of seven years – four children and setting up our own office and taking the board exams. I took part of the exam in the fall, finished in February, shortly before our last child was born in June.

KH: So you were very determined.

JL: Yes, I had started this and there was no thought by either Duane or me that I wouldn't complete it. O'Neil Ford gave me a lot of moral support. He always encouraged me. I never looked back and I never thought it was something I couldn't do.

Kate Holliday, Ph.D. is director of the David Dillon Center for Texas Architecture in the College of Architecture, Planning, and Public Affairs (CAPPA) at the University of Texas at Arlington



KNIGHTS OF PYTHIAS TEMPLE

By David Preziosi

The Grand Lodge of the Colored Knights of Pythias Temple is one of the most significant African-American buildings in Dallas. // Photo: Michael Cagle, Assoc. AIA

Many know the five-story building at the corner of Elm Street and Good-Latimer as the Union Bankers building due to the name attached to the façade. However, the history and importance of the building goes far beyond Union Bankers. The Beaux Arts style building, with classical Greek and Roman ornamental forms, was completed in 1916 for the Grand Lodge of the Colored Knights of Pythias and was known as the “Knights of Pythias Building” or “Pythian Temple” in its day. It was designed by the first African-American architect in Texas, William Sidney Pittman.



Pittman was born in Alabama in 1875 and graduated from the Tuskegee Institute in 1897 after completing studies in architectural drawing and structural work. Booker T. Washington recognized Pittman's talents while at Tuskegee and helped him financially to attend Drexel Institute in Philadelphia where he earned a diploma in architectural drawing in 1900. After that, Pittman returned to Tuskegee where he taught architectural drawing and began an architectural practice. In 1907, he married Washington's daughter Portia, and in 1912 they moved to Dallas for Pittman to pursue work in Texas.

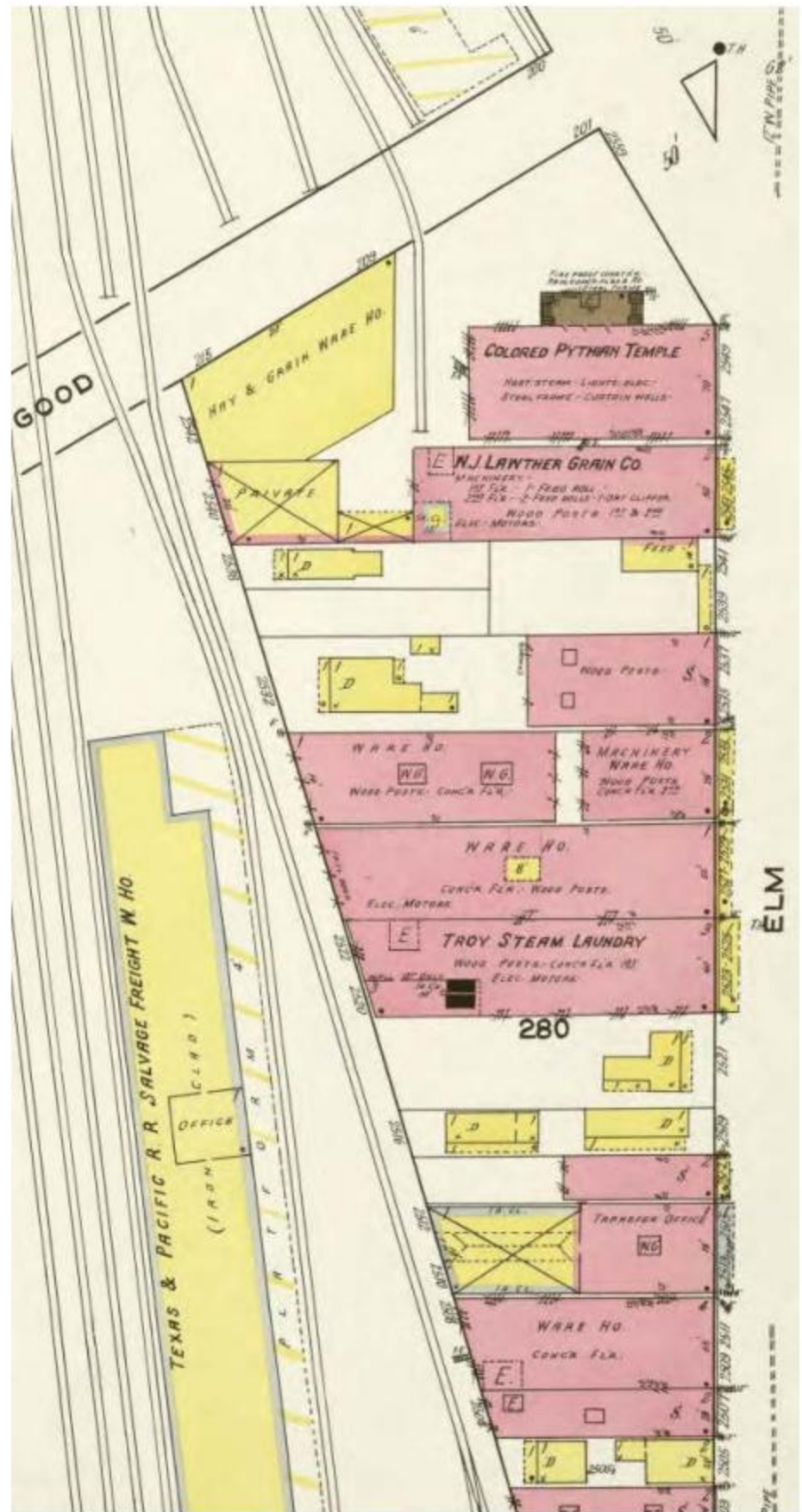
Established in 1884-85, the Grand Lodge of the Colored Knights of Pythias was an African-American fraternal organization which provided social activities, life insurance, and death benefits for the burial of its members. It grew rapidly, becoming the largest African-American fraternal organization in the state. In 1912, a resolution authorizing the construction of a Pythian Temple in Dallas (at a cost of \$100,000) was approved by the Grand Lodge.

