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DALLAS + ARCHITECTURE + CULTURE *Winter 2020 Vol. 36 No.3*

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AIA Dallas *Columns*
Winter 2020 + Vol. 36, No. 3

JUSTICE

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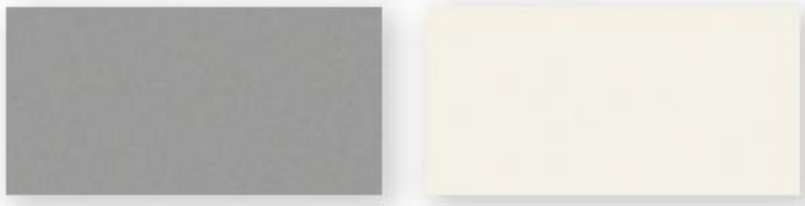

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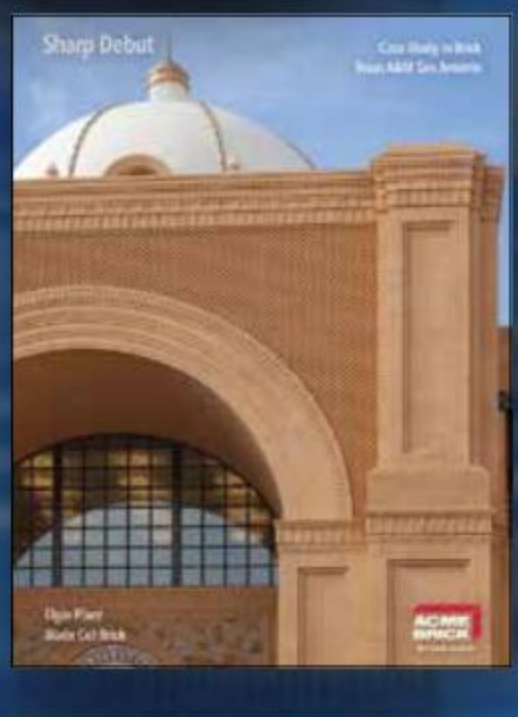

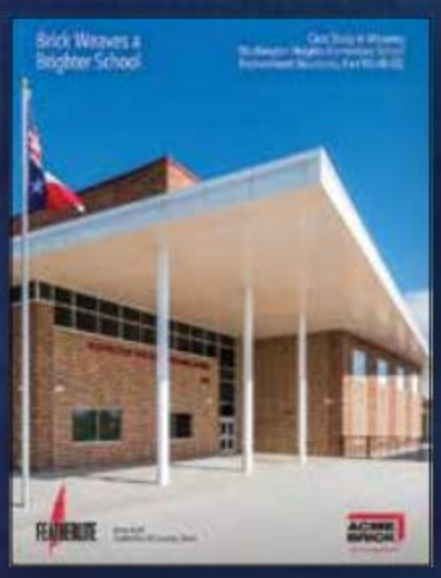

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COLUMNS' MISSION
The mission of *Columns* is to explore community, culture, and lives through the impact of architecture.

ABOUT *COLUMNS*
Columns is a quarterly publication produced by the Dallas Chapter of the American Institute of Architects with the Architecture and Design Foundation. The publication offers educated and thought-provoking opinions to stimulate new ideas and advance the impact of 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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JUSTICE

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Photo: Jason O'Rear

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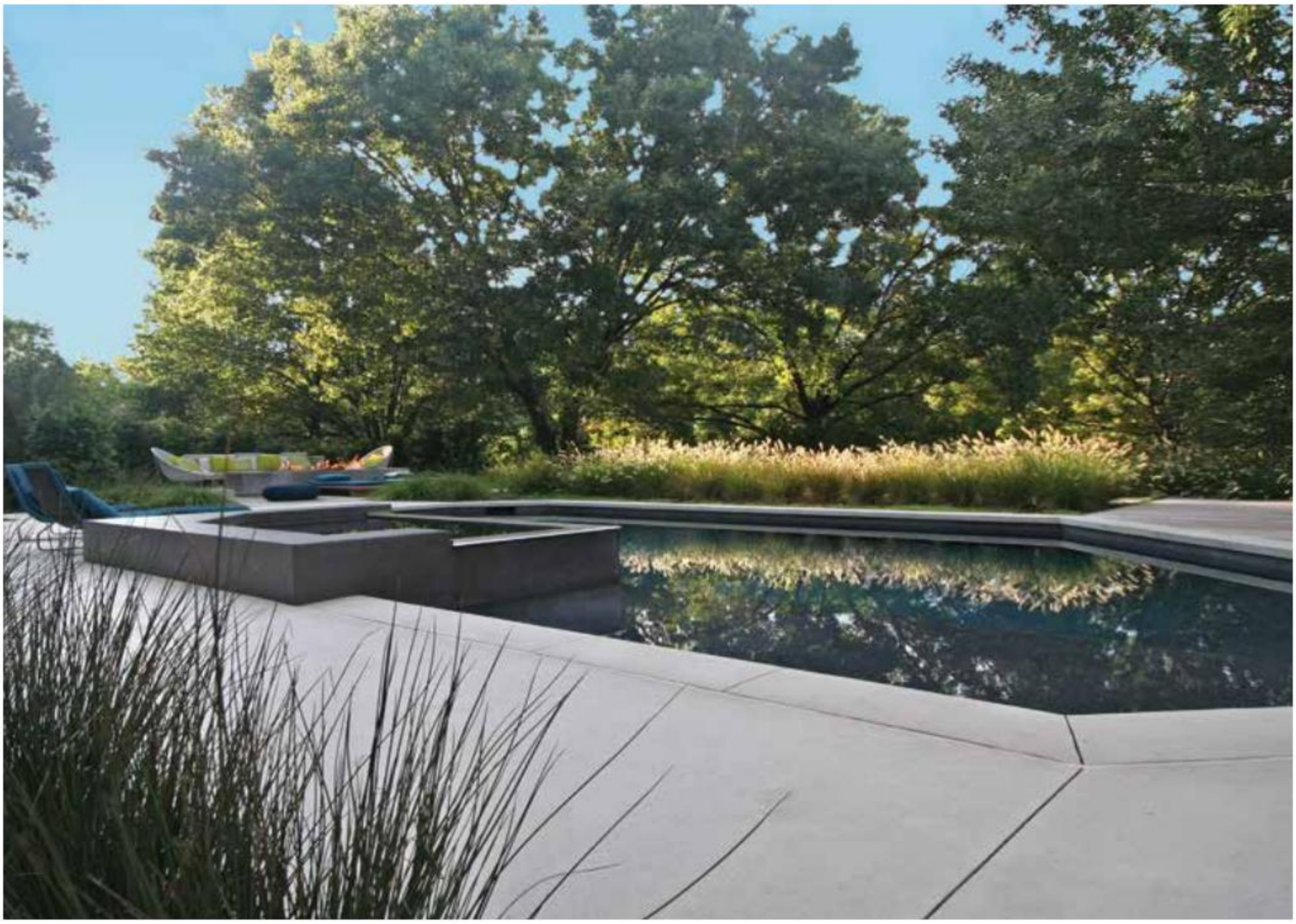

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PRESIDENT'S MESSAGE

Advancing Justice by Design

Photo: Shirley Che

We are most capable of achieving equitable design when we are inclusive, participatory, and employ a cross-disciplinary approach.

This issue of *Columns* explores the topic of justice through architecture and its societal impact. By exploring how to achieve thoughtful, intentional design, architects and designers play an essential role in advancing justice. Our practice of social architecture has the potential to create equitable design that results in healthy, safe communities and urban centers that provide affordable housing, public open spaces, and accessible health care, education, and workplaces.

Equitable design in architecture means serving people — regardless of class, gender, race, or ethnicity — with fair access to resources and opportunities. It's also about community design partnerships between public and private entities that drive innovative solutions and often revitalize business districts and neighborhoods with amenities that are inviting, economically viable, sustainable, and secure. We are most capable of achieving equitable design when we are inclusive, participatory, and employ a cross-disciplinary approach. By promoting public discussions and collaborating with policymakers, community leaders, developers, clients, and end-user stakeholders, the voices of a diverse cross-section of people can be heard.

During 2019, AIA Dallas hosted hundreds of member and community events on a rich set of diverse interests. Through the collaboration of committees, board, and staff, we accomplished all the initiatives, programs, and activities that made the year successful and AIA Dallas more relevant than ever.

Highlights included:

- Our inaugural year in the Architecture and Design Exchange (AD EX) at Republic Center.
- Our Community Honors Committee's excellent work in sweeping the Texas Society of Architects Honor Awards program with eight local recipients.
- A sold-out Architecture on Tap series exploring resilient communities in their many forms.
- Our Committee on the Environment's workshop on healthy materials that combined education on the health aspects of materials and their selection with vendors' expertise and a product showcase.
- Our Public Policy Committee's new series, Coffee & Conversation, a monthly discussion with civic and cultural leaders.
- Enhancing and growing our EMPOWERING Conference.

After a national search, AIA Dallas and the Architecture and Design Foundation took a major step to ensure our chapter's continued success by hiring Zaida Basora, FAIA as executive director. Zaida brings institutional knowledge and deep insights from her involvement in AIA at the local, state, and national levels. Her passion and the respect for her within the profession paves the way for AD EX as a cultural, civic, and educational destination.

I want to thank the AIA Dallas board and AIA Dallas staff for their support, wisdom, and commitment to our chapter. It's been my honor and privilege to serve as your president. 2019 was truly a year of evolution and opportunity for the chapter and the foundation. You — our members, sponsors, and friends — are the reason we had a great year!

Please join me in welcoming Maria Gomez, AIA as our 2020 AIA Dallas president. Maria, principal of GFF, has served AIA Dallas over the past decade in a variety of roles. Her enthusiasm, intuitive problem-solving, and strong leadership position AIA Dallas for a successful year.

Richard Miller, FAIA
2019 AIA Dallas President

EDITOR'S NOTE

A Conduit for Justice

Photo: Kurt Griesbach

"Injustice anywhere is a threat to justice everywhere."

Martin Luther King Jr.

While thoughts of justice bring to mind courtrooms, judges, and juries, we all have the opportunity to afford justice to those around us through our actions. Justice is rooted in truth and in treating others with the same regard that we want for ourselves.

Architects carry this responsibility further as stewards of the built environment. The buildings they design must be thoughtful of all users who might experience them. This goes deeper than regulations for life safety and accessibility. A regard for fairness and equality for all people, one that transcends prescriptive requirements, is needed.

Please join us as we explore this topic further with features on the relationship of justice, architecture, and the pressing need for equity. Articles in this issue include a call for action on one of Dallas' oldest freedman towns and ideas for alternative affordable housing, both delving further into opportunities for justice through architecture.

In Details Matter, we peel back the copper facade of the new Dallas Holocaust and Human Rights Museum to be profoundly affected by a call for justice through tolerance education. Lost & Found explores the history of overdue justice for Mexican Americans who pushed for the right to use Pike Park, located in their very own neighborhood of Little Mexico. Two additional pieces explore the gravity of designing for the justice system, especially prisons — one through the aspirations of the Academy of Architecture for Justice and the other on the legacy of one of Dallas' most prolific architects: George Dahl.

On a separate note, the quality of the magazine content is greatly due to the volunteer efforts of the board, the committee, and a bevy of authors and photographers who provide their time for the benefit of all our readers. We are proud to share that, as part of a restructuring effort within this group, the editorial team has expanded to include Lisa Lamkin, FAIA and Julien Meyrat, AIA. With their assistance, we are also expanding our volunteer production team and have launched a call for authors to further improve the regular delivery of *Columns*.

Thank you, and please enjoy the issue!

James Adams, AIA
Editor
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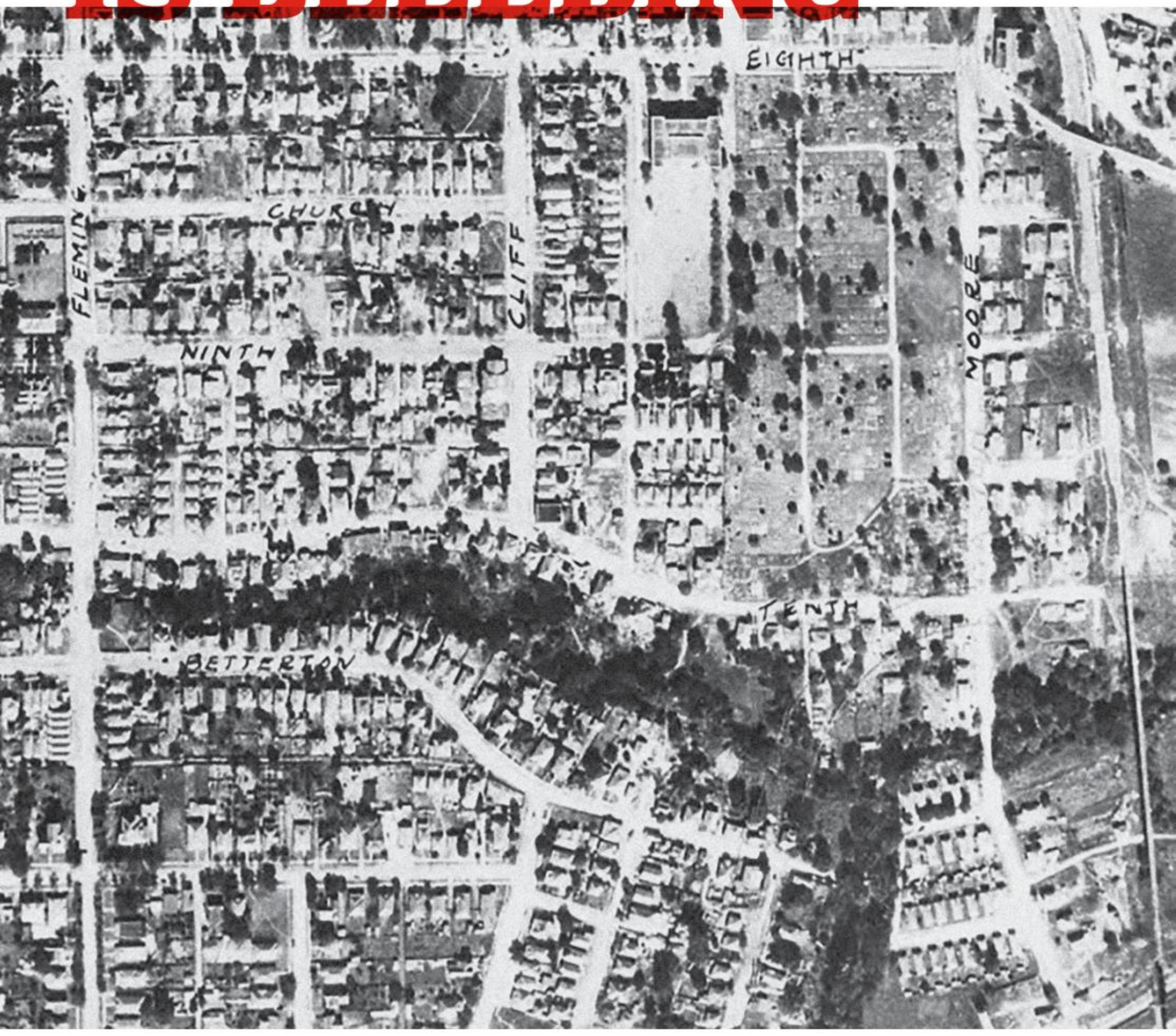
TENTH STREET IS BLEEDING

Will Dallas let an irreplaceable piece of its history slip away?

By Joanna L. Hampton, AIA and Robert Swann



Aerial photograph of the Tenth Street area, 1930. / Photo: Edwin J. Foscue Map Library, Southern Methodist University

Like many Americans who came of age in the South at the close of the U.S. Civil War, Reuben Orr and Caroline Jackson found little in their Alabama farm community to encourage them in a new life there. When the Orrs married in 1865, Reuben was barely 20; Caroline was in her late teens. Soon after the birth of their first child, Belle, in October 1869, the Orrs moved to Breckenridge, roughly midway between Fort Worth and Abilene.

As early as 1893, Belle, then 24, lived and worked at the Oak Cliff home of a downtown Dallas attorney. In 1906, Belle married Sam Black. The entrepreneurial couple ran a variety of businesses from their home and neighboring properties that they had acquired on Tenth Street. Though best known for the undertaking business that became Black & Clark, the Blacks also operated a domino parlor, a grocery, a drugstore, a transfer company, and the Live and Let Live Barber Shop. Belle's younger sisters, Melissa and Annie, followed her to Oak Cliff. Annie's son, Jackson Clark, was barely 16 when he became a clerk for Sam Black in 1916. Black's example inspired his young nephew to enter the Crawford Gunter Embalming School.

In 1915, a widowed Annie Clark married Edward G.H. Williams, her neighbor. The Williamses planned to build a two-story frame house on a Ninth Street lot directly behind the house they rented on Church Street. In 1920, Mrs. Williams went to the Dallas building inspector to apply for a building permit. When the city clerk entered her permit into the record book, he didn't write "two-story frame house." He wrote the most offensive of racial slurs to describe the African American owners of the house, exemplifying the racial divide in Dallas.

Annie Williams built her two-story house and lived there with her husband until shortly before her death in 1936. In the late 1950s, Interstate 35 came through right next to the Williamses' house. It was demolished. The billboard that stands there now turns its back to the Tenth Street community, beckoning instead to traffic coursing I-35E. All that remains to celebrate the legacy of Reuben and Caroline Orr, born in slavery in Georgia and Alabama, is a slur in a yellowing register. Ironically, Tenth Street flourished for decades despite the overt racism of Jim Crow. Against the systemic racism of today, however, the community is all but defenseless. Policy enacted to accomplish "urban renewal" results in what James Baldwin dubbed "Negro removal."

Compared with Sanborn maps from 1922, when the Williamses' house was under construction, the Fairchild aerial survey of 1930 reveals great gains in neighborhood density and a thriving area fueled by families like the Williamses and the Clarks. Fast-forward to the 1970s: Despite fragmentation caused by the extension of the Clarendon thoroughfare through Miller's Four Acres beginning in 1942, the truncation of Tenth Street and Betterton Circle by Stemmons Freeway (I-35E) in 1958, and the capping of Cedar Creek Branch, the Tenth Street neighborhood retained remarkable historic integrity.

By 1991, however, Dallas' "most intact freedman's town" was in trouble. Dallas responded with a city landmark designation for the district in 1993. The National Register of Historic Places listed the district in 1994, noting that "the greatest threat to the integrity of the neighborhood has been through demolition."

Today, as then, Tenth Street is bleeding.