The land purchased for the temple was located at the intersection of Elm and Good streets in Deep Ellum, just south of the Texas and Pacific Rail line. Deep Ellum was originally settled by former slaves as a "Freedmen's Town" (with houses and a commercial center), and it grew to become an important center of the African-American community where they could freely shop, dine, and enjoy music in the many clubs.

On July 13, 1916, the building was formally dedicated and quickly became a landmark for the African-American community. The classically inspired building was designed with five floors. The lower three originally included retail and office space for professionals such as attorneys, insurance agents, realtors, and doctors (including the first African-American surgeon and the first African-American dentist in Texas). The top two housed the 25-foot-tall auditorium space used for lodge rituals, social events, conferences, and political gatherings.

The Knights were dealt a harsh blow during the Great Depression as most members were not able to pay dues, and many of the small insurance contract payments lapsed due to non-payment. The building was sold in 1944 for only \$6,500 after legal woes mounted from non-payment of policies for burial expenses.

The Union Bankers Insurance Company acquired the building in 1959 and immediately converted it to office space, gutting the original interiors and dividing the auditorium into two floors. On the exterior, the original storefront was remodeled into its current



When segregation in Dallas in the early half of the 1900s offered few social alternatives for the African-American community, the Knights of Pythias Temple provided an important center for civic, business, and social life in Dallas. // Illustrations: Left – Dallas Express newspaper; Right – Dolph Briscoe Center for American History, University of Texas at Austin

configuration. Most of the original wood windows were replaced with metal windows and the exterior was painted.

Due to the significance of the building architecturally and to the African-American community, it was designated a City of Dallas Landmark in 1989. Union Bankers moved out of the building in the mid-1990s and the property was sold to a developer. In 1998, it was sold to Westdale. They are now finalizing plans to incorporate the building into a mixed-use development and to restore it as a centerpiece for a boutique hotel.

David Preziosi is the executive director of Preservation Dallas.

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2016 AIA DALLAS BUILT DESIGN AWARDS

AIA Dallas is pleased to announce the four designs selected to receive 2016 Built Design Honor Awards, the highest recognition of works that exemplify excellence in built projects by Dallas architects. Two additional projects were awarded Juror Citations, both for their respective design and creative response toward program and site conditions.

This year's recipients were selected by a jury composed of internationally-renowned architects: Matthew Kreilich, AIA, design principal and partner at Snow Kreilich Architects in Minneapolis, MN; David Lewis, AIA, founding principal at LTL Architects in New York, NY; and Sebastian Schmaling, AIA, founding principal at Johnsen Schmaling Architects in Milwaukee, WI. The jury deliberated over 46 entries and selected the final recipients based on each project's unique response to its cultural, social, environmental, programmatic, and contextual challenges.

"The 46 entries submitted for Design Awards this year were commended for their quality and representation by the jury," said Michael Friebele, Assoc. AIA, 2016 AIA Design Awards chair and senior associate at FTA Design Studio Inc. "The six awarded projects were recognized as not only the best in design, but also for their unique range of program and context, a direct reflection of the expertise behind our jury this year. We are pleased to honor and celebrate the recipients and their contribution to the elevation of design in our community."

The submissions for the 49th annual AIA Dallas Design Awards featured a range of project typologies across the globe from hospitals and schools to residences, park pavilions, and chapels. View the entire 2016 gallery of entries and recipients at www.aiadallasdesignawards.com



FIRE STATION NO. 27

Firm: Perkins+Will

Architectural Project Team: Ron Stelmarski, AIA; Phil Callison, AIA; Ashwin Toney; Meredith Hunt, Assoc. AIA; Tori Wickard, AIA; Kent Pontious; Gardner Vass; Lauren Love; and Matthew Johnson

Client: City of Dallas

Location: Dallas, TX

Area: 23,600 square feet

Year Completed: 2015

Contractor: Bartlett Cocke General Contractors

Structural Engineer: Jaster Quintanilla

Civil Engineer: Pacheco Koch

MEP Engineer: B&H Engineers

Landscape Architect: David T. Retzsch

Commissioning: Facility Performance Associates LLC



Fire Station Planning Consultant: TCA Architecture-Planning

Metal Panel Artist: Intaglio Composites

Public Artist: Rex Kare Studio

Photographers: Thomas McConnell LLC and James Steinkamp Photography

Fire Station 27 was designed to re-establish a proper civic presence and foster a strong connection to the surrounding community that is often lacking in this building type. Responding to a compact site, Fire Station 27 was the City of Dallas' first multi-story station in over 100 years. It consists of 23,600 square feet with two levels above grade and one level of parking below grade with capacity for 15 personnel per shift.

Jurors commended the project's success as an urban infill building, as well as its strong organizing concept and celebratory story wall.

GALLERY



HILTI NORTH AMERICA HEADQUARTERS

Firm: Gensler

Architectural Project Team: Paul Manno, AIA; Cherrie Wysong; Bryan Wilson; Ashley Rose; Jordan Kepsel; and Dustin Mattiza, Assoc. AIA

Client: Hilti North America

Location: Plano, TX

Area: 50,000 square feet

Year Completed: 2016

Contractor: Turner Construction Company

Structural Engineer: Brockett Davis Drake

MEP Engineer: Blum Consulting Engineers Inc.

HONOR AWARD



Telecommunications: Acuity

Lighting: CD+M Lighting Design Group LLC

Acoustical: Wrightson, Johnson, Haddon & Williams Inc. (WJHW)

Electrical Engineer: James Johnston & Assoc. Inc.

Photographer: Ryan Gobuty

For Hilti North America Headquarters, the client's top priority was celebrating the culmination of Hilti's people and products. Not only was the entire office built exclusively with Hilti construction tools, over 26,000 modified Hilti products were woven into the architecture of the space—all intended to generate and showcase a pride in the product and the people who design, create, and market it.

Jurors praised the project's clear concept, clean detailing, and the creation of shared spaces that foster interaction and collaboration.



HONOR AWARD



HOUNDSTOOTH COFFEE AND JETTISON COCKTAIL BAR

Firm: OFFICIAL
Architectural Project Team: Amy Wynne, AIA and Mark Leveno

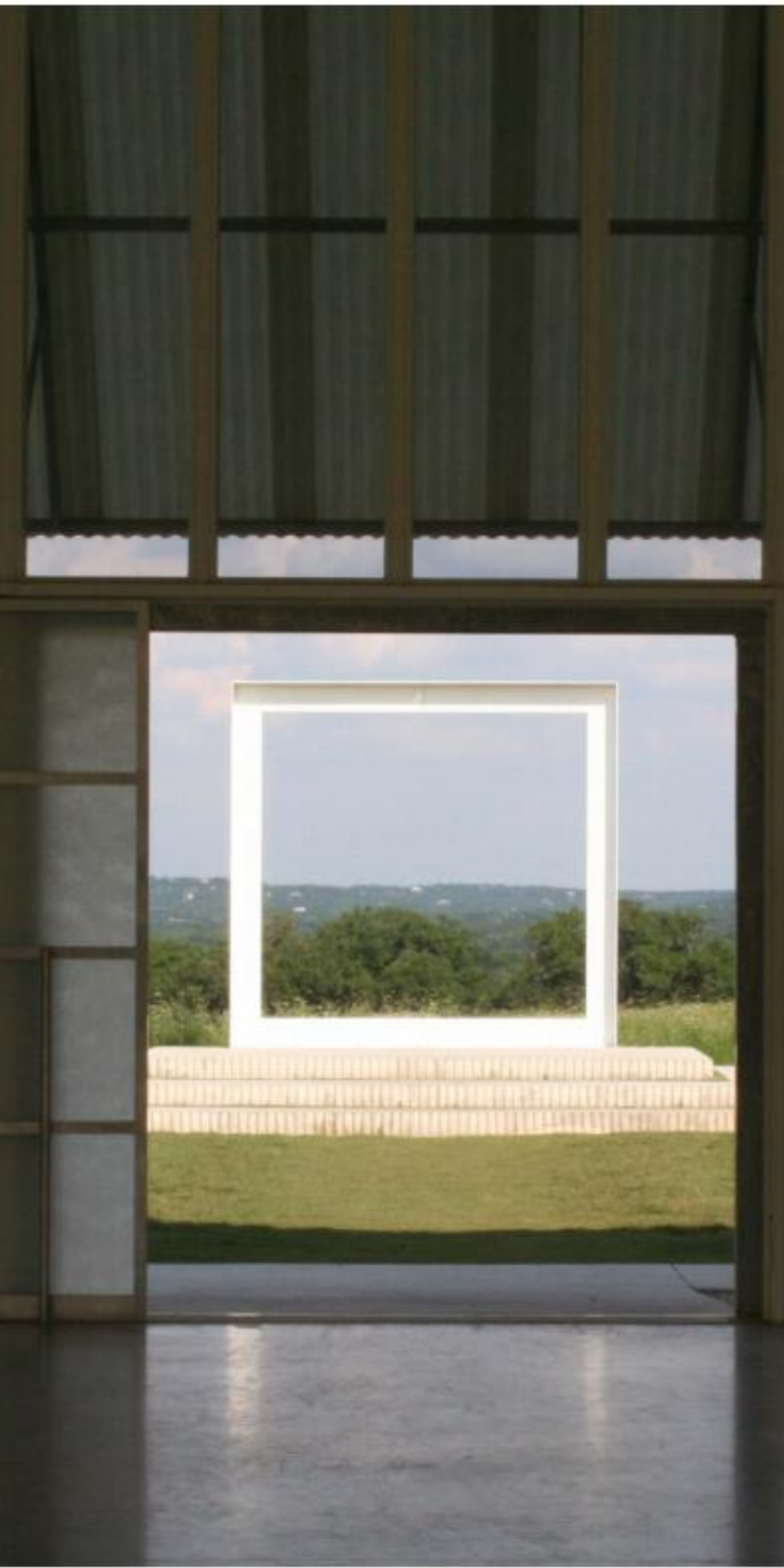
Client: Houndstooth Coffee
Location: Dallas, TX
Area: 2,100 square feet
Year Completed: 2016