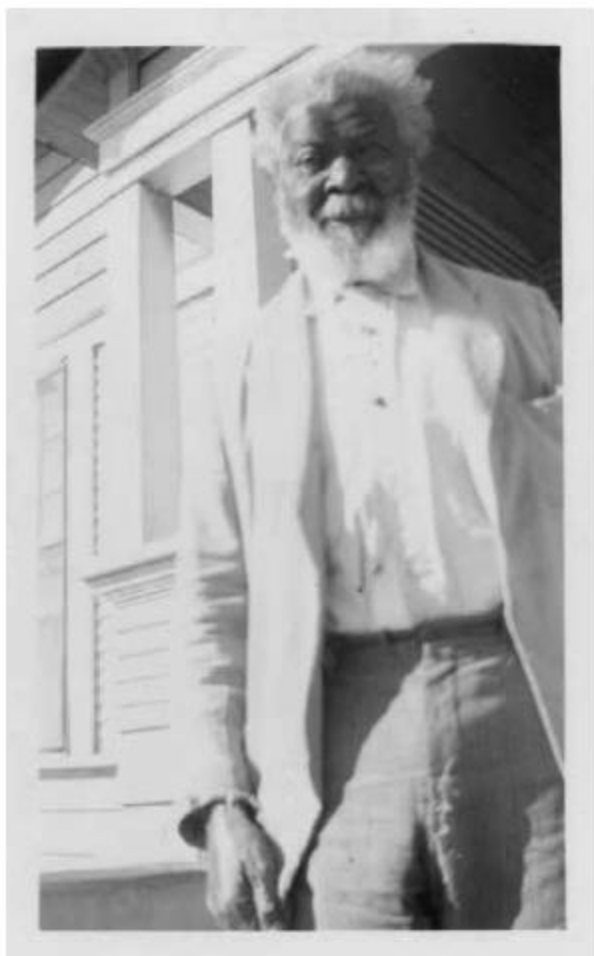
While gentrification, development, and lack of affordable housing are concerns in most urban communities of color, African American historic districts have unique worries on top of those. Demolition in a historic district not only depletes the stock of potentially affordable housing, but also breaks the link between present and past, denying a larger community its history.

A demolition in the historic Tenth Street Freedman's Town is exactly like the destruction of a manuscript in an archive. The loss of fabric, compounded by a lack of primary source scholarship focused on Tenth Street, accounts for boundaries that do not accurately reflect the historic development pattern. The boundaries as drawn further dilute the district by including areas of marginal significance while leaving highly significant areas unrecognized and unprotected.

Additionally, false origin myths give credit to local slaveholders, robbing freedmen and their descendants of their historic agency in the creation of their own communities and institutions. These and other factors perpetuate a view that Tenth Street is not worth the effort of preservation and study.

Because much of the district is on the survey that William H. Hord settled in 1845, speculation arose that Hord slaves who remained in place after Emancipation established the Tenth Street Freedman's Town on land that their former owner gave them.

But a careful review of Original Oak Cliff plat maps and Dallas County deed records indicates that by 1887, investors in the Oak Cliff real estate venture held all of the Hord Survey land, only later owned and occupied by Tenth Street freedmen.



Mose Hersey, born in slavery in Louisiana, was interviewed for the Slave Narrative Collection of the Federal Writers Project in December, 1937, at 1119 East Tenth Street. / Photo: the Slave Narrative Collection at the Rare Book Room of the Library of Congress

1119 East Tenth Street (left, built by John Siler, 1916) and 1121 East Tenth Street (right, built by Richard J. Moore, 1896). The staircase from the street is shared by the two properties, which were owned by the same family from 1910 until 1977. The concrete retaining wall is believed to have been poured in about 1943, when East Tenth Street was paved to connect with the new extension of Clarendon Avenue all the way to Corinth Street. / Photo: Robert Swann, February 2011

Conceived as a retreat for Dallas' elite families, Oak Cliff was not for sale to freedmen, but Betterton's subdivision of Miller's Four Acres lay beyond town limits. On Jan. 12, 1888, Anthony and Hillary Andrew Boswell of Talladega County, Alabama, became the first African Americans to own home lots on Tenth Street in Miller's Four Acres. In the single block of Tenth Street that lay at the foot of the 1846 African American burial ground, the Boswells and those who followed them established residences, groceries, a school and two churches on 18 narrow lots extending south to Cedar Creek and Cedar Creek Branch. During the decade or so that Miller's Four Acres flourished, Anthony Boswell's youngest son, Bert, received the education that took him all the way through Meharry Medical College by 1907.

The African American community might have remained confined to Miller's Four Acres but for a major national recession, the Panic of 1893. Oak Cliff's calamity was black Tenth Street's opportunity. By 1896, discouraged Oak Cliff investors were selling lots to anyone with means, including African Americans. The community born in Miller's Four Acres spread west onto Hord Survey land. By the time Clarendon Avenue was cut through Miller's Four Acres between 1942 and 1950, the area's role as the cradle of Tenth Street was fading from memory.

When Clarendon was established as the eastern boundary of the historic district, fully half of Miller's Four Acres was left out. In 2017, without the protection of a landmark review, a craftsman bungalow that had stood in Miller's Four Acres since the 1920s was bulldozed, along with a handful of undistinguished shotgun houses from the postwar era.

Unabated demolition continues to squander the potential of existing housing stock to address affordability. Increasingly, the hope of Tenth Street is less a matter of preservation than of wholesale restoration and reconstitution.

A precedent for accomplishing this goal through painstaking reconstruction and relocation of period-appropriate structures into the district exists at Historic Richmondtown on Staten Island. In turn, Historic Richmondtown took inspiration from the restoration of Colonial Williamsburg. In a 1982 interview, William Hansen Deierhoi, a 1912 graduate of the College of William & Mary, recalled Williamsburg before the restoration: "Well, it was a kind of a rundown place. The houses were dilapidated. The streets were weedy. Duke of Gloucester Street was full of mud holes whenever it rained. ... It was a, really a town of no, no real character much."

By the late 1920s, the restoration of Williamsburg had grown even more daunting from the erection of many structures inappropriate to the colonial period — including a new high school at the site that once held the Governor's Palace.

By comparison, the relatively undeveloped character of Tenth Street today presents far fewer obstacles to restoration. Whereas Historic Richmondtown is pure museum, today's Colonial Williamsburg includes 75 privately occupied residences — a potential model for Tenth Street.

Some areas critical to telling the story of Tenth Street, like Miller's Four Acres, are now so little in evidence that they warrant museum-quality reconstruction and interpretation. Historic Tenth Street Freedman's Town might practically take the form of a residential landmark district in which seamlessly embedded units of pure restoration invite the visitor behind closed doors for an immersive experience.

Transportation planning of the 1950s, centered on the automobile, exerted its own destructive pulls on the community's fabric. Strategies for mending neighborhoods disrupted by thoroughfares — such as removing the divisive roadway altogether or decking the roadway to create a park — present opportunities and challenges for a Tenth Street restoration. Removing Clarendon would make the restoration of Miller's Four Acres to its 1890s appearance possible while stimulating a more holistic approach to area transit. On the other hand, a proposed

Left: Contributing homes at 207, 209, and 211 Anthony Street as they appeared in July, 1990 for the National Register of Historic Places nomination. / Photo: Daniel Hardy // The same view in April, 2020. / Photo: Robert Swann

5.8-acre park that would deck the portion of I-35E between Ewing and Marsalis might do to Tenth Street what the Margaret Hunt Hill Bridge did to the once-affordable barrios of West Dallas.

Without a strategy that identifies, preserves, strengthens, interprets and, where required, restores the unique character of what was and is already there, Tenth Street is in danger. The proposed Southern Gateway Park will drive speculative investment, leading to rapid, unchecked gentrification in the area. Although the historic overlay that created the Landmark district is part of such a strategy, it is not enough. If it is to succeed, the Tenth Street Freedman's Town must fulfill a more ambitious vision as the crown jewel of a greater cultural campus.

The same is true of the deck park. To make sense as a pedestrian bridge, the deck park needs a surrounding walkable campus anchored by destinations that beg for connection, and it needs visitors on foot. The Dallas Zoo and Townview Magnet High School are already in place to anchor an Oak Cliff Cultural Campus. The Kovandovitch House, the Fleming Paper Mill, The Bottom, the ruins of the Corsicana Interurban, and the Tenth Street Freedman's Town need restoration, interpretation, or development to be part of a coherent urban campus. A civic investment as substantial as the Southern Gateway Park deserves better than the "build now, plan later" approach that often typifies Dallas. So does a placemaking opportunity as rife with meaning and historic resonance as the Tenth Street Freedman's Town.

Tenth Street descendants built on the foundations laid by their freedmen forebears to increase opportunities for African Americans in every sphere of American life. In 1948, Reuben and Caroline Orr's grandson, Charles Jackson Clark, bought out his partner's widow and made Black & Clark the leading African American-owned funeral business in Dallas. Anthony Boswell's grandnephew, Duane Boswell Mason, became an attorney. By the early 1960s, D.B. Mason led the Dallas County chapter of the Democratic Progressive Voters League, a coalition organized in Dallas in 1936 to defend African American voting rights. Beginning in 1960, C.J. Clark served as one of the seven black Dallas leaders on the Committee of 14, a biracial body formed to ease the gradual desegregation of Dallas.

As civil rights gains accelerated, the conditioning of long-suppressed expectations among black Texans acted as a brake on the progress of social justice there. In defense of his group's decision to sit out the "March for Jobs and Freedom" planned for Austin on Aug. 28, 1963, Mason raised Gov. John Connally's appointment of C.J. Clark as the first African American on the State Board of Morticians as evidence that Connally had "advanced our cause as well as could be expected in Texas at this time." He added, "In Texas, we must take things slowly."

That very year, in reply to assertions like D.B. Mason's, Malcolm X said, "What gains? All you have gotten is tokenism — one or two Negroes in a job or at a lunch counter so the rest of you will be quiet."

Over half a century later, what Malcolm X observed about tokenism in the workplace and in public accommodations applies to African American built heritage. In exchange for entire communities, African Americans are asked to settle for "representative" structures scattered far and wide, or worse, a marker tucked into a block of incompatible development.

To understand the organic development of Tenth Street is to know that its story could not be told by a single structure or monument any more than the complex interaction of melody and improvisation that defines American jazz might be preserved by saving a single note.

Joanna L. Hampton, AIA is director at Omniplan. // Robert Swann is a Tenth Street resident and member of the Dallas Landmark Commission.

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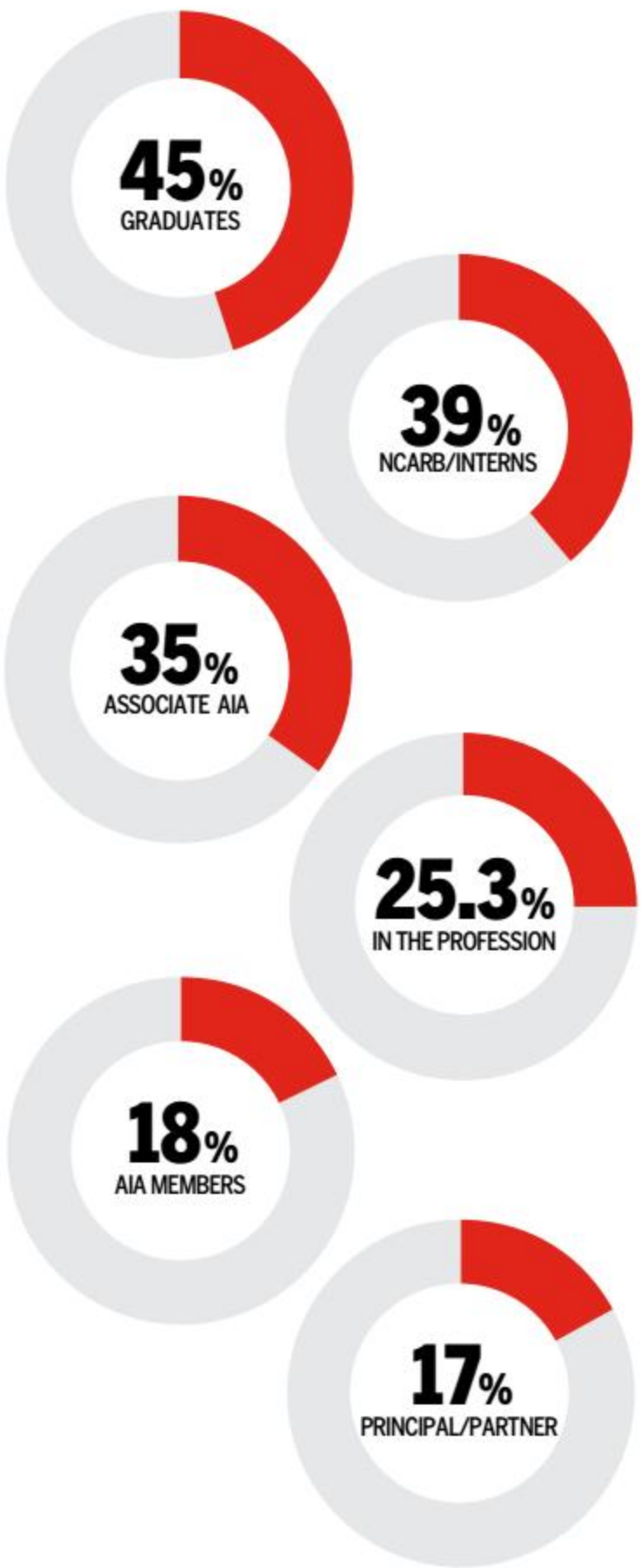
WOMEN IN ARCHITECTURE



Justice and equity are difficult to connect directly to the practice of architecture. But they are clearly tied to the lives of architects.

These are not new issues. In 1968, civil rights leader Whitney Young spoke to the AIA convention in Portland, Oregon, saying, "You are not a profession that has distinguished itself by your social and civic contributions to the cause of civil rights, and I am sure this has not come to you as any shock. You are most distinguished by your thunderous silence and your complete irrelevance."

One would think such harsh words would have a profound impact, and they did — on those who heard them and only then for a short while. Some changes did occur through the years, but today's data, as reported by National Council of Architectural Registration Boards (NCARB), shows that non-Hispanic whites make up about 91% of all registered architects. African Americans are about 4%. Not much progress in 50-plus years.

When it comes to leadership at architectural firms, the numbers are worse. Black-owned architecture companies are few, and African Americans in leadership positions at firms overall are rare.

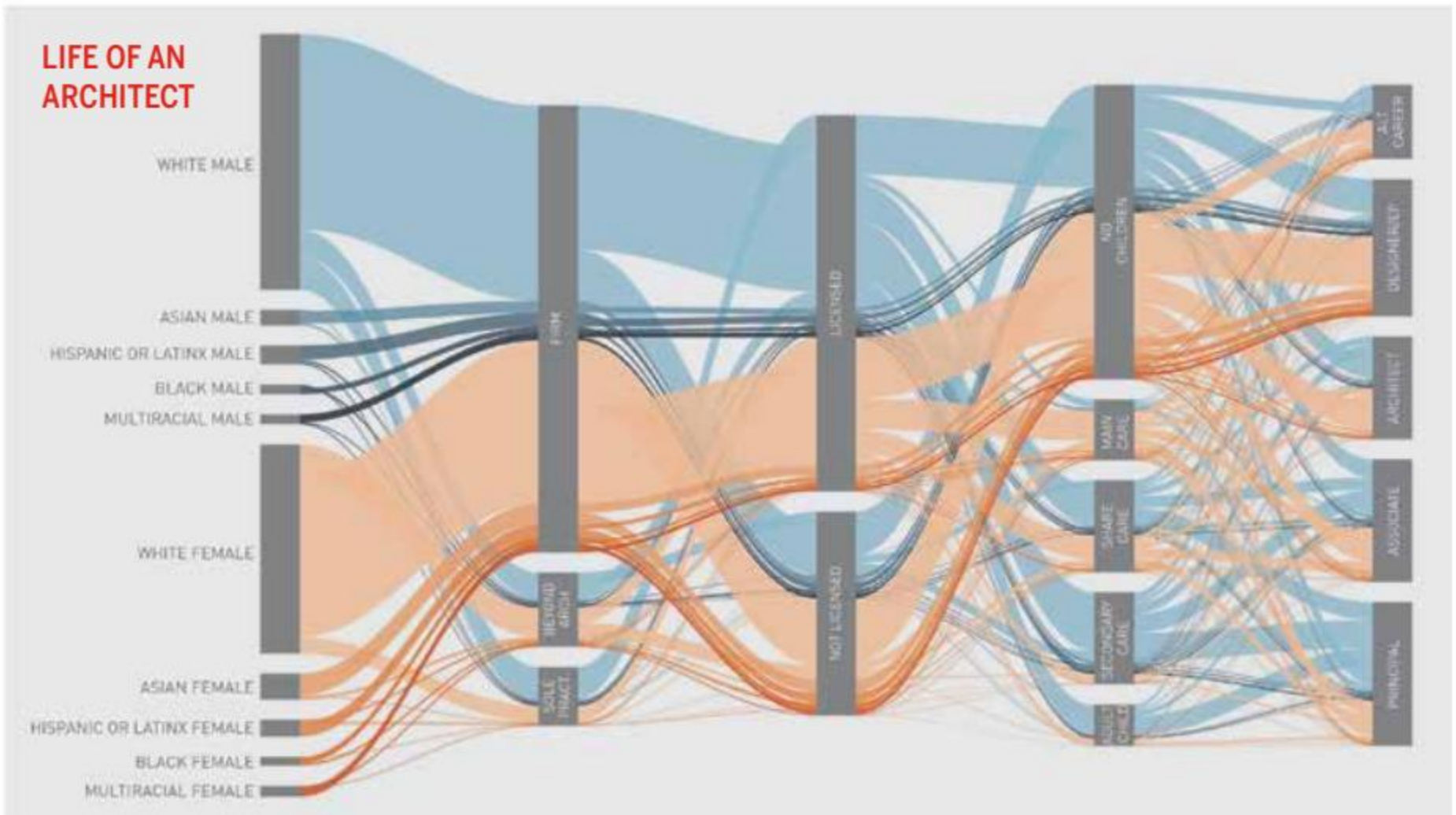
In this era of #MeToo, the numbers show that women have a harder time advancing in the profession than men. Architecture schools are just now about 50/50 male to female students. But the path after graduation is still rocky.

Fewer women fulfill the requirements to take the ARE. Fewer still pass all the sections and become licensed. More women are missing at each subsequent professional milestone. The diagram "Women in Architecture/ Percentage of Participation at Each Career Stage" shows this.

PERCENTAGE OF PARTICIPATION AT EACH CAREER STAGE

A survey conducted by Dezeen, the online architecture magazine, shows that of the top 100 architecture firms globally, only three are led by women, six have male and female co-CEOs, and two have leadership teams that are greater than 50% female. Sixteen firms have no female top leaders. In general, women hold 10% of the leadership jobs.

www.dezeen.com/2017/11/16/survey-leading-architecture-firms-reveals-shocking-lack-gender-diversity-senior-levels/



Graphic by Ming Thompson with Atelier Cho Thompson for the AIASF Equity by Design and Equity in Architecture Survey 2018

SO, WHAT HAPPENS TO THE WOMEN? HERE'S A STORY BASED ON REAL EXPERIENCES

In the early 1980s, Margaret had just graduated from a well-known architecture school and got a job at a good firm in a midsize city. She was eager to learn all she could and worked hard, staying late many nights to meet deadlines — it was what everyone did. When new projects were assigned, she was ready. But it took three years before she got her own project, while the two guys she had started with had gotten projects within a year or two. She figured she just needed to work harder, so she did.

At an important staff meeting, when they were brainstorming how to handle a difficult manpower issue, she proposed a new way of assigning staff that she thought would be an improvement. No one commented, and the discussion moved on until Steve proposed the same idea. This time the partners reacted with enthusiasm, and the idea was adopted. Steve was credited with the big improvement.

A few years later, Margaret was leading a major project that was in the materials selection phase. Steve had done a similar project and offered advice, but he was not part of this project. The client proposed a trip to Italy to select the stone for the lobby. Steve was invited to go because "he'll know what to look for." Margaret was not included. When the group returned, there were photos of stone and quarries, as well as of big dinners and good times. Margaret overheard a partner say that Steve "really opened up on that trip. Turns out, he's a great guy."

Later that year, Steve was promoted to partner. Margaret left for another job. After a similar experience there, she left the profession and started a graphic design group.

Margaret is a composite example; her story is based on the real experiences and reality of many women. There are reasons people succeed, or don't, in architecture, as with any other profession. But architecture was a boys' club for a very long time.

Things are changing, but the numbers still indicate a problem: As architects move through the profession, women drop out at much higher levels than men.

The flow chart above shows interesting correlations. The numbers coming out of school are fairly equal, and a huge proportion of all groups go to work for firms. Of sole practitioners, a larger percentage are male. Of those who get licensed, most are male.

Perhaps surprisingly, more women than men have no children. Although many male architects with children share in their care, almost none have the primary responsibility for the kids. As would be expected, the reverse is true for women with children.

The proportion of women to men declines in each box, from designer to staff architect to associate to principal. For non-white architects, the story is similar but the numbers are much smaller at the start. There is almost no visible trace of architects of color in the box for principals. However, for 2018, NCARB reported that non-white students represented about 25% of the total.

SO IN 2020, WHAT IS THE MEANING OF JUSTICE IN ARCHITECTURE?

It's been noted that higher performing firms have more diverse staffs. (See "On the Habits of High-Performance Firms" by Lance Hosey, *Architect*, March 2017)

Although the profession is better in some areas, it is challenged in others. I recently sat in a meeting where a speaker described the efforts his group had made to address inequity. He said that the coalition they had assembled looked much like the group in the room, and he was proud of that. The room was filled with a range of ages, about 40% women and about 30% Hispanic. There was one black face.

The problem for architects is much the same as for other professions. To do the best work requires the best designers and managers. This means those with the best training, the best experience, and the best understanding of the design process.

Even more important, equity in architecture introduces a greater vision in design.

Architect Kenneth Luker of Perkins + Will designed a project for an African American community in Vancouver.

"I like clean, straight geometry," he said. "They wanted none of that. They wanted forms that expressed the movement and the action of their lives, even if it was messy. They actually wanted the ungeometric, uneven edges."

By including the community members and engaging them in an equitable process, the project became a much-loved success, with a different design than the architect would have provided otherwise.

Circling back to Whitney Young, here are some words of foresight from him:

"An ancient Greek scholar was once asked to predict when the Greeks would achieve victory in Athens. He replied, 'We shall achieve victory in Athens and justice in Athens when those who are not injured are as indignant as those who are.' And so shall it be with this problem of human rights in this country."

And so shall it be with the profession of architecture.

Betsy del Monte, FAIA is a consultant at Cameron MacAllister Group.

AIA Dallas has introduced an Equity, Diversity, and Inclusion (EDI) Task Force as part of the vision of 2020 president Maria Gomez, AIA. The goal of the task force is to be a resource for members and firms to learn more about EDI as it relates to individuals, to firms, and to the profession of architecture. It will provide direction based on AIA National's Guides for Equitable Practice, with an emphasis on issues affecting the Dallas area. Throughout this year, the task force will hold panel discussions, issue a survey, and create an online resource center in an attempt to broaden equity, diversity, and inclusion to create a stronger profession.

CITYLAB HIGH SCHOOL
THAT'S THE TEXAS SPIRIT

Texas has always gone its own way.

So in Texas, equity in architecture needs to address the issues important in Texas. This means we can craft our own approach to creating equity.

The key is for architects working in the profession to reach back to help those coming along behind. This is true for partners mentoring interns all the way to interns talking to high school and middle school kids.

In Dallas, the 3-year-old CityLab High School is exposing a diverse group of high school students to architecture. The school's mission is to create opportunities for students to become the next generation of citizens, design professionals, and civic leaders equipped with an understanding of the urban environment.

They give students the knowledge and skills to participate in designing and building the built environment. Because CityLab is a Choice School, it offers the same rigorous academics as the Dallas school district's magnet schools, but draws 50% of its students from low-income households and 50% from middle- and high-income households.

Texans are accustomed to stereotypes — we all ride horses to work and wear cowboy hats, right? Stereotypes are just stories we tell about certain groups to categorize that group in shorthand. They are powerful because the stories we tell about ourselves or others shape how we see the world and how the world sees us. But they are only stories, and we can rewrite them.

MORE THAN TOKENISM

When Roberta Washington launched her firm in 1983, it was one of the first African American, woman-owned architectural firms in the country. Firms like hers are often included on project teams to do just enough work to get the contract percentages to meet the RFP requirements.

This is frustrating for architects like Washington and others who want to be hired on their merits and given credit for their capabilities.

It happens to both women-owned firms and minority-owned firms.

There are signs of progress. A West Coast university recently included the following request in an RFP:

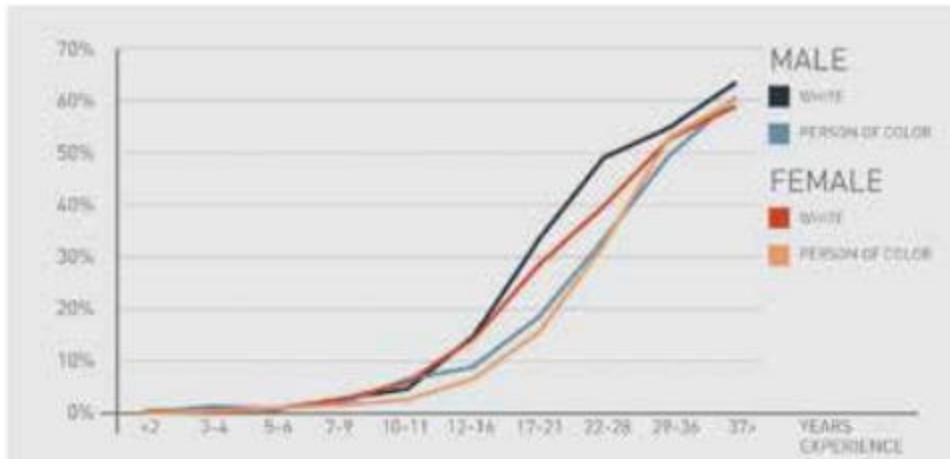
The university is exploring ways to infuse Critical Race Theory (CRT) into the project. It's new to capital planning as we explore innovative approaches to engage people most affected by educational inequities.

- Please explain your philosophy and approach to inclusive design
- In what ways do you think design can contribute to college retention, academic success, and social equity?
- What tools does your team use to promote a racially inclusive design process?

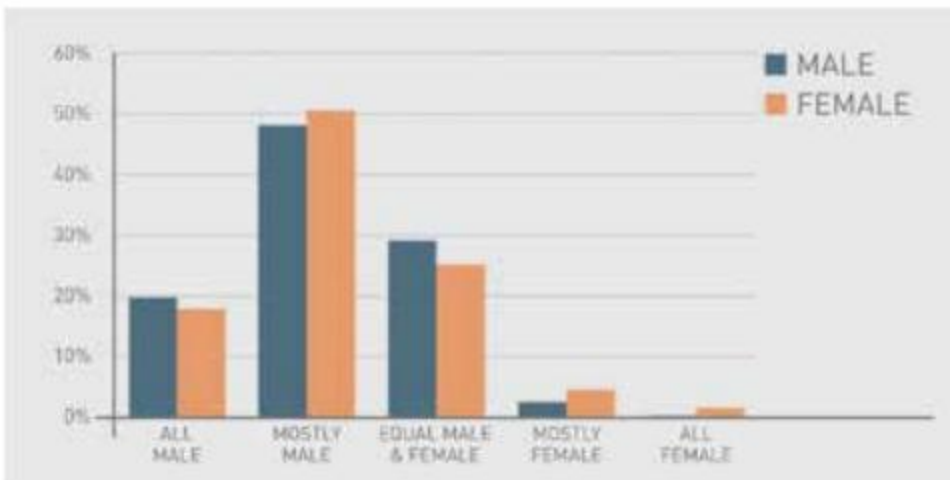
As always, when our clients ask for it, we take it seriously, but we shouldn't be waiting. We should be leading. The incoming generations of architects are counting on it.

The 2018 Equity in Architecture Survey was designed by AIA San Francisco in partnership with the Association of Collegiate Schools of Architecture and over 50 volunteers from around the country with the goal of generating a comprehensive national data set detailing current positions and career experiences of architecture school graduates. The resulting data set — the largest ever collected on equity within the profession — documents the experiences of 14,360 individuals representing all 50 states and nations on six continents. This collection of professional voices allows us to build a deeper understanding of our strengths as a profession, and to gain insight into the critical work needed to provide each individual within our field with opportunities to thrive and to make a lasting impact within the communities that we serve.

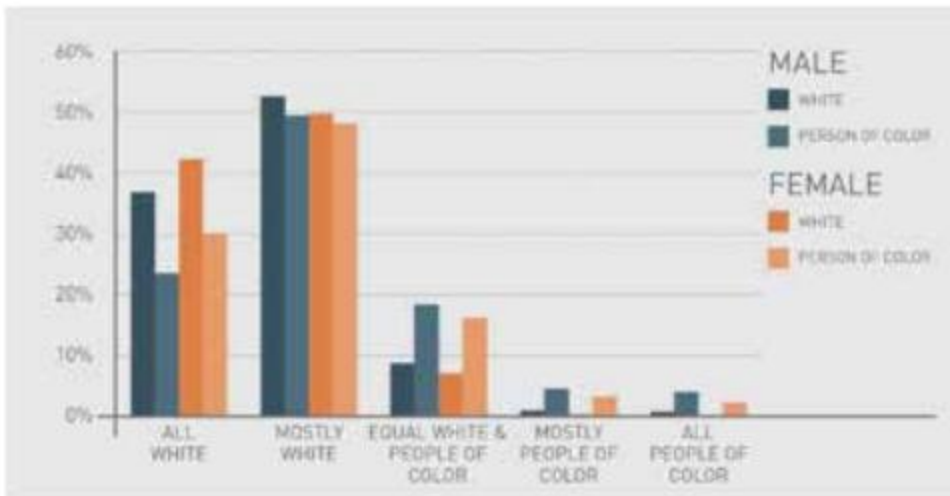
LIKELIHOOD OF PRINCIPAL OR PARTNER BY YEARS' EXPERIENCE



FIRM LEADERSHIP BY GENDER



FIRM LEADERSHIP COMPOSITION BY RACE/ETHNICITY



Graphics by Ming Thompson with Atelier Cho Thompson for the AIASF Equity by Design and Equity in Architecture Survey 2018

THE ISSUE OF EQUITY HAS BEEN ADDRESSED IN A RANGE OF WAYS AT THE NATIONAL LEVEL OF THE AIA. THE EQUITY AND FUTURE OF ARCHITECTURE COMMITTEE RECENTLY REVISED THE CODE OF ETHICS AND IS SUPPORTING OUTREACH EFFORTS SUCH AS THE WOMEN'S LEADERSHIP SUMMIT, WHICH WILL BE HELD SEPT. 12-14 IN MINNEAPOLIS.

AIA CODE OF ETHICS

ETHICS AND INTEGRITY ARE ESSENTIAL TO OUR WORK
AIA members are dedicated to the highest standards of professionalism, integrity, and competence. The AIA Code of Ethics guides members' conduct in fulfilling those obligations. The code applies to the professional activities of all AIA members, regardless of their membership category.

The Code is arranged in three tiers:
- Canons (broad principles of conduct).
- Ethical standards (more specific goals toward which each should aspire).
- Rules of conduct (mandatory requirements).

E.S. 1.4 HUMAN RIGHTS
Members should uphold human rights in all their professional endeavors.

RULE 1.401
Members shall not engage in harassment or discrimination in their professional activities on the basis of race, religion, national origin, age, disability, caregiver status, gender, gender identity, or sexual orientation.
Commentary: Harassment may include, but is not limited to, offensive jokes, slurs, epithets or name calling, unwelcome physical contact, or threats, intimidation, ridicule or mockery, insults or put-downs, offensive objects or pictures, and interference with work performance. Petty slights, annoyances, and isolated incidents (unless extremely serious) will not rise to the level of violation of this Rule.

RULE 1.402
Members shall not engage in conduct involving wanton disregard of the rights of others.
Commentary: Wanton disregard under this rule includes conduct taken in disregard of (1) a high degree of risk that the Complainant would be adversely affected, and (2) that risk would be apparent to a reasonable person. "Reasonable person" is an objective standard and considers someone who uses such qualities as attention, knowledge, intelligence, and judgment which a society requires of its members to protect their own interests and the interests of others.
Wanton disregard under this rule under this rule also includes engaging in conduct that is severe or pervasive enough that a reasonable person would consider it harassing, hostile, or abusive. This includes, but is not limited to, sexual misconduct, bullying, intimidation, or retaliation.

OBLIGATIONS TO COLLEAGUES
Members should respect the rights and acknowledge the professional aspirations and contributions of their colleagues.

E.S. 5.1 PROFESSIONAL ENVIRONMENT
Members should provide their colleagues and employees with a fair and equitable working environment, compensate them fairly, and facilitate their professional development.

RULE 5.101
Members shall treat their colleagues and employees with mutual respect and provide an equitable working environment.

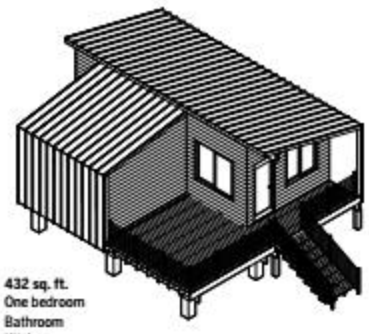
RESOURCES

The American Institute of Architects has released Guides for Equitable Practice. We are providing tools and resources to help architects take steps to build a more equitable, diverse, and inclusive profession. Download the guides here:
www.content.aia.org/sites/default/files/2018-11/Guides_for_Equitable_Practice_1-3.pdf

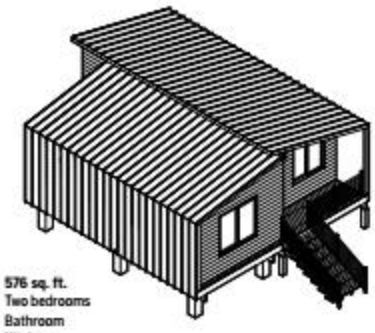
ARCHITECTURE AND THE #METOO MOVEMENT
Architects describe an Old World culture in which harassment gets a pass.
www.nytimes.com/2018/10/12/opinion/richard-meier-metoo-moment.html

288 sq. ft.
Open terrace
Bathroom
Kitchen

288 sq. ft.
Studio
Bathroom
Kitchen
Front porch



432 sq. ft.
One bedroom
Bathroom
Kitchen
Living room
Front porch
Terrace



576 sq. ft.
Two bedrooms
Bathroom
Kitchen
Living room
Front porch

THE LITTLE HOME IN BACK

By Constanza Peña Nakouzi and Susan Rogers

ADUs, like garage apartments of old, could solve affordable housing shortage.

As cities across the U.S. face a shortage of affordable housing, new ideas are being tested. The accessible dwelling unit (ADU) is one of these new ideas but has its roots in much older precedents, such as the garage apartment of the 1930s and the guest house of the 1950s.

An ADU is typically a small, free-standing dwelling on the same lot as a larger single-family home. At some point, our love affair with privacy, the big house and large lot — especially in Texas — made these income-earning and extended family units less and less common.

Today, too many families are struggling to find safe, affordable housing. This challenge is coupled with stagnating incomes, particularly for the working and middle classes. In 2017, 1 in 3 families in Houston paid more than 30% of their income on housing.

Far too many families are stretching their budgets for housing. While how we live and who we live with has changed, the traditional house catering to the nuclear family has continued on a trajectory of bigger is better. Since 1950, the average size of a home has more than doubled, increasing from just under 1,000 square feet to over 2,500 square feet today. Over the same period, the average size of households has declined, from 3.5 people per family in 1950 to 2.5 in 2017.

ADUs could be one solution to rising housing costs and different types of households and lifestyles. What if a big house is not what a family needs? What if private space to accommodate grandparents, grown children or a caretaker is needed? What if additional income could make the difference between displacement and remaining in a community?

Or what if there was an affordable housing option for rapid recovery from a disaster?

An ADU can provide needed income for those who own their homes but are struggling to get by. This idea maximizes the use of a typical house lot, builds density, and can, by extension, provide greater economic opportunity in a neighborhood. It also provides an affordable option for renters.

For families who want to live close to one another, an ADU can expand the livable space on a lot and allow family members to share housing costs while also maintaining privacy. By living just steps away, Grandma might contribute to child care, reducing the economic burden on the entire family, or be looked after in advancing age.