Contractor: Constructionologists LLC
MEP Engineer: Sims Engineering
Photographers: Mark Leveno and Robert Yu

The design for Houndstooth Coffee and Jettison Cocktail Bar was driven by their duality of function and shared connection. The design centers around an elemental concept of day to night, with Houndstooth filling the larger, sunlit space, and Jettison occupying the intimate back corner. High ceilings create openness in the coffee shop and the cloud serves as the central focal point, drawing the eye up while balancing the space and concealing the mechanical system. Jettison inverts the cloud design with a lowered ceiling and a central void looking into the painted gold trusses that has the character of a chandelier.

Jurors appreciated the elegant yet playful interiors, the creative use of light, and the duality of the distinct spaces.

GALLERY



PROSPECT HOUSE

Firm: Max Levy Architect

Architectural Project Team: Max Levy, FAIA; Clint Brister, AIA; Tom Manganiello, AIA; Matt Morris; and Michael Smoldt

Client: Mackintosh Partners

Location: Dripping Springs, TX

Area: 6,800 square feet

Year Completed: 2015

Contractor: Pilgrim Building Company

Structural Engineer: E. Oswald
Structural Engineer

Landscape Architect: Ten Eyck
Landscape Architects

Photographer: Charles Smith, AIA

HONOR AWARD



At this rural wedding and event center, celebrations are accommodated inside, outside, and on a big screened-in breezeway. Above the main hall is a huge wind vane whose mast extends down into the room and supports a 12-foot diameter ring that turns with the breezes, connecting festivities inside with the world outside.

Jurors celebrated the thoughtful, restrained design, its elemental quality, and the overall modesty and simplicity of the project.



JUROR CITATIONS

TWIN GABLES

Firm: FAR + DANG

Architectural Project Team: Rizi Faruqui, AIA and Bang Dang

Client: Dwellings: A Kagan Company

Location: Dallas, TX

Area: 2,150 square feet, each unit

Year Completed: 2016

Contractor: Dwellings: A Kagan Company

Consultant: Childress Engineering

Photographer: Daniel Martinez Photography

Set within a transitioning East Dallas neighborhood, this project bridges the traditional forms of the existing surrounding homes with a modern, high-density prototype. These duplex units embrace the length of the property and are designed around visual connections to a series of carefully composed outdoor spaces.



HOUSE AT RAINBO LAKE

Firm: Max Levy Architect

Architectural Project Team: Max Levy, FAIA; Tom Manganiello, AIA; and Matt Morris

Client: Anonymous

Location: Henderson County, TX

Area: 3,500 square feet

Year Completed: 2015

Contractor: Stan Huffhines

Structural Engineer: Lobsinger & Potts Structural Engineering

Landscape Architect: Hocker Design Group

Interior Designer: House of Amelia

Photographer: Charles Smith, AIA

Located in a swampy forest along a lake, this weekend retreat houses an extended family of sportsmen and nature enthusiasts. Each room is a separate building, and each building is connected by a screen porch. Color is instrumental to this design, and coloration of exterior materials merges with the site.