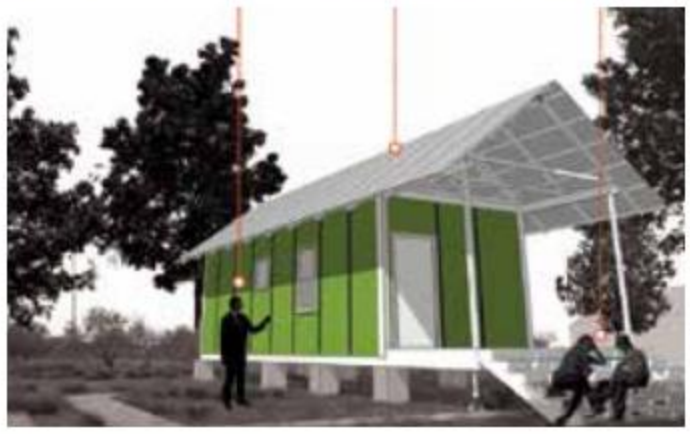
Finally, as bcWorkshop has illustrated with its Rapido prototype, ADUs can provide housing after disasters. Used as transitional housing after hurricanes, floods, and earthquakes, these units offer a safe place for families to stay while their homes are being rebuilt. They also carry an advantage over temporary FEMA trailers or hotel stays because ADUs can remain in place after the recovery.

By allowing ADUs to be a part of the fabric of neighborhoods, homeowners and renters alike have more housing choices and help create more resilient communities.

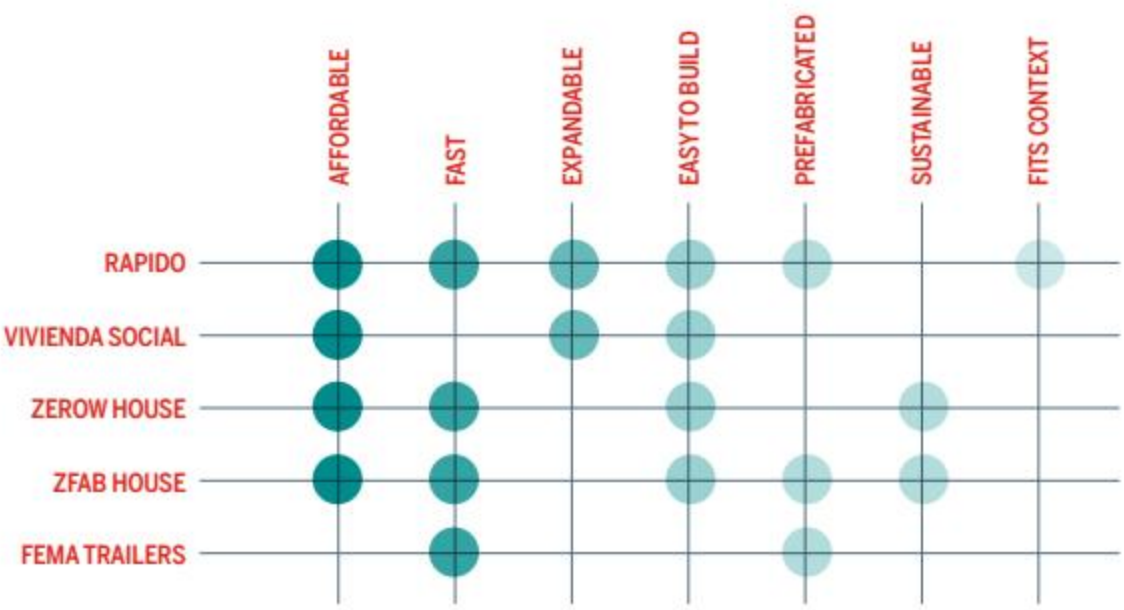
Constanza Peña Nakouzi is a designer at MC2 Architects. // Susan Rogers is associate professor at the University of Houston and director of its Community Design Resource Center.

VILLA VERDE / ELEMENTAL
Location: Constitución, Chile
Photo: Elemental
Low-income housing
Allows for expansions
Thinks of a family's quality of life

ZEROW HOUSE / RICE UNIVERSITY SOLAR DECATHLON
Location: Houston, TX
Photos: Rice University
Prototype for small, affordable, sustainable housing that could be delivered to a site
520 sq. ft. of conditioned space
700 sq. ft. overall footprint
Solar panels and solar hot water system



RAPIDO RECOVERY / BCWORKSHOP
Renderings: bcWorkshop
Disaster recovery housing
Temporary to permanent strategy
Easy to build by local contractors
Customizable units
Base core consisting of one-bedroom house
Takes around a week to build



Z FAB HOUSING / BRETT ZAMORE
Rendering: Brett Zamore Design
Affordable prefabricated homes
Under 500 sq. ft.
Sustainable solutions

SQUARING UP
ARCHITECTURE + JUSTICE

By Kevin Sloan, Hon. AIA Dallas, ASLA

THERE ARE A LOT OF REASONS IT'S DIFFICULT TO FIT THE WORDS "ARCHITECTURE" AND "JUSTICE" INTO A LOGICAL SENTENCE OR PHRASE.

If the ambition of an architect or writer is poetics, a phrase like "Architecture is justice" revels, if not thrives, in semantic ambiguity. By extension, metaphorically motivated constructions such as "Architecture equals justice" might inspire people to act or invigorate the creative potential of a new design project. But what it actually means quickly gridlocks when the architect ponders: What are the forms that reliably produce justice? A square, cube, sphere, a tessellated tetrahedron?

But architecture, unfortunately or fortunately, is not just a fine art, only poetry nor is it singularly a metaphor, as the most treasured examples in history demonstrate. So when the cool and demanding mind of an architect happens upon freewheeling flashes of rhetoric such "Justice with architecture," expect a pause and then a search for how to link architecture and justice in a useful, productive and unassailable way.

When architects first think about justice, they might naturally envision a courtroom and the gravitas it embodies. They might reflect on the serious situations that a courtroom handles and how those activities are in service to the law and the production of "just" decisions that affect matters of life and death. It is hard to imagine a conceptual idea or artistic priority that could supplant the good work of the court and its mission to serve the accused, the innocent, the guilty.

Other architects might associate justice and architecture with the original county courthouses of Texas. Much like the queen piece of a chessboard, historical county courthouses command their own territory, county and town, proclaiming in the process that Texas is a land where the law would be king. Considering such a lofty priority, little wonder that these extraordinary buildings were given a similar level of architectural commitment as the cathedrals in European medieval towns.

Searching for other linkages between architecture and justice, an architect might reflect on the steadfast facades — the faces — of a courthouse. In the best examples, the main facade of a courthouse is an unsympathetic, poker-faced surface that makes clear to those who enter that the events about to unfold are weighty. Consider the example of the courthouse designed by Paul Cret in downtown Fort Worth. It adds to the dignity of its presentation a repetitive bay that bangs across the facade like a judge's gavel that demands, "Order!"

At some point during an architect's life, an event or encounter will illuminate that architecture is not just a profession, but a profound discipline that seems applicable, even helpful, to matters beyond those just for buildings.

Perhaps the thought arrives as an architect stands in awe upon seeing the statues and frescoes of Michelangelo as well as the dome he designed over St. Peter's Basilica. Perhaps the moment arrives after reading the inspirational writings or seeing the sculpture, paintings and utopian city designs of LeCorbusier. Or maybe, like a muse, it appears in an unexpected moment, like a vacation to the Grand Canyon that leads to a chance encounter with Mary Elizabeth Colter's architecture — although small in stature, it is as sublime and large in thought as the Grand Canyon she honored.

However it happens, architects and architecture form a culture that is high in purpose. And so the profession and its members anxiously pose good questions. What can architecture do about the homeless? About unfair housing? About poverty and the sustained racial segregation of our cities and the implicit discrimination it underpins?

Surely the works of Michelangelo, LeCorbusier, and Mary Elizabeth Colter show us that something good can be done? Can't it?

Kevin Sloan, Hon. AIA Dallas, ASLA is a landscape architect at Kevin Sloan Studio.

DRAWN JUSTICE

THE CASE FOR DESIGNING CRIMINAL FACILITIES

By Linda Bernauer, AIA

The Tom Vandergriff Civil Courts Building courtrooms set a dignified mood. / Photo credit: Joe Aker

It's very timely that this article is being published now, as we face the global coronavirus pandemic. Places of detention and correction (including immigration facilities) are particularly vulnerable to the spread of infectious disease because of the close quarters that people must endure. The lack of sanitary facilities has been well documented of late as our immigration detention centers have been scrutinized by the media. This pandemic brings to light the changes that must be made quickly to reform our criminal justice system, not just for those detained, but for those employed in the facilities. We, as a society, need to closely examine the entire system to increase safety and security for all concerned.

Justice architecture encompasses those buildings where our criminal justice system is carried out — the courthouses, police stations, jails, prisons, juvenile facilities, border stations, and even some combinations of those. The word justice has several definitions. In architecture, the narrow definition is the administration of the law or authority. However, the larger definition encompasses words like fairness, objectivity, neutrality, and impartiality as well as a lack of prejudice with genuine respect for people. As an AIA architect specializing in justice buildings and a member of the AIA Academy of Architecture for Justice (AAJ), I believe in working with clients to provide spaces that work for the expanded definition of justice in our society. The criminal justice system's impact on our society is complex.

"It provides public safety and responds to criminal behavior through a variety of means including deterrence, incapacitation, retribution, rehabilitation, and even restitution and restoration.1" The AAJ categorizes its work into societal, community, facility, and human scales, which are outlined in the Sustainable Justice Guidelines, available for download on the AIA/AAJ website.

This document, published in 2011, updated in 2015, and currently under its third revision, not only addresses sustainable buildings, but the sustainability of the system as it seeks to protect public safety. It also considers the dignity of people entering the system at police stations, courts, jails, and prisons.

The treatment of those labeled as criminals has long centered on punishment rather than rehabilitation or restorative practices that bring victims and perpetrators together to resolve minor crimes. The system is one of separation, and the more heinous the crime, the more severe the punishment or separation.

In the United States, this has led to record levels of incarceration, starting in the 1980s with the "tough on crime" legislation. While extreme sentencing for some federal offenses is being repealed with the First Step Act, we have a long way to go.

Many of the facilities built in the 1980s to deal with the ballooning inmate population are near the end of their useful lives, requiring replacement or major renovation to meet current needs. Medical, educational, and mental health treatment spaces — not incorporated into the original facilities — now must be addressed. Concerns about how these environments affect inmates has long been an area of AIA/AAJ research.

The reasons for practicing justice architecture are varied and can be extremely personal. Some of us have family members who have been incarcerated. Some of us have loved ones with severe mental illnesses who are not adequately treated in the medical/mental health systems offered by our communities.

Often, the mentally ill end up in jail, which has become the de facto mental health treatment system in the U.S. My story is centered on them and their families.

As the parent of an elementary school child diagnosed with a severe mental illness, I experienced firsthand the limited mental health services provided in the U.S. health care system. At the time we were seeking treatment, insurance covered only 50% of mental health treatment, leaving us with large expenses for treatments and medication that changed as our child grew. Coupled with inadequate services in the public education system, as well as in some private educational settings, we were saddled with costs we'd never imagined.

This experience made me wonder how people with fewer resources could begin to cope in similar situations. During the time we faced these hardships, I was working on a courthouse project — and beginning to understand how and where people with little money were treated. Shortly after my courthouse project, I was introduced to the AIA/AAJ and attended my first conference.

What I learned was that the AIA/AAJ members want to see a more humane approach to justice for those who encounter the system at any level. We have found that involvement in the AIA/AAJ provides us with the support and resources we need to communicate with our clients, industry partners, and experts to design better facilities. There are architects who would like to see the AIA recuse itself from designing detention and correctional buildings, most notably spaces for solitary confinement and implementation of the death penalty.

Unlike the medical community that has refused to be present when death sentences are carried out, if the AIA decided that its member architects could be expelled for practice in these areas, the facility design and construction would not stop but would be carried out by those less interested in change.

For example, our work with the American Correctional Association has led to the review of the restrictive housing policies outlined in its design standards. If some architects had refused to design solitary confinement spaces, dialogue about the practice would not have been possible. Working within a system creates more positive outcomes for all involved.

Linda Bernauer, AIA is principal and senior project manager at HOK.

MORE ABOUT AAJ

In addition to the Sustainable Justice Guidelines, there are several ways that AIA/AAJ architects share best practices and the most current design thinking.

Find more information on AAJ at **bit.ly/3aqFVvZ**

CONFERENCES: AAJ conferences target social justice, highlighting relationships with judges, attorneys, law enforcers, corrections facilities directors and administrators, social service providers, and others in criminal justice. Sessions have explored best practices, looked at the system through the eyes of criminologists, and studied treatment and therapeutic environments in criminal justice facilities. In 2019, topics examined social divisions within communities and how designers can address the inequalities that shape the criminal justice system.

JUSTICE FACILITY REVIEW JURORS: The jury chair and jurors are selected from the design community at large, and not all are AAJ members. Owner jurors are also selected for each of three building types: courts, public safety, and detention/corrections. Any firm may enter projects, which are judged not only on design merit, but also on best practices and following the Sustainable Justice Guidelines. Download AAJ review publications at **bit.ly/2WPFHKP**

AAJOURNAL: The digital publication is a Knowledge Community selection when joining the AIA, renewing a membership or anytime through the AIA website. Articles include interviews with industry leaders and emerging professionals, project reviews, conference presentations, and topics such as the ethics of designing facilities for incarceration.

RESEARCH SUMMARIES: The AAJ website contains links to summaries on justice design research. Topics include the influence of courtroom design on the judicial process, alternatives to isolating inmates with severe mental illnesses, gun range design, health and safety implications of nighttime lighting, and recommendations on supermax prisons.

POST-OCCUPANCY EVALUATION TOOLKIT: Specific to courthouses, the toolkit provides details and examples on conducting a post-occupancy evaluation. Its purpose is to evaluate the condition and performance of features of materials and systems of the courthouse.

COMMITTEE MEMBERSHIP: Joining a committee opens avenues for collaboration and sharing expertise. Committees include Research, Sustainability, Communications, Emerging Professionals, University Outreach, Conference Planning and Justice Partners (works with related associations). The Leadership and the Justice Facilities Review Committees are by invitation only.

The Tom Vandergriff Civil Courts Building features limestone angels from Tarrant County's old civil courts building. / Photo: Joe Aker

The unbuilt project for Dallas County Youth Village, a minimum-security center for boys 10-17 in the criminal justice system, follows the open-campus design. / Renderings: HOK

The Jack Evans Police Headquarters is a nod to its warehouse district location. The city of Dallas' third LEED project, it makes use of natural light filtering in from a central courtyard. / Photo: Mark Trew Photography

The modernization of Dallas County Jail, including the men's mental health dormitory (above) and the acute care area (top), was modernized to treat inmates within the building instead of transferring them to Parkland Memorial Hospital. / Photos: Emily Hagopian/ HDR Architecture

AAJ BUILDINGS

Four projects in Dallas-Fort Worth involved collaboration with AAJ members and firms. Two of the projects achieved recognition by the Justice Facility Review, and two are LEED certified and exemplify the Sustainable Justice Guidelines. The projects are listed by completion date.

DALLAS POLICE HEADQUARTERS

DESIGN TEAM: PSA Dewberry with MWL
COMPLETED: 2003

JFR Citation

This was the first LEED Silver certified project undertaken by the city of Dallas. The project embraced a more open design to better engage with the surrounding community, and the style acknowledges the historic warehouse district location.

DALLAS COUNTY YOUTH VILLAGE, DALLAS, TEXAS

DESIGN TEAM: HOK, KAI Texas, JQ, Charyl McAfee Duncan, FAIA
PROGRAMMING: Jay Farbstein Associates

2009 Unbuilt Design

The plans follow the open-campus residential treatment design recommended for male juvenile offenders ages 10-17 who have been adjudicated and need to be removed from their home environment.

DALLAS COUNTY JAIL MEDICAL/MENTAL HEALTH MODIFICATIONS, DALLAS

DESIGN TEAM: HDR, JQ, EnGlobal, APM & Associates
COMPLETED: 2015

JFR 2017 Published Project

This facility is the first of its kind dedicated to mental illness with an integrated full-service approach. The renovated basement storage space in the Lew Sterrett North Jail Tower provides medical and mental health services for about 6,000 inmates. Mental health inmates have a separate movement path through the facility to provide the proper treatment environments to increase positive outcomes. This project has served as an example for several much larger facilities now in design throughout the U.S.

TARRANT COUNTY TOM VANDERGRIFF CIVIL COURTS BUILDING, FORT WORTH, TEXAS

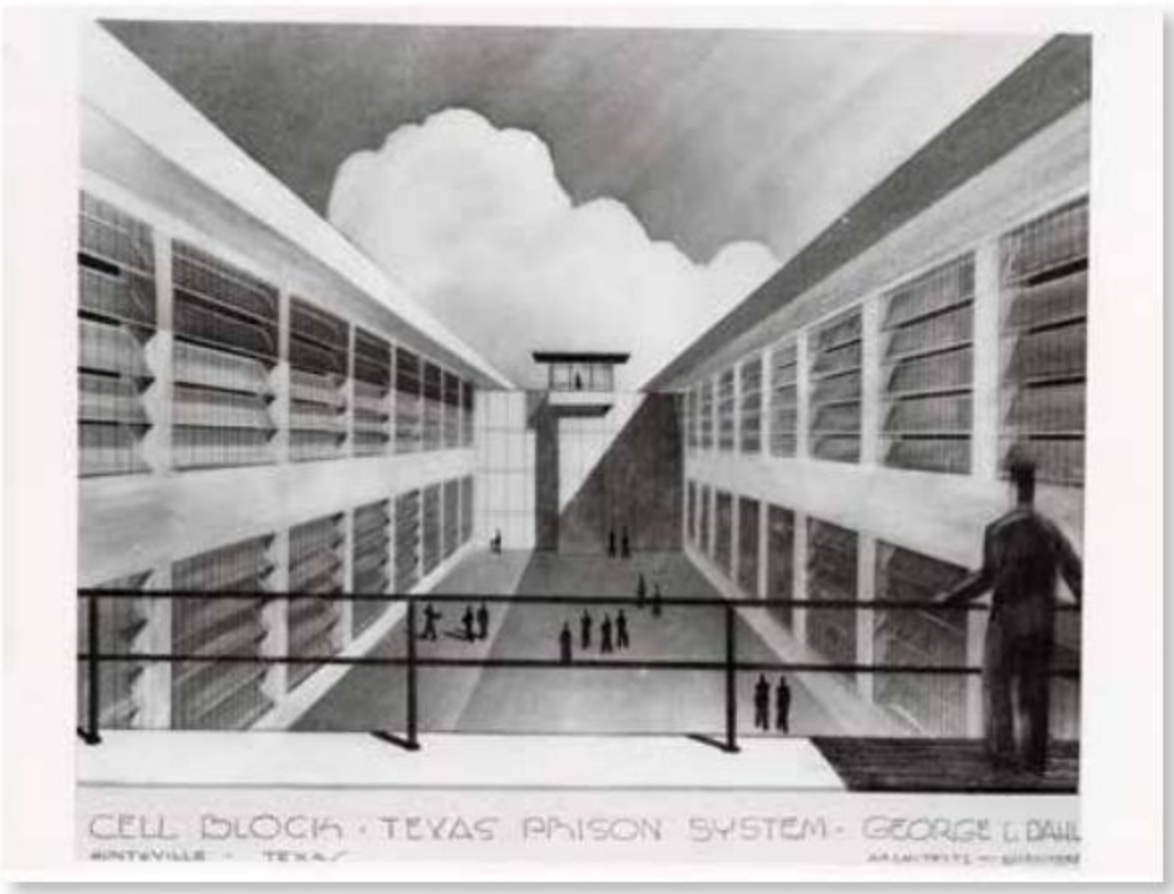
DESIGN TEAM: HOK (planning, building exterior, courtroom design) with HKS (interior design), JQ, Summit Consultants
PROGRAMMING: CGL
COMPLETED: 2015

The building, which carries LEED Gold certification, has large windows that illuminate public areas and office space. The front and rear facades feature three limestone angels removed from the old Civil Courts Building.

GEORGE DAHL + PRISONS

A Little-known Legacy

By Greg Brown, Hon. AIA Dallas



From top:

Rendering of a design for a typical cell block at Eastham Prison Farm.

George L. Dahl, Architects and Engineers' illustration of a cell block at Huntsville, TX, ca. 1962.

Design for a chapel at the Jim Ferguson Unit near Midway, TX.

All photos courtesy: George Dahl collection, Alexander Architectural Archives, University of Texas Libraries, The University of Texas at Austin

George L. Dahl. When Dallasites hear the name, their minds likely leap to Fair Park. As the architectural driving force behind the Texas Centennial Exposition in 1936, Dahl oversaw the complex of buildings that is one of Dallas' three National Historic Landmarks and acknowledged as one of the best (if not the best) collections of Art Deco exhibition buildings worldwide.

People who are a little more versed in Dallas' architectural history and heritage might recognize other designs from his over seven decades of work: buildings at the University of Texas at Austin, Neiman Marcus' flagship store downtown (1927 and later additions), the Titche-Goettinger Building (1929), the mid-century modern Dallas Public Library (1954), all the way to the Earle Cabell Federal Building in 1971. Over the years, he designed office buildings, educational facilities, and a series of retail stores for Sears. As a promotional brochure for his firm said near the end of his days of professional practice, "45 Years as an Architect. 3000 Projects Totaling 1.5 Billion Dollars."

What most people don't realize, however, is that beginning in 1949 (with a Huntsville cell block the firm described as "a maximum security unit having 541 cells and in addition 23 cells for disciplinary isolation") and continuing until 1975 (even after Dahl's retirement in 1973), he and his firm received commissions for dozens of prison facilities operated by the Texas Department of Corrections.

Many of the prisons Dahl provided designs for had opened decades earlier; his buildings were modernized updates. As illustration of this, features described in the firm's brochure on its prison work included: "Cell doors [that] are remotely controlled, individually and in groupings as may be selected by security forces," "complete facilities for the daily showers of all inmates, the deposit of soiled clothing and in addition [the] care of the needs of all of the facilities within the walls, including the hospital," and even "sewage facilities at Central [in Sugar Land] ... the first step in a modernization program in anticipation of added facilities at the farm."

The facilities ran the gamut from actual cell blocks to housing for guards, hobby shops, concession stands for prison rodeos, and an "abbatoir" at Huntsville, a slaughterhouse to fulfill some of the facility's food needs. The firm also designed facilities for first offenders "in the age group seventeen to twenty-one" such as the Ferguson Prison Farm (1961), with spaces for vocational training, academic classes, and chapel attendance. It was touted as an "ultra-modern self-contained unit of Texas' far-flung penal system."

A capstone project in this genre was the 1970 Criminal Justice Center at Huntsville, with "up-to-date facilities for the graduate and the undergraduate students of Sam Houston State University in addition to the training of men and women involved in the science of penology and law enforcement within the Texas Department of Corrections [and other agencies in the state]."

Overall, a list of the Dahl firm's work on Texas prisons runs four pages in the brochure. An explanatory note at the beginning of the list clarifies the construction costs listed: "It should be pointed out in the analyzing of the particulars itemized that all of the construction at the Texas Prison System is done with prison labor and some materials are being made by prison labor. The cost of construction herein should be multiplied by at least two to ascertain the free world cost."

Although not featured prominently in most lists of Dahl designs, the inclusion of this work in his publicly provided bios and a brochure highlighting the firm's prison expertise makes clear there was no stigma attached to this niche of his design legacy. One might wonder, however, at the motivation to take on work in such an arena. (Note the recent controversy about whether architects should even be involved in the design of such spaces, especially solitary confinement cells and facilities for the death penalty.)

Perhaps it is in keeping with the overall generosity of spirit that Dahl demonstrated throughout his career and life. After all, his self-written entry in the 1976 Bicentennial Edition of Who's Who in America reminds the reader that "you are here to contribute to the betterment of society." Given the architect's broad range of design work, from signature buildings to unglamorous warehouses and outbuildings, it is not that difficult to assume this was just one more source of revenue for the firm. Whatever the reason, it is a fascinating chapter in the oeuvre of an architect who critic David Dillon, Hon. TxA once described as a "stylistic chameleon."

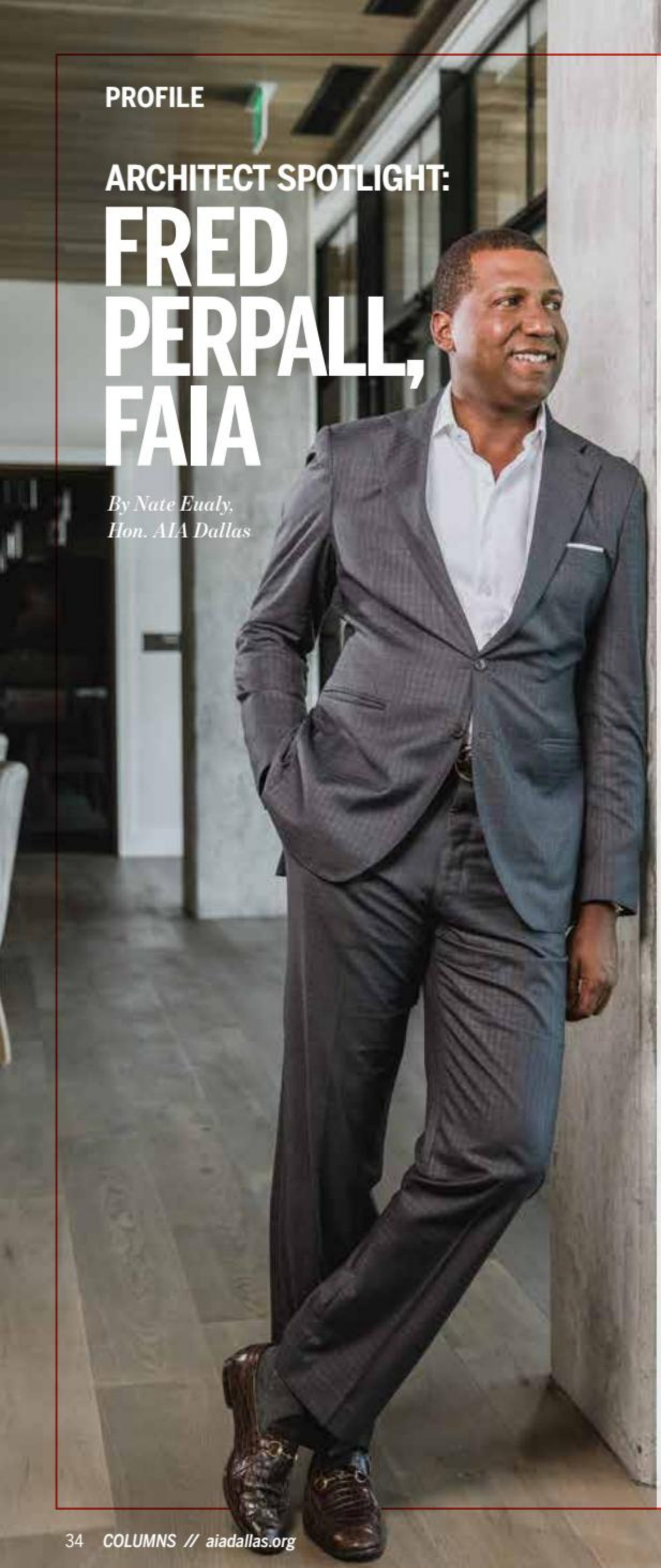
Greg Brown, Hon. AIA Dallas is former program director at the Architecture and Design Exchange.

Do you have more information on this area of Dahl's work? Did you work for his firm during this period? If so, we'd love to hear from you and learn more. Contact us at AD EX by e-mailing ***info@DallasADEX.org.***

ARCHITECT SPOTLIGHT:

FRED PERPALL, FAIA

By Nate Eualy, Hon. AIA Dallas



As CEO of The Beck Group, Fred Perpall leads the firm's domestic and international design, planning, real estate consultancy, and construction businesses. An active member of the community, Fred is chairman of the Dallas Citizens Council, on the board of Dallas Medical Resource, and a director for Triumph Bancorp. He is also on the Board of Councilors for the Carter Center and is part of the Atlanta Tipoff Club, the group that awards the Naismith Player of the Year college basketball trophies.

Fred began his career in design and construction in 1996. A registered architect since 2003, he was elected to the prestigious American Institute of Architects College of Fellows in 2016. He is part of the AIA Large Firm Roundtable and previously served as chairman of the Urban Land Institute's Urban Plan. He is also a former director of AIA Georgia.

He has been with Beck since 1999, when his former firm, Urban Architecture, merged with Beck. Twenty years later, The Beck Group has become one of the most significant integrated firms in the country, with over 180 architects and more than $1 billion in construction volume. Founded in 1912, the company has worked on Dallas-Fort Worth landmarks including the Kalita Humphreys Theater, the Cotton Bowl, NorthPark Center, Fountain Place, The Crescent, Texas Motor Speedway, Nasher Sculpture Center, Sundance Square, Piano Pavilion of the Kimbell Art Museum, the University of Texas at Dallas Engineering Building, and the Old Parkland West Campus.

Fred earned a bachelor of science in architecture and a master of architecture at the University of Texas at Arlington. He is an alumnus of the 183rd class of Harvard Business School's Advanced Management Program and a former Americas Fellow at the Baker Institute at Rice University. A native of Nassau, Bahamas, Fred played on the 1994 Bahamian National Basketball Team. Fred and his wife, Abi, live in Dallas with their daughters, Ava and Ali.

Photo: Shaun Menary

Please tell our readers about growing up in the Bahamas.
I am proud to be from Nassau. Growing up in the Bahamas was a unique experience because of the community; my family knew almost everyone in town. My parents were both in the hospitality industry, so I learned the importance of service to others at an early age. My dad worked for an airline; my mom ran a cafeteria. Both instilled in me the importance of strong relationships.

When did you decide you wanted to be an architect? How did you select UTA?
My uncle ran a masonry business, and as a young teenager I worked for him mixing mortar. I noticed that the project architects were the best-dressed and educated people on the job sites. And since I liked the building process, it didn't take long for me to figure out that being an architect was what I wanted to do for a living. My brother was at Oklahoma State University, and I wanted to go to school close to him but in a larger urban setting. UTA's School of Architecture produced impressive journals, and the university had a Division 1 basketball team. Because of these factors, I applied and was accepted at UTA. I wanted to play basketball for UTA and did play some as a walk-on my first year. However, I quickly realized that I couldn't play on the team and successfully earn my architecture degree because of the intensive time the degree demands, so that was the end of my collegiate basketball career.

Tell us about some of your more interesting UTA professors.
I had some great professors at UTA. Bill Boswell was my professor for first- and third-year studios. He taught us to work hard and work fast. We learned fundamentals of design and did a lot of balsa wood models. Lee Wright was my favorite teacher. He had a freewheeling style and liked to have fun while teaching us. We were glad to work hard for him.

When you graduated from UTA, you went to work for Urban Architecture. What led to the merger with Beck? What positions have you held, and what are some of the projects you have overseen?
I finished my master of architecture degree at UTA in 1998. I worked for one year for Greg Ibanez (now Ibanez Shaw Architecture) before going to work for Rick del Monte at Urban Architecture. I had only been there for six months when the firm merged with The Beck Group. It was a little unnerving at first, but I quickly realized that the merger would allow me to pursue a deeper integration of design-build technologies. My career progressed from intern to project designer and then to associate at the firm. I obtained greater skills and knowledge in both architecture and construction. Some of the projects I worked on were Fielder Road Baptist in Arlington, the Princess Margaret Hospital in Nassau, and Fellowship Church's Children's Center.

From 2004 through 2012, you worked for Beck in its Atlanta office. Describe your responsibilities and professional growth once you took that position.
I was promoted to principal/design director of our Atlanta office in 2004, right before I turned 30. It was a great experience. I was responsible for the entire book of business in the region. Doing business development allowed me to establish relationships with our clients. My goal was to vertically deepen the strengths of my team while seeking to go broader horizontally in expanding and enhancing our client base. Before moving to Atlanta, I only read architecture journals. Because of my new managerial responsibilities in Atlanta, I expanded my reading to also include business journals.

In 2013 you became the CEO of Beck. How would you describe the culture you and your leadership team promulgate at Beck?
I was honored at age 37 to be named the incoming CEO for The Beck Group. Before returning to Dallas, I spent six months in the advanced management program at Harvard Business School. My management group and I are focused on teamwork. We encourage everyone to have a place at the table in decision-making. Teams run the company, with a focus on inclusivity and diversity. This collaborative leadership style sometimes takes a bit longer but produces better results.

African Americans and people of color are under-represented in the architecture profession. What are some key initiatives either in place or that should be in place to address this?
At The Beck Group, we make it a priority to recruit individuals from diverse backgrounds, especially at the entry level. Companies should be intentional to open the door to candidates from various racial and socioeconomic backgrounds and then let talent succeed. The industry needs to do a better job communicating to African American students the value and positive impact that architects can have on communities. These students have tremendous potential to shape our neighborhoods with their unique perspectives if they are provided the opportunity to do so.

How can architects utilize their expertise to help shape, influence, and improve their neighborhoods and Dallas?
Architects need to be involved in guiding the conversation about the real challenges that Dallas is facing. We need to connect our city — it is diverse but not integrated. We must address historical biases and issues of equity. We need to advance strategies to achieve walkability and connectivity. Architects can interact with the city through the buildings they design. Architects must be more engaged civically and help create public policy. Our profession must advance the concept of the "citizen architect," and we must be involved in shaping policy both in Dallas and in Austin. We should also be advocates for higher quality education, including technical education. Finally, fully integrating downtown with South Dallas must be a high priority. As Churchill said, "We shape our environment, our environment shapes us."

Interview conducted by Nate Eudaly, Hon. AIA Dallas, executive director of The Dallas Architecture Forum. It has been edited for brevity and clarity.

Learn more where Fred draws inspiration – from favorite travel destinations and buildings to books, documentaries, and music at ***aiadallas.org/fredperpall.***

The Pike Park Queen and Court were selected from the Mexican American community and are pictured in front of the Pike Park Field House in 1928. / Photo provided by the Dallas Mexican American Historical League

PIKE PARK

Little Mexico's Struggle for its Oasis

By David Preziosi, FAICP

As drivers speed down Harry Hines Boulevard, they pay little attention to Pike Park on their way to Uptown or downtown. The small, unassuming park on Harry Hines is important, though, as it has been a major part of Dallas' Mexican American community since the 1920s.

Over the years, Pike Park has remained an oasis for Mexican Americans despite several attempts by the city to close it. The park serves as a place to celebrate and remember Latino culture and heritage in a rapidly changing city.

In 1912-13, at the suggestion of city planner George Kessler, the City of Dallas acquired 4.4 acres of land north of downtown along Turney Avenue (now Harry Hines) to establish the first park in what was then the densely populated Second Ward. In the late 1800s, the area was settled mainly by Eastern European immigrants of Jewish faith, leading to the nickname "Little Jerusalem."

Turney Play Park was the intended name for the recreation area until a name-the-park contest. At the suggestion of a neighborhood girl, Summit Play Park was chosen because of the park's setting on a high piece of land overlooking downtown. Formally dedicated in 1915, Summit Play Park contained a field house, playground equipment, a wading pool, tennis courts, and a baseball field. With all of its amenities, the park quickly became a gathering place for neighborhood residents.

The prominent Dallas architecture firm Lang & Witchell designed the park's centerpiece, a two-story Mission Revival field house with a basement. Constructed in 1914 for $24,000, the structure had a large arcade across the front of the first story, with Mission-style parapets at either end and another parapet over the central window on the second floor. The side gable roof was covered in red clay barrel tiles, and chimneys stood on each end. The facility contained assembly rooms, bathrooms, a reading room, and a milk depot. There were even free showers in the basement for nearby residents because of a lack of running water in their homes.

As the residents of Little Jerusalem prospered, they started moving to other parts of Dallas. By the 1920s, most of the new residents to the area were migrants who had fled the turmoil of the Mexican Revolution. With the shift in its ethnic makeup, the area became known as Little Mexico.

The park also got a new name. In 1927, it was changed to Pike Park in honor of Edgar L. Pike, who served on the Dallas Park and Recreation Board from 1908 to 1919.

During its peak years from the 1920s to the 1950s, Little Mexico was bounded by the MKT rail line on the southwest, Maple Avenue on the northeast, McKinney Avenue on the southeast, and Oak Lawn Avenue on the northwest. Densely packed wood-frame houses, a Mexican American Catholic Church, a grocery, the first El Fenix restaurant, and a variety of other businesses filled the neighborhood.

Except for special occasions or on Mexican holidays, Mexican Americans were not allowed to use Pike Park, even though Little Mexico surrounded it. In 1926, the first celebration of Mexican Independence took place at the park. But it wasn't until 1931 that the Park Board clearly delineated the joint use of the park for "Mexicans and Americans."

Pike Park quickly became the social center of one of the largest Mexican American neighborhoods in the city. Despite that, "Vamonos al parque de los judios" ("Let's go to the park of the Jews") was frequently heard in the 1930s.

By the 1940s, the park became "nuestro parque," or "our park," and considered the heart and soul of Little Mexico.

In 1950, a major renovation removed the upper floor of the field house and converted the rest of the building into club and recreation rooms. Shortly afterward, the city made the first attempt to close the park. The Little Mexico community fought back, and the City Council let the park stay open. In 1956, Little Mexico received federal funding for urban renewal, including work on the field house, a lighted baseball field, and expanded play areas.

The vibrant Little Mexico neighborhood started to shrink in the 1960s with the construction of the Dallas North Tollway. Slicing through the community, the road project took acres of houses and impeded access to Pike Park. Use of the park declined, and the city made another attempt to close it. This time, Anita N. Martinez, whose 1969 election made her the first Mexican American on the City Council, stepped in to fight for Pike Park as one of her first initiatives. She called the park "the psychological heart of the Mexican American community in Dallas" and succeeded in keeping it open.