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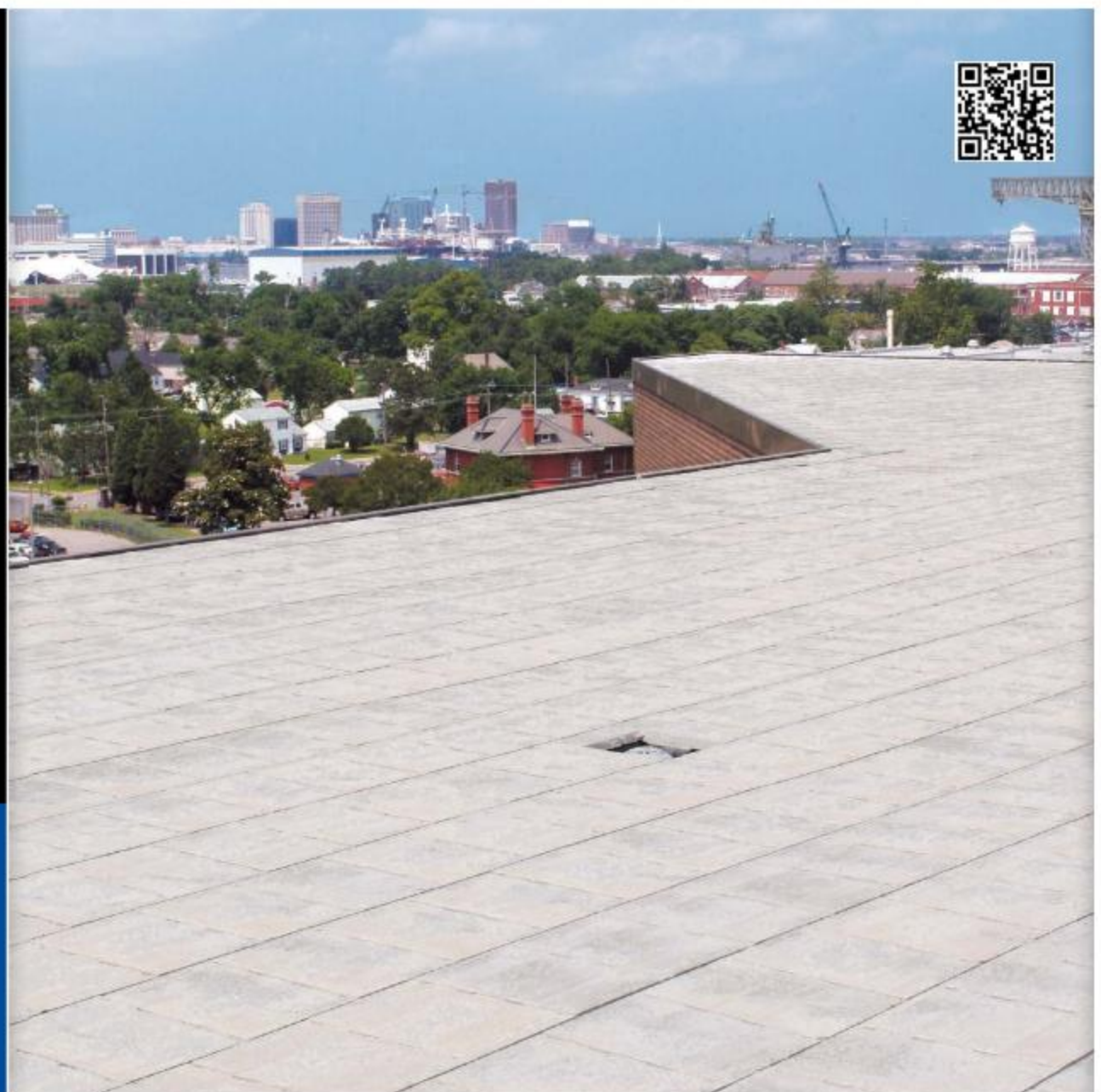
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IN CONTEXT

the NATIONAL COWGIRL MUSEUM & HALL of FAME



Photo: Chance Ragsdale

Continued from page 25

The National Cowgirl Museum and Hall of Fame in Fort Worth aims to elevate the forgotten cowgirl as an equal icon of the American West. It is the only museum of its kind dedicated to celebrating women trailblazers, both past and present, who have contributed to Western life.

The museum originated as a modest collection of Western artifacts housed in the basement of the Deaf Smith County Library in Hereford, TX. As the collection grew, the museum board went looking for a permanent home and found it, naturally, in Cowtown. The 33,000-square-foot Cowgirl Museum now sits in the heart of the Fort Worth Cultural District, flanked by the Fort Worth Museum of Science and History and Will Rogers Memorial Coliseum.

The Cowgirl Museum—completed in 2002 and designed by architect David Schwarz—is neo-Art Deco, taking its cues from the Will Rogers Center nearby. It's a contemporary building that borrows the zigzags, chevrons, and aluminum ornamentation of its 1930s-era neighbor.

The building is adorned in pure Western iconography, with bas-relief sculpture panels of wild roses and saddled horses, and a Richard Haas mural of five cowgirls kicking up a cloud of dust at full gallop.

Schwarz carried his wild rose motif through from the finials on the exterior to the balusters and column capitals on the interior. And just in case you had somehow forgotten this was a *cowgirl* museum, sculptured horse heads and ropes twist about the light fixtures, railings, and door handles through the entrance lobby and Grand Rotunda before fading away to the clean lines of the more contemporary gallery spaces.

The first-floor galleries and Grand Rotunda were recently renovated by Paris design firm Projectiles and Fort Worth architecture firm Bennett Benner Partners. The second floor will close for renovation sometime this year.