Residents of Little Mexico and the Mexican American community came to Pike Park to celebrate the holidays, including this July 4th celebration in 1926. / Photo: the Dallas Mexican American Historical League

In 1978, the city spent $400,000 on renovations to Pike Park based on input from residents on what they wanted there. The arcade was filled in with windows and a new Mission-style central parapet was added to the field house. The pool was moved from the front of the building and replaced by an expansive brick plaza with a large bandstand fashioned after one in Monterrey, Mexico, for large festivals.

Because of its historic significance and cultural importance, Pike Park received a State of Texas Historical Marker, its text in Spanish and English, in 1981. But the recognition didn't end its turmoil.

The third attempt to close the park came in 1986, when the Park and Recreation Board sought to save $84,000 from the yearly budget. The justification was that children could use nearby Reverchon Park instead, although it was a very dangerous walk down Harry Hines to get there. The remaining residents around the park rallied again, and the city kept it open.

In 2000, the park was designated a City of Dallas Landmark, cementing its historical significance. Today the park is well maintained, but the field house is closed due to a lack of resources for needed repairs. The Dallas Mexican American Historical League is exploring the possibility of making the building a museum on Mexican American history in Dallas.

Today there isn't much left of Little Mexico, with office towers and swanky residential buildings springing up in place of the small homes that surrounded the park. Still, Pike Park remains an oasis in a modern city, a destination where Mexican Americans come from all over to celebrate their heritage. They have fought hard to keep Pike Park open because, more than a place for recreation, it's the symbolic heart of Dallas' Mexican American community.

David Preziosi, FAICP is executive director of Preservation Dallas.

Special thanks to the Dallas Mexican American Historical League for providing historical information and images of Pike Park.

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DALLAS HOLOCAUST AND HUMAN RIGHTS MUSEUM

By Janet Spees, Assoc. AIA

Photo: Jason O'Rear

The Dallas West End Historic District is known for a deep-rooted history of industrial businesses of days gone by and, of course, the infamous Texas School Book Depository Building, now the Sixth Floor Museum at Dealey Plaza. New among these midrise brick structures is a three-story museum clad in copper: the Dallas Holocaust and Human Rights Museum, designed by local architect Omniplan.

As seen from the street, the material choices are decisive. They relate to both the neighborhood's current architecture and to its industrial nature from the early 1900s, but are also different enough to stand apart. Black brick with punched openings makes up the lower portion of the building, a departure from its natural brick neighbors but also creating a strong foundation for the copper skin above. Copper, commonly used in Texas as an accent material, forms a significant portion of the exterior building facade. The shimmering metal exudes a sense of importance and, as it weathers, will reinforce the feel of permanence and character.

The copper pattern ascends the facade in concept renderings as a rectilinear puzzle of panel material. In actuality, a series of flat-lock seamed sheets uses the 36-foot-length coil of copper material efficiently. Before the copper installation on the facade, the exterior walls were cleverly prefabricated off-site. Through BIM coordination between Omniplan and Baker Triangle, the wall panels were modeled and prefabricated in full-height, 8-foot lengths, then brought to the site ready for the copper cladding to be added. (See https://www.youtube.com/watch?v=emlGDGIeUkE for a 2-minute video on the process.)

The exterior facade is designed to "mimic movement through the exhibit," said Omniplan architect Mark Holsinger.

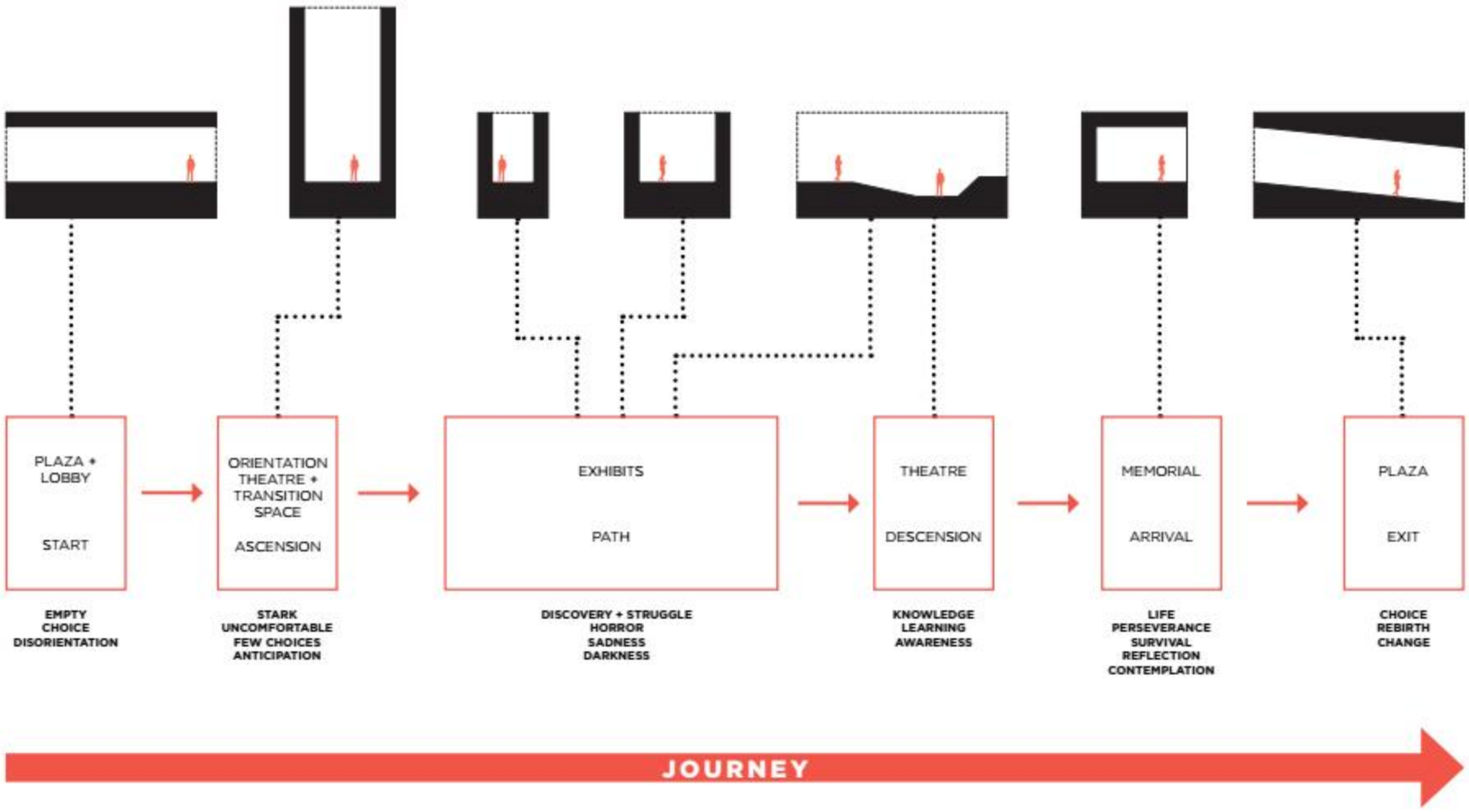
Inside, museum visitors start off by seeing a short film in the 200-seat theater. From there, they climb a processional stairway to the third floor to start the journey through the museum. Beginning the experience in this manner is strategic and deliberate, designed to remove the visitors from the world outside the museum and immerse them in the exhibits.

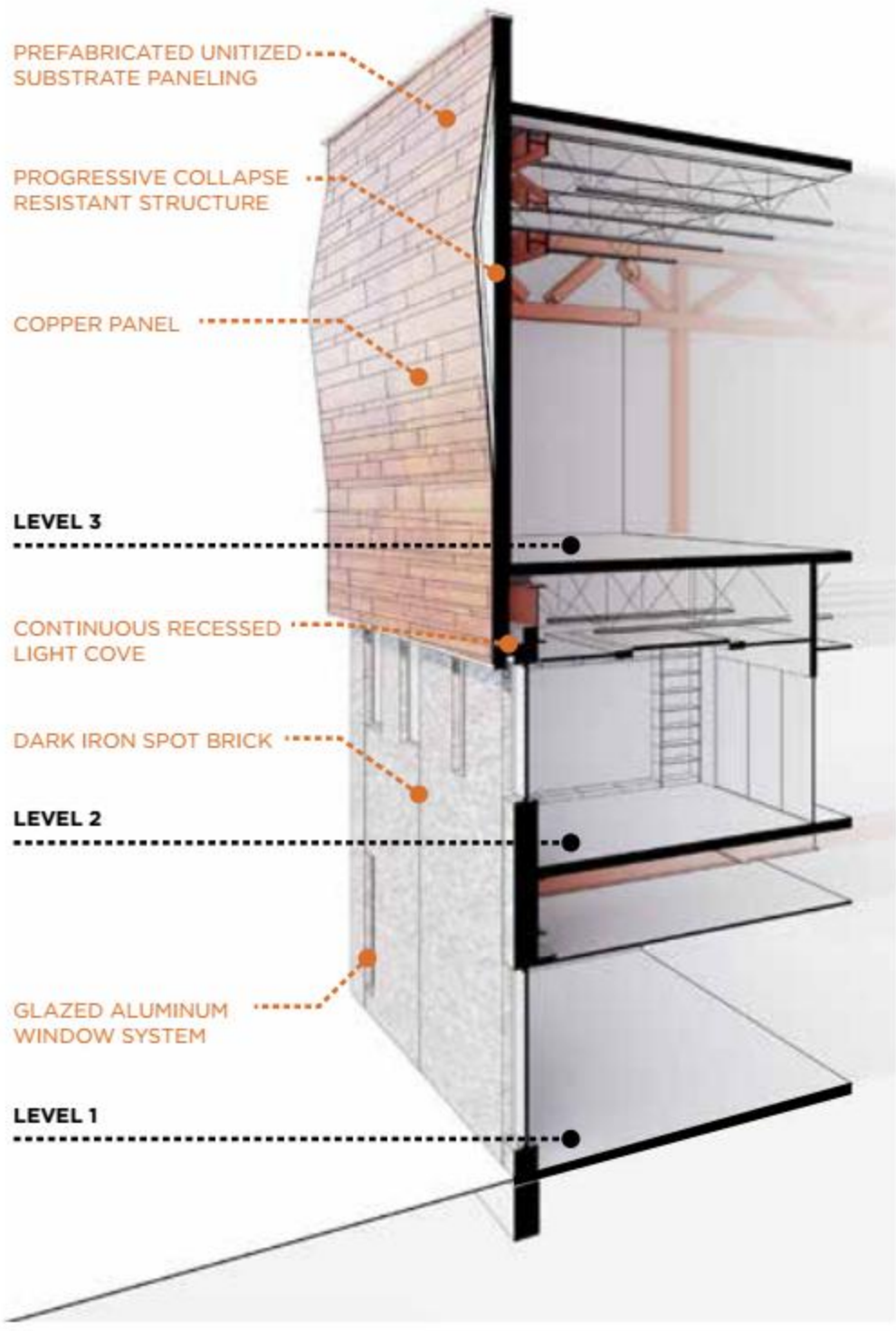
The project kicked off with a competition for the design of the museum in 2013. Once awarded the project, Omniplan spent six months working with exhibition designer Edward Jacob to thoroughly understand the requirements of the exhibit spaces. The Omniplan team used this time to develop the delicate narrative and sequencing of visitor experiences to create the journey through history. The campaign to build the new museum was $73.5 million, with over $78 million raised as of the opening.

The 55,000-square-foot museum houses some exhibits from the previous Dallas Holocaust Museum/Center for Education and Tolerance, which was across the street, but a majority of the exhibits are new, their content designed by Berenbaum-Jacobs Associates. The museum opened in September 2019.

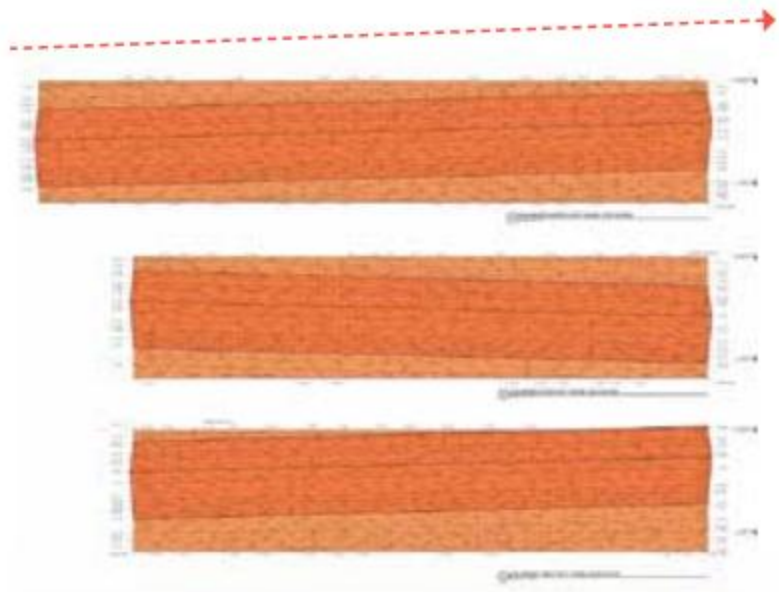
Janet Spees, Assoc. AIA is a project manager at Merriman Anderson Architects.

Photo: Jason O'Rear





ARCHITECTURAL PROJECT TEAM:
ARCHITECT: Omniplan
CONTRACTOR: Austin Commercial
EXHIBITION DESIGN: Berenbaum-Jacobs Associates
MEP ENGINEER: Blum Consulting Engineers Inc.
STRUCTURAL ENGINEER: Datum Engineers
CIVIL ENGINEER: Walter P. Moore
SIGNAGE: RSM Design
LANDSCAPE: Talley Associates
AV & ACOUSTICS: Idibri
TELECOMMUNICATIONS & SECURITY: Telios
PREFAB COPPER PANELS: Baker Triangle
FOOD SERVICE: SDI
LIGHTING: Schuler Shook



Left and above: The ascending facet on the copper facade maps the journey inside through the exhibits. / Graphics: Omniplan.

ADRIAN PARR

By Carolyn Mulligan, AIA

Photo: Shirley Che

When you first meet Dean Adrian Parr, you feel like you've known her your whole life. Because she is so down to earth and welcoming, you forget for a minute that you're talking to someone has traveled to all parts of the world conducting research as the UNESCO Water and Human Settlements chair. Or someone so fluent in Italian that she spent part of her graduate studies translating Italian works of philosophy into English. Or someone who has produced several films, written three books, and was director of the TAFT Research Center at the University of Cincinnati. But only for a minute because then you begin to witness her passion for the cultural, environmental and political activism that has drawn Parr national and international recognition. She now joins the D-FW area as the dean of the College of Architecture, Planning, and Public Affairs (CAPPA) at the University of Texas at Arlington.

To start off, tell us a little bit about your early childhood years and where you grew up.

My dad is a very well-known performance artist in Australia, and my aunt, whose work is displayed around my house, is also a contemporary artist. As an only child in that context, I spent a lot of time hanging out in studios. Art studios were my playroom to a certain degree. I was exposed to some incredible thinkers and art practitioners at a young age and even spent time at the Paris Art Biennale as a kid. It was an interesting childhood, and I really appreciate that I had that type of opportunity growing up.

I grew up in Sydney, where we lived in the middle of the city, but on the weekends, we would always go to the Blue Mountains. Because of that, I developed a really intimate relationship with landscape. I would spend my time getting lost in the mountains and trying to find my way back, constantly pushing those limits as a kid. I had a lot of freedom to explore my environment and context in my own terms, and that's something that's stuck with me to this today.

What brought you to Dallas, and how did you get to UTA?

A search firm reached out to me and asked me if I would be interested in applying for the position. I didn't really know where Arlington was at the time, but knowing it was in the Dallas-Fort Worth area sparked my interest. I had been told that the cities in Texas are political divergences within the state of Texas and thought that was a really interesting condition. I'm intrigued by the relationship between the rural, urban, and suburban, and the question of how we negotiate those spaces, and how is architecture a part of that negotiation?

Also, knowing that Teik C. Lim, Ph.D., was the provost was another reason I decided to come to UTA. I had worked alongside him before, and I have enormous respect for him. If you're going to make a career move, you want to make sure you work for someone with similar values.

What are some strengths of the CAPPA program that you saw coming into the school? As a dean, what areas do you hope to grow, expand, or challenge?

Parallel Construction, the Design-Build studio at UTA, is a real gem. One semester, the students work together to design a low-income house, and in the second semester they physically build it. After the project is complete, families can purchase the beautifully designed home well below market rate. I want to figure out ways in which we can expand the design-build studio as well as integrate it into the curriculum as a permanent part of the program.

Also, I think Brad Bell's materials work is extremely promising and exciting. There are some interesting alliances that can be formed between that program and the Design-Build program that are mutually beneficial. Lastly, I believe architectural theory needs to have a bigger platform and a voice. Kate Holliday is doing some amazing work with the Dillon Center, and I'm interested in ways in which the center can foster its relationship with some of its community outreach work with the Design-Build program as well.

Beyond those niche pockets of research, we have really talented faculty and incredibly hardworking students, many of whom come from underprivileged backgrounds. I'm deeply committed to being able to democratize education, and I think given that kind of student body, there's enormous scope for a dean to have a positive impact. We've started work with CityLab High School, where students can start receiving college credit for architecture in high school, providing them with opportunities to lower their student debt, amongst many other benefits, when they enter college.

What do you see as your role as dean of CAPPA?

I see myself as a representative of my faculty and staff and students. I'm a representative both out into the broader university community and the city, but also nationally to represent their interests. We're living in a time in history which is becoming increasingly more and more divisive socially and politically, and I think as a dean you have an incredible opportunity to provide platforms to bring people together and for people to be able to communicate their differences in a mutually respectful and non-threatening way. That is my principle of leadership moving forward. The question I constantly ask is, "How can I lead with empathy?"

Congratulations on your invitation to curate an exhibit with CAPPA at the Venice Architecture Biennale in 2020! Tell us more about that opportunity.

The European Cultural Academy holds an exhibition in conjunction with the Architecture Biennale every year, and in my capacity as UNESCO chair, they've asked me to curate a small section of it on Water and Human Settlements. It was originally going to be an exhibit to show the films that I've been producing, but I thought it would be great to do something that was more locally generated. I want to showcase some of the research that our faculty is doing in this area on water and human settlements, and then create a selective studio and application process for students who wanted to be involved. Heath May with HKS will be working with me on the exhibit as well.

For the exhibition, we will be researching the intersection of inequity, natural resources and the built environment in our region. We will be collecting data from the D-FW area, looking at all the waterways that make up this area, highlighting where the socioeconomic differences lie, mapping flood zones and then seeing how those things overlap, which we know they do. We want to understand where the most vulnerable communities are in that

scenario, what's being done about it, what are some things that could be suggested, as a result of some of those findings.

You are very clear about your priorities and what you stand for, which I'm sure at times has received opposition in our current political climate. How have you dealt with pushback throughout your career?

I have a lot of friends who have very political views, but no matter how hard that is for them that I hold a different political position, I'm even more committed to retaining a friendship. I think it's important to lead by example. If we have a problem with social and political divisiveness, then we ourselves can't fall prey to that. That's the first and most important thing.

I'm also comfortable with having people voice their frustrations about my positions. For example, when it comes to discussing climate change, I have no problem responding to that. The Fourth National Climate Assessment report was just issued in November of last year, and my response to climate change is always, "I don't believe in climate change, I trust in climate change science." There's a big difference between appeals to belief and appeals to trusting science and the hard empirical work that's been peer-reviewed and done for decades.

On your Twitter account, you posted an article about Greta Thunberg, the Swedish teenager who spoke in front of the EU in Belgium about climate change and helped secure billions of dollars in funding to fight it. She inspired worldwide protests by teenagers urging politicians to unite to address global warming. What role do you think the students at CAPPA can play in D-FW with these kinds of issues?

There's a particular amount of energy that young people can bring into play, and I'm also interested in other forms of political activism that don't always work within the institutionalized framing of politics. What I mean by that is as we look at some of the environmental and social challenges that we are facing across the world and locally, the worst impacts are going to be happening to people that currently have no voice within the system. That includes other species, young people, and people in other countries. The impact of climate change has no borders or boundary. For example, climate change is causing sea level rise at Maldives, where islands are sinking; ice shelves are disappearing in the Arctics, where I went for my UNESCO work, and people's homes are literally falling off into the ocean. These are other people's realities, and we have no conception of just how hard it can be.

I'm interested in how you can provide platforms for those kinds of entities in the world to be able to have a voice and share their stories. That's why that young girl [Thunberg] caught my attention, because I was proud of and inspired by her bravery. It doesn't matter if you can't go to the booths to vote; you can create change another way. It's about tapping into people's imaginations and exercising our own imagination, both the material and the immaterial. How do you produce these creative combinations that in turn produce other ways of living in the world?

Studying climate change and seeing firsthand how it could severely impact people's lives around the world, how do you deal with a subject this heavy?

I think it's pretty simple for me. First of all, having kids forces you to be present; they don't give you any other option! But on a more serious note, yes, there are some intense things that I have had to encounter as UNESCO chair. For example, I've had my car hijacked. But you just have to be able to put that behind you. I'm not the victim here. I live a privileged life. If anything, I know I have to be positive and strong to keep trying to make the best contribution that I can. There's no room for a sense of victimhood in all of that.

Considering your expertise and background, you are perfectly suited to be an important contributor to the conversation about the Trinity River, hence your appointment as a member of the Design Advocacy Committee of the Trinity Park Conservancy. The Trinity River project has seen countless design iterations over the city's history. What are your thoughts on the current design for the Harold Simmons Park, and do you think the it will ever be realized?

The biggest strengths of the design for me, coming in as a newcomer to Dallas, is firstly, it's designed to flood. I do think that is incredibly important, because it allows us to embrace the natural forces and vicissitudes of water, rather than try to be defensive against it. Water does not subscribe to human-made boundaries.

I also want to make sure we are looking at the neighborhoods on either side of the park, understanding that the river is not a bounded entity in the sense of social impact. There is also gentrification that comes from having a beautiful park. How do we not push them out because of this incredible asset that's now coming up into their communities? How do we ensure the communities get to stay there and enjoy this new citywide amenity? These are questions that are coming up with the Design Advocacy team and are being talked about seriously.

You write a lot about how radical interventions, in tandem with working within existing systems, can effect change for the environment. As you state, this protection for the environment is often at odds with the competitiveness of market capitalism. Are there examples of interventions in Dallas that you think are making steps forward in how we think about our city socially, environmentally and culturally?

In my *New York Times* interview, I speak of a "bastard solidarity." What I meant by that was there has to be some radical interventions, but you also have to be able to work within the system. If it's just radical, then you will always be marginalized and positioned on the outside. There's a lot to say about working strategically and being nimble across different platforms.

For Dallas, I think about Better Block [Foundation], which is a fantastic example. Kevin Sloan's work on rewilding the Trinity is an interesting way of thinking about the city's relationship to unbuilt areas. I think the Trinity River Conservancy's work with the Harold Simmons Park serves as a sort of mediating space. It's not wilderness, it's not built up, but it's the thoughtful negotiation between the two — while honoring both the communities on either side — that's so important.

Interview conducted by Carolyn Mulligan, AIA, an associate at Corgan. It has been edited for brevity and clarity.

2019 AIA DALLAS BUILT DESIGN AWARDS

Five projects were selected to receive 2019 Built Design Honor Awards, the organization's highest recognition of works exemplifying excellence in built projects by Dallas and Northeast Texas architects, as well as three Juror Citations.

The 2019 AIA Dallas Design Awards were selected by a jury composed of internationally renowned architects: Jorge Ambrosi, co-founder of Ambrosi Etchegaray, an architecture studio based in Mexico City; Patricia Patkau, co-founder of Patkau Architects in Vancouver; and Jonathan Ward, FAIA, design partner at NBBJ in Los Angeles.

The jury deliberated 73 entries and selected the recipients based on each project's programmatic and experiential innovation, thoughtfulness, and response to its climate, context, and community.

"The Built Design Awards program aims to celebrate the outstanding work being performed by AIA Dallas architects with projects built both here and internationally," said Ricardo Munoz, AIA, of Page, 2019 AIA Dallas Design Awards Committee Chair. "The jury's selections this year once again demonstrate the importance of good design and the positive impact it can have. We hope this program continues to encourage excellence in design and pushes the architecture community to innovate and develop solutions that help make lives better."

The submissions for the 52nd AIA Dallas Design Awards featured a range of project typologies across the globe—from hospitals, corporate headquarters, and schools to residences, libraries, and restaurants. View the entire 2019 gallery of entries and recipients at **www.aiadallasdesignawards.com**

HONOR AWARDS

CASA LINDER

Dallas, TX

BUCHANAN ARCHITECTURE

CLIENT: KIM AND BRIAN LINDER

ARCHITECTURAL PROJECT TEAM: Russell Buchanan, FAIA and Gary Orsinger, AIA

AREA: 3,700 square feet // **YEAR COMPLETED:** 2016

CONTRACTOR: Constructive GC //**LANDSCAPE ARCHITECT:** Aqua Terra Outdoors // **STRUCTURAL ENGINEER:** Stantec //**PHOTOGRAPHERS:** James F. Wilson, Wade Griffith, Danny Fulgencio, and Gary Orsinger, AIA

GALLERY: HONOR AWARDS

CLIFF HOUSE

Oak Cliff, TX

DSGN ASSOCIATES

CLIENT: THOMAS BAIN/BOXWOOD HOSPITALITY

ARCHITECTURAL PROJECT TEAM: Beth Brant, AIA; Andrea Gonzalez, AIA; and Robert Meckfessel, FAIA

AREA: 4,250 square feet // **YEAR COMPLETED:** 2018

CONTRACTOR: Forward Concept // **ACCESSIBILITY:** Abadi Accessibility // **MEP ENGINEER:** MEP Systems Design & Engineering Inc. //**STRUCTURAL ENGINEER:** Pierce Engineering //**PHOTOGRAPHER:** Barry Snidow

HARIM GROUP HEADQUARTERS

Seoul, South Korea

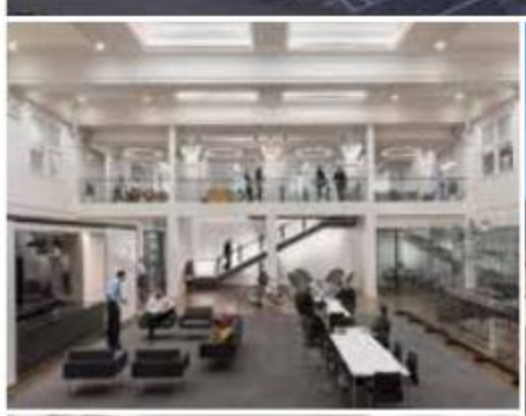
BECK ARCHITECTURE, LLC

CLIENT: HARIM GROUP

ARCHITECTURAL PROJECT TEAM: Jay Y. Chung, AIA; Rick del Monte, FAIA; Ik Joo Lee, AIA; and Purumin (Local Architect)

AREA: 107,640 square feet // **YEAR COMPLETED:** 2016

INTERIORS: Beck Architecture LLC; Doojowon // **LIGHTING:** Well Light // **PHOTOGRAPHER:** Seunghoon Yum



OLD DALLAS HIGH SCHOOL

Dallas, TX

MERRIMAN ANDERSON ARCHITECTS INC.

CLIENT: Matthews Southwest

ARCHITECTURAL PROJECT TEAM: Lindsay Akins; John Carruth; Kyle Cooper; Fred Martinez; and Aimee Sanborn, AIA

AREA: 102,000 square feet // **YEAR COMPLETED:** 2018

CONTRACTOR: Balfour Beatty // **ACCESSIBILITY:** BDA Accessibility // **ACOUSTICAL:** Acoustonica LLC // **AUDIO VISUAL TELECOM/SECURITY:** GAP Solutions Group // **CIVIL ENGINEERING/LANDSCAPE ARCHITECT:** Pacheco Koch Consulting Engineers Inc. // **COMMISSIONING:** Henderson Building Solutions // **FIRE PROTECTION:** GFS Texas // **GRAPHICS/WAYFINDING:** Brandfacto; Merriman Anderson Architects Inc. // **INTERIORS/PROGRAMMING:** Merriman Anderson Architects Inc. (Core & Shell); Perkins and Will (Tenant finish-out) // **LIGHTING:** Architectural Lighting Alliance // **MEP ENGINEER:** Blum Consulting Engineers // **PRESERVATION/SUSTAINABILITY/ENERGY/ZONING:** Merriman Anderson Architects Inc. // **ROOFING:** K Post // **SPECIFICATIONS:** Inspec // **STRUCTURAL ENGINEER:** RLG Consulting Engineers // **WATERPROOFING:** Curtain Wall Design & Consulting (CDC) // **PHOTOGRAPHER:** James Steinkamp Photography

BAYLOR SCOTT & WHITE SPORTS THERAPY AND RESEARCH AT THE STAR

Frisco, TX

PERKINS AND WILL

CLIENT: Baylor Scott & White Health

ARCHITECTURAL PROJECT TEAM: Wes Bowen; David Chamberlain; Matthew Crummey, AIA; Nanette Harmon; Randy Hood; Eileen Jones; Cary Lancaster; Kevin Mereness; Tom Reisenbichler, AIA; Matt Sawasaki; Bethany Siebert; Steve Smith, AIA; and Ron Stelmarski, AIA

AREA: 300,000 square feet // **YEAR COMPLETED:** 2018

CONTRACTOR: MEDCO Construction // **TURF FIELD CONSULTANT:** Sports Design Group // **WIND ENGINEERING:** CPP Wind Engineering // **CIVIL ENGINEERING/LANDSCAPE ARCHITECT:** Kimley-Horn // **ENVELOPE/ROOFING/WATERPROOFING:** Wiss, Janney & Elstner Associates // **EXHIBIT DESIGN/GRAPHICS/WAYFINDING:** Perkins and Will Branded Environments Group // **INTERIORS/SPECIFICATIONS:** Perkins and Will // **MEP ENGINEER:** WSP // **STRUCTURAL ENGINEER:** L.A. Fuess Partners Inc. // **PHOTOGRAPHERS:** James Steinkamp; Nick Merrick; Daniel Creekmore

GALLERY: JUROR CITATIONS

CHARLOTTE AND DONALD TEST PAVILION AT THE DALLAS ARBORETUM'S A TASTEFUL PLACE

Dallas, TX

BUCHANAN ARCHITECTURE

CLIENT: The Dallas Arboretum

ARCHITECTURAL PROJECT TEAM: Russell Buchanan, FAIA; Gary Orsinger, AIA; and Nakune Seong

AREA: 3,700 square feet // **YEAR COMPLETED:** 2017

CONTRACTOR: Rogers-O'Brien Construction // **AUDIO/VISUAL/TELECOM:** Idibri // **CIVIL ENGINEERING:** Brannon Corp. // **LANDSCAPE ARCHITECT:** SWA Group // **LIGHTING:** Lang Lighting Design // **MEP ENGINEER:** G&S Consulting Engineers // **STRUCTURAL ENGINEER:** Urban Structures // **PHOTOGRAPHER:** Charles Davis Smith, FAIA

THE BOARDWALK AT GRANITE PARK

Plano, TX

OMNIPLAN

CLIENT: Granite Properties

ARCHITECTURAL PROJECT TEAM: David Brewerton, Assoc. AIA; Eddie Fortuna, Assoc. AIA; Mark Holsinger; Tipton Housewright, FAIA; Martin Medina, Assoc. AIA; Jeff Slajer, AIA; and Randall Stone, AIA

AREA: 31,000 square feet // **YEAR COMPLETED:** 2017

CONTRACTOR: Ridgemont Commercial Construction // **CIVIL ENGINEER:** Wier & Associates // **WAYFINDING:** Secker Brink Design // **LANDSCAPE ARCHITECT:** TBG Partners // **LIGHTING:** Studio E Lighting //**MEP ENGINEER:** Henderson Engineers // **STRUCTURAL ENGINEER:** L.A. Fuess Partners Inc. // **PHOTOGRAPHER:** Eddie Fortuna, Assoc. AIA

U.S. BANK STADIUM *Minneapolis, MN*

HKS INC.

CLIENT: Minnesota Sports Facilities Authority (MSFA) / Minnesota Vikings Football LLC

ARCHITECTURAL PROJECT TEAM: Ryan Blaylock, AIA; Jay Caddell, AIA; Sergio Chavez, AIA; Owen Coffee, AIA; Lance Evans, AIA; Kelsey Hamm; Dustin Harris; Dana Hunter, AIA; John Hutchings, FAIA; Paul Liptak, AIA; Rodney Morrissey, AIA; Bryan Mounger, AIA; Mike Rogers, AIA; Yavar Saremi, AIA; Chad Scheckel, AIA; Karl Sonnier, AIA; Anice Stephens, AIA; Kevin Taylor, AIA; Nick Tedder; Mark Timm, AIA; Dan Trafford, AIA; Amanda Trimble; Bryan Trubey, FAIA; Greg Walston, AIA; Jim Whitaker, FAIA; Craig Williams, FAIA; and George Williford, PE

AREA: 1.75 million square feet // **YEAR COMPLETED:** 2016

CONTRACTOR: Mortenson Construction // **ACCESSIBILITY:** Ed Roether Consulting LLC // **ACOUSTICAL/AUDIO/VISUAL/TELECOM:** WJHW; Acoustic Dimensions // **CIVIL ENGINEER:** EVS Inc. // **ENVELOPE/STRUCTURAL ENGINEER:** Thornton Tomasetti // **EXHIBIT/INTERIORS:** Studio Hive Inc.; HKS Inc. // **FIRE PROTECTION:** Summit Fire Protection Co. Inc. // **GRAPHICS/WAYFINDING:** Selbert Perkins Design; HKS Inc. // **KITCHEN:** Ricca Newmark Design // **LANDSCAPE ARCHITECT:** O2 Design // **LIGHTING/MEP ENGINEER:** M-E Engineers Inc. // **PARKING TRANSIT:** Vedi Associates Inc. // **ROOFING/WATERPROOFING:** RAM // **SECURITY:** Parsons Technologies // **SPECIFICATIONS/SUSTAINABILITY/ENERGY:** HKS Inc. // **PHOTOGRAPHERS:** Joe Aker; Corey Gaffer

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Still standing at Dallas Love Field after sixty years, One Riot, One Ranger, *watches over those passing through and returning home. The sculpture is pictured here throughout the years. / Photos from left: Corgan; University of North Texas Libraries courtesy of the Dallas Municipal Archives*

ONE RIOT, ONE RANGER

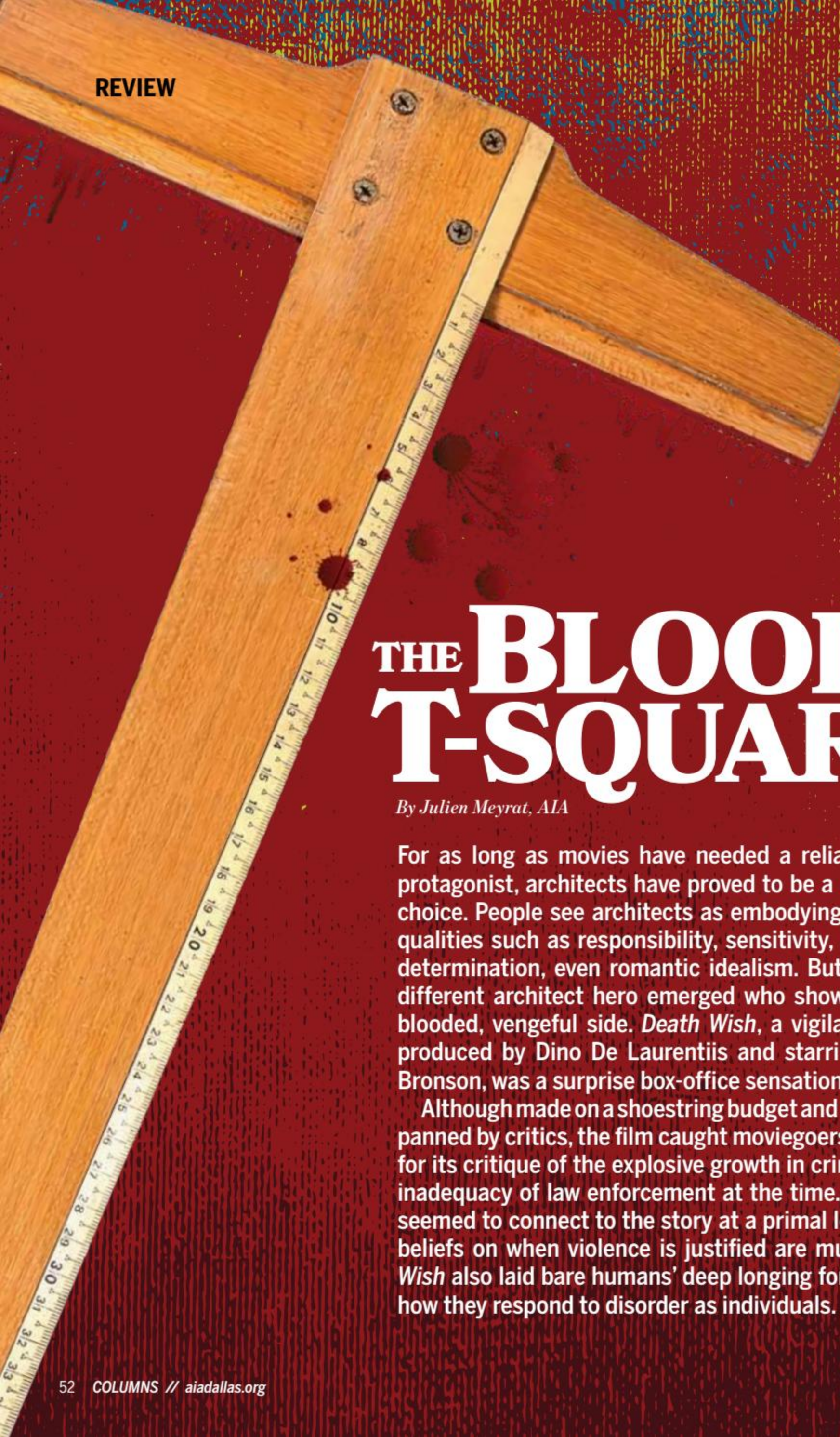
By Jessica Boldt

One of the tallest Texas Rangers stands watch over the wandering travelers inside Dallas Love Field Airport. Looming in height at 12 feet, *One Riot, One Ranger* was sculpted out of bronze by Waldine Amanda Tauch in the image of Capt. Jay Banks, one of the most famous Rangers. Donated to Love Field in 1961 by Earle and Mildred Wyatt, the sculpture still keeps its post after nearly 60 years. It did take a break in 2010-13, when the sculpture was removed during extensive renovations of the airport lobby.