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

POINT COUNTERPOINT

By Julien Meyrat, AIA

Among the most visible ways that social inequity has been addressed in the construction sector has been the Disadvantaged Business Enterprise (DBE) program. Originally administered by the United States Department of Transportation, it allocates a percentage of dollars for services to be rendered by DBEs for all kinds of infrastructure projects. The standards and goals are set by each state, which certifies eligible companies that are at least 51% owned, managed, and controlled by women or individuals belonging to a disadvantaged minority group. The intent is to economically empower disadvantaged groups by nurturing the expansion of minority and women-owned businesses using the government's considerable financial resources.

To learn what it's like to work with the DBE program, Julien Meyrat, AIA recently interviewed Myriam Camargo, FAIA. The Colombian-born architect is the founding partner of Dallas-based CaCo Architecture LLC. Through this interview she shares her firm's experience as a participant in the DBE program, detailing its benefits and challenges.

It is traditionally argued that establishing DBEs helps level the playing field. Has your firm achieved its current level of success thanks to the DBE program, or would it have been better off without it?

Since we are certified—a decision made early on because of my belief we could go either way—it is hard to say if we would have been better off without it. Undoubtedly, regardless of DBE certification, business is done with people who know you. Without relationships or having an extensive portfolio to illustrate “proven experience,” the DBE certification is often a double-edged sword. There is a perception that DBEs are less qualified, or worse, not qualified at all, and therefore a necessary evil. Clearly, there are no social opportunity advantages for DBEs. We have diligently pursued opportunities and been successful with various agencies which have “Good Faith Effort” participation goals: City of Dallas, Dallas County Community College District, and Dallas Independent School District. [In this context, “Good Faith” means the agencies and institutions have set goals for potential bidders/offerors to include participation by MWBEs to the greatest extent possible.] It has taken many years of building up a portfolio to demonstrate our capabilities and prove we are competent and qualified. We have also paid our dues—taking on small, difficult projects despite fee deficits. Additionally, we have pursued a few other agencies that tout robust MBE programs without much success, even after 30 years of practice. Financially, many of these public commissions have to be subsidized by other project types in our firm. However, the opportunities to work on meaningful projects and/or projects with high profile are worth the financial risk. The price of admission is worth it.

Given its complicated application and certification process and the program's specific limitations on its participants, is it worth registering one's firm as a DBE/MBE?

It depends on what types of projects one is interested in pursuing. To practice in the residential architecture and private sector realms, it makes no sense. It is an involved process which takes time and requires one to be open and transparent about one's business. You must be prepared to be scrutinized and have all of what is normally a business' private information available for public consumption. It is a long-term investment proposition, one in which a payoff is not guaranteed and often indiscernible. In my opinion, it is just one tool in a myriad of tools required to succeed in our profession. It costs money (RFQ/RFP/interview process) to get into the stadium. Qualifying is just one of many steps in the process of this high stakes game—the competition is stiff and the referees are not always fair.

The practice of engaging DBEs on construction projects funded by the government is often understood within the context of contractors. How are architecture firms involved? Are they hired as sub-consultants to lead design consultants?

A major drawback in becoming a certified DBE is often being marginalized—to only be involved in a secondary role as a sub-consultant which automatically predisposes decision-makers to the mindset of relegating DBE participation to a subservient role. Architecture firms seldom hire the competition. Therefore, unless there is a requirement for participation, there is no incentive whatsoever to bring a competing architecture firm onto the team, particularly when the engineering component gives prime firms the opportunity to fulfill the percentage participation goals. When hired as a sub-consultant, DBEs have very little leverage. However, there are exceptions. Our firm has been fortunate in past collaboration opportunities to significantly contribute as a sub-consultant. Financially, from our experience, it only makes sense as the prime to partner with another architecture firm when the project budget exceeds the \$15 million mark and there

is an additional incentive for the prime firm to do so (i.e. the DBE offers local presence, specific project experience, unique service offering, etc.).

Beyond the program's initial intentions, are there any long-term benefits to being a DBE? Any unforeseen disadvantages?

Advantages: Expectations are low, therefore, when one is able to perform and deliver, then one can enjoy the benefits of having a good reputation and being sought out to participate and/or be a team member.

Disadvantages: I'm not sure that it allows for a true level playing field. As a prime, when a DBE firm is finally able to get a foot in the door, it is required to meet the same participation goals as a majority firm. Depending on the project type, size, etc., the firm may have to give away a portion of the work to a competing firm because the participation goals may not be met through services of other consultants. Therefore, it sometimes hinders and limits the opportunities for the DBEs as well, and may even put them at greater financial risk. There is also a perception that "set-asides" go to small, less qualified firms that benefit from the financial gain without having the skill to do the work.

Women and minorities are significantly under-represented among architects. Is achieving racial and gender parity essential to long-term sustainability of the architectural profession? If so, is the favoring of DBEs for tax-funded projects critical to this goal? Would you favor other solutions?