Rather than just a terminal that travelers pass through en route to elsewhere, Love Field seeks to evoke a sense of place for people visiting Dallas and wary road warriors returning home. *One Riot, One Ranger* is rooted not just in Texas history, but also in the identity of the people who live here. The image of the Ranger is one of resilience and authority, and Banks' life, which included chasing down killers and organized crime figures, embodied these qualities. The bronze Ranger's left hand is outstretched, palm down to signal calm and control, but his left foot is ready for action should trouble arise. The Ranger is poised and yet appears gentle.

The airport is slowly evolving into a destination for public art and a hub for inspiration. *One Riot, One Ranger* truly represents a pioneer in that effort.

Jessica Boldt is committee and communications coordinator at AIA Dallas.



THE BLOODY T-SQUARE

By Julien Meyrat, AIA

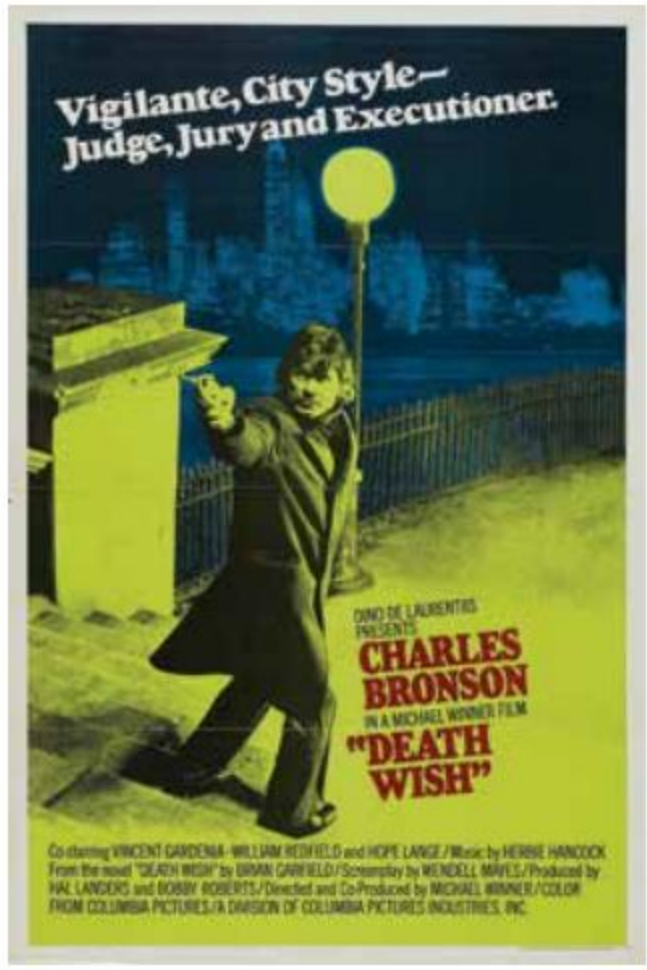
For as long as movies have needed a reliably likable protagonist, architects have proved to be a convenient choice. People see architects as embodying admirable qualities such as responsibility, sensitivity, passionate determination, even romantic idealism. But in 1974, a different architect hero emerged who showed a cold-blooded, vengeful side. *Death Wish*, a vigilante drama produced by Dino De Laurentiis and starring Charles Bronson, was a surprise box-office sensation.

Although made on a shoestring budget and thoroughly panned by critics, the film caught moviegoers' attention for its critique of the explosive growth in crime and the inadequacy of law enforcement at the time. Audiences seemed to connect to the story at a primal level, where beliefs on when violence is justified are murky. *Death Wish* also laid bare humans' deep longing for order and how they respond to disorder as individuals.

As with most movies, occupation is a device to ground a character in reality and make the person more accessible to audiences. *Death Wish* continues this practice with protagonist Paul Kersey, a New York City architect whose wife is murdered and daughter assaulted. Kersey works for a large commercial real estate developer as chief designer, and his bosses are happy to help him grieve by assigning him a project in Tucson, Arizona, away from the stresses of the big city.

Upon arriving in Tucson, Kersey learns about the joys of rugged individualism and shooting guns at the range from his client. He experiences a transformative moment that causes to him to abandon his pacifist ways (he was a conscientious objector during the Korean War) and returns to New York with an approved architectural scheme and, most important, a newfound desire to mete out justice on his own terms through the barrel of a revolver.

With the plot focusing on his exploits in shooting random hoodlums who harass him, the scenes of Kersey at his day job become rare. The city's violent crime rate improves, thanks to his solitary vigilante efforts. This complicates the position of police and city leaders, who are grateful for the drop in crime but uncomfortable about press mentions of vigilantism because it further erodes their public standing. After finally uncovering that this mild-mannered architect is responsible, the city leaders broker a deal guaranteeing that Kersey escapes police custody so long as he permanently leaves New York. He flees for Chicago, but he is a changed man as he quietly shares his pride with the audience that he can quickly eliminate those who prey on the weak.



Poster for Death Wish. */ Image via Heritage Auctions*

The success of *Death Wish* spawned four sequels, all starring an aging Bronson as Kersey. These later installments were produced by Cannon Film Group, an independent studio that released numerous 1980s low-budget, action-oriented titles that catapulted the careers of stars such as Chuck Norris and Jean-Claude Van Damme. Other than their increased use of gratuitous violence and nudity, the *Death Wish* sequels follow a similar story arc to the original: Kersey's quiet life is disrupted by random acts of violence on his family and friends, and he seeks justice by reprising his vigilante role before being allowed to flee by law enforcement.

Each installment features a different set of bad guys, from youth gangs (*Death Wish 2* and *3*) to drug cartels (*Death Wish 4*) to the Mafia (*Death Wish 5*). All installments except for *Death Wish 3* mention his job as an architect, complete with scenes featuring drafting tables, blueprints, renderings, and models. Bronson's final film, 1994's *Death Wish 5*, sees him settle down as an architecture professor. In a 2018 reboot, 15 years after Bronson's passing, Bruce Willis took on the role of Kersey, this time as a doctor.

So why was it important to portray Kersey as an architect? Maybe it is because architects are associated with humans' yearning for order and control of their environment, something the urban settings of the *Death Wish* series lack. In the first and third installments, New York, whose skyline constitutes one of the world's greatest architectural achievements, is subsumed by rampant crime and decay. It closely mirrors the rapid rise of crime in New York and other American cities from the late 1960s all the way to the mid-1990s. The second and fourth films are set in Los Angeles, portraying a glamorous and modern California lifestyle as the city struggles to conceal an underworld of violent gangs and drug cartels. The entire series pivots on the tension between a glorious built order brought about human creativity and the fearsome collapse of social order.

Who better than the architect to stand in as the everyman champion for order, both in the physical realm and in society? The public assumes that architects solve problems of order by determining how people should occupy space harmoniously, guided by a genuine desire for beauty and goodness. Compared to other common movie and television archetypes, architects are driven by noble ideals that transcend the motives for law and justice among cops and detectives and lawyers, the preservation of life over death among doctors, the devious opportunism of businessmen, or the values of honor and loyalty that govern mobsters.

Architect is an unusual choice for a violent crime drama, but going outside the archetypes makes *Death Wish*'s paramount question to the audience — "What if this happened to you and what would you do if law enforcement isn't around to help?" — more relatable to viewers who most likely aren't lawyers, cops, doctors or mobsters. The decision to turn Kersey into a doctor, a stock character, might partly explain why moviegoers largely ignored the 2018 version.

Though at times entertaining, the relevance of *Death Wish* over last five decades does not lie in its artistic merits. Rather, the movie and its sequels challenge our beliefs about justice and the role of the individual in maintaining social order. The series reminds us that although we are heavily invested in making great places, those efforts are only as successful as our ability to suppress social chaos. And that sometimes, the most unlikely individuals, even the most idealistic, may take it upon themselves to do the bloody deed of suppression.

Julien Meyrat, AIA is an associate at Gensler.

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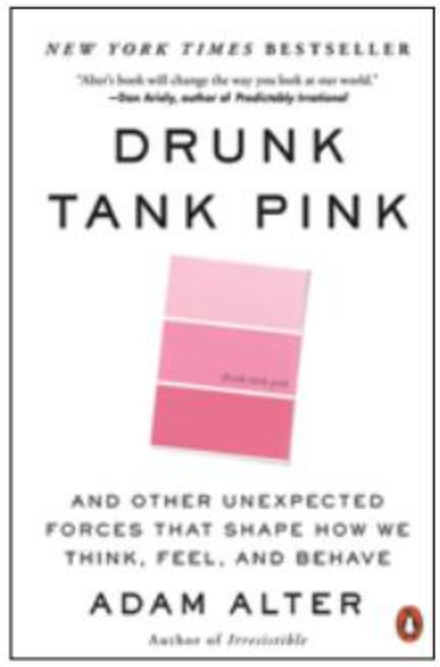


DRUNK TANK PINK

By Adam Alter

Reviewed by Jessica Boldt

Drunk Tank Pink is an immersive look into how the world around us constantly influences how we think and feel. We may think that our decisions are logical and divorced from bias, but this book pokes holes into such beliefs.

Author Adam Alter explores three worlds: the world within us, the world between us, and the world around us.

There are many factors we have no control over — such as name or skin color — and yet they affect how we live, where we live, and why we live, Alter says.

He thoughtfully examines some of these biases, such as the difference between "cuddly" names and "powerful" names in relation to how a phoneme rolls off the tongue in different languages. (If you want some food for thought for naming a baby, read this book.)

Part of this has to do with how we view the world through the use of labels, such as tying certain ZIP codes to higher crime. Because we are so mired in the complexity of the world, labeling allows us to quickly free up our minds to move on to the next thing.

But issues often arise when we don't pause to evaluate our biases and decide if they are helpful or are hindering our growth. Alter puts it succinctly: "Categories resolve ambiguity," and by resolving ambiguity we feel, perhaps mistakenly, that we can make pockets of the world safer. Alter offers many examples with incredible clarity and humor, including how the mere presence of others can change our behavior, how the color pink can soothe us, and how the weather can handicap us.

As a jumping-off point for examining our beliefs, thoughts, and actions, this book provides the proper equipment to take a deeper dive.

Jessica Boldt is committee and communications coordinator at AIA Dallas.

SCENE

THE LATEST AT THE AD EX AND AIA DALLAS

From left: Images 1 and 2 - AIA Dallas EMPOWERING Conference 2019

From left: Images 1 and 2 - 2019 AIA Dallas Chapter Awards // Images 3 and 4 - 2019 AIA Dallas Tour of Homes Premiere Party

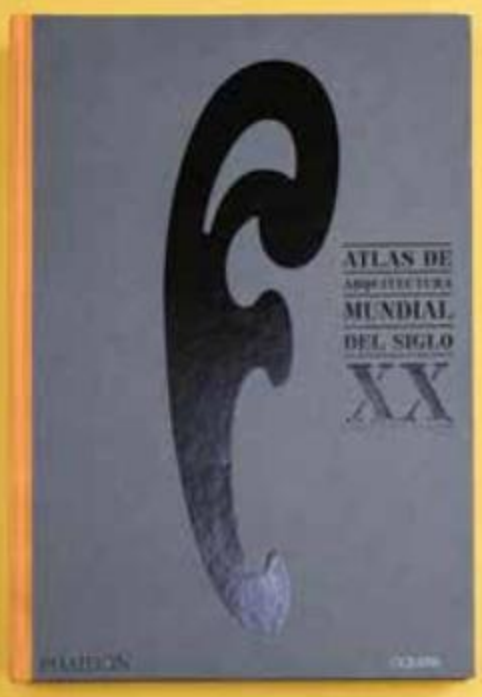
From left: Images 1 and 2 - AD EX Exhibition Reception: The Architecture of Charles Dilbeck // Image 3 - 2019 AIA Dallas Emerging Leaders Program Graduation

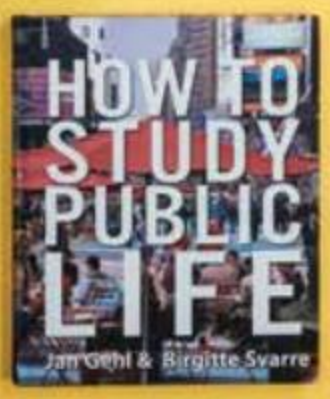
From left: Image 1 - 2020 AD EX Form Follows Fitness 5K // Images 2 and 3 - 2019 AIA Dallas KRob Gallery Show & Announcement Party

Photos: Michael Bruno; Millano Photography; Shirley Che; Veraya Thavilyati

LAST PAGE

We asked four leaders of the AIA Dallas Latinos in Architecture (LiA) Network and organizers of the From an Architect's Bookshelf program to share what's on their reading list. Now in its 10th year, LiA's annual book drive has collected and donated over 4,500 books and magazines and influenced countless students from 12 high schools.





Paloma Rodríguez, Assoc. AIA
Senior Project Coordinator
at MODUSarchitecture

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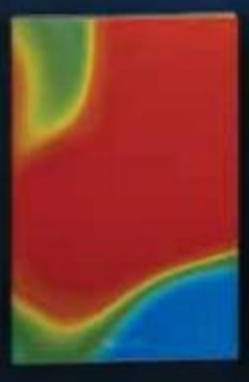

Contributed and photographed by Eddie Fortuna, Assoc. AIA, an architectural designer at Omniplan.

AIA Dallas

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Armstrong-Douglass
Array Architects
Assa Abloy
Austin Commercial
AV Innovations
B&H Engineers Inc.
Beck Architecture LLC
Belmont Icehouse
Benjamin Moore Paint
Bentley Tibbs, AIA Architect
Bernbaum-Magadini Architects
BMC Design
Bodron + Fruit
BOKA Powell
Bonick Landscaping Inc.
CA Partners Inc.
CallisonRTKL
Cardinal Roofing & Restoration Inc.
Carlisle Wide Plank Floors
Ceramic Technics Ltd.
Charles Davis Smith, FAIA
Chatham Worth
Chip Stubbs
Cliff Welch, FAIA
Concept Surfaces
Consuro Managed Technology
CORE Construction
Corgan
Cunningham Architects
Custom Building Products
Dallas Sight And Sound, Inc.
DalTile
David Rolston Landscape Architects
DBR Inc.
DFW NOMA
Diversified (Media Management)
Downtown Dallas Inc.
DSGN Associates
Dudley G. McFarquhar
Eckxstudio Studio for Modern Architecture
Galaxy Modern
Gensler
George Blackburn, AIA
GFF
Glenn | Partners
Global Stone Services
Grand Openings Dallas
GSR-Andrade Architects
Guardian Glass
Halff Associates Inc.
Heartland Park & Recreation
Henderson Engineers
Herman Miller
Hill & Wilkinson Ltd.
HKS Inc.
Hoefer Wysocki Architecture
Holz+Stein
Huitt-Zollars Inc.
Il Granito LLC
IMEG Corp
IN2 Architecture Inc.
Integro Development LLC
Intelligent Engineering Services
Iris US
Jewell, an OldCastle company
Johnson Architectural Systems
JQ Engineering LLP
KAI Texas
Kevin Sloan Studio
Larry Hartman Construction
Lights Fantastic Pro
Lime
Ludowici Roof Tile Inc.
Maestri Studio
Maiden Stone
Malone Maxwell Borson Architects
MAPP LLC
Marc McCollom, AIA
Marek Architecture
Mark Domiteaux, AIA
McCarthy
MEPCE
Merriman Anderson/Architects, Inc.
Milgard
Mitsubishi Electric
MODUS Architecture
Mosa
Mullis Newby Hurst
Myriam Camargo, FAIA
NanoLumens
Nedderman & Associates
Nichiha USA Inc.
Omniplan Inc.
Pacheco Koch Consulting Engineers
Pacific Northern
Page
Perkins & Will
Placement by Design
Porch
Raising Cane's
Reading Rock Inc.
Riddell Plumbing Inc.
Ripple D+B Co.
RLG Consulting Engineers
RMAX
Rockfon
Rogers-O'Brien Construction Co. Inc.
Ron Davis Consulting
Russell Buchanan, FAIA
Sage Glass
Saint-Gobain
Sebastian Construction Group
Sedalco Construction Services
Sherwin Williams Paint Company
SHM Architects
Skinner Masonry Inc.
Smart Systems
Southwest Solutions Group
Spring Valley Construction Company
Stantec
StazOn Roofing
Stone Boutique
Sub Zero Wolf So. Central
Sunstone Property Solutions
SWA Group
t. howard & associates
Terracon
TKO Associates
TLC Engineering
Toscani Finishes
Trex Company
Turner Construction
Uptown Dallas Association Inc.
Urban Edge Developers
USG
Vitro Architectural Glass
Weatherization Partners Ltd.
Whiting-Turner
Wilks Masonry Corporation
Williams Drake
Wiss, Janney, Elstner Associates Inc.
Woodright Hardwood Floor Company
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