The profession faces many challenges. I believe that racial and gender equality can only be accomplished through access to quality education programs and early mentoring. There is no

favoring of DBEs—I want this fact to be made very clear. From my own experience, we must compete even after we have won or earned the commission, and even then, if the powers that be so decide, you may find yourself thrown out of the game even before the kickoff.

Other possible options would be to provide incentives to firms (i.e. additional points on scoring of submittals) for contractual commitments to mentor young interns and to provide them with a clear professional path. Another incentive could be to provide in-house development programs for management/leadership roles across the board with specific success goal requirements.

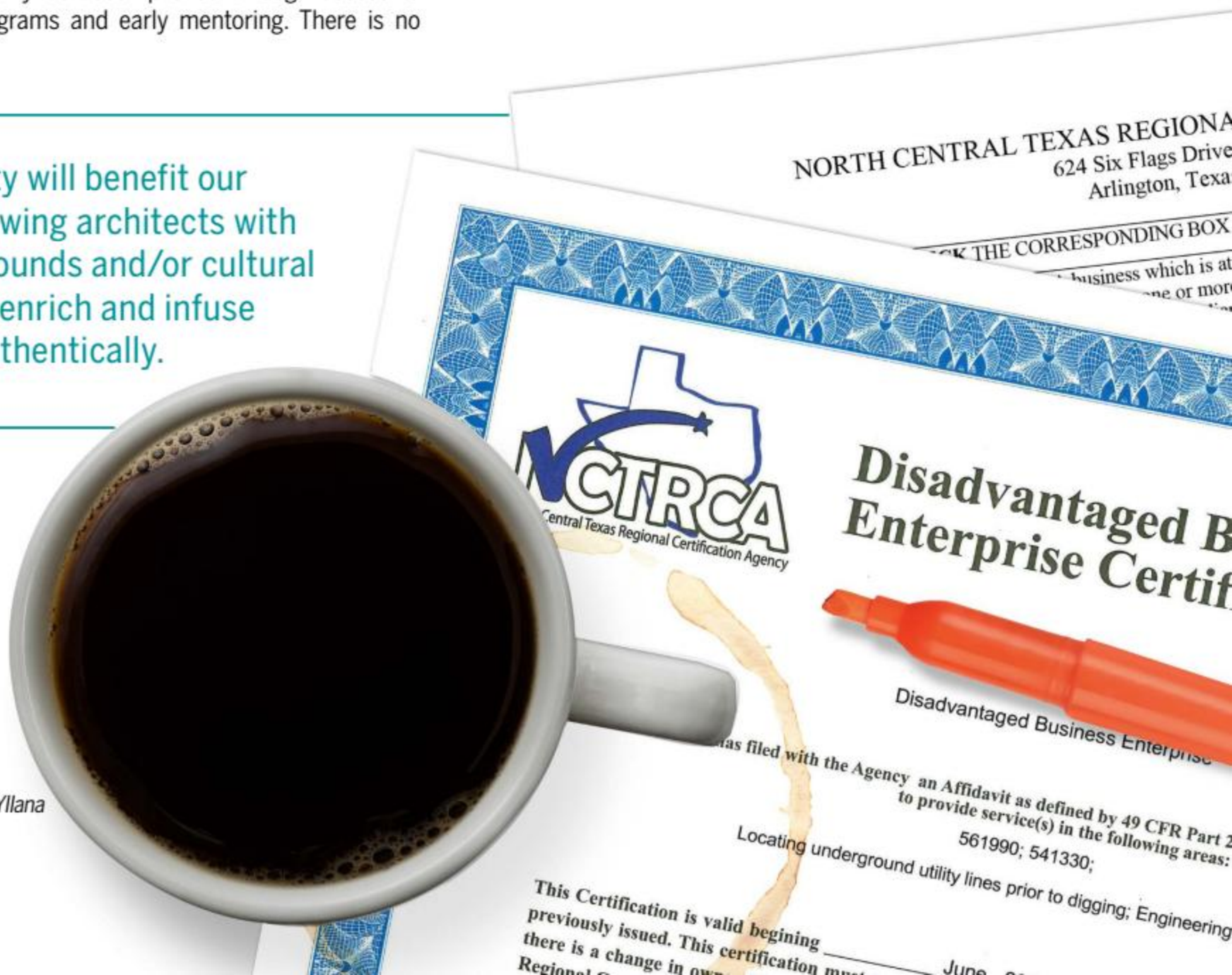
Your career testifies to your commitment of designing projects on behalf of the underprivileged. Is it more important to achieve social equity within our own professional ranks or for the public to whom our designs are accountable?

As architects, we can reach so many more people and make a difference in the quality of their lives when we are committed to creating thoughtful and beautiful environments for those who are less fortunate. Dignity, inspiration, and hope change lives. In my opinion achieving social equity within our ranks is secondary, though an important second. Whether we acknowledge it or not, architects serve as role models for other professionals. We should embrace this role and expand our influence. Achieving equity will benefit our profession, allowing architects with various backgrounds and/or cultural experiences to enrich and infuse architecture authentically.

Julien Meyrat, AIA is a senior designer at Gensler

Achieving equity will benefit our profession, allowing architects with various backgrounds and/or cultural experiences to enrich and infuse architecture authentically.

Photo illustration: Frances Yllana



SCENE

2016 TOUR OF HOMES PREMIERE PARTY

We kicked off the 10th Annual AIA Dallas Tour of Homes on October 26 at the "Dump Top" residence designed by local architecture legend Bill Booziotis, FAIA. Partygoers took in spectacular views of the Trinity River corridor and the Dallas skyline. To all our 2016 AIA Dallas Tour of Homes attendees, volunteers, committee, sponsors, homeowners, and architects, thank you for making our 10th anniversary tour a record-shattering success! Please save the date for the 2017 AIA Dallas Tour of Homes October 28 - 29.

AIA DALLAS



2016 BUILT DESIGN AWARDS ANNOUNCEMENT CELEBRATION

The 2016 AIA Dallas Built Design Awards were announced October 6 at the historic Texas Theatre in Oak Cliff. Aaron Seward of *Texas Architect* joined our esteemed jurors to lead a discussion on the winning projects and perceptions of our city and profession. The party continued after the ceremony, allowing guests to celebrate the winning entries while mingling with the jurors and enjoying desserts and drinks. AIA Dallas would like to thank our Presenting Sponsor, McLaughlin Brunson Insurance Agency, as well as the many sponsors who made this event possible.

Pictured above:

Column 1 // Bob Bullis, AIA and Jan Blackmon, FAIA // Jurors discuss the built work

Column 2 // Texas Theatre

Column 3 // Cameron Brown and Nnaemeka Mozie // Vanny Sim, Kyle Kenerley, and Nicole Bookhout // David Lewis, AIA and Michael Friebele, Assoc. AIA

Photos: WJN Photo





DALLAS CENTER FOR ARCHITECTURE



ROCKITECTURE 2016

On October 20, hundreds of partygoers joined the DCFA at the newest jewel in the Uptown skyline, McKinney and Olive, for a memorable evening. With delicious hors d'oeuvres and cocktails, guests enjoyed creating a photographic flipbook and analysis by our "lipsologist" as they bid on more than 150 silent auction items ranging from art and furniture to accessories and one-of-a-kind experiences. All in all, the event raised \$78,500 in support of DCFA educational programming, including walking tours and events, youth programs, and scholarships and traveling fellowships. This year, a portion of the ROCKITECTURE proceeds will benefit the DCFA Diversity in Architecture Scholarship, an effort critical to the future of the design profession. We owe much gratitude to all who made the event such a special one, especially our sponsors, host committee, board of directors, and auction donors. **View more event photos from ROCKITECTURE at dcfarockitecture.com.**

Pictured top to bottom:

Column 1 // Laura Baggett, AIA, Liesil Arredondo, and Michael Massey // Thad Reeves, AIA, Hector Sanchez, and Jeff Hamilton // Zaida Basora, FAIA and Nunzio DeSantis, FAIA // Katherine Mezger, Bill Mezger, Lacy Hart, and Clint Hart // Bentley Tibbs, AIA, Carrie Robinson, and Ryan Robinson // Mary McDermott Cook, Ashley Pena, and Fred Pena // Photos: WJN Photo

Column 2 // Cris Jordan and Scott Potter // Strider Steele, Veletta Forsythe Lill, and David Schmidt // Holly Hunt, Jeff Forbes, and Alriah Pereira

Column 3 // Guests enjoying a trip to the flipbook booth // John Mullen, FAIA, Anne Mullen, Betsy del Monte, FAIA, and Rick del Monte, FAIA // Rick Rome, Nancy Rome, and Tom Reisenbichler, AIA

Column 4 // Laura Marlow, Amy Blagriff, Hon. AIA, and Mary-Margaret Zindren // Diane Collier, AIA, and Kevin Curley III // Andrea De Valdenebro and Leonardo Gonzalez // Photos: Michael Bruno



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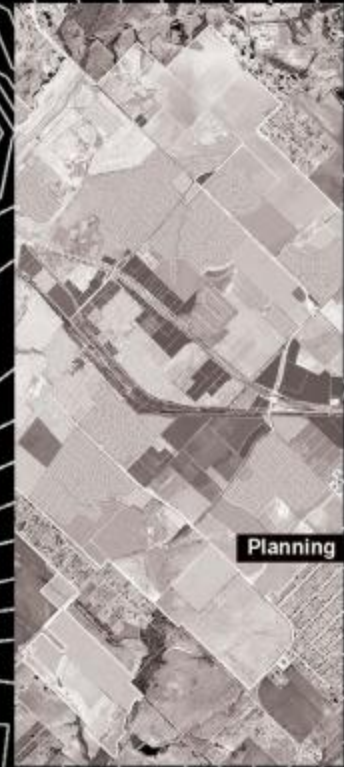
